REVIEWED IN THIS ISSUE

Dick Tracy Meets Gruesome 13
Fame Is the Spur 16
Midnight in Paris 13
Spirit of West Point 13
The Blue Veil 16
The Gangster 16
The Wistful Widow of Wagon Gap 13
Uncle Silas 16

PRODUCT GUIDES
Begin on Page 34

Vol. 47  No. 14

OCTOBER 4, 1947

A. W. Schwalberg (See Page 10)

MPA RELEASES STATISTICS ON THEATRES
(See Page 9)

In This Issue: 'THE GOOD OLD DAYS'
(See Page 8)
THIS MAN CARRIES ONE OF THE INDUSTRY’S GREAT RESPONSIBILITIES!

Gus Eyssell, Managing Director of the world-famed Radio City Music Hall, has maintained an enviable standard of entertainment for the hundreds of thousands of people who patronize his celebrated show shop.

Mr. Eyssell must make the choice of the
industry’s greatest attractions. In looking ahead to coming months he has had to decide what are the best entertainments he could present to his vast audience.

He has made the decision. He has selected two motion pictures to play in succession: “SONG OF LOVE” and “CASS TIMBERLANE.” They are both Metro-Goldwyn-Mayer.

Next attraction at
RADIO CITY MUSIC HALL

M-G-M PRESENTS

A Love story so beautiful it was set to music

KATHARINE HEPBURN · HENREID
ROBERT WALKER

in a new masterpiece by the director of “The Yearling”

“SONG of LOVE”

A CLARENCE BROWN PRODUCTION

with LEO G. CARROLL · HENRY DANIELL · HENRY STEPHENSON
Screen Play by Ivan Tors, Irmgard Van Cube and Allen Vincent, and Robert Ardrey · Produced and Directed by CLARENCE BROWN
A METRO-GOLDWYN-MAYER PICTURE

Following attraction at
RADIO CITY MUSIC HALL

M-G-M PRESENTS

The great novel of a girl who wanted life—and got it!

SPENCER TRACY
LANA TURNER
ZACHARY SCOTT

“CASS TIMBERLANE”

TOM DRAKE · MARY ASTOR · ALBERT DEKKER
Screen Play by Donald Ogden Stewart · Adaptation by Donald Ogden Stewart and Sonya Levien · Based on the Novel by Sinclair Lewis
Directed by GEORGE SIDNEY · Produced by ARTHUR HORNEBLOW, JR.
A METRO-GOLDWYN-MAYER PICTURE

And watch for more “Good News” from M-G-M!
ARCH OF TRIUMPH

Co starring CHARLES LAUGHTON

with LOUIS CALHERN, RUTH WARICK, ROMAN BÖHNER, RUTH NELSON, MICHAEL ROMANOFF. A LEWIS MILESTONE Production.

Produced by DAVID LEWIS. Directed by LEWIS MILESTONE. Released thru UNITED ARTISTS.

A Preview of one of a series of advertisements to appear in 65 national magazines which will reach a total of more than 500,000,000 readers!
Let There Be Light

Pretty soon the radio airwaves and the newspaper headlines will be all cluttered up with Hollywood names in connection with hearings in Washington by the House Un-American Activities Committee.

The Committee’s bill of particulars, if any, escapes us. But whether the investigation is to seek proof that persons employed in Hollywood film production are Communists or whether there has been Communist propaganda in motion pictures produced in Hollywood, makes little difference. The publicity yield will be enormous.

There has been no statement of exhibitor attitude on the whole proposition—since the exhibition branch is not concerned directly. But we believe that the attitude of the Motion Picture Association, as expressed by MPA President Eric Johnston in a letter to the head of the Committee, very accurately reflects the stand of exhibitors and all branches of the industry. Johnston offered to cooperate in any way the Committee suggested; declared that his Association and all its members welcomed the investigation; firmly stated that the producers stood behind the pictures they made and offered them as evidence that no Communist propaganda was transmitted to theatre screens by them.

The average exhibitor has as large a stake in this matter as has anybody else. If this is to be a “newspaper” hearing (meaning a device for obtaining widespread publicity) then the proceedings take on the full stature of a shindig right in the front yard of every exhibitor in the country. For his local papers and the local radio sets will be pouring in the news fast and furiously.

So the exhibitor owes it to himself to follow the course of the hearings so that he may correct, by supplying facts, any misconceptions or misconstructions that may result from inaccuracies either in the reporting or reading of the reports locally.

As a matter of course, the exhibitor should watch for and read carefully statements made by Governor McNutt, who will represent the MPA, and others who are accredited members of the industry. The exhibitor can assure his local people that the industry with which he is associated wants them, the people, to know the facts about all charges of Communist or other baleful influences that might be charged against motion pictures. But he and it ask that facts, as well as biased opinion or prejudice against the industry, be reported and headlined.

Score It a Hit!

The Theatre Owners of America organization has started off with a very solid accomplishment with announcement this week that negotiations, begun several weeks before the merger of ATA and MPTOA, had resulted in extension of the ASCAP contracts until February. Thus theatres are spared the costly increases which ASCAP had announced would become effective upon expiration of current contracts.

Discussions will continue by TOA and there is added gain in the agreement by ASCAP to name a representative empowered to act for the outfit in continuing negotiations of the whole deal.

This is no mere "artistic" triumph. It means dollars and cents saved by exhibitors.

Statistics

The Motion Picture Association's statistics on theatres reached the press this week.

The first two of 31 territorial directories, listing theatres in operation throughout each exchange area, cover Buffalo and New Haven exchanges. They are an excellent piece of work, and a credit to the MPA and in particular to Robert W. Chambers, research director of that organization.

MPA Head Eric Johnston initiated the work some time ago, after making the observation that the industry was all too lacking in accurate statistical information about itself—which was putting it mildly. The lack, it appears from these first samples of the effort, is being very adequately taken care of.

Husky Youngster

Two announcements this week focussed the spotlight on Eagle-Lion as a very lusty, growing youngster in the producer-distributor field.

Distribution Chief Al Schwalberg's outline of forthcoming product and sales policies at the E-L convention in New York aroused the trade to consciousness of the promising immediate future of the outfit as a source of product.

This was followed by the statement by Robert R. Young, head of Pathe Industries, which controls E-L, that Walter Wanger has come into the Eagle-Lion orbit, thus further strengthening the company's product.

—CHICK LEWIS
WHAT'S NEWS
In the Film Industry This Week

DISTRIBUTION—History and precedent battling the combat of early film days set up a number of conflicts and uncertainties which over the years has remained as inflexible as a prohibitionist's viewpoint. In some cases, however, accompanied by precedent and sound business sense built the system. In others, exhibitors with many theaters demand an equalization and see no reason why they should play second fiddle for their houses over the opposition as a condition for buying from the distributor. In such cases, exhibitors for almost a decade have been complaining that the system did not change with changing conditions. Distributors, privately, have been the same thing. This week signs that there might be additional experiments in changed systems were reported from several sections of the country with Cleveland in the spotlight. (P. 7)

And as exhibitors concerned themselves with this public and potential cut-in-product RKO announced that it would release 13 of its 36 pictures scheduled for 1947-48 during the next seven months. Eagle-Lion announced a minimum of 17 American pictures made at a $23,000,000 budget plus four Rank productions and six Ealing pictures in the first half of 1948, and concluded production deal with Walter Wanger: 20th-Fox announced a record printing of 450 "Forever Amber" prints to take care of some 2,300 bookings, and United Film Distributors, which operates in 10 exchange centers, closed a deal with Realert for Universal releases.

And Monogram President Steve Brolidy, back from Europe, announced that a deal had been struck by Monogram and Allied Artists product would be distributed in England by (British) Pathé whose product would be distributed in America by Monogram.

Universal-International home offices, incidentally, moved into its new edifice on swanky Park Avenue. And in the foreign field the Motion Picture Exhibitors' Association issued the terms upon which the Dunes will permit the Americans to distribute film after Sept. 30. These: That the Dunes fix the price at which prints were sold by the Americans to their distributing subsidiaries in Denmark; that only part of a film's earnings could be shipped home and subject to tax in the country offered by these descendants of Hamlet? That with print prices fixed the earnings partly back to the exhibitors and show excess profits and pay a whale of an income tax.

EXHIBITION—Acap's move in granting an extension of the old music license fees through Feb. 1, 1948 to allow further talks was dismissed as a sensible approach by theatre Owners of America President Ted Gamble, while TOA General Counsel Herman Levy said it would save exhibitors almost a "million dollars."

But in Washington Allied General Counsel Abram R. Rusk went to the Senate about the whole business and declared that Acap would be one of the topics before the Allred board in Detroit where it meets on October 14-16. Other subjects: Advanced admissions, him buying, print shortages, televion shows and "the Power Behind the Nation."

(’It's this "Power Behind the Nation" which the Motion Picture Association, sponsoring it, desires to diminish support of women's clubs, schoons, libraries, etc.

In Fontana, Cali., theatre owners there filed suit against the projectionists for $10,000, alleging violation of the Litt-Hartley bill. In Chicago the governors conference recommended that the United States get out of the excise tax field (amusement taxes included), a suggestion which was received in Washington with all the warmth of a Maine blizzard.

The Kansas-Missouri Theatres Association this week after a two-day meet, voted to affiliate with the TOA and named Dick Bischele as its director to TOA. Homer Browng was reelected president; the association voted against advanced admissions.

LABOR—Hollywood's studio strike wrote two more chapters in this book of incident this week when the revolting laboratory workers Local 683 of the International Alliance of Theatrical Stage Employees came back into the IATSE fold on the condition their members get cards in a new Local 683 and that they drop a $50,000 suit they had instituted against the parent union. The revolving local had been suspended when it refused to cross Conference of Studio Unions picket lines.

Also in Hollywood the CIO was reported taking steps toward finding jobs for striking studio AFL unionists, which, with odds elsewhere is going to start some powerful labor pow-wowing.

GENERAL—Other motion picture industries may be seeing red over the tactics hitherto employed by the House Committee on un-American Activities but Motion Picture President Eric Johnston, who knows Stalin as well as the next guy, apparently is keeping cool and collected. To the committee last week he wrote offering assistance in getting witnesses, denying that communism had infiltrated on the screen and of a smart check on the executive branch. We have no responsibility for the political or economic views of any individuals. But we are responsible for what goes on the screen." Johnston incidentally was cited by the army with the medal of merit for war work.

Banks won't quit financing independent producers who can produce and though the independent "outlook is not very encouraging" he would disappear from the production scene. Writer-Producer Robert Riskin believes.

TRADE SLANTS
HARRY SHERMAN

tells why

Action Pictures Still Stay On Top
as reported by

 TOM KENNEDY

Action pictures have a wonderful past, but the future for them is even brighter, according to the industry's leading producer exponent of films that deal with romance, fast movement, western scenic and high adventure.

Harry Sherman has completed his 157th picture—and it's another western. This makes the score all on the western side so far as his production is concerned and made Hopalong Cassidy one of the world's best-known figures of fiction. He was in show business before pictures amounted to much, but switched from theatre operation to film distribution when the films started to catch on. Then he turned to production, with it his avarred theory and practice to make only action pictures. His formula is to give the customers a good show of action in a setting of realistic western background handsomely photographed.

Sherman's latest is his greatest—of course. (Who ever heard of a producer whose latest wasn't his greatest?) But there are points about his new opus which emphasize Sherman's unsurpassing faith in action as the primary success element in a motion picture picture. Here is a western, it proceeds will be re-screened under the title "New Mexico", in which a not a single shot is fired either on or off screen. For this story, from a novel titled "Paso Por Aqui," Sherman has assembled an imposing cast—Joel McCrea, Frances Dee, Charles Bickford and Joseph Calleia play the principal roles—and a top-flight director (Alfred Green). Any tradition it breaks, Sherman contends, is on the credit side, but what he claims it does adhere to is the action formula of fast movement, daring and adventure.

Now that picture producers generally must watch their budgets more carefully, Sherman sees his specialty—action pictures—further vindicated as the most substantial production enterprise.

It takes lots of know-how, he insists, to realize the potentiality of the action subject for giving big screen values at far less cost than the elaborate ficitional background. But the record, he claims, proves that year-in and year-out since there was a film industry, the rank and file of the exhibitors have prospered in proportion to the supply of action pictures adequately made in proper balance to the general flow of product to the theatres.

"There's many a theatre that makes up the profits it missed during the engagement of the so-called 'big, prestige' attractions, with a good western action show," he declares.

INDEX TO DEPARTMENTS

<table>
<thead>
<tr>
<th>Department</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance Data</td>
<td>40</td>
</tr>
<tr>
<td>Audience Classifications</td>
<td>41</td>
</tr>
<tr>
<td>Box Office</td>
<td>13</td>
</tr>
<tr>
<td>Feature Booking Guide</td>
<td>34</td>
</tr>
<tr>
<td>Feature Guide Title Index</td>
<td>34</td>
</tr>
<tr>
<td>Hollywood Reviews</td>
<td>11</td>
</tr>
</tbody>
</table>

Newsworld Syndicates | 30
Regional Features | 24
Selling the Picture | 18
Shorts Booking Guide | 42
Short Subject Reviews | 31
Trade Scene | 17

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**Ascap Extends Deadline**

Ascap late last week extended the time under which exhibitors might continue to license its music under the old rates until Feb. 1, 1948, a three month's extension of time against the six months requested by the Theatre Owners of America.

The Ascap action was termed a "wise move" by newspaper industry confusion and "an example of the same approach to industry problems which we hope will characterize TOA's approach to all problems," by President Ted Gamble. TOA Board Chairman Herman Levy meanwhile pointed out to the Kansas-Mexico delegation of Los Angeles that the extension alone would save exhibitors almost "a million dollars." In Washington national Allied General Counsel Abram F. Myers said that Allied would proceed with militant actions against the raise.

**Strike in 2nd Year, Costs Labor $20 Million**

Hollywood's studio strike, which started over a jurisdictional difference between the United Brotherhood of Carpenters and Joiners and the International Alliance of Theatrical Stage Employees, went into its second year last Friday with union heads estimating that it had cost strikers approximately $20,000,000 in salaries and producers very little loss.

Still on strike are the Carpenters. Painters, Machinists, Set Designers, Sheet Metal Workers and Moulders, who have in the main been replaced by IATSE workers. The Electricians and Building Service Employees, who had struck originally, were ordered back to work by the international, while the Screen Story Analysts voted to return to their jobs.

**It's A Wonderful Life For Topolino, alias Michel Souris, alias Miki Kuchi, alias Miguel Kacownero as he is known in various climes and Mickey Mouse as he is better known in countries where English is supposedly spoken, reached his 20th birthday last Sunday.**

"The Mouse;" as Creator Walt Disney calls him, it has been a wonderful life. For Mickey Disney may also have been a wonderful life though there are times when the said Mr. Disney must have doubted it.

For Mickey was born in a moment of blackness, when the hard-working Disney had lost another favorite character who had been a meal ticket—Oswald the Rabbit. Disney lost Oswald because he had the presumption to think something more could be done with cartoons than was being done, a largeness of vision which did not appeal to the money-end of the business. So he was headed back to Hollywood to tell his studio the hard truth and feverishly determined to find another animal character to take Oswald's place. The thinking gave birth to results—on the train outside of Chicago. In his early cartoon days, Disney had his drawing board on his lap, and woe to the abandoned. He delighted to watch their quick intelligent actions; he was more delighted in the actions of one particular mouse which crawled up on (Continued on Page 9).

**Aug. Tax Total Dips**

Federal admissions tax collections for the first eight months of this year were ahead of last year's record figure, despite a sharp dip in August receipts, the Treasury Department reported.

Total collections through August of this year were $246,176,356, compared with last year's eight months' total of $239,541,211.

Collections in August of this year, however, dropped to $25,599,491 from the $33,593,312 collected in the same period last year. August collections this year also fell off from July. Collections in July amounted to $34,972,435.

**Quick Playoff Need May Alter Clearances and Availabilities**

That definite movement to readjust clearance and availability, with a view to getting money in more rapidly on pictures by cutting down the play-off time, is under way by distributors generally in all territories as indicated by various sections of the nation this week.

To date the only definite proposed change is at Cleveland, but reports elsewhere show that some individual changes have been made and that the subject is getting study everywhere.

Distributors on the whole, it was pointed out, are compelled to make these surveys as the result of the New York federal statutory court consent decree, which places upon them the burden of proving a clearance system justifiable.

Equally important as a motivating factor though, a well-informed source said, is the fact that distributors have been saddled with the clearance and availability system in many a situation. In quite a few instances these systems were set up reactively upon the demand of dominating circuits and the long time required to play off a film actually mitigated against the distributor's better interest.

The Cleveland situation became public after 20th Century-Fox General Sales Manager Andy Smith announced a new tryout plan for that territory. Smith reduced the clearance for greater Cleveland—the city and its suburbs, containing 1,000,000 population—from 35 days back to 11 days after downtown Cleveland first run. He further moved up approximately 12 houses to first subsequent run, a position for the past few years enjoyed by RKO's 108th Street Theatre and Loew's, provided that the exhibitor charge the same admission scale as RKO and Loew's. Both these houses have a night admission of 55 cents; the others were charging between 40 and 50 cents, according to Smith.

The Smith move gives day-and-date availability to several independents and to some Warner houses. To date there is no indication distributors have generally accepted it and RKO is reported presenting that proposals to some competitive houses in equal availability.

"It's our present thought to extend the..." (Continued on Page 9).

**Allied Board To Study Ascap, Raised Admissions**

Subjects which will be studied by national Allied's board when it meets in Detroit Oct. 14-16 will include Ascap rates, increased-admission pictures, methods of film buying, print advertising, free television shows and the Motion Picture Association's "The Power Behind the Nation." Allied General Counsel Abram F. Myers announced from Washington this week.

Myers said the board might discuss the advisability of calling the attention of the Congressional committee studying high prices to advanced-admission pictures. He also hit at "exorbitant film rentals" and took issue with the doctrine that film buying is a personal problem on which exhibitor associations can render no service to the theatre owners.

**RKO Sets Seven-Month Releasing Schedule**

Slightly more than one-third of RKO's 36 pictures scheduled for 1947-48 release will be put on the market within the next seven months. Hollywood announced this week, the schedule is:


**Johnson Offers Aid to Communism Inquiry Committee**

With a flat denial that communist propaganda had infiltrated to the American screen, Motion Picture Association President Eric Johnston Tuesday made public a letter written to Rep. Paroll Thomas, chairman of the House Un-American Affairs Committee, offering his services in connection with the committee's continued inquiry into alleged red activity within the motion picture industry.

The MPA chief told Thomas he could furnish witnesses "who can give you facts," and assured the committee chairman that if the latter would let him know when the witnesses were wanted, he would "see that they are available in Washington to testify upon the facts.

"The motion picture industry," Johnston wrote, "has been accused of putting subversive, un-American propaganda on the screen. We deny that charge without reservation. The pictures themselves are proof of its complete falsity.

"This industry has been charged with having communists or communist sympathizers in its employ. Undoubtedly there are such persons in Hollywood as there are elsewhere in America. We neither shield nor defend them. We want to see them exposed.

"We have no responsibility for the political or economic views of any individual. But we are responsible for what goes on the screen. We want that done carefully. If communists have attempted to inject their propaganda into our pictures, they have failed miserably. We will never permit them to succeed. . . ."

"If the motion picture industry were seeking to use their propaganda to hurt our American society, this fact could hardly be kept a secret from the American people. They would have discovered it long ago, and would have..." (Continued on Page 9).
The Good Old Days:

Harry Hearn: He Sold Candy: Now It's Films He Sells

The boy was all of seven. But he had a voice which carried and he knew the candy down the aisles of the German Opera House at Davenport, Iowa, indicated that he had the makings of a salesman in him.

In those days Davenport was a quiet town along the Mississippi. Those days in fact are pretty far back and the German Opera House, which was the best theater and place for those seeking amusement, is probably gone with the snows of yesteryear that the French poet Francois Villon sings about.

But every well regulated theatre-goer those days had his (or her) candy between acts and the seven-year-old boy who made the trips down the aisle in the white coat with the candy tray hung across his midrift did a nice business to the buyers he was known mostly as "Hey," or "Boy," or sometimes "Hank." On the theatre staff roster his name was carried with all the fulsomeness of the elders who worked in the theatre—Henry D. Hearn.

Doorman for E. J. Sparks

That name was to show up so soon again in Jackson ville, Fla., this time that of a slightly older boy who was a doorman for E. J. Sparks, who was then founding the Sparks Theatres. And today the name is still in show business, this time as head of the Exhibitors' Service, a buying outfit for 56 theatres in the Charlotte, N. C., territory.

Young Hearn wasn't satisfied to stay long on the door for Sparks. He figured he could sell. So he looked around for something to sell that was connected with show business and wound up as a film peddler for the Consolidated Film and Supply Company in Jacksonville. This outfit is also gone with those lamented shows of yesteryear, but it was a combined sales outfit and college for film business which produced such an alumnus as Ned Deplus, who was giving as much careful attention to his good fellowship as they did in selling a reel or so as he is doing today keeping the RKO organization alive.

William Oldknow owned the old Consolidated, and pretty soon young Hearn found himself taking another youngster out on the road, who, despite the fact that he was the boss' son, showed he had a hand at selling and at hard work, too. The boss' son was Oscar Old know, vice-president of National Theatre Supply today.

But like many another salesman, young Hearn found that an extra dollar, honestly earned, could always be honestly spent, so he started to double as an agent in his off-time for the Kaleen Company which had studios at Jacksonville where it turned out serials which revelled in base villainy, high heroics and plenty of fast action, as shooting and hard-hitting fists did their bit for the honor of the stars Marguerite Court and Marguerite Snow.

Remarkable Stamina

Thinking it over today, Hank Hearn is certain that it took remarkable stamina to be an actor for serials before it was a totem, then consisted, as he says, of "everyone in the cast being on the dead run from sunrise to sunset." Later, when the weary and footsore Hearn quit the studios to hit the road again peddling film, he found that his studio experience ought to earn an extra dollar or so. So he started to offer his services as a singer in the theatres of towns where he had to spend the night.

Today Hearn grins a bit when he thinks of it.

"Even at this late date," he says, "there is still some controversy as to whether the deals were made in order to get me to sing, or in order to stop me."

This career of salesmanship moved him in 1920 to Atlanta to manage six exchanges operated by the Southern States Film Company which handled Warner and CBC (now Columbia) franchises for the southern states. It also brought him in contact with such men as Frank Rogers, the late Rufus A. Davis, Arthur Dickinson, as well as Al Shehwarberg, who heads Eagle-Lion's sales today but who was then a traveling auditor for Warner Bros. and whom Hearn insists he introduced to a southern mixture modestly called "white lightning."

Whether it was the result of his introducing trusting strangers to "white lightning" or just plain ambition, Hearn moved on to become southern division manager for Associated Exhibitors from which post he met a square-jawed, sober-selling salesman who induced him to move to 3250 Madison Ave., New York City, as manager for First National. The salesman who sold Hearn on selling First National was a chap named Grad Sears who is now sales chief for United Artists.

It was in Memphis that Hearn got into talking pictures, both as a salesman and as a builder of disk reproducers.

It was there, too, that he used to think back on the old days and remember when he sold films to programmers. A girl named Pearl Tree Fox took away from Pathe and put into serials to make her a star as well known as Ingrid Bergman is today, albeit her acting technique was not so subtle. He also remembers the time when he took 700 prints of a film called "Maedchen in Uniform" and got away with it though exchange manager friends told him that a film dealing with lesbian overtones would be certain to land him in the clinks of

(Packaged for Children Help Business, Goodwill in Milwaukee

Every Saturday in Milwaukee several thousand children and teen-agers hit their parents for the price of admission and set off to one of the city's 16 theatres which show Pak-O'-Fun Shows.

It's a weekly occurrence which takes place even in the summer, though attendance falls off then, and it is pretty much of a proof that despite bookings difficulties and other problems, special shows for children not only get attendance but build good will.

They get attendance because the shows are especially built for their audiences and timed not to run more than two and a half hours— which the sponsors estimate is about all the youthful audience can take. They build good will because they represent an active alliance between the exhibitor and the parent.

Started in 1944

The Pak-O'-Fun shows started in Milwaukee in 1944 at the behest of the Children's Film Council. It got a line going at start at the Fox-Wisconsin Shorewood Theatre, located in the better residential section of the city. And despite an effort today to overlook the fact, it got a start against some opposition from exhibitors, an opposition which has not been totally eliminated up to this day. But 1946 the Pak-O'-Funs were showing in two more northwest side Milwaukee theatres.

Then it caught on till it reached the 16-house total of today, with indications that it may even spread further.

The spread has been held back so far because the Council reportedly prefers some limitation of showings so that it can get in behind the houses that are showing the films. The spread has also been held back due to print Play Ball

On the fact that it's tougher to get tickets for the world's series than to sell your wife on the idea of any play you happen to like last at the office every night, the New York Roxy this week planned to use the situation to advantage by installing a television set in the theatre rotunda. The show will remain there during the series playoff.

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Quick Playoff Need May Alter Clearance System

(Continued from Page 7)

plan to other cities,” Smith acknowledges, stating that the change is partially based on the thought to get better returns for the distributors and grow out of a study of this particular phase.

Already in Cleveland Warner Bros. was reported advancing a similar change while Universal-International and Columbia were said to be considering it. Other distributors refused to comment.

The 20th-Fox plan, which is to be tried with “Mother Wore Tights,” is causing an uproar. To date only two theatres, whose names were not divulged, have signed, but the feeling is that it will eventually be accepted.

MGM reportedly had no specific plans for Cleveland, but that company has been actively studying the subject throughout the country and has made changes in several locations. In some instances the changes were based on individual situations, since the MGM policy seems to be individual exhibitor consideration, coupled with the thought that any changes will be a long-drawn-out job.

Asked about his plans for Cleveland, Paramount General Sales Manager Charles Reagen said:

“I don’t know anything about it. Yes, we’re making changes when we think it is the right thing to do. We’ve reopened the clearance situation all over the country.”

Harry Hearn Sold Candy, Now He’s Selling Films

(Continued from Page 8)

outraged southern communities. He grins at that one, for the film was well-handled, and well-made.

In fact, he’s never lost the habit of grinning, even when the doctors told him he had to quit and take it easy. He did for a while—in the Will Rogers sanitarium at Saranac Lake. Then he decided he was better and back he came to film peddling, this time as a salesman for United Artists, with which he stayed until he founded his own buying outlet which, in addition to 586 theatres, serves the Sixth Naval District. That buying outlet is one of the biggest in the south and is still growing, with Hearn not particularly worried about statutory court decrees and what they might do to business.

In fact he’s still grinning. Friends claim he says: “I used to sell it. But now I buy it. And if you think it doesn’t take salesmanship to buy these days of percentage or to sell it to your clients after you’ve bought it, well ...”

Johnston Offers Aid To Red Quiz Body

(Continued from Page 7)

...told us so. The American people vote daily on our product at the box-office.

“If the motion picture industry were seeking to propagandize American doctrines, the enemies of the American system everywhere would not hate and fear us as they do. Communists everywhere hate and fear our motion pictures. Communist Russia persistently assaults the American screen. It attacks our screen day in and day out as an instrument of capitalism. It stabs at the American film in the hope of drawing blood out of the American system.”

MPA Issues Theatre Survey

The Motion Picture Association announced this week that its directory of motion picture theatres in the United States, a monumental task started last December which lists the theatres according to 31 exchange areas, was rapidly nearing completion and released the statistics on two of the areas surveyed—Buffalo and New Haven.

Figures on other cities are to be released on a semi-weekly basis. The released statistics follow:

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Seating Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hartford</td>
<td>191 178,948</td>
</tr>
<tr>
<td>New Haven</td>
<td>7 6,109</td>
</tr>
<tr>
<td>Total</td>
<td>198 185,057</td>
</tr>
</tbody>
</table>

Seating capacity of theatres now in operation, according to population groupings:

<table>
<thead>
<tr>
<th>Population</th>
<th>Towns with Theatres</th>
<th>Cumulative Total</th>
<th>No. of Theatres Operating</th>
<th>Cumulative Total</th>
<th>Number of Seats</th>
<th>Cumulative Total</th>
<th>Average Seats Per Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>250,000-100,000</td>
<td>2</td>
<td>10</td>
<td>59</td>
<td>67,824</td>
<td>1,150</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100,000-50,001</td>
<td>5</td>
<td>117</td>
<td>56</td>
<td>18,457</td>
<td>86,281</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50,000-25,001</td>
<td>10</td>
<td>15</td>
<td>28</td>
<td>31,908</td>
<td>118,189</td>
<td>1,140</td>
<td></td>
</tr>
<tr>
<td>25,000-10,001</td>
<td>12</td>
<td>14</td>
<td>21</td>
<td>22,601</td>
<td>147,459</td>
<td>1,076</td>
<td></td>
</tr>
<tr>
<td>10,000-5,001</td>
<td>13</td>
<td>14</td>
<td>13</td>
<td>16,401</td>
<td>163,869</td>
<td>1,262</td>
<td></td>
</tr>
<tr>
<td>5,000-2,500</td>
<td>19</td>
<td>14</td>
<td>12</td>
<td>14,914</td>
<td>240,295</td>
<td>621</td>
<td></td>
</tr>
<tr>
<td>2,500 and under</td>
<td>29</td>
<td>13</td>
<td>12</td>
<td>22,463</td>
<td>262,758</td>
<td>911</td>
<td></td>
</tr>
</tbody>
</table>

MEXICO EXCHANGE TERRITORY

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Seating Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>.“Excluding two drive-in theatres, total capacity 1,100 automobiles.</td>
<td></td>
</tr>
</tbody>
</table>

“Circuit-operated theatres” operated by the same management.

BUFFALO EXCHANGE TERRITORY

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Seating Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>....26,256</td>
<td>177 182,026</td>
</tr>
<tr>
<td>....12,770</td>
<td>144 93,502</td>
</tr>
<tr>
<td>....275,528</td>
<td>321 275,528</td>
</tr>
</tbody>
</table>

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<th>Cumulative Total</th>
<th>No. of Theatres Operating</th>
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<th>Number of Seats</th>
<th>Cumulative Total</th>
<th>Average Seats Per Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over 500,000</td>
<td>1 (Buffalo)</td>
<td>63</td>
<td>63,790</td>
<td>1,012</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>100,000-250,001</td>
<td>2 (Rochester)</td>
<td>31</td>
<td>34,401</td>
<td>1,110</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>250,000-100,001</td>
<td>3 (Syracuse)</td>
<td>24</td>
<td>26,664</td>
<td>124,858</td>
<td>1,111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100,000-50,001</td>
<td>2</td>
<td>21</td>
<td>22,601</td>
<td>147,459</td>
<td>1,076</td>
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</table>

It’s a Wonderful Life for ‘The Mouse’; He’s 20 Now

(Continued from Page 7)

his drawing board and made friends.

The spectacle of the mouse gave Disney an idea and Mortimer Mouse, renamed Mickey at the suggestion of Disney's wife, became a new idea for a cartoon. Disney’s staff went to work with a will and produced two cartoons, “Plane Crazy” and “Gallopin’ Gaucho,” both of which failed to cause exhibitors to forget their constitutional objections about paying what is asked for film.

Undaunted, either by this or by the fact that sound pictures had bowed in, Disney went ahead to make a third cartoon—this one with sound, against the objections of everyone who knew better.

After much fussing, puffing and sweating, our came “Steamboat Willie,” and up came audience applause. Mickey Mouse was on his way to being a national, then an international, character. Since that time Mickey has gone a long way. With “The Skeleton Dance” the first Silly Symphony was born and Disney displayed talents in the realm of the macabre which not only aroused laughs but caused him a bit of trouble at the squeamish. With “The Band Concert” Mickey went into color.
Eagle-Lion Sets $23,000,000 Budget for 17 1947-48 Films

Will Also Offer 4 Ranks, 6 Small Reissues; Individual Exploitation for Each Film

(See Cover)

Eagle-Lion will have an American production program of 17 features produced under an overall budget of $23,000,000 plus four J. Arthur Rank productions and six Edward Small reissued Screen Masterpieces for its 1947-48 program, Vice-President and General Sales Manager A. W. Schwalberg told a meeting of division and district managers in New York.

Schwalberg stressed the fact that each picture would receive individual sales and exploitation attention, a point also made in the talks of Max E. Youngstein, advertising, publicity and exploitation director; Eastern Sales Manager Al Suchman, Western Sales Manager L. E. (Nicky) Goldhammer and Circuit Sales Manager Harold Dunn.

"The entire Eagle-Lion sales policy is based on the feeling of all heads of our company that showmanship is still very much alive," Schwalberg declared. "That intelligent showmanship and salesmanship will sell tickets today as always; that smart showmen can count on maintaining their present grosses as far into the future as they continue to remain showmen.

"Our sales policy," he continued, "calls for each picture to be sold exclusively on its merits, as if were the only picture we will release during the year. Each film will start with a budget which has been set as the minimum starting point. Wherever results from the first key runs show that additional expenditures for advertising, publicity and exploitation will result in probably increased returns at the box office, then there is no limit to the amount which will be allocated to that film."

set up a special unit to help small exhibitors with special material and special exploitation and promotion ideas geared to their specific towns. Once in the field, our experienced campaign workers, shall adapt those features of the campaigns that lend themselves best to the needs of the smaller potential audience.

. . . we know that . . . every picture must be sold at the box office. For this reason, we have in the past and will continue in the future, to allocate the major portion of promotion budgets to specific campaigns in specific territories where we can adapt the campaigns which we have proven themselves successful to the particular local needs of individual situations. . . ."

Eagle-Lion Releases


Ambassador

Loew's is sending Maurice N. Wolf of its exhibition and public relations department out into the territory to educate businessmen in the importance of the motion picture business. The move is part of a long-range program to maintain an interest in attendance and includes speeches before almost every luncheon club and the like throughout the country. Wolf's digestion is said to be excellent—at present.

Foreign

American films playing the American sector of Berlin are drawing almost double the audiences that British, French or Russian pictures are drawing in their respective zones, the Motion Picture Export Association reports from Berlin.

Harold Sugarman has joined United World, 16-mm, subsidiary of Universal as export vice-president. He was formerly studio foreign department head at Universal City and later in charge of U's 16-mm, overseas department.

Rudolf Carlson, who represents Svensk Filmindustrie, announces another line of Swedish pictures—"Iris," "The Woman Without a Face," and "Katrina," last of which awaits custom clearance.

Superfilms President Marcello Girodi is back from Rome with three new Italian pictures and the promise of five more to come. Heading the list is the big-budgeter, "Monastery of the Dark," "Rigoletto" and "Christmas Concentration Camp 19." A backlog of some 115 German films that were in the country before the war plus importation of some 25 films made in Vienna and cleared for world distribution by the Military Government assures an ample supply of films in that language, Cinema Films indicates. The film is also dickering for 19 more.

RKO's "Crossfire," won Cannes film festival prize for the best social film while Walt Disney's "Dumbo" took top honor in the cartoon class.

Bogota, Columbia's new 1,300-seat Magdal Theatre opened Sept. 30 with Paramount's "Incendiary Blonde."

Names

Monogram's presidential executive assistant Scott R. Dunlap is due in New York; 20th-Fox's exhibitor relations chief, Sam Shain, was out in the territory; Columbia Assistant General Sales Manager Rube Jacker is off on a business trip to the midwest.

Wanger Joins E-L

Reports that Walter Wanger had concluded a deal to produce a minimum of four pictures a year for Eagle-Lion distribution as soon as he had completed his Sierra film, "Joan," were confirmed in New York this week by E-L Board Chairman Robert R. Young. The deal includes stock acquisition by Wanger in E-L's parent company, Pathé Industries and stock acquisition in Walter Wanger Pictures by Pathé as well as E-L direct-to-screre sales for Wanger and his vice-president, David Tannenbaum. It does not affect the status of Bryan Foy as E-L production chief.


Calendar

OCTOBER

5, Variety Club Charity Citations, Hote:
8, Missouri, Minneapolis.
7, meeting and film clinic of Allied Independent Theatre Owners of Iowa and Nebraska, Fontanelle Hotel, Omaha.
12, Motion Picture Bookers' annual dinner and dance, Hotel Commodore, New York.
14-15, Tri-State MPTO, Hotel Chica, Memphis, Tenn.
14-16, Allied States board of directors meeting, in Detroit.
20, adjourned meeting of union leaders on the Hollywood film industry, New York.
20-24, annual meeting Society of Motion Picture Engineers, Hotel Pennsylvania, New York.
23, 24, Kentucky Association of Theatre Owners convention, Louisville.

NOVEMBER

3, mid-season meeting national officers, Variety Clubs International, Tulsa, Okla.
4, dedication of Will Rogers Memorial Plaque by Variety Clubs International, Claremore, Okla.
17, "Night of Stars" benefit for United Jewish Appeal, Madison Square Garden, New York.
19, annual get-together of the Picture Pioneers, Hotel Plaza ballroom, New York

United Readies Reissues

Reaft Pictures this week concluded a five-year deal on Universal reissues for distribution in 10 exchange circuits of the Reaft Circuit of film distributors, John W. Massingham and J. Francis White, Jr., of United announced from Dallas. Plans are to put out the pictures as duals with special press books, trailers, etc., with distribution starting in late October or early November. United's exchanges are in Charlotte, Memphis, New Orleans, Dallas, Oklahoma City, St. Louis, Kansas City, Des Moines and Omaha.
Century Managers Urged To 'Exert Showmanship'

A return to showmanship together with the injunction to watch costs with a sensible eye that considers results to be obtained and rising costs of operation highlighted the advice given the managers of New York's 37-house Century Circuit at its first Showmanship convention in the Waldorf-Astoria Tuesday.

First to voice this opinion was Century's Vice-President Fred J. Schwartz, who warned the managers that the "gray area" was over and that if they wanted to avoid the "red peril" of red ink on the books where the ink should be black, they had to exert showmanship "in every direction—from the spelling of words on the marquee to the preparation of the box-office statement, proof sheet and the maintenance of the house."

Following Schwartz, General Manager J. R. Springer told the managers that the customer is the most important that without him there were no jobs. Since this is true, Springer continued, it's up to the manager to make the customer feel welcome.

Springer Emphasizes Comfort

"We're limited in controlling the pictures we see," Springer said, "but we can make it our business that what he sees he is seeing in the most comfortable and pleasant surroundings it is possible for us to devise."

Springer also discussed the A. H. Schwartz Showmanship award in honor of the company's founder which is annually given to theatre managers who demonstrate the best showmanship—Leslie R. Schwartz, the head of Andrews, Inc., Century's exhibition outfit, discussed candy and other concessions, Comptroller Martin H. Newman discussed spending, Chief Film Buyer Sam Goodman said that due to increased costs, greater profits had to be gotten from the picture, and said that advertising had two functions to sell the show and to cultivate the movie-going habit. He also announced a Springer sales drive from Oct. 15-Nov. 15.

Non-competing speakers were 20th-Fox General Sales Manager Andy Smith, Jr., his short subject sales manager, Pete Lathrop, and Eagle-Lion Ad and Publicity Director Max E. Youngstein.

Tax and License

The city council of Jackson, Ohio, has passed an ordinance placing an annual license fee of $1 on theatres and other places of amusements effective Oct. 1. This is in addition to the three per cent admission tax. Exempted from the three per cent tax are events for educational and charitable purposes, admissions to civic swimming pools and events sponsored by the city recreation board, veterans' groups, agricultural fairs and musical contests. The tax is to be operated under the supervision of the mayor and provisions include monthly reports and payment of amounts due the city.

Chillicothe city council is drafting a three per cent admission tax with no exemptions since the city tax would replace the state tax.

The Brass Tacks of Efficient Picture Theatre Management

MILK, BREAD POTENT TIE-UP ANGLES

By Jack Jackson

To the clear thinking, energetic showman, who is smart enough to chart a well-paved, easy-to-follow course to his box-office and navigate the right kind of a "cooperative effort" route, there is close and profitable harmony between the early morning clink of milk bottles and the evening clink of ticket-buying coins. And—since I intend covering two phases of co-op tie-up activities in this article—I'll go on to say that, with the right kind of working, the dough that goes into the making of the bakers' wares offers prolific possibilities of luring extra dough into the theatre cash till.

It is possible for you to perfect the kind of scheme that will not only place more do-re-mi in your bank account but put you in the light of being a public benefactor and a citizen of high civic-mindedness if you keep your think-pot perking when going after dairy tidies. Of course, you are the final arbiter when it comes to handling tieups for your theatre, and yours is the final decision as to whether you work with one or more dealers. I do believe that the greatest success—for you and the dairymen or dairymen—lies in getting the backing of the community health authorities for your plan and capitalizing on the newspaper and radio publicity—to say nothing about the privilege of using community utilities such as telephone posts, water plugs, etc.—usually attendant on activities bearing the stamp of approval of the community authorities. Here's one way of doing it:

Arrange to hold individual interviews with your local dairymen, starting with the largest, if possible, and get their reactions to a "Health Month," with their product being used as a spearhead and your theatre and its screen personalities as the attention-compelling medium.

Despite the fact that milk is humanity's first form of sustenance, it still has to be sold, and your establishment deals in the glamour that is the most widely used and universally recognized magnet to attract customers. Couple with this the fact that mankind's pursuit of health has been unremitting throughout the ages. Add the demanded and continued interest in the health of the community by the vested authorities, the recognized fundamentals of the dairymen's product, the health-promoting factors of your theatre as a place of restful recreation, inviting presentations, clean air, etc., and you have a gilt claim deed to a lead pipe cinch on a campaign that can bring out the school bands, public speakers and so much hullabaloo that the effects will be evident for months.

Be Sure Greatest Stress Is Laid On Public Health

A group meeting of all dairymen will be necessary to set up the final plan for presentation to the local health gendarmes whose approval and assistance is assured, if the plan is thorough and apparently unselfish. (Be sure that greatest stress is laid on public health and that the wares of yourself and the dairymen remain in the background; also, that you have as many dairymen as possible taking part; a proclamation from the Mayor, daily newspaper stories—each containing a recommendation for use of dairy products and attendance at your theatre—the active aid of health inspectors, inclusion of the subject in grade and high school class periods, and other cooperation too vast to enumerate.)

You, of course, will offer your screen, stage and lobby in return for signs on the dairymen's delivery vehicles and the distribution of special bottle caps, handbills or the die-cut overlays obtainable from special printing sources known to the dairymen. (In the event these are not available, any print shop can use sharpened column rules to die-cut a three inch triangle at the top of a three- ply card that will permit it to be inserted over the top of a milk bottle). The handbills or special overlays should be changed weekly to conform to the theatre attractions and carry an illustration of the star, together with the title, dates, etc., combined with copy such as: "An example of the perfect health attainable through daily use of milk products."

The dairymen should be persuaded to buy newspaper space, radio time, etc., to capitalize on the inferential star endorsement, the recommendation of the local health authorities, etc. Be sure the theatre gets its 30-30 or 73-25 split of the space and time.

By this time I know you are asking yourself: "Where does the theatre get any unusual plug?" Well, here's where and how!

You can be Mr. Unselfish Big by offering to help the dairymen to continued use of their product by giving free admissions to bottle cap or overall cover holders, acquiring caps or covers imprinted or stamped with special letters to spell out the brand name of the merchandise.

(Continued on Page 12)

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Jackson... (Continued from Page 11)

the name of the dealer, etc. This involves a special printing or stamping job, which must be matched to the letter of the name. A specified number—decided on in advance—will carry a "key" letter and in this manner guarantee the unit of theatre pass potential. You can act on this idea—it has all been done before—by arranging with the dairymen to redeem, at some specified bargain price (and don't forget the tax), a specified number of the caps or covers either at special dairy locations or as general admissions on special days or at special shows for children and adults. If the number is set high enough the dairymen stand to lose little in money and gain much in customers through this plan. The numbered cap or cover, similar to that described in last week's laundry tieup, with the successful numbers displayed on a board in the theatre lobby, is also applicable. If the dairymate is used, you can control the idea of permitting the local health officer to give a health talk, from the stage as a further spur to the civic end of the tieup.

Arrange Slogan Contest

The cost of vehicle signs, caps, covers, newspaper and radio time, etc, should be paid by the dairymen in return for the intangible though highly valuable units of your contribution to the theatre, in that they are among the cooperators, you should insist on streamers for use on the back bars of fountains and in the windows of the establish-ments they serve. A special slogan might be arranged to fit the cream sales department and used in addition to the general plan. Let me suggest right here that you take care to avoid the special sundae tieups or other single unit forms of cooperation, since these give the merchants a chance too close a check on the drawing power of the theatre and its personalities. It is always advis-able to give your cooperative plans as much scope as possible to make sure that you are credited with the overall increase in business. It is too hard to sell single units of specially named merchandise in competition with the tremendous national brand advertising campaigns that are running in the markets to detract from your getting full and complete credit for the overall merit of your work and, in that manner, guarantee the continued prestige of your theatre as a desirable and valuable medium of sales contact.

Tieups with dairymen are replete with possibilities for the always-to-be-desired civic association and as such guarantee assistance of schools, radio stations, newspapers, public utility companies and other agents of implementa-tion that are not available in normal fields of theatre promotion. In addition, they offer you a chance to back, in the reflection of the "good—will" that this type of cooperation lends to your campaign, a foundation to send letters to your correspondents to help you get help in helping the dairymen, which is a very nice spot to occupy in these days of thinning admission dollars.

Now, let's get on to that bakers' dough and how to make it send its namesake, spending dough, to our box-office:

The bakers' tieup offers all the possibilities of the dairymen, with the added factor of the added medium of the newspapers, which can be done as local announcements,叶letting their aid help to get general welfare, which is a very nice spot to occupy in these days of thinning admission dollars.

Second Childhood

A new wrinkle in giveaways has been instituted by Manager William C. Kohler of the Valuski theatres in Willow Brook and Buena Park, Calif. According to a letter to Irving Schneider, president of the Dell Corporation, New York organization, fortunate patrons on certain nights receive dolls with horo-scopes written by a well-known astrologer. Apparently popular that previous recipients of prizes are trying to induce Kohler to exchange them for dolls.

Again pointing back to the fact that the theatre profits most from activities that carry the interest of the ticket buyer. In the case of the home, some popular that previous recipients of prizes are trying to induce Kohler to exchange them for dolls.

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The Wistful Widow of Wagon Gap

Univ. Int'l Comedy Western 78 mins.

AUDIENCE SLANT: (Family) The customary antics of Abbott & Costello in a tough western town results in a hilarious travesty on the outdoor film. Average audiences will in all likelihood be convulsed during the course of the foxtrot.

BOX-OFFICE SLANT: Should have smooth box-office sailing in most situations with happy and satisfied customers.


Plot: An old law makes a murderer responsible for the debts and dependents of his victim. Accused of such a crime, Abbott and Costello find themselves taking care of a widow with six children in a tough western town. The widow falls for Costello but he spurns her. Then she accepts the proposal of the judge, who has heard a rumor (started by Abbott) that a railroad will run through her land and make her rich. The rumor turns out to be true, and Abbott and Costello head for California, calling themselves chumps.

Comment: "The Wistful Widow of Wagon Gaps" combines the customary antics of Abbott and Costello (especially Costello) with the setting of a tough western town, resulting in as enjoyable a travesty on the outdoor film as movie fans are likely to see for a while. All the western trappings are there—shooting, fistfights, stagecoach robberies (or at least an attempt to make the riding, chases, etc.—but there are also Abbott and Costello, and they make the wild west a far cry from the usual conception. And while the settings and situations are taken from the usual B western, the story is merely concocted to fit the talents of the comedians. Average audiences will in all likelihood be convulsed during most of the footage by those scenes and situations involving A & C, and with all due credit to partner Abbott, it is Costello who shouldered the laugh-provoking responsibilities. The comedians have been given excellent support by Marjorie Main, George Cleveland, Gordon Jones, William Ching and others; but the picture is still theirs, and they make the most of it. Wherever A & C have attracted and pleased audiences, and that takes in practically every average community throughout the land, "The Wistful Widow of Wagon Gap" should have smooth box-office sailing with happy and satisfied customers.

Midnight in Paris

(French Dialog—English Titles) Distinguished Films Drama 90 mins.

AUDIENCE SLANT: (Adult) Although marked by fine characterizations by Raimu and some others in the cast, this is, for the most part, a slow-moving picture that does not impress as one of the late great star's best. Fairly good entertainment for the foreign-language houses. Not suitable, generally, for average American audiences.

BOX-OFFICE SLANT: Good for the foreign-language theatres on the strength of the star's name.


Plot: Raimu black boots, peddles, opens doors and anything else to keep body and soul together. He harries in a rainstorm to open the door of a smart car and as he does so, a body falls into his arms. Startled, he goes for help and upon returning, the car is gone. An important industrialist is reported missing and from shots and descriptions Raimu identifies him as the dead man. He meets a young woman and her son whose "protector" also has disappeared. It appears that the missing industrialist and the "protector" are the same person. Through Raimu's shrewd deductions it is discovered that the industrialist, in his "other" life, was a stamp collector and that he had been murdered for his collection of stamps. Raimu wanders off to reassemble the heartless life he had endured before the start of his adventures.

Comment: This is a leisurely-paced story that moves much too slowly for average American audiences, although the pace may well suit the temperament of the foreign language houses. Raimu is, as usual, excellent in his characterization of an old man who has become a human demented, one who was ordinarily honest but who was not averse to making a penny or two just outside the edges of the law, particularly when he was hungry. It is his performance and one or two others that make the picture as good as it is, since the story is weak, with complicated ramifications that require considerable mental agility to follow with complete understanding. And this is not because of the French language, since the English titles do a fine job of clarifying the action. As a whole, the picture does not impress as one of the late great star's best. It is fairly good entertainment for the foreign-language houses, but is not suitable, generally, for average American audiences.

Broom, Her Weapon

Mrs. Betsy Pickett, 58-year-old cleaning woman of the Stanley-Warner actress in Philadelphia, doesn't believe in giving up easily. Recently a thief, hiding behind the seats in the theatre, stepped out and threatened to kill her unless she gave him her purse. Mrs. Pickett answered by hitting him over the head with a broom. In the ensuing struggle they both fell into the aisle and the thief managed to get $5 from her purse and escape through a rear door.

Dick Tracy Meets Gruesome

RKO Radio Mystery-Comedy 65 mins.

AUDIENCE SLANT: (Family) A delightful tongue-in-cheek film story of the famous comic strip characters. Swell for weekends. The kids should love it.

BOX-OFFICE SLANT: Like its predecessor, this has excellent exploitation possibilities. Good for any double-bill situation.


Plot: Dr. A. Tomic, famous physicist, invents a paralyzing gas. Gruesome learns about it, and forces a doctor to obtain a supply of the gas and finally murders the physicist. Gruesome starts on a bank holdup series, using the gas. Tracy comes into the picture and with the aid of Sgt. Paton and Tess Trueheart, succeeds in ending Gruesome's gruesome career.

Comment: Just long enough as RKO Radio treats the Dick Tracy episodes with a mixture of tongue-in-cheek fun and a modicum of seriousness. This series will continue to run its merry way and please most audiences. This one has just enough screwball antics interspersed with its moments of drama to make it decidedly oddball entertainment for most audiences, with the kids having a swell time. Great exploitation possibilities. Good for any double-bill situation.

Spirit of West Point

Film Classics Drama 77 mins.

AUDIENCE SLANT: (Family) The sport-minded should get a real kick out of this entertaining story of the West Point football careers of Glenn Davis and Felix "Doc" Blanchard.

BOX-OFFICE SLANT: This is an exploitation picture with all the elements necessary to attract enthusiastic audiences. The Davis and Blanchard names, plus that of West Point in the title, should start business rolling. Top exploitation should keep em coming.


Plot: "Doc" Blanchard receives his appointment to West Point while serving as a stunt pilot in the Army Air Corps given to him by the Navy because he was too big. Glenn Davis had been at the Point for a year, dunked out and passed a re-en trance examination. The two met in a practice session, immediately recognized the other's ability and become fast friends as well as (Continued on Page 16)
World Premiere at Grauman's Chinese, Loew's State, Carthay Circle, Uptown and Loyola Theatres, Los Angeles...

"There is so much in this picture for everybody that it is certain to register as a very solid attraction. Swell performances by every member of cast."
—SHOWMEN'S TRADE REVIEW

"Will enjoy word-of-mouth attention with boxoffice response assured."
—DAILY VARIETY

Magic words for "MAGIC TOWN"

JAMES STEWART
JANE WYMAN
Broadway Opening Palace Theatre, Oct. 7...Opening at the Long-Run Woods Theatre, Chicago, Soon...

"Warm, human and believable...will cut a passage to the hearts of millions...well designed to keep grosses out of the doldrums."
—MOTION PICTURE DAILY

"Smart dialogue and superior direction...Good boxoffice entry."
—VARIETY

"Contains all the elements that make for hefty boxoffice...realistic, warm, human, with the necessary humorous touch."
—THE EXHIBITOR

"Should do strong business generally."
—BOXOFFICE

"Should insure favorable boxoffice response."
—HOLLYWOOD REPORTER

in Robert Riskin’s
AGIC TOWN

WITH
KENT SMITH • NED SPARKS • WALLACE FORD • REGIS TOOMEY

Written and Produced by ROBERT RISKIN • Directed by WILLIAM A. WELLMAN
A William A. Wellman Production • Released by RKO Radio Pictures, Inc.
**Box-Office Slants**

**Spirit of West Point**

(Continued from Page 13)

the famous “touch-down twins” acclaimed on the nation's sports pages. At the close of their four years at West Point and following the Navy game of 1946, they are offered large sums to give up their army careers and enter professional football players. Each hesitates because he thinks the other's family needs the money. They decide, however, to continue in the army at the pay of second lieutenants.

Comments: While this is a loosely contrived story and is liberally padded with what appears to be extraneous matter, the two famous football stars do well as actors and are thoroughly “at home” during the scenes on the football field. There is plenty of action, largely football, and after all, that's what the story is about. The extraneous matter already referred to has to do with Blanchard's early home life, his affection for his mother and Davis's day "Doc" received his appointment to the Military Academy, the financial difficulties his mother and sister experienced and kept unknown to "Doc" while he was at the Academy, etc. Then there is the story, told by Davis' mother to "Doc," of how Glenn had been "found" or dismissed from the Academy for deficiency in mathematics and how he studied furiously for an entire year before taking a re-examination, which of course, eventuated successfully. The football scenes are largely from newscut shots, but they have been cut carefully for the scenes without a break and Davis romped gleefully over the gridiron of most of the nation's prominent universities at one time or another during their careers at West Point. The story is not done with the finesse of a great, expensive production. But it is convincing and good entertainment. It is first-rate showmanship that should certainly pay off handsomely at the nation's box-offices.

Oh, there are a couple of scenes where those with sharp eyes might notice Memph Exhibitor M. A. Letterman in the players' dressing room. Okay as an actor, too.

**The Blue Veil**

(French Dialog—English Titles)

Leo Cohn Drama 91 mins.

AUDIENCE SLANT: (Adult) This slowly paced importation would appear to have entertainment appeal only to mature women and particularly only to those mature women who habitually attend foreign-language houses.

BOX-OFFICE SLANT: Has a fair-to middling chance at foreign-language theatres.


Plot: This is the story of a widow, who, having lost her child at birth, dedicates the remainder of her life to the care and raising of other children. In France a Blue Veil is worn by governnesses, thus the title.

Comment: Gaby Morlay gives a superb, emotional performance as the woman who raises many children during a long life and in the process comes to love them as dearly as though they were her own, but the picture has been badly edited and is so episodic at times as to be (temporarily at least) difficult to understand. There is so much of the cast who perform admirably but as a whole the picture tries too, too hard to wring tears from audiences, with very little success. Mature women who habitually attend foreign-language pictures, and particularly the 1946, Drama "An American Tragedy," the insecurity may become restless as its seemingly interminable story unfolds. Not suitable generally for average audiences.

**The Gangster**

Allied Artists Gangster Drama 83 mins.

AUDBIENCE SLANT: (Adult) Interesting and suspenseful entertainment for audiences who like violence, murder and other ingredients that typify this type of film. Definitely not for the youngsters.

BOX-OFFICE SLANT: Highly exploitable title and other elements should assure good box-office returns, especially in smaller situations.


Plot: This is the story of a young hoodlum, who from the time he was about five or six, had led a crooked life. Now grown, he trusts no one, not even the woman who loves him and who professes to love him. He comes to a violent end when another gang invades his territory and his woman double-crosses him.

Comment: The King Brothers have done a satisfactory job with this dramatic production, with Director Gordon Wiles pacing the action to hold the interest and sustain suspense throughout. Designed to catch the attention of those audiences attracted to gangster films, its box-office success should be assured because of its exploitable title and other gangster elements, such as violence, excitement, and leading roles, all well handled, with Barry Sullivan turning in a convincing, capable job as "The Gangster" and Belita adequately filling the role of the girl who loves, and then double-crosses him. Joan Lorring is good as the young cackleberry and Akim Tamiroff believable as the businessman caught between rival gang-leaders. Henry Morgan, Sheldon Leonard and John Ireland turn in fine portrait performances in supporting roles. Studio's strong selling campaign, plus exhibitor exploitation should help this film turn in better-than-average returns.

**Fame Is the Spur**

(Reviewed in London)

Rank Drama 112 mins.

AUDBIENCE SLANT: (Adult) This provocative story of an underprivileged boy's rise to fame and wealth, full of shocking episodes, is not so well handled. It is successful in the climactic scenes, but the story is not so well developed, and the film could have been better. The story has been adapted from the English novel "Gid" by Alfred John Fletcher.

Comment: This is a better-than-average film, which could have been better. The story is a good one, and the performances are well handled. The acting is good, and the film could have been better. The story is not so well developed, and the film could have been better. The story has been adapted from the English novel "Gid" by Alfred John Fletcher.

**Uncle Silas**

(Reviewed in London)

Rank Costume Melodrama 103 mins.

AUDBIENCE SLANT: (Adult) This magnificently staged Victorian melodrama has many moments of intense excitement and will appeal to less-discriminating audiences. However, despite the fact that some 70 minutes might make it more palatable for audiences in the States.

BOX-OFFICE SLANT: The film's suspense, excitement and horror should be stressed in showmen's campaigns, for there

**This political factor incidentally, might mitigate against the film's box-office success in the States.**


Plot: Covering the period 1870 to approximately 1937, this traces the rise of Homer Raddshaw (Michael Redgrave) an underprivileged boy, who through the intervention of the Labour Party, is nominated for Parliament. He occupies a second place to the party's policy for what they consider best for the country as a whole. Accepting a post with the Coalition Government in the early thirties, his position is altered. His values change. Old enemies become friends and vice versa. At the following election he stands as a national candidate, but his old supporters feel he has failed them, and he is defeated by the labor man. Realizing his work is ended, he willingly accepts a title and takes his seat in the House of Lords which he despaired as a youth.

Comment: Defying cinema conventions by leaving the film in its original form, this has been an inspired by the life of Ramsay MacDonald, Britain's first labor prime minister, this is basically a success story told against a background of political intrigue. It is not so much glorifying the movement or painting a particularly inspiring picture of left-wing leadership, the producers nevertheless pander to the labor government by playing down certain incidents and making the wealthy virtually villains. The picture, however, is not without deeply moving sequences, fine production values in the main, and brilliant acting. Naturally episodic, the development is unbalanced, with the producers skimming on some scenes and lingering painfully long over others. Michael Redgrave handles the leading role with power and understanding and Rosamund John makes his unglamorous, suffragette wife a vivid character. A really sensitive performance is that of Hugh Burden as Redgrave's boyhood friend who remains to his principles rather than sacrifice them for fame and a continued relationship. Sir Seymour Hicks and Marjorie Fielding turn in delightful cameos and credit is due for the fine handling of the crowd scenes. It is a provocative film which patrons will talk about, but showmen must decide for themselves whether or not their houses should be associated with a political creed. This political factor, incidentally, might mitigate against the film's box-office success in the States.
is nothing in the title to indicate that the unscrupulous uncle plots the death of his heiress-niece to get her money.

Cast: Jean Simmons, Katina Paxinou, Derrick de Marney, Derek Bond, Sophie Stewart, Manning Whiteley, Emlyn Williams, Mark IDD, John Laurie and others. 

Credit: Adapted from Sheridan Le Fanu's novel by Ben Trever. Director, Charles Frank. Photography, Robert Krasker. Produced by John Somlo and Laurence Irving. A Two Cities Film presented by MGM. 

Plot: On her father's death, Jean Simmons, an heiress, goes to live with her unscrupulous, hypercritical uncle, Derrick de Marney, who, badly in debt, plans with his son, Manning Whiteley, her death. Slowly her suspicions are aroused and she realizes their intentions. Their plans go astray and help arrives in the nick of time.

Comment: This Victorian melodrama based on Sheridan Le Fanu's famous thriller, has been magnificently staged and has moments of intense suspense, excitement and horror. Villainy is uncompromisingly laid on, and with the deletion of some 20 minutes the film should stand in good stead with average American audiences. Direction is uncertain, with Charles Frank leaning towards the "arty" side with rather pretentious effects and montages, while the picture as a whole really belongs to the less-discriminating masses. The development tends to be slow, and in an attempt to speed things up Jean Simmons is made to run everywhere, through woods, over lawns, upstairs, down long dark corridors and across baronial halls. When she stops, she gives a delightfully beautiful characterization of the trusting, innocent girl who slowly realizes that her highly esteemed uncle is planning her death. She is a major discovery and after "Great Expectations" should command a large following. Her performance does much to accentuate the near "hiss the villain" histrionics of some of the cast. Katina Paxinou's evil governess is convincingly horrific, but Derrick de Marney's "Uncle Silas" is not entirely credible. Reginald Tate makes the most of his few minutes as the child's father and Derek Bond introduces a love interest. Special credit is due to Robert Krasker for his fine camera work which shows the beautiful sets to best advantage.

Block in MGM Shorts

Martin Block, one of America's top disc jockeys, has signed with MGM to appear in a series of six one-reel musicals which has been added to the company's 1947-48 short subjects schedule. The featurettes, which will present many of the country's name bands, with comments by Block, are to be produced by Herb Moulton.

Second Carson Finished

"Fighting Mustangs," second in a series of six action westerns starring Sunset Carson, has been completed, according to R. M. Savini, owner-manager of Acme Pictures, which releases the Yucca productions.

Editor's Mailbag

Editor, Showmen's Trade Review:

Instead of talking about increased prices on road show pictures, why don't the Exhibitors of America follow suit and take the action I as a lone, independent exhibitor have instituted in the last couple of weeks? When I received the contract for "Duel in the Sun" demanding $1.25 admission, I forwarded it to the Department of Justice. Today I did the same thing with a demand from Fox that I charge $1.20 for "Forever Amber." In my situation this increase in admission price would amount to over 300 per cent. I have called this matter to the attention of the Department of Justice and today I have in my hands a reply from Mr. John F. Sonnett, Assistant Attorney General, in which he states, "... Pending an appeal to the Supreme Court, which should be heard before the end of the year, a stay of that road show provision, as well as other provisions, was procured by the defendant in the Paramount suit. It is hoped that the decision of the Supreme Court in this matter will alleviate the conditions you complain of." In other words reading between the lines, I am informed that if the Exhibitors of America would refuse to run these road show engagements and forward these quoted deals to the Department of Justice as further evidence of an attempt to monopolize the industry and force unheard-of admission prices on exhibitors, that it would only be a matter of a short time until the Supreme Court would render a decision in favor of the exhibitors and one that would stick forever.

My suggestion to exhibitors is this—instead of throwing correspondence regarding outrageous admission prices into the waste basket, forward it direct to the Department of Justice in Washington, D. C., with a plea that the Government act immediately to stop this trend on the part of the producers to force exhibitors to increase their admissions as high as over 300 per cent. No other industry in America could have gotten away with such procedure even this long. Either the exhibitors of America are weak as a group, or contain enough weak links in the chain of exhibitors to destroy the power of the strong links.

When I have to increase my admission from 37 cents to $1.20, as dictated by some producers, I can only think that the time is soon coming when the exhibition of motion pictures will be a profession to stay out of. What is the matter with sixteen thousand exhibitors when a small handful of producers should tell us what prices we must charge at our box offices, how long and on what days we will run their product and how much we must pay for their product, disregarding the fact that we are in business to also attempt to make a profit?

Larry Woodin
Arcadia Theatre
Wellsboro, Pa.
Memphis Holds Premiere Of 'Spirit of West Point'

Timed to coincide with the new football season, world premiere of Film Classic's first new picture, "Spirit of West Point," co-starring Felix "Doc" Blanchard and Glenn Davis, two of the gridiron's greatest names, was held Wednesday at the Malco Theatre, Memphis, Tenn. Broadway premiere of the film took place Thursday at the Victoria in New York.

From Film Classic's home office came Syd Gross, assistant advertising head, to set the wheels in motion for the Memphis premiere. Gross lost no time in cashing in on the Mid-South Fair, held last week on the outskirts of Memphis. The fair's 20,000 visitors from Tennessee and surrounding states were made aware of the picture through imprinted paper napkins which, through the cooperation of Elliott Johnson, Malco ad-publicity chief who worked with Gross during the campaign, were distributed at hot dog stands, soft drink counters, ice cream stands and other food booths.

For one week in advance all Memphis radio stations, including NBC, ABC and Mutual outlets, gave the picture free plugs daily, and Gross himself was interviewed over Mutual's WHBQ.

Invites Coach to See Film

Gross also invited Coach Johnny Vaught and his University of Mississippi football team to see the picture when he and his team came to Memphis this weekend to play against the University of South Carolina. At the same time, Barney Poole, Mississippi star who formerly played with Blanchard and Davis at West Point, will be interviewed over the air.

Stakes of the invitation were sent to the local bureaus of the Associated Press and the United Press, and also went out on the wires to papers serviced by AP and UP in Tennessee, Mississippi, Arkansas, Alabama, Florida, Louisiana and Ohio.

Window displays were promoted from chain stores, and two large department stores agreed to run cooperative ads. Newspaper carriers carried banners announcing that Sport magazine had selected "Spirit of West Point" as its "Movie of the Month," and placards bearing similar copy were placed on newsstands and in several hundred stores.

Feature stories in local newspapers were based on M. A. Lightman, Sr., head of Malco Theatres and regional vice-president of the newly-formed Theatre Owners of America, who has the role of an assistant coach in the picture.

Celebration Marks Premiere

Pennsylvania social, civic and business leaders gathered in Pittsburgh this week for the two-day celebration marking the world premiere of Cecil B. DeMille's Technicolor production "Unconquered." The producer-director of himself plus other directors made personal appearances, luncheons, cocktail parties, dinners, an "Unconquered" ball and other activities leading up to the premiere at the Penn Theatre on Friday night.

Paramount's "Supercative Party" held Tuesday evening in the Rainbow Room, Radio City, New York, brought forth some 350 newspaper and magazine writers, advertising agency copy chiefs and motion picture company advertising and publicity executives who competed for a $1,000 prize for the best brand-new superlative to describe "Unconquered." Topping for the award were Leonard Davis, publicist for the Motion Picture Herald, and Jack Lloyd of the fan magazine press who submitted the word, "Paramounternal."
Not since “Birth of a Nation” has the road show visited Main Street. But now it’s back, for David O. Selznick’s DUEL IN THE SUN is playing the length and breadth of Main Street across the United States and Canada to sensational business.

Show business seems to have forgotten that the BIG attraction is even BIGGER in the small town. “Birth of a Nation” proved this thirty years ago and DUEL IN THE SUN is proving it again.

DAVID O. SELZNICK’S GREAT MOTION PICTURE, DUEL IN THE SUN, in thousands of small cities and towns, villages and hamlets, is playing to an unprecedented number of people and to unheard of grosses.
Below are average grosses compiled from the records of 3525 situations where *DUEL* has already played:

<table>
<thead>
<tr>
<th>Population Range</th>
<th>Average Daily Gross</th>
</tr>
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<tbody>
<tr>
<td>Below 1,500 Population</td>
<td>$287</td>
</tr>
<tr>
<td>Between 1,500-2,500 Population</td>
<td>$315</td>
</tr>
<tr>
<td>Between 2,500-5,000 Population</td>
<td>$395</td>
</tr>
<tr>
<td>Between 5,000-7,500 Population</td>
<td>$510</td>
</tr>
<tr>
<td>Between 7,500-10,000 Population</td>
<td>$625</td>
</tr>
</tbody>
</table>

These figures indicate that the small town theatre will have more money left after paying the film rental on *DUEL* than it might normally gross in the same playing time on another picture.

There is no business in show business like "*DUEL* in the Sun" business.
Suchman Uses Teaser Ads 18 Days for ‘Best Years’

Fabian theatres’ Staten Island managers gave RKO Radio’s Samuel Goldwyn picture, “The Best Years of Our Lives,” extensive promotion for its first-run at the Ritz, Fort Richmond, and subsequent runs at the Capitol and Liberty. Manager Henry Suchman of the Ritz and his publicity director, Elias Schlegler, gave the film an 18-day teaser ad campaign at the masthead of the Fabian combination ad, said to be the longest advance campaign ever used on the island. Suchman prepared a six-foot setpiece for the lobby, using it two weeks in advance and then spotting it in a main street store’s front window during the picture’s run. Window displays were set in furniture, photographer, radio and doll store windows all over Staten Island. Two three-column co-op ads with a bank and a laundry broke day before the opening, and extra display ad space was used throughout the engagement.

For the subsequent-run of “Best Years” at the Capitol, Manager Bill Hambrorsky promoted 5,000 heralds and a cooperative ad in a local electrical appliance and radio store. Manager Jack Trachtenberg of the Liberty tied up with a restaurant for 5,000 heralds which were distributed at ball games, motorcycle races and placed in packages by supermarkets.

34 First-Run Dates Set for ‘Barn Dance’

Thirty-four first-run dates, including the Rialto, Dallas, test run July 24-29, have been set by the Interstate Circuit on screen Guild’s “Hollywood Barn Dance,” with Ernest Tubbs and company of Stage Door Canteen in two others in a stage show called “Grand Ol’ Opry.” Dates were set following the success of the test run in Dallas, which Interstate reports broke house records for 21 years. Three houses in B-1 display will play day and date—Palace, Wigwam, and Plaza.

First date under the extended bookings opened at the deluxe Texan, Houston, Sept. 25, (through Oct. 1) with W. J. Cammer, SB booking manager, and David Davis, personal representative for Tubbs, assisting.

Locomotive Tieup on New Harry Sherman Film

Enterprise will cooperate with the Chicago & Northwestern Railroad in the hundredth anniversary celebration of that line on December 1. Studio will use the railroad’s first locomotive, “The Pioneer,” in Harry Sherman’s production of Bret Harte’s “Sweeney’s Partner,” Joel McCrea starrer which Harry Sherman will produce.

“The Pioneer,” a ten-ton woodburner, will be on a national tour between December 11 until April 1, 1948, as part of the line’s centennial celebration, and then will return to the Chicago Museum of Science and Industry. Enterprise will use the locomotive for national exploitation on the film at the time of release.

Joan Crawford Narrates Community Chest Film

Joan Crawford, who will do the narration for a short film titled “Through My Windows,” produced and contributed by the Warner studio, for use in this year’s Community Chest campaigns throughout the country.

Equine Repast

Six of Philadelphia’s finest police horses were guests of Big Red, stallion star of Eagle-Lion’s “Red Stallion,” at a luncheon held recently in Fairmount Square Park in conjunction with the opening of the film at the Staton Theater. Included in the menu were horses D’Ouvers, Creme D’Oats, Sweet Lumps and other equine epicurean delights, followed by a rare vintage nectar, Aqua Pura.

Contest to Determine Best Enterprise Emblem

Portion of the advance teaser campaign for Enterprise’s “Arch of Triomphe,” will be a nation-wide contest to determine the best balloon the most fitting emblem for Enterprise Productions, Inc.

Trailers for “New Mexico,” “Body and Soul” and “Arch of Triomphe” itself will carry an added colon to indicate that audiences two new film company symbols, one of which will be the Paris Arch of Triomphe itself. Campaign will be carried on in all houses showing the three Enterprise-UA productions. Lobby displays and contest blanks and ballots will sell the same idea.

Index for September, 1947

Brass Tacks of Efficient Theatre Management

He Gets Places By Going Ahead, Sept. 20, p. 21, 22

’Sell’ Don’t Give Your Tip Away, Sept. 13, pp. 17, 18

How to Promote Profitable Tieups, Sept. 20, pp. 10, 11

Time Essential for Worthy Tieups, Sept. 27, pp. 21, 22

Equipment and Maintenance Section

Exploitation Campaigns—By Pictures

Beginning or the End, The, Sept. 20, p. 19

Blaze of Noon, The, Sept. 20, p. 19

Brute Force, Sept. 20, p. 18

Calcutta, Sept. 20, p. 19

Cheyenne, Sept. 6, p. 16

Cry Wolf, Sept. 20, p. 19

Dead Reckoning, Sept. 13, p. 14

Egg and I, The, Sept. 20, p. 19

Jolson Story, The, Sept. 20, p. 19

Last of the Mohicans, Sept. 6, p. 13

Magic Bow, The, Sept. 20, p. 18

Perils of Pauline, The, Sept. 13, p. 16

Red Stallion, Sept. 6, p. 14;

Sept. 20, p. 19;

Sept. 27, p. 17

Sept. 6, p. 15

Sept. 6, p. 14

Two Mrs. Carrolls, The, Sept. 13, p. 14

Singin’ in the Rain, The, Sept. 27, p. 18

Contest Expeditions—By Stunts

Freckles Contest, Sept. 6, p. 13

Jingle Contest, Sept. 20, p. 16

Marine Display, Sept. 20, p. 18

Most Kissable Contest, Sept. 20, p. 19

Publicity Stunt, Sept. 20, p. 18

Red Head Contest, Sept. 20, p. 18

Would You Forgive Contest, Sept. 27, p. 19

Index for August

Sept. 6, p. 15

Money Dates for October, Sept. 6, p. 16

Theatre Management Articles

Chakares Floods City with Slogans, Sept. 13, p. 18

Flood of Salutations for Ruffin Anniversary, Sept. 6, p. 21

U. S. Theatres’ Courtesy Impressions, G-B’s Landy, Sept. 27, p. 20

Omaha, Harrisburg Stunts For ‘Welcome Stranger’

Omaha’s mayor helped on the campaign for Paramount’s “Welcome Stranger” at the Orpheum, and Manager Gerry Wollaston based his Harrisburg, Pa., exploitation on plays upon the film’s title.

Mayor Charles Leeman of Omaha issued a proclamation making September “Welcome Stranger” Month, calling upon Omahans to display special friendliness to out-of-town students. Omaha colleges advertised for the celebration of the freeing of two bridges across the Missouri River, the Ak-Sar-Ben rodeo, the live stock shows and other civic events. The proclamation was timed perfectly with the opening of the picture at the Orpheum which rolled up a record gross with the film.

Wollaston based much of his Harrisburg campaign on playing up the two words of the film’s title. The Penn Harris Hotel footed the bill for three cooperative ads to bring the “welcome stranger” message to readers. One ad featured a picture of Joan Caulfield, another of Barry Fitzgerald and a third one of Bing Crosby. The ads, appearing in Harrisburg newspapers, totaled 108 inches in space. The hotel tied in the ads with its services—dining rooms, comfortable quarters, etc.

Wollaston’s title was emblazoned on large badges worn by ushers, cashiers and doormen before and during the run. Spike Todorov, assistant to Wollaston, set up eight window displays, mainly in music departments and shops, plugging the film’s hit tunes welcoming strangers in the city to the various stores. Scene stills appeared along with theatre credit cards. Buses and trucks of a soft drink concern were bannered and the menus at a popular fountain were imprinted.—HAR.

‘Wall of Fame’ Is Set For Egyptian, Hollywood

Marking its 25th anniversary, Sid Grauman’s Egyptian Theatre in Hollywood this week inaugurated a “Wall of Fame,” a public gallery covering the entire fore-court wall which will eventually contain more than 150 bronze likenesses of the industry’s top stars. Each framed bronze plaque will have etched in bronze the showman’s home town and state as well as his or her personal autograph.

Although the Egyptian is one of MGM’s showcase group, the “wall” will be open to top-grade stars of the industry, according to a committee headed by Grauman, Bruce Fowler, Fox West Coast first-man manager, Frank Whiteck, MGM studio ad and exploitation chief, and Howard Strickling, MGM studio publicity director.

20th-Fox Sets National Ad Campaign on ‘Amber’

A large-scale national advertising campaign on its Technicolor production of Forever Amber has been set for start this month, Ad-Publicity Director Charles Schlaifer announced. It coincides with the roadshow release of the production.

Two-color, full-page, 62-line, October 10 issue of Life leads off the ad parade, to be followed by a four-color ad in the Oct 14 issue of Look. Full-page, two-color ads will appear in the October issues of these fan magazines: Screen Rouscuer, Modern Screen, Silver Screen, Screenland, Movie Show, Photoplay, Motion Picture, Movie Story, Screen Guide, Movie Life, Movies and Movie Star Parade.
**Big 'Bobby-Soxer' Guns Fixed by Brown, Claster**

Some of their big exploitation guns were unlimbered and fired for the show's premiere. RKO's "The Bachelor an dite Bobby-Soxer" by Publicity Director Bill Morton of the RKO Albee Theatre in Providence and Manager Bert Claster of the Town in Baltimore. Campaigns took different slants but each was effective in its way. Morton's first gun was a no-cost radio contest running for a week over station WHIM in which ticket prizes were awarded to the writers of the 10 best letters describing a "bobby-soxer." He then tied up with Liggett's drug store for a "back-to-school" window display containing, in addition to school supplies, a lay-out of stuffs from the film and a 40c/60c credit card. At Woolworth's mainstreet store, Morton capitalized on "bobby-sox" slang in a soft drink window display. Tie-up copy read: "Don't be a drip! Order a double strawberry flirp and see etc.

The picture was plugged, free, a week in advance over the theatre's street program aired 15-minutes daily over WHIM. An extra-selling transparent marquee was erected; seven downtown restaurans ran copy at the bottom of the menu. The full run of the picture, 20 cars and busses covering Rhode Island were placarded with double-size car-cards, and the national Lux tieup ad was run in the Bulletin off the theatre page.

Claster in Baltimore hired a typical "bobby-soxer" and a young man to parade the streets with credit banners on their backs which proclaimed, respectively: "I'm not Shirley Temple but I am a bobby-soxer," and "I'm not Cary Grant but I am a bachelor." The bally caught the eye of all passers-by. Claster tied up with a department store which features a weekly "jam session" for teen-agers at which hostesses from the Arthur Murray dance studios demonstrated dance steps and distributed reprints of "The Bachelor and the Bobby-Soxer" dance instructions as shown in the RKO press book. The jam sessions went on the air over WTHP, and the finals of the dance contest, a week after the picture opened, were broadcast.

**Sold on Their Value**

Bill Hellums of the State Theatre, Austin, Texas, is so sold on the value of Warners' Joe McDaikes series that he bills them out front and on the marquee, and in all newspaper ads.

**NOVEL BICYCLE BALLY that stopped traffic was arranged by Norman Levinson, assistant to Manager S. H. Kleper of Loew's College Theatre, New Haven, Conn., to stimulate interest in 20th-Fox's "Mother Wore Tights." The old-fashioned "bicycle built for two" was promoted from a dealer. Two riders paraded the streets for four hours on opening day one wearing a tuxedo and a bright yellow bowtie, the other a girl's outfit, including long, old-fashioned bloomers.**

**Navy Recruiting Ties-in On 'Sea Hawk'-'Sea Wolf'**

For his dual re-issue bill of Warners' "Sea Hawk" and "Sea Wolf," Manager Reg Streeter of Warners' Mission Theatre in Santa Barbara, Calif., effected a tieup with the local Navy Recruiting Station which resulted in several exploitation stunts.

The recruiting station bannered its Mobil-Unit which covered the city, with paper advertising the show. It also cooperated on a joint display in the theatre lobby for five days in advance and on a similar display in the local postoffice where the recruiting office is located.

**War Bride Phone Call Contest Plugs 'Odd Man'**

British and Irish war brides living in the Hartford, Conn., metropolitan area, got a change at a free telephone call to their old homes in a contest for Universal-International's "Odd Man Out," arranged by Manager Walter Lloyd of the M & P Allyn Theatre in Hartford. Lloyd instituted a letter-writing contest in which the war brides wrote letters stating their reasons why they would like to put in a call to their former homes. The writer of the best letter made her call from Lloyd's office.

**Sold on Their Value**

Bill Hellums of the State Theatre, Austin, Texas, is so sold on the value of Warners' Joe McDaikes series that he bills them out front and on the marquee, and in all newspaper ads.

**Strong N. Y. Campaign Puts Over 'Hucksters'**

A strong publicity and exploitation campaign was launched by the Capitol Theatre, previous to and during the six-week run of MGM's "The Hucksters." A contest was run in the newspapers and on radio, via publicity releases, for the best definition of "What is a Huckster?" A promotional tieup was made with Lord Lewis, men's and women's specialty shop, for the prizes, which included "very sincere" articles, among them a silver cigarette case and lighter as first prize; a hand-painted blouse or necktie as second prize; and leather bill fold to the third winner. Upwards of 4,000 contestants participated. Judges were Clark Gable, Ava Gardner, and Harry Greenman, managing director of the Capitol.

"Sincerely" ties and scarfs, autographed by Clark Gable, were sent to the New York newspaper critics. Hundreds of pieces of soap, marked "The Greatest Cleanup of the Year," were distributed to the press and patrons.

**Helicopter Delivers Print**

To promote the opening of Universal-International's J. Arthur Rank picture, "Great Expectations," in Rhode Island and Providence, U-1 and RKO field men went to town. They arranged for Miss Rose Marie Bruns, one of New York's Radio City Music Hall's most comely Rockettes, to deliver a print of the picture by helicopter to U-1's Boston exchange direct from the Music Hall. She landed, with the print in a can bearing picture's title in large letters on the roof of Boston's Motor Mart.
New Heights IN SUSPENSE-CREATING!

A master-tale of mystery, false love and murder in a Michael Curtiz Production. In just a few weeks hence you'll see how the director of 'Life With Father', 'Mildred Pierce', 'This Is The Army', has combined a crackerjack star line-up and an edge-of-seat plot. You'll witness mystery history with 'The Unsuspected'!

WARNER BROS.
Money Dates For November

November should be one of the most picturesque in the theater, with a host of parades and fairs offering a variety of attractions. Commerce. There are also a number of observances and anniversaries which enterprises managers should not overlook. And there are seasonal activities that, if gone after energetically, will swell box-office receipts. In football, baseball, horse racing, and hocky and other sports, parties, exhibition games. Fashion shows and harvest festivals offer other opportunities.

NOV. 1—AMERICAN ART WEEK. An art collector in the city, even a museum, might loan a room to a museum or library to exhibit a proper guard. This could be played up in the publicity. Paintings, oils, and other much-estimating publicities. Librarians might give pointers to local libraries on how to arrange book displays of the city's current stock of books, giving the city's art as an added attraction. If the installation is ready, it might draw attention to the arts and book dealers to display volumes on Lincoln, with tieup men. If the city's current stock of Lincoln as a possibility, tie it in with book store or library (the recent volume the art of Lincoln as one of the prizes.

NOV. 2—LINCOLN'S GETTYSBURG ADDRESS. Delivered in 1863. It have reached or ready to be printed by some of the half million of the city's current stock of Lincoln which could be booked.

NOV. 24—DECEMBER 24—CHRISTMAS SEASON CAMPAIGN. Place large Christmas seals in the lobby and under the trees in front of the Loew's. Goodwill gesture. Run a trail on seal and the gift of talent. The public will appreciate it. MGt permit costumed girls to sell the seals in the lobby, or in the theater itself for a few minutes between shows.

NOV. 23—DEC. 1—NATIONAL RADIO WEEK. Give a chance to mention the program on the radio industry. Try to instigate the stations, or one of the local radio stations to originate a story from the stage's theatre, and advertise it strongly.

NOV. 22—THANKSGIVING DAY. Start business promotion of the day. Be appropriate for the occasion—pictures of the Pilgrims, turkeys, etc. have staff wear Pilgrim costumes.

NOV. 9—U.S. ARMY CORPS organized in 1775. If there is a military recruiting station in town, tie up with it for parade or allow it to recruit in the lobby. It will publicize the theatre's attraction at its headquarters. Recruiters might be permitted to make five-minute talks for recruits from the stage. Decorate lobby with Marine flag and other insignia. Book a short on the Marine Corps.

NOV. 11—ARMISTICE DAY, marking end of great World War I in 1918. If any sort of observance of the date is being held, take part in it. Offer use of the lobby to any unit of the army or navy. Be sure to get pointers about World War I—say, "The Big Parade"—and try to get the parade to be led by the old folks, or, if you can work it out, try to get it to stop in front of the theatre for interviews. If there is any sort of contest of World War I songs might be profitable, consider giving out prize tickets to school newspapers promoting the contest. Give ticket prizes to libraries who have taken out the most books.

NOV. 19—U.S. MARINE CORPS organized in 1775. If there is a military recruiting station in town, tie up with it for parade or allow it to recruit in the lobby. It will publicize the theatre's attraction at its headquarters. Recruiters might be permitted to make five-minute talks for recruits from the stage. Decorate lobby with Marine flag and other insignia. Book a short on the Marine Corps.

NOV. 19—ROBERT LOUIS STEVENSON, born 1850. Paramount's "Adventures Island" is appropriate. If you have on hand, tie it into the city's screen version of "The Black Arrow" may bring it up. It is difficult to find a way to obtain a print of MGM's old picture, "Treasure Island," and if you get a tieup deal, tie it up with the public library and likely with schools. If book stores have any of this author's books in stock, there's another tieup. Find out from the library what Stevenson's birthday is, how large their reader circulation is, and get a local newspaper story in print. Tie it up in a special way. Or, if a school essay contest seems advisable, copies of several local papers might be distributed, with plus guest tickets as prizes might get a newspaper story in print. Tie it up in a special way.

NOV. 11—ROMEO AND JULIET, presented by the William Shakespeare Company. There are several story ideas in this classic: the love story itself, the tribalism and conflict of the two races, the crossing of cultural lines, the ultimate failure of the attempt to reconcile the two cultures, the tragic consequences of the divisions, the ultimate failure of the attempt to reconcile the two cultures, the tragic consequences of the divisions, the ultimate failure of the attempt to reconcile the two cultures, the tragic consequences of the divisions, the ultimate failure of the attempt to reconcile the two cultures, the tragic consequences of the divisions, the ultimate failure of the attempt to reconcile the two cultures, the tragic consequences of the divisions.

NOV. 11—FOURTH OF JULY. Tie up the local Legion post to observe the patriotic holiday with a parade or party. Give members a special discount on tickets for a party. Decorate lobby with allegorical pictures and local patriotism. The community might give a talk on the value of military training or what the local Legion post is doing.

NOV. 9—BOOK WEEK. If the current film is from a book, the bookstores will gladly help you advertise the film. Publicize the tieup in the bookstores and to the others by the same author. Local writers might sign autographs and will carry playdate credits. If film is from a book, a "Why I like this pictures made from book" is should be simple to arrange with the author. Give them guest tickets as prizes. Try to make arrangements with any local authors to sign autographs. Give ticket prizes to library patrons who have taken out the most books.

NOV. 1—AMERICAN ART WEEK. An art collector in the city, even a museum, might loan a room to a museum or library to exhibit a proper guard. This could be played up in the publicity. Paintings, oils, and other much-estimating publicities. Librarians might give pointers to local libraries on how to arrange book displays of the city's current stock of books, giving the city's art as an added attraction. If the installation is ready, it might draw attention to the arts and book dealers to display volumes on Lincoln, with tieup men. If the city's current stock of Lincoln as a possibility, tie it in with book store or library (the recent volume the art of Lincoln as one of the prizes.

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NOV. 23—DEC. 1—NATIONAL RADIO WEEK. Give a chance to mention the program on the radio industry. Try to instigate the stations, or one of the local radio stations to originate a story from the stage's theatre, and advertise it strongly.

NOV. 27—THANKSGIVING DAY. Start business promotion of the day. Be appropriate for the occasion—pictures of the Pilgrims, turkeys, etc. have staff wear Pilgrim costumes.

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Gloriod's Personal Appeal

Speaking of that "personal angle" (STR, Aug. 30, p. 17), another showman has employed it in his campaign on a film. Out in Carbondale, Ill., Manager F. P. Gloriod of the Variety Theatre sent a personally-signed card to each name on his mailing list urging them to see MGM's "Cynthia" and expressing the belief that "you will fall in love with 'Cynthia.'" I did.

"I hope it works," Gloriod remarks. So do we, and we believe it will. And bear in mind, the cards were individually typed and signed, not turned out by machine and rubber-stamped. That's where the "personal angle" comes in. A little more time spent in being a little more personal in the old selling approach can build steady, dependable patronage.

Music Centers Exploit 'The Fabulous Dorsey's'

Gregory's, Music Center in Plainfield, N. J., and Gambly's Music Co. of nearby Manville were induced by Manager Sabi Conti of Walter Read's Oxford Theatre in Plainfield, to further his promotion campaign in behalf of United Artists' "The Fabulous Dorsey's." It turned out to be an exploitation drive that made resident Dorsey's coalitions.

An arresting window display in the Plainfield Music Center caught the eye of every passer-by. The window contained a 40x50 blowup and cutouts of Tommy and Jimmy Dorsey, with displays of Dorsey's favorite instruments, saxophones and trombones. A 20x40 half-circle, with appropriate playdate copy, was also set up.

Gambly's in Manville distributed 35 window cards to jude box sites 10 days in advance, with theatre and playdate copy.

Ten days in advance Conti set up a jude box in the Oxford's lobby, playing on it continuously for 24 recordings by the film's two brotherstars. The volume was increased daily before the lights were turned down, so that the strains of Marie, Green Eyes, To Me and other Dorsey recordings could be heard quite a distance away.

Just a Capsule—But See What Peffley Put in It

Manager Dick Peffley does his own thinking when it comes to exploiting a picture. The stunt may be small; it was merely a capsule with a little sheet of pink paper inside, but when he distributed them for the showing of Paramount's "Dear Ruth" at his Paramount Theatre in Fremont, O., he found that most persons, after extracting and reading the strip of paper, refolded it, put it back in the capsule and handed it on to someone else.

On the paper was: "Dope. Here's the latest dope—10,000,000 people roared at the stage play. Bob Hope, Eddie Cantor and Jack Benny say it's twice as funny on the screen. Don't miss 'Dear Ruth,'" etc.

Wrobil Plugs 'O'Clock' With Alarm Clock Parade

An alarm-clock parade of women wearing sunbonnets and carrying alarm clocks was successfully staged by Norman Wrobil, manager of the RKO Orpheum Theatre in St. Paul, for his Columbia "Johnny O'Clock" playdate. Stunt was worked in collaboration with station WCTN's "Kitchen Capers" program and Columnist Betty Service of the St. Paul Dispatch.

The radio show offered guest tickets to the film to the first 30 women who appeared at the broadcast wearing sunbonnets and carrying alarm clocks. Station gave the stunt a number of advance plugs while Miss Service's column played it up three days in advance, the film receiving publicity in all instances.

Cowboy Guitar Music Contest on 'Cheyenne'

A cowboy guitar music contest was arranged by Manager R. Schmidt of the Roxy Theatre in Tacoma, Wash., in a tieup with radio station TKBI on its "Crazy Cowboy" program as the highlight of his campaign on Warners' "Cheyenne." Contest ran for a week in advance with finals taking place on the stage of the Roxy.

First prize was a week's vacation at Kelly's dude ranch, regarded as one of the finest of its type in the section. Second prize was a four-day weekend at the ranch. Third, fourth and fifth place winners received merchandise awards.

'Lured' Carnations Turn Trick for Coleman

Manager Ronald Coleman of the Kearse Theatre in Charleston, W. Va., hit upon the idea of plugging United Artists' "Lured" through the distribution of carnations, since carnations are an important part of the film's theme. All Charleston florist shops cooperated on the campaign, giving the coming attraction wide publicity.

The full-page colored ad of the "Lured" suit worn by Lucille Ball, which appeared in the September Woman's Home Companion, won much advance publicity through displays of the creation in merchant tiupos, window and floor displays and co-op ads.

The Max Factor tieup on Miss Ball, running in 12 national magazines, led Coleman to use this national publicity to spur his own showing by inducing beauty shops to display reproductions of the color ad in windows, and also to feature Miss Ball's hairdo in displays adorned with scene stills and playdate credits.

Walter Boyd's Campaign Lures Patrons to "Lured"

Manager Walter Boyd of Boyd's Theatre gave Easton, Pa., one of its noteworthy film exploitation campaigns for United Artists' "Lured." He took advantage of the national tieups, on the picture arranged by UA publicity and exploitation staffs. The serialization of "Lured" which appeared in Movie Life was the basis for a large window and store display in Kresse's, directing attention to its magazine department and to the coming of the film to Boyd's Theatre.

Woodworth's cooperated through a bathing suit display based on scenes from the picture, tied in to the film's booking through 11x14 cutout enlargements. Laubach's tied in on the coat worn by Lucille Ball in the picture, gave it a beauty display and took space in a co-op newspaper ad.

Boyd started his newspaper advertising two weeks in advance, building strong patron interest through them and the stories and pictures used by the press.

Scott Goes to Town For Bugs Bunny, Smith

Buster Scott of the Waco Theatre, Waco, Texas, went to town advertising Warners' "Hare Grows in Manhattan" and MGM's "Diamond Demon." For the Bugs Bunny cartoon he used a cutout in the lobby, space on the marquee and ads in the newspapers. The Pete Smith short was screened for a local columnist who gave it a nice plug in his column.

Of the receipts to the shorts, Scott reports: "Hare Grows in Manhattan" was well received and got lots of laughs. Of course, Bugs Bunny always does. "Diamond Demon," it was perfect. Lots of comments and everyone received quite a kick out of it."

'honeymoon' Contest

A feature of the exploitation campaign esayed by the RKO and Upton Theatres, Salt Lake City, for "Honeymoon" is a contest on "Why I Believe a 'Honeymoon' important to a happy married life," with a free trip to Hollywood via Western Airlines to the person (and his or her spouse) who submits the best answer. Winners also will be entertained in Hollywood on the RKO Radio lot, including luncheon with Shirley Temple.

Three-Way Tieup, Residents of Kansas City were surprised recently to see a motion picture projector in a leading specialty shop in connection with the showing of RKO Radio's "The Best Years of Our Lives." Joe Redmond, assistant manager of the Tower, and Jules Gershon, his right-hand man, arranged the three-way tieup between the fashion shop, the theatre and theatre supply company. Both Mottograph and Simplex projectors were displayed, it was said, although only the Mottograph is shown above.—K. C.
CHICAGO

Bell and Howell will handle the overseas distribution of the roll film of the Kryptar Co. of Rochester, N. Y. The Curtis Co. handles Kryptar's domestic distribution.

Ed Kestner has resigned as assistant manager of the Woods Theatre. House Manager Jack Belasco is vacationing in Miami, Fla.

Balaban and Katz has booked Jackie Robinson, the Brooklyn colored ball player, into the Regal Theatre, which caters to the southside colored trade, the week of Nov. 7.

Ralph Lawler, who is retiring as Great States district manager for the Peoria area, will reportedly engage in outdoor theatre activities.

Speaker at the Oct. 15 meeting of the Better Films Council will be Cecil B. DeMille, Manager Maria Oliva prevented a panic in the La Salle Theatre when a fire was discovered in the projection room. She calmed the audience which remained seated until the fire was put out.

New Era Theatre Co., to manage theatres in Harvey, Ill., has been organized by Melvin and Sarah Polleya and Mildred Rubin.

Appointments: Hugh McGinns, manager, Drake Theatre; Ben Feldman, manager, United Artists Theatre; Harley Edmunds, assistant manager of the Senate; Harold Dyer, assistant manager of the Berwyn; Owen Nangle, district manager, in the Northern area; Ken Kelly, assistant manager, Oriental Theatre.

Will Green has resigned from the local MGM publicity staff. Norman Pyle will work out of the Chicago office until another man is appointed.

Actor Louis Calhern underwent a successful operation at the Passavant Hospital.

A seven-pound daughter named Mary Lynn was born to Will Snow, secretary to Dave Balaban, and Mrs. Snow.

Chicago city officials are considering a tax on drive-in theatres and may adopt the Jacksonville plan, basing the $1 tax on the number of parking spaces.

The Paramount publicity department gave a cocktail party for Alan Ladd and Sue Carol. Byron B. Buchanan, sales manager of Push-Bak seat division of the Kroehler Co., died suddenly in Washington while attending the TESMA convention. Before joining the Kroehler Co., he was maintenance manager for the Balaban and Katz circuit. Burial was in Dalton, O.

DENVER

Tom Bailey, owner of Selected Films exchange, has introduced an innovation for both independent and major distributors. He is stocking up with several sets of advertising for every film he handles, so that if National Screen is temporarily out of such advertising, he can contact Bailey and he will let them have the advertising to send to their customer.

Harry E. Brooker, a Fox Film branch manager here years ago, has been added to Selected Films as salesman.

U.S. District Manager District Manager Foster Blake spent a week at the local exchange calling on theatre owners and conferring with Branch Manager Mayer Monsky.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>28</td>
</tr>
<tr>
<td>Boston</td>
<td>24</td>
</tr>
<tr>
<td>Chicago</td>
<td>24</td>
</tr>
<tr>
<td>Cleveland</td>
<td>31</td>
</tr>
<tr>
<td>Columbus</td>
<td>29</td>
</tr>
<tr>
<td>Denver</td>
<td>24</td>
</tr>
<tr>
<td>Des Moines</td>
<td>31</td>
</tr>
<tr>
<td>Hartford</td>
<td>29</td>
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<td>31</td>
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<td>26</td>
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<td>30</td>
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<td>28</td>
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<td>27</td>
</tr>
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<td>Vancouver</td>
<td>31</td>
</tr>
<tr>
<td>Washington</td>
<td>26</td>
</tr>
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Ice Cream Trust Fund

A trust fund of $5,000 to be spent for ice cream and candy for children in orphanages and for sums provided for in the will of George Fischer, film theatre operator of Chicago and Milwaukee, who died in Milwaukee on July 1. Spending of the money is to be under the supervision of the film industry of Milwaukee. The fund is to be spent in lots of $300 each year for ice cream for the children at a picnic: $200 each year for ice cream and candy at Christmas parties at Catholic orphanages; $100 for the July picnic of the House of the Good Shepherd, and certain amounts to specified nurseries.

BOSTON

Ben Domingo has been promoted from RKO theatre manager to the post of New England division manager.

James Wyman, long confined with illness and who has been district manager for United Artists for several years, has recovered his health and has been sent to Buffalo as branch head succeeding Matt Sullivan who resigned.

Ansel Sandborn, Memorial Theatre, Wolfeboro, N.H., string has been received from Bob Lawler, head of the Powers Theatre branch, in Baltimore, all in Maine, installed Motograph model A post-war projector recently purchased from Joe Giff in Boston this past week.

S.J. Clark, manager of the Majestic in Providence, and John Nolan, buyer for the Comerford Circuit, visited the Boston exchanges this week.

Veteran Ed Fay of Providence was in the Hub this week calling on old friends.

Northeastern University in Boston is building a new Students Center which will have a completely equipped motion picture theatre. The Cifre Company is furnishing the stage, motion picture and sound equipment.

Tom O'Brien, Columbia branch manager in Boston was honored with a luncheon in the Salle Moderne of Hotel Statler on Sept. 22 attended by all of the leading lights of the industry in the Hub. The Motion Picture Salesmen's Club sponsored the affair.

Don Jaycocks, Jr., who has been booker for United Artists at New Haven, has been transferred to the Boston offices of UA.

Leo Griffin, former head booker for Warners, has been made office manager, replacing Ely Leavitt who resigned. Bob Levine is thus promoted to head booker.

ST. LOUIS

Ray Mitchell and sons were in St. Louis booking for their new 400-seat theatre in Auburndale, Ill., which will have its opening, Oct. 11.

Day-and-date opening of 20th Century-Fox's "Forever Amber" is set for Wednesday, Oct. 29 at the Fanchon and Marco Ambassador and Missouri Theatres, at $1.20 top at nights, 75 cents at matinees.

Sept. 26 was the birthday of 20th Century-Fox salesman, George Ware, who reversed roles and gave a party for the girls in the office.

Manager Maury Davis of the Will Rogers Theatre is back at home after a stay at Barnes Hospital.

David Konn and his father-in-law, Sam Hamburg, are remodeling the front of their Avenue Theatre in East St. Louis, Ill., at cost of around $10,000. They installed an air conditioning system in the summer at a reported cost of $75,000.

John Marlowe is remodeling the Liberty in Murphysboro and the Annex in Herrin, Ill., and will install new seats and sound systems.

The Valos Circuit of Chicago has bought the 800-seat Fargo Theatre in DeKalb, Ill., from Anderson Circuit of Morris, Ill.

Ralph Lawler, recently district manager for (Continued on Page 26)
My Name’s Alana Ladd

... these are my friends whose daddies and mommies are in the movies. Now we’re in the movies, too, in

"Film Tot Fairyland"
An “Unusual Occupation”
Produced by Jerry Fairbanks
in Magnacolor

Scoop-of-the-Year for Paramount Shorts

because nothing like it was ever filmed before. 20 children of Hollywood stars and 10 famous parents all together in one of the most novel shorts in years. No picture ever packed into such brief footage so much appeal for everybody who loves kids or movies—or both. Make this a “must” for best playing time.
27 Publix-Great States theatres in central Illinois, has entered the drive-in field in association with H. J. Ochs of Dayton. O. Lawler is the principal stockholder in the Peoria Drive-In Theatre Co, which plans to open two drive-ins in the vicinity of Peoria within a few weeks. W. O. Silver has sold the Silver Theatre at Clarence, Mo., to Russell R. Benton of Warren- ton, Mo.

The Cozy at Lockwood, Mo., has installed 250 new American seats.

Rud Lohrenz has taken over active management of the Wane in Kewanee, Ill. G. R. Crisp closed his Crisp Theatre in Gainesville, Mo., and plans to sell his equipment.

The $100,000 66 Park-In Theatre on Highway 66 at Sappington Road, St. Louis county, was opened Sept. 26.

Chester A. Barnett, 62, star of silent films, died Sept. 22 at his home in Jefferson City, Mo.

NEW YORK

Phonies who attend trade press previews asserting they are representatives of trade papers who never even heard of them, got something of a set-back last week at an MGM screening when Trade Press Contact Bill Ornstein courteously boosted two ladies out of the room. They had been attending all screenings regularly as representatives of a trade paper (not Showmen's). But the payoff is that particular sheet reviews its films outside of New York.

Dick Perry has joined Film Classics as a sales representative; Grace Weiss is resigning from United Artists.

MGM's Ralph Fieb is home last week in bed, Blanche Healy of United Artists is on vacation. MGM's Moe Rose is all set to marry Gill DeMille in October. The bride-to-be is from Brussels. Filmrowite Rhea Wagman is on a midwinter vacation.

The Trent Theatre with five adjacent stores at 266 Main Street, New Rochelle, has been sold by Berk & Krumgold, theatre real estate firm, to Max A. Cohen's Cinema Circuit. Property was bought from Solomon M. Strausberg's Interboro Circuit which is confining its activities to the five boroughs of New York City while the Cinema Circuit is acquiring houses outside the city. The Trent will be re-furbished at a cost of around $60,000.

Annual election of officers and board of directors of the Warner Club, Inc., will be held in New York on Oct. 18. Delegations from the field will include the first group from the west coast since the war.

Stirling Silliphant, assistant to Ad-Publicity Director Charles Schlaifer at 20th Century-Fox, is the father of a six-pound, eight-ounce daughter born to Mrs. Silliphant on Sept. 24 at the LeRoy Sanitarium in New York.

Y. Frank Freeman, Paramount studio executive, arrived in New York from Hollywood early this week.

Paramount Pictures Club inducted its new president, Monroe R. Goodman, and other officers on Tuesday in the home office recreation room. Cecil J. DeMille was guest of honor and was made an honorary member.

Dave Carson of the Warner Bros. advertising department, is the father of a six-pound girl, Gail Ann, born Sept. 17 in Lebanon Hospital, The Bronx.

OMAHA

Work on the new, one-story modern Warner Bros. exchange building was expected to get under way this week. Warner employs hope to move in by May 1.

Gerald Pyle is new owner of the Gem Theatre, Moville, la. He bought out Leonard Miller.

Paramount employs heard about their big sales drive from George Smith, division manager.

Candy Prices Advanced

Chicago candy companies which supply the theatre trade are advancing the price of nickel bars to six cents each for a box of 24. Reason is given as the increasing cost of such important ingredients as cocoa and corn sugar. So far price of the 10-cent bars has not been advanced.

agery from Los Angeles; Harold Worthwein, drive captain from Los Angeles; and R. C. Libaus, district manager from Kansas City.

Hazel Dunn, wife of the exhibitor at Valentine, is recovering from pneumonia.

Mary Gagnon has resigned at RKO to be succeeded by Nancy Franco.

RKO has transferred Exploiter Lou DuFour to St. Louis.


W. Weisman, Goldwyn representative from New York, was in town.

Mrs. George Hollander, wife of the Town Theatre manager, is in a local hospital.

Mabel Mitchell, Goldberg Theatres secretary, is vacationing.

Louise Cotter, RKO-Brandeis publicist, arranged for 50 Omaha judges and attorneys to attend a special screening of "The Last Night." Columbia Branch Manager B. C. Marcus, from Kansas City was in town.

Film industry men are watching for results of an appeal to the Nebraska Supreme Court on the constitutionality of the new anti-closed shop amendment.

Bob Hoff, Ballantyne Company office manager, and Howard Flocchinger, engineer, will attend and have a booth at the theatre dealers' convention.

SAN FRANCISCO

Sammy Clark, western division publicist for Warner Bros., pulled into town to exploit "Life With Father," which opens at the St. Francis soon.

A week of unusually warm weather for Northern California is raising "Old Ned" with local show business.

Harry Fontana of the Granada Theatre is on vacation.

Mrs., Mary Kinney, office manager for the Lipsett circuit, is making the rounds of all the theatres and offices, selling tickets for her lovely daughter, Jerry. Miss Kinney hopes to be chosen Queen of the Fisherman's Wharf Festival.

The Pacific Fleet pulled into port Friday (27) twenty thousand sailors on liberty. Downtown theatre managers are looking forward to a short harvest.

Barney Bernard of Roccier Theatres is still seriously ill. All local theatre owners are pulling for his recovery.

The Art in Cinema Group of San Francisco has taken over the Rex Theatre for showings of its art productions. The Rex has been screening Filipino films.

WASHINGTON

New Warner Club officers, elected recently, are: Wade H. Skinner, Jr., president; Fred MacMillan, vice-president for entertainment; Harry Lomeyer, vice-president for welfare; E. N. Reiner, vice-president for membership; Anne DeMello, secretary; George Larkin, treasurer; George Crouch, chairman for contributions and loans; John J. Fayette, honorary president.

Manus Reiner, Vanguard Films general sales manager in Latin America, is the newest member of Variety Club Tent No. 11.

Film Classics Branch Manager Ralph DeBurke is also a prominent local artist. His paintings were on exhibition recently at the Washington Workshop, where he also serves...
TORONTO

Odeon Theatres of Canada President J. Earl Lawson has returned to Toronto headquarters after an absence of almost two months during which he conferred with J. Arthur Rank, John Davis and other Rank officials in England. Lawson declared in an interview that the growth and improvement in the British moving picture industry was one of the bright aspects of the economic problem overseas.

An architect from England is shortly to be announced as the chief of construction for the Canadian Odeon circuit, it has been learned. He will succeed Jay I. English, prominent Toronto architect, who met death by accidental drowning more than a month ago. The new man has been identified as a Mr. Kemp.

Astral Films President J. H. Allen attended the first general convention of Film Classics, which was held at Hotel Roosevelt, New York, and has already started the organization of drives for the Canadian release of "Spirit of West Point." Allen announced the appointment of Eric Greenwood as exploitation manager for Astral.

P. C. Smith of Toronto has announced the organization of All-Steel Buildings Limited for the supplying of prefabricated theatres in Canada, for the first such commercial move in the Dominion. During the war, the United States Army erected a number of sectional theatres of the Quonset type along the Alaska Highway and in Western Canada.

A. E. Silverwood, president of a large dairy firm at London, Ont., is reported to have acquired the controlling financial interest in the Skyway Drive-In Theatres, Limited, Toronto, which operates three Ontario drive-ins. (Continued on Page 28)

SOON!

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LONDON OBSERVATIONS

$400,000,000 Annual British Box-Office Take, Survey Shows; Over-Scheduled Films Add to Studio Bottleneck

By JOCK MACGREGOR

British theatre box-offices roll up an annual gross of $400,000,000, with the greatest contribution coming from the housewife, according to statistics compiled by the Social Survey of the Board of Trade Journal. Other interesting facts revealed are that two thirds of regular filmgoers shop for their entertainment; 32 per cent of the population and 68 per cent of the children go at least once a week and the average seat price is thirty-five cents.

The survey presents two challenges to the industry: 27 per cent of British adults never visit a cinema and professional people go only occasionally. J. Arthur Rank has long appreciated this and much of his advertising is aimed at these classes.

Over a year ago the Boultine twins made a considerable fuss about inefficient producers who did not keep to schedule as they could not start with "Fame is the Spur." Shortly afterwards they got their studio and soon found themselves undershot and overspent. Bad luck was blamed in their case and, finally, long over-due, the shooting was completed.

Then they started "Brighton Rock" for ABPC and again took longer than was anticipated.

The trade was shown "Fame is the Spur" the other day, and a review appears elsewhere in this issue.

Shown on the day following the "Fame is the Spur" screening was "Uncle Silas," another British picture which was way over schedule and costs. Had these two pictures been completed according original plan, studio space, still a premium, would have been available for the production of at least one more feature.

I lunched with Roland Thornton who has taken on one of London's hardiest and most unenviable jobs. He is public relations officer to the M.P.A. and, while the anti-American film national press will not be soothed, he has to be very sure that nothing that goes out from his office can be misconstrued. Once a North Country film critic, Thornton knows America and has for the past few years been editor of the Daily Graphic.

The press have now turned attention to the West End stage where practically all the successes are from New York. They are "Oklahoma," "Annie Get Your Gun," "Deep Are the Roots," "Born Yesterday," "Separate Rooms" and "Life with Father." "Finian's Rainbow" arrives this month.

The good Hollywood picture is also doing the business in the West End. A walk around on Sunday afternoon found publicist Gayne Dexter directing photographs of the crowds for "Brave New World" at the Warner, where it opened to boisterous business. Incidentally the biggest box-office hit of the year, and may be all times, will be "The Jolson Story." It started badly almost everywhere. The West End advertising campaign was in fact scrapped because of it and a new one instituted. Business picked up and it is registering a record number of return dates.

Arthur Brown of GB has concluded a $4,000,000 deal with UA for six pictures including "Monseur Veroux," "Dishonored Lady" and "Lured." This completes all GB release dates till next February.

The first inter-studio sports, organized by the British Film Producers Association, was a marked success, but it seemed a pity that not more executives were present, especially in these days of labor trouble. Ealing's Lt. Col. Rayner was much impressed with his studio's champion and several others.

Jack Griggs brought all ABPC's contract artists, who incidentally took the first three places in the stars' race, "Jake" Jacobs took Korda's featured team, headed by Kieron Moore, Ann South and Iris Russell; Jean Simmons represented Denham, and Valerie Hobson, Pinewood.

I had tea with the BFFA's hard working secretary, E. W. Wingrove, who had only that morning arrived back from the Venice Film Festival. No British or American, major producer won an important award.

Rank's Junior Club feature, "Circus Boy," unquestionably deserves booking on adult programs as well as feature. The producers are to be congratulated on the subtlety with which they plug home the morals.

I cannot remember having seen a smaller studio than Viking, where Horace Shepherd is making "Flamingo" for Grand National release. There are two stages but neither is big as many a Hollywood still photographers.

Coinciding with the Royal Wedding, Korda's Technicolor "Ideal Husband" with Pauline Lordi will be premiered at MGM's Empire.

Cliff Lewis, Hollywood publicist, grabbed considerable space for Argosy's "War Party" by calling the London trade press that the schedule and budget has been cut because of the Dalton Duty. One columnist, surprised by the cut from $2,800,000 to $700,000, asked why the original figure was ever necessary.

SALT LAKE CITY

At his own request, Bob Bran for many months booker here at the Universal-International exchange, has been transferred to the U-I Denver office in the same job.

Giff Davison, in charge of operations at the RKO exchange here, is currently covering the Montreal area.

Foster M. Blake of the U-I home office was in Salt Lake City conferring with Branch Manager C. R. (Buck) Wade.

MGM District Manager Sam Gardner was here from his Pacific coast territory for a few days conferring with branch Manager Carl Nedley and his sales staff. Nedley had but recently returned from San Francisco.

Columbia Manager Bill Salib will be back this week from Los Angeles where he attended an official meeting.

Films men returning from northern Idaho and Oregon report that the polo situation there is clearing up.

Viking Pictures Corp. of Chicago is expected to send a cameraman here shortly to film scenes in parts of southeast Utah for the American School of Advent Filmseries.

V. Cummings, operator of the burned-out Wasatch Theatre at Heber, Utah, is having the house rebuilt.

Harry Aelson, winner of the Utah "Unconquered Contest," left for Pittsburgh to be feted along with other winners by the Governor of Pennsylvania and at other celebrations and to attend the premiere of the Paramount-DeMille picture.

ATLANTA

Miss Lizzie Wilson has joined the local staff of Astor Pictures. Mrs. Rose Lancaster is back at her Astor post after attending the wedding of her daughter.

Screen Guild of Georgia President John W. Mangham has returned from his business trip to the west coast.

Monogram Atlanta Branch Manager Babe Cohen and Mrs. Cohen have returned from a trip to New Orleans.

Republic Southern District Manager Walter T. Titus was a recent visitor at the company's Atlanta branch.

MGM Southern Publicity Chief Emory Austin has returned from a road trip that lasted nine weeks.

Melvin Brown will reopen soon his Peachtree Theatre which has been closed for several months.

Tom Lucy has quit the MGM Atlanta office after 19 years to be joined Tom Jones, owner of an independent booking office. Jones also was formerly with MGM.

Johnny Harrell, Martin's Atlanta booker, is out of hospital and back at his desk.

Film Classics Branch Manager Ralph Peckham has returned from a company sales meeting in New York.

Among the coming attractions will be that of Mrs. Jeannette Maddox of Universal-International and Ray Grindle of Gainesville, Ga.

Cumberland Amusement's Park Theatre at McMinnville, Tenn., was recently destroyed by fire.

Physical distribution of Eagle-Lion product has been taken over by Benton Bros. Film
Express.
Astor Pictures of Georgia President William H. Richardson has returned from a business trip to North and South Carolina.

COLUMBUS
RKO Palace Theatre's former assistant manager Ray E. Haughn, Jr., has quit the industry for the job of salesman with a clothing firm.
Manager Walter Kesler of Loew's Ohio Theatre staged the first theatre football rally of the season on the eve of the Capital University-Muskingum game.
Chet Long, newscaster for station WBNS is master of ceremonies of the talent hunt being conducted this month by the Palace Theatre.
James Anst, co-inventor of the push-button plan which crossed the Atlantic unpropelled, is a brother-in-law of Russell A. Bovim, for 13 years manager of Loew's Ohio, here, now Loew city manager in St. Louis.
Manager of Loew's St. Louis Orpheum, William G. Loring, assistant manager of Loew's Ohio in Columbus, is here with his wife visiting her parents, Mr. and Mrs. Fred Graf.
The new building code presented by industry groups at the Building Officials Conference of America, Inc., last week is engaging the attention of theatre architects and builders as well as of the building trade in general. The code is expected to lower costs and improve building.

MILWAUKEE
Wisconsin Independent Theatre Owners Assn's President W. L. Ainsworth addressed a luncheon meeting of the Lion's Club at Madison, Wis., recently on "The Human Side of My Business"—the film industry in which he told the Jowes.
Fourteen Milwaukee theatres started the third season of good movies for children on Sept. 27. The project, put into effect by the PTA of Milwaukee and other organizations, is the "Milwaukee plan" which the MPA has taken up nationally in about 2,500 theatres.
Federal authorities have refused permission for the erection of the citizen-proposed theatre at Poyntette, Wis.

HARTFORD
Fred R. Greenway, manager of Loew's Poli Palace, Hartford, has a new secretary—Matilda Nash, replacing Martha Gilwech, who has resigned due to ill health.
The Hartford Loew's Poli theatres, the Poli and Palace, held a publicity meeting at the Poli last week, with following in attendance: Lou Cohen, Sam Horwitz, James Hughes, Loew's Poli; Fred Greenway, Albert Lessow, Loew's Palace.
Lou Franchise, manager of the State Theatre, Jewett City, Conn., finally found the franchise family an apartment in that eastern Connecticut city. For the past three months the family lived in a summer camp about three miles from the theatre.
The Hartford, Conn., City Council will discuss the possibility of extending Sunday theatre operating hours (now 2 to 11 P.M., here), at a meeting in October.
Location scene, for a Samuel Bischoff production, "Pitfall," will be shot in Hartford, Conn., in November. Dick Powell is starred.

Joe diLorenzo, Connecticut district manager for the Daily Theatre Corp., Hartford, Conn., is recuperating at Hartford Hospital from injuries received in an auto accident recently at Old Saybrook, Conn.

KANSAS CITY
Wallace Beery was mobbed by autograph seekers when he made a 45-minute stop at the Municipal Airport recently. He was going via TWA Constellation to the Coast.
Sixteen-mm. movies are to be used in the Kansas City schools this year, and teachers are undergoing training in how to operate the projectors for their classes of instruction.
Rabe Cohn broke a long-standing opening day policy at the Paramount Theatre to holdover "Possessed" for a nine-day run. This set the opening of "Cry Wolf," current attraction, back to Friday. Wednesday has been the usual opening day at the Paramount for years.
Exhibitors some 200 strong streamed in from all over the territory to attend the annual convention of the Missouri-Kansas Theatres Association at the Phillips Hotel last Tuesday and Wednesday. Items up for discussion were bidding, raised admission prices for special pictures, and other hot topics of the day. Homer Strowig, Abilene, Kans., president, presided.
The death of Chester A. Barnett, 62, former motion picture actor of silent days, occurred in Jefferson City, Mo., Sept. 22. He first appeared on the New York stage under David Belasco. In Hollywood he appeared with Norma Talmadge, Pearl White, Clara Kimball Young, Doris Kenyon, Alice Brady and others. Funeral services were held Sept. 24 at the Immaculate Conception Church. He is survived by his widow, two sisters and a brother.

MINNEAPOLIS
Minnesota Amusement Co. President Harry B. French announced seven promotions in circuit managerial positions effective Sept. 25.
Mike Guttman, Century manager in Minneapolis, has been named city manager in Aberdeen, S. D., where he will manage the Capitol and supervise the Orpheum and Lyric. He will be replaced at the Century by Tom Martin, manager of the Uptown. Also in Minneapolis, Francis Winger moved from the Lyric to the Uptown; Fred Buchman from the Auster to the Lyric; L. A. Brewer from the Loring to the Auster, and Ben Rahn from the Granada to the Loring. Gordon Rydeen, assistant at the Uptown, has been named manager of the Granada.
Margaret Phillips, secretary at Selnick Releasing Organization, is engaged to Harold Friedam. They plan to be married Oct. 18.
SRO Assistant General Sales Manager Sidney Dennau and SRO Division Manager Sam Horwitz were at the Minneapolis exchange conferring with Branch Manager Conrad Kriedberg.
The Lyceum Theatre, Minneapolis, has reopened after being completely modernized. New seats were installed and the acoustical system improved. In a change of policy the theatre will show roadshow and foreign films and reissues between legitimate shows.
The case of Ascap against Ben Berger and Mrs. Jessie Jensen of White Bear Lake, Minn., will be taken to the U. S. Supreme Court. North Central Allied will finance the test case.
Irving Mills is covering northern Minnesota

(Continued on Page 30)
Economy

The economy moves have hit New York's film row in the past few weeks with a bank account reportedly laying off an assistant booker; United Artists closing its film room at noon Saturdays; 20th Century-Fox eliminating its four-to-nine shift; and the New York Times drops its circulation.

Trend toward economy can best be judged by the remark of one exchange manager who was warned that lumping film inspection rules would blow up the film room. He reportedly replied that he didn't want any film examined; he just wanted to be checked to see if it contained the correct feature and then shipped out.

City Theatre Equipment Co., have returned from the joint TEDPA and TESMA convention in Washington, D. C.

New Motograph-Mirrophonic sound equipment has been purchased by the Fourth Avenue Amusement Company for the Strand Theatre, Louisville.

High-strength intensity projection lamps and rectifiers have been ordered by J. F. Carnahan for his Manchester Theatre, Manchester, Ky.

Complete projection and sound equipment has been installed in the Spring House Ballroom, French Lick, Ind. Regular feature programs are to be run for the convenience of guests.

A new theatre at Wheelwright Junction, Ky., has been announced by Frank McDaniel.

F. T. Van Nieman, sound engineer of the Motograph Company, Chicago, spent several days in Louisville inspecting recent installations of Motograph equipment.

Eric M. Hannel, city manager of the Chaleres Theatres in Winchester, Ky., for the past four years, has resigned to enter a manufacturing business in New York. Wayne Fraze, a native of Logan, Ohio, is the new manager of the Leeds. Dallas Hall is now the manager of the Will's Hall.

Attorney General Eldon S. Summitt gave an opinion in Frankfort that the City of Louisville can seat white and Negro students separately in the Memorial Auditorium. The opinion was in reply to a query by Fletcher Martin, city editor of The Kentucky Defender, a Negro weekly. Martin's query referred to students attending concerts at the auditorium.

PHILADELPHIA

Record-breaking crowds attended the annual golf tournament of the Philadelphia Variety Club at the Cedarbrook Country Club last week. There was music and dancing and a gin runway tournament was held for non-golfers. A total of 140 prizes was awarded during the day's proceedings.

Callow, the Stanley-Warner ad head, has been elected Commander of the Variety Post 713 American Legion for the 1947-48 term. Ruthie Mitosky, secretary to Bill Brooker, Paramount exploiter, has announced her engagement.

Bill Kanczyski, rotating manager for Bill Goldman, had to cut his Florida vacation short on account of the recent hurricane.

Lou Colantonio, manager of the S-W Lane Theatre, has been operating from an eye operation at the Wills Eye Hospital.

Dave Moliver has reopened the Aurora Theatre with Abe Sumberg in charge.

Universal-International District Chief John Scully has announced the engagement of his daughter, Nan to Jim Dalton, advertising manager of the Exhibitor.

The Republic exchange has been decorated in honor of the "Joe Engel Branch Manager Dinner Party in New York.

Among resignations along the street are John Schaefer, salesman at Paramount; Al Silver not ended on Guam, Saipan, Okinawa, Tarawa and Tinian.

MOVIEZONE (Vol. 20, No. 9)—Marshall plan signed; Disastrous floods in Japan; Wild West hits the east; Slingshot athletes; Price golden horses; What is happening to American air power?

PARAMOUNT (No. 10)—Rodeo thrills New York; Floods maroon 500,000,000 Negroes in Southeast Asia; Italian reserves build for survival; Italy releases territory under peace treaty; 8,000,000 citizens shout: "What we need is a five-cent world series.

WARNER PATH (Vol. 19, No. 12)—1,400 lost in Japan (food; 6 nations agree; and Paris parade; New York kids run own radio station; Bungo and Tende hail transfer to France; G. S. veterans sail to settle in Australia; Forrestal becomes new office; Rob down have on Treasure Island.

UNIVERSAL (Vol. 20, No. 7)—Marshall plan signed; Hirohito reads red center; Italy loses more land; Typhoon hits Japan; Tiny tot rides sailplane; Shaky shot wizard; Round-up Gin in New York.

ALL AMERICAN (Vol. 5, No. 258)—A H Club honor award; Rope skipping contest; New Negro Texas university; Dog breeder; Nosed educator addresses inter-racial harmony dinner in Chicago; Low cost horse.

TELENEWS (Vol. 1, No. 23)—Artificial rain in first test in Mexico; "Made in Germany" label back; Island's reconstruction report; Autumn in Paris; Motocycle and side-car racing in Austria.

New Ideal Theatre Chairs

JOE HORNSTEIN has it!
and Joe Esposto, student bookers at 20th-Fox; Jane McGrath, general clerk at Universal-International, and Chuck Kasselman, New Jersey salesman for Eagle-Lion.

The following officers were reelected at the Sept. 23 meeting of the new board of governors of the Warner Club of Philadelphia: President, Jack Brodsky; Vice-President in charge of entertainment, Lou Davidoff; Vice-President in charge of Welfare, Adele Plechner; Vice-President in charge of membership, Floyd Breda; Treasurer, J. Ellis Shipman; Secretary, Helen Mahoney.

DE MONTES

Articles of incorporation were filed with the Secretary of State at De Montes by the Picture Distributors, Inc., of Chicago, Ill., to purchase and sell motion pictures and equipment. Officers are: Claude Van Gundy of Fort Dodge, president; Everett Wiemers of Manson, vice-president; William Van Gundy, Fort Dodge, secretary; and Robert C. Van Gundy, Fort Dodge, treasurer.

Mrs. Tessa Hanson, owner and operator of the Nashua Theatre at Nashua, Ia., has sold the house to Sidney Hale of Dallas, Tex. Piercey M. Everts, 55, veteran projectionist at Marshalltown, died at his home there. The Valley Theatre at Missouri Valley, Ia., will be reopened on Nov. 2, Manager M. B. Warrick announced.

Jim Kunath, salesman for Eagle-Lion, is the father of a new son. Virginia Lee has resigned at Warner Bros. with Sara Knopp succeeding. Kathleen Dyer at Columbia has resigned.


Leonard Miller has sold the Gem Theatre at Moline, Ia., to Gerald Pyle of Pipestone, Minn.

NEW HAVEN

Admiral Richard E. Byrd, is visiting New Haven for the premiere of his motion picture, "Discovery," at the College Theatre. With the Admiral were Joe Levine and Zippy Goldman of Embassy Pictures, Boston. Highlight of his stay was a dinner party for press, radio, city officials and the Yale faculty. Among motion picture people at the dinner were: Mr. and Mrs. Harry Shaw, Mr. and Mrs. Sid Kleper, Mr. and Mrs. Lou Brown, B. E. Hoffman, Max Hoffman, Larry Germaine, Harry Gibbs, Mr. and Mrs. Harry Rosenblatt, Jack Post and Alec Buxbaum.

Manager Michael J. Carroll of the American Theatre, Bridgeport, and his wife, are off on a vacation trip to New York City, Atlantic City and Schenectady.

Lewis Harmon has purchased the Chapel Playhouse in Guilford, where he has been operating the house for summer stock.

Mrs. Barney Pitkin, wife of the RKO branch manager, was elected president of the New Haven Chapter of Haddassah.

Variety Club of Connecticut Tent 31 is switching its luncheon meetings from Monday to Tuesday. The Tent proposed to have a Holloween dinner dance, and appointed Harry Shaw, Brown Low and Bill Brown as a committee.

ON WAY TO PREMIERE. Accompanied by his son-in-law and daughter, Col. and Mrs. Joseph Harper, Cecil B. DeMille (right), producer-director of Paramount's "Unconquered," stops off in New York on route to Pittsburgh for the world premiere of the film Oct. 3 at Loew's Penn.

CLEVELAND

Harry L. Horvitz, 62, manager and part owner of the Astor Theatre for the past 21 years, died suddenly Saturday (27) of an em- bulism following an operation.

A third son, Daniel Stephen, was born last week to David Sandler, president of Drive-In Theatre Equipment Co., and Mrs. Sandler at University Hospital.

Peter Bathory's wife has just undergone a major operation at Huron Road Hospital. Pete, former local RKO exploiter, is now with Mitchell, McCandless and Klauss, outside advertisers.

Bernie Rubin of Imperial Pictures has been appointed chairman of the Variety Club Christmas Orphans' Party. He has named on his committee Bud Gilliam, Marvin Samuelson, and Alvin Friedlander.

P. J. Wood, secretary of The Independent Theatre Owners of Ohio, has addressed an open letter to top executives of all leading film companies in which he blames their policy of releasing so many roadshow-priced pictures for an amusement tax by cities to supersed the repealed state amusement tax.

Howard Senor, assistant to Loew Publicity Director Ted Barker, has announced his en- gagement to Adelle Bruder of this city.

Leonard Steffens, Columbia Cleveland head booker for the past 10 years, has been promoted to office manager. Paul Hartnett, formerly with Eagle-Lion, has joined Columbia as booker.

It's a nine-and-a-half pound boy for the George Tarassoffs. Father is booker at the MGM exchange.

Nancy Mill, MGM bookers' secretary who was married recently to Frank Germi, has resigned to join her husband, a G-1 student at Ohio State University.

VANCOUVER

Members of the Building Service Employees Union will meet shortly to consider a counter wage offer from Famous Players, a union spokesman said. The union is asking a raise of 15 cents an hour, union shop and other conditions, in the Orpheum Capitol, Kerrisdale and Victoria Road Theatres, where the union is certified. The counter proposals from F. P. are "quite a bit less" for the 60-odd employees affected. A master contract for the chain and certification for the other F. P. theatres are being sought.

Following the sale of his Questel B. C. the- atre to his son-in-law and associates, "Pop" Elliott, operator of the Rex, has retired after 30 years.

Gordon Breverton, owner of the Capitol Theatre at Carlston, Alta., is up and around after recovering from a serious automobile accident in the Crows Nest Pass.

Monica Butler, formerly with Warner Bros. in London, England, is a new addition to the local W-B exchange, replacing Barbara Ford, resigned to become a housewife.

Johnny Jones formerly at the Odeon Theatre, Trail, B. C., is now at the Plaza Theatre here.

Gordon Reambeault of the Paradise staff and his wife have returned from a short vacation spent in California and Mexico. Art Grayburn, Odeon head B. C. booker, is off on a holiday south of the border. Johnny Bernard is pinch- hitting for him.

Harry Howard, owner of Theatre Equip- ments, was in a bad accident caused by loose gravel which caused his car to go over an embankment between Hedley and Penticon. Howard was taken to the Penticon Hospital with several broken ribs and other injuries. He is now up and around, but his automobile was a total wreck.

Ronny Martin, maintenance man at the Strand Theatre, Vancouver, who has been out of hospital, is back on the job. Tom Winchester of the Dominion is also back in the booth again after a sick spell.

PICTTSHBURGH

Film Classics Branch Manager Milton Brau- man, who was confined to Montefiore Hospital for six weeks because of a serious stomach ailment, has recovered to the extent that he has been able to leave for Atlantic City to recuperate. Mrs. Brauman accompanied him there. Jack Ellstrom, city salesman for 20th Cen- tury-Fox, his mother and brother, narrowly escaped death or serious injury when they awakened early Sunday morning and found their home ablaze. Their home, furnishings, clothing, etc., were completely destroyed but the family got out uninjured.
Inflation may be here, but the production scene in Hollywood this week is definitely one of deflation, for fewer pictures were started this week. "The Adventures of Don Juan," Technicolor romance that began Oct. 1. Errol Flynn and Viveca Lindfors are starred.

United Artists, which has been notably dormant on the production front, made a "comeback" with "So This Is New York." Stanley Kramer's organization, Seven Plays, Inc., is making the film for Enterprise, which in turn releases through UA. Dick Fleischer is directing a cast which includes radio comedian Henry Morgan, Virginia Grey, Dona Drake, Rudy Vallee, Hugh Herbert and Bill Goodwin. Meanwhile, another UA producer, Benedict Bogeux, resumed activity on his extra-long delayed "A Miracle Can Happen," by signing Dorothy Lamour as the final star; her sequence replaces that of Charles Varnado, which was considered too serious for the film.

Universal-International put "All My Sons" before the lenses Sept. 30 on location under Irving Reis' direction. Edward G. Robinson and Donald MacBride are starring. Peter Lorre was signed for "Cashab," scheduled to roll the first week of October with John Berry directing for Producer Nat Goldstone; Yvonne De Carlo and Tony Martin are starred. Sigmund Romberg's "Up in Central Park" got the green light Sept. 29 with William Seiter directing for Writer-Producer Karl Tufenberg.

Twentieth Century-Fox started "Call Northside 777," with James Stewart, Richard Conte, Helen Walker, Lee J. Cobb and George Tyne. Henry Hathaway is directing for Producer Otto Lang. RKO Radio sent two new pictures to the starting gate: "Mystery in Mexico" is at Churubusco Studios in Mexico City, while "The Velvet Touch," starring Rosalind Russell for Independent Artists, is working at RKO Pathé under the direction of Jack Gage. Simultaneously, the "Rachel" troupe returned from six weeks in Oregon for interior sequences. While at Eugene, fire on the "Rachel" location caused $30,000 damages.

After seeing rushes of her initial scenes, Producer Barney Gerhard enlarged columnist Sheila Graham's role in "Jiggs and Maggie in Society" and shot additional sequences this week. Dance instructor Arthur Murray is introducing a new dance step, the "Maggie Rhumba," in the film. The "Fanhandle" company began shooting Sept. 25 at Monogram studio after locationing at Lone Pine. "Smart Woman" started Oct. 1, with Constance Bennett starred in the Hal Chester production.

More than 4,000 feet of film was exposed during the recent Florida and Louisiana hurricane for the Nick Schenck production, "Portrait of Jennie." Cecil Parker supervised the work of two camera crews. Paul Eagle was named to succeed the late Joseph August as cinematographer of the picture (Aug., for 36 weeks on Hollywood's top cameramen, died of a heart attack last week). Producer-directors Norman Panama and Melvin Frank signed Reginald Denny to appear with Cary Grant, Myrna Loy and Melvyn Douglas in "Mr. Blundings Builds His Dream House." The picture started Oct. 1 at RKO studios for the Selznick Releasing Organization.

Filming of MGM's "The Hills of Home" was resumed at the studio this week following a location in the High Sierras. Columbia placed James Gleason in its Technicolor comedy, "The Return of October," which has been on location at a horse-breeding ranch. Kane Richmond was announced for the title role in "Brick Bradford," Columbia serial that went before Ira Morgan's cameras Sept. 29 at Kernville. With Sam Katzman producing and Spencer Bennett directing, Nancy Saunders and Rick Vallen have other top parts.

NOW BEFORE THE CAMERAS

COLUMBIA, Cornerer Creek (Harry Joe Brown, in Cinecolor). Return of October (Technicolor). The Woman from Tangier; Brick Bradford (Sam Katzman Serial).

EAGLE-LION, Preludio to Night (Producing Artists). Republic, California Firebrand (Trucolor); Campus Monomoon; Old Los Angeles.

20TH CENTURY-FX, Bullard of Furnace Creek; The Flaming Age; Call Northside 777.

WARNER BROS. To the Victor (Christopher Blake); April Showers; Winter Meeting; Johnny Belinda; The Adventures of Don Juan (Technicolor).

MG-M, Luxury Liner (Technicolor); B. F.'s Daughter; State of the Union (Liberty); Homecoming; Hills of Home (Technicolor).

UNIVERSAL-INTERNATIONAL. Letter from an Unknown Woman (Rampage); All My Sons; Cashab (Marston); Up in Central Park.

RKO RADIO. I Remember Mama (Liberty); Good Sam (Rancho Ingenio; Stadium West); Cabin Express; Juan (Sierra, in Technicolor); The Velvet Touch (Independent Artists); Mystery in Mexico.

MONOGRAM, Jiggs and Maggie in Society; Pendlie; Smart Woman.

SOF, Portrait of Jennie; Mr. Blundings Builds His Dream House.

PARAMOUNT, The Paloise (Technicolor); The Long Gray Line.

UNITED ARTISTS. So This Is New York (Kramer-Enterprise); A Miracle Can Happen (Bogiozian).

U-I To Preview Films For Out-of-Town Guests

The sneak previewians of Glendale, Inglewood, Portola, Riverside, Santa Barbara and other nearby centers gathered as follows for these days:

For Universal-International, discarding the time-worn custom of sneak-previewing pictures in towns adjacent to Hollywood, has inaugurated a new policy which may become standard procedure for the industry. U-I executives and producers will check Los Angeles hotel registers for out-of-town guests who will be invited in groups of 50 or more to preview in studio projection rooms. Plan was tried out with success on Nunnally Johnson's "The Senator Was Indiscreet." Reason for the change, according to William Goetz, production chief and instigator of the idea, is that sneak audiences in the Hollywood district are too smart; they have seen too many previews, and their preview cards bear little or nothing of a constructive nature.

Meanwhile at the U-I studio, Susan Hayward and Robert Cummings are being cast for the principal roles in "The Big Snow," screen version of the novel by Henry Morton Robinson. Tony Martin, who starts work soon in "Cashab" for Marston Productions, the company he and Nat Goldstone own, will star in the RKO film from too many previews, and their preview cards bear little or nothing of a constructive nature.

Stories are being bought at Columbia. "Wings Westward," an original story by Jack Townshend, has been acquired by Aramis Selber, partner of Gene Autry Productions, and set as the fifth of Autry's westerns for Columbia, to be filmed in Cinecolor. Another original, "Death on the Tracks," has been purchased by the studio as a vehicle for its own players. And still another, "The Last 10 Minutes," by Lee Horton, has been bought for Irving Starr's production slate. The studio has signed Dorothy Lamour to star in an untitled top-budget musical.

At Warners Michael Curtiz Productions has purchased the Ryan James story, "La Otra," which is currently a Mexican film starring Dolores Del Rio, The Mexican Spanish-language treatment of "La Otra." This will ease showing in Europe simultaneously with the release of the Curtis film. Don Siegel has been assigned to direct "Act of Violence."

After a short period of comparative inactivity, Eagle Lion expects to have several pictures before the cameras before the end of the year. These will include a Cinecolor musical, "Clementine," "The Nice Snaps High," "Derringer Alley," "Madhouse," "New Girl in Town," "Kenny" and "Prince Valliant."

At RKO Production Chief Dore Schary has completed a deal for filming "Honor to Glory" from an outline submitted to him in a telegram by Henry Grossfeld, contributing editor of "The Hollywood Reporter," which goes into production next month. William D. Russell will direct under the production aegis of Richard Maltman.

Monogram's cutting department is active these days. Being edited, or soon due for the scissors, are "The Old Gray Mail," "The White Sergeant," which goes into production next month. William D. Russell will direct under the production aegis of Richard Maltman.

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SHOWMEN'S TRADE REVIEW, October 4, 1947

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Shorts Reviews

Treasure House (Thralling)

RKO (73,111) This is America 15 mins.

The behind-the-scene story of the world famous film-making institution in Washington, D.C., tells how the Institution originated, many of its manifold activities are described and many of its more important exhibits are shown, sketchily, as is necessary when so many things are included in such a short resume. Exhibits of entomology, herpetology, ichthyology, mammalogy, ornithology—respectively the studies of insects, reptiles, fish, animals and birds are highlights of the intensely interesting short

T-Men in Action (Informative)

20th-Fox March of Time 18 mins.

With a forthcoming Eagle-Lion picture based on their exploits, the Treasury Department's T-Men are coming into their own as a subject of high public interest. In this new March of Time, their methods of apprehending dope peddlers, bootleggers, veterans' check forgers and income tax evaders are revealed, apparently for the first time. It is an informative and entertaining subject, and one that should get the support of federal government agencies in every community.
SHOWMEN'S TRADE REVIEW,

COLUMBIA

October

4,

1947

35

Sun

(Continued)
The (D)

Colorsdo,

Mary Lou

Ron Randell-Muriel Steinbeck

Prince of Thieves
Rose of Santa Rose

Jon Hall-Patricia Morrison- A. Jergens
Hoosier Hot Shots-E. Norlaga

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Return of October *T

R. Young-M.

Relentless

Sign of the Ram, The (D)

G.

Woman From

A. Jergens-S. Dunne-M. Du3ne
WUlard Parker-Patricia White

Wreck

of the

Hesperus

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al/11/47
38/16/47
a7/26/47
68.

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10/23/47

al/4/47
37/19/47
36/14/47

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Phsntom V3lley

Gun Law (W)
Smoky River Serenade
Six

West of Sonor3
Whirlwind Raiders

EAGLE-LION

CURRENT

103 Adventuress.
101 Bedelia (D)A

The

Don Ricardo Returns
711Gas House Kids Go West (OF
712 Gas House Kids in Hollywood (C)F
Green for Danger (My)
704 Heartaches (My) A
734 International Lsdy
102 It's a Joke Son (C)F
717 Killer At Large (My)

A

A

Carson
Lady Chaser
732 Last of the Mohicans
610 Lighthouse
731 Kit

104 Lost Honeymoon
(C)A
707 Philo Vance's Gamble (My)A
709 Philo Vance Returns
756 PhUo Vance's Secret Mission (My)F
710 Railroaded
107 Red Stallion 'C (D)F
"05

Repeat Performance (D)A
Return of Rin-Tln-Tin 'V
South of Pago Pago

736
703 Stepchild (D)A
715 Three on a Ticket
716 Too Many Winners

SP72 Untamed

Fury

(My)F
(M-My)

(D)A

.Aug.
58.
55.
66.
57.

'47

b2/l/47
b9/13/47

.1/30/47
.7/3/47
.6/26/47
.3/27/47

'47

Ne3l-J3ne Adams
Stewart Granger-Jean Kent.
D. Fairbanks, Jr.-Tamlroc-Wsrrick ...111.
Noreen Nash-D. Hickman-Jan Ford
67.

Isalelita-Fred Coby
C. Williams-J. Shelton-A. Switzer
Alfalfa Switzer-Gas House Kids
Sally Gray-Trevor Howard
H. Ryan-C. Wills
G. Brent-I. M3ssey-B. R3thbone

Kenny Delmar-Una Merkel.
Anabel Shaw-Robert Lowery...
D. Andrews-L. Bart- J. Hall

Ann Savage-Robert Lowery
R. Scott-B. Barnes-H. Wilcoxen.
J. Lang-D. Castle-J. Litel.

Alan Curtis-Terry Austin

W. Wright-T. Austin-R. Ames
Alan Curtis-Sheila Ryan
j. Ireland-S. Ryan-H. Beaumont

62.
63.
91.
71.
102.
64.
63.
97.
60.
94.
64.
71.
60.
64.
58.

T. Donaldson-R. Palge-J. Dowell
82.
Joan Leslle-L. Hayward-F. Baseh3rt... 93.

D. Woods-B. Blake-C. Drake
V. McLaglen-J. Hall-F. Farmer
B. Joyce-D. Woods

84.
70.
64.
60.
64.

Hugh Beaumont-Cheryl Walker
Hugh Beaumont-Trudy Marshall
Mikel Conrad-Gaylord Pendleton

....b7/13/46
b6/3/46
....blO/26/46
b9/13/47

Reissue
bl/25/46
a9/21/46
b7/26/47
b9/6/47
bl2/14/46
b7/5/47

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b6/14/47

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.alO/19/46
b3/15/47
b4/26/47
b4/26/47
b9/6/47
a6/21/47
b7/26/47
b5/24/47

.

.

Man Wanted
Northwest

Stampede *C

PhU Vance's

Peril

Bey

Erickson-G. Sherwood
M. DanlelsG. McClure-C. O'Donnell... 66

L.

j.
J.

a8/16/47
37/12/47
a7/19/47

Hodi3k-S. Sidney-A. Richards
Johnston-J. Crslg-L. Bsri

Anabel Shaw-Robert Lowery
j. Leslie- J. Craig- J. Oakie

John Ireland-Ellen Lowe
Dennis O'Keefe

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Range Beyond the Blue (W-M)F

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West

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Glory

Black Hills

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Fighting
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Vigilante

Dean-R. Ates..
O'Brien-Jim Newhi'li'.
Tex O'Brien- Jim Newhill.
Eddie Dean-Roscoe Ates..

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MGM

RKO
UA
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MGM

Astor
Brit.

RKO
Col.
RKO
20th-Fox
RKO

WB

UA

D

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Daisy Kenyon

20th-Fox

Dancing With Crime
Danger Woman
Dangerous Money
Dangerous Venture
Dangerous Years
Daring Desperadoes
Daring Young Man, The
Dark Delusion
Dark Horse
Dark Passage
Dark Road, The
Dead Don't Dream, The
Dead Reckoning
Dear Murderer
Dear Ruth
Deep Valley
Desert Fury

Me

Desire

Destry Rides Again
Desperate
Devil Ship
Devil on Wheels
Devil Thumbs a Ride
Dick Tracy Meets Gruesome
Dick Tracy's Dilemma
Dick Tracy Versus Cueball

Dishonored Lady
Doctor Takes a Wife, The
Don Ricardo Returns
Down to Earth
Dragnet
Girl

End

I

34/26/47

Exposed

of the

Me

Escape

UA

20th-Fox
Favorite
Col.

MGM
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WB

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Para.

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RKO
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RKO
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SG
Rep.
Selznick

WB

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Each Dawn I Die
Easy Come, Easy Go
Easy to Wed

Egg and

Brit.

Univ.

Mono.

Para.

Driftwood
Duel in the Sun
Dust Be My Destiny

Exile,

WB
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Rainbow
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WB

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.5/10/47
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.3/17/47
40. .4/26/47
40. .4/26/47
.4/12/47

55.
36.
39.
40.
54.
38.

John-J. Holt.... 56

John

WB

MGM

bi/25/47
b8/30/47

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b8/10/46
b9/13/47
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Fabulous t)orseys
Fabulous Suzanne
Fabulous Texan, The
Faithful in My Fashion
Fall

Guy

Fangs

Wild

Fanny By Gaslight
Farmer's Daughter
Fear in the Night
Fiesta

Fighting Father
Flame, The

Dunne

Age

Flaming

Deuces

Fool's Gold
Forever Amber

Foxes
.10/25/47
.10/18/47

of

Harrow, The

Framed
.b8/2/47

MGM

Astor

UA
RKO

Para.

MGM

RKO

Rep.
20th-Fox
Astor

UA

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20th-Fox
...Col.

Frieda

Front

UA
Rep.

Mono.

of the

Flying

Westerns (Coming)
Eddie Dean-Roscoe Ates
E. Dean-R. Ates-N. Gates

Lash LaRue-Fuzzy
Lash LaRue-Fuzzy

PC
20th-Fox
Astor

Curly
Cynthia

Emporor Waltz, The

Westerns (Current)

Lash LaRue-Fuzzy St. John
Buster Crabbe-Fuzzy St. John..
B. Crabbe-Fuzzy St. John
Buster Crabbe-Fuzzy St. John..
Buster Crabbe-Al St. John

Univ.

Para.

Enchanted Valley
86

MGM

Univ.

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E.Knox-J.Hubbard-M.Wilson

T-Men
752 Border Feud (W)F
766 Code of the Plains
761 Frontier Fighters
765 Panhandle Trail
Prairie Rustlers (W)F

Heart

A. Curtis- A. Gwynne
Stuart Erwln-Glenda Farrell

Silent

Voice
The Open Secret

a8/2/47
b9/27/47

SOP

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Cuban Pete

Dream

A. deCordova-L. Bremer-T.

W. Wright-L. Balasco-R. Ames
G. Brent-V. Mayo-T. Bey
Z. Scott-L. Hayward-D. Lynn
Sheila Ryan-Edward Norrls

Out of the Blue (C)A...,
Prelude to Night

Crack Up
Crime Doctor's Gamble
Criminal Court
Crimson Key, The

My

UA

20th-Fox

Col.

Cockeyed Miracle
Code of the West
Copacabana
Coroner Creek
Corpse Came C. O. D., The

Dillinger

b6/14/47
b4/5/47
b6/7/47
b3/29/47

COMING
Adventures of Casanova
Blonde Savage (D)
ol9 Bury Me Dead (My) A
Enchanted Valley
Heading for Heaven
Linda Be Good (D)
Love from a Stranger (D)
M3n From Texas (My-D)

Univ.

WB

Crossfire

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..6/28/47
..5/24/47
..1/25/47
..5/31/47
..3/22/47
..11/25/46
.3/22/47
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..3/29/47
..4/12/47
..6/14/47
..3/20/47
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..2/20/47
..6/21/47
..6/7/47
..4/5/47
..5/24/47
..3/22/47

...MGM

20th-Fox

Cry Wolf

..3/17/47
..2/1/47
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..7/26/47
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..11/5/46
..7/12/47
..8/23/47

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RKO
UA

Child of Divorce
Trail
Christopher Blake
Cigarette Girl
Claudia and David

Chisolm

Cross

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Brothers
Courage of Lassie
Courageous Dr. Christian
Courtncys of Curzon Street.

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Carnegie Hall
Carnival in Costa Rica
Case of the Baby Sitter
Cass Timberlane
Cat Creeps
Catherine the Great
Centennial Summer
Cheers for Miss Bishop

Corsican

.37/19/47

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On Wheels. The (D)F

b6/28/47
b3/l/47
b2/15/47
b7/19/47

.4/24/47
.3/6/47
.2/13/47
.5/29/47
.8/14/47

1946-'47

Tom

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Cheyenne
55.
54.
63.
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Deborah Kerr-Trevor Howard...
M3rgaTet Lockwood-Ian Hunter.

714 Brute M3n, The (H).*.
106 Car3van (D)A
733 Corslcan Brothers
701 Devil

(Coming)
Starrett-Smiley Burnette
Starrett-Smiley Burnette
Starrett-Smiley Burnette
C. Starrett-S. Burnette
P. Campbell-F. Terry -Hoosier Hotshots
Charles Starrett-Smiley Burnette
Charles Starrett-SmUey Burnette

Captain from Castile
Captain Caution
Captain Fury
Captains Courageous
Captive Heart

Rep.
Rep.
Univ.
20th-Fox
Favorite
Favorite

Caravan

Westerns (Current)

851

Rep.
Para.

Firebrand

Canyon Passage

867 Law of the Canyon (W-M)F
Charles Starrett-Smiley Burnette
866 Lone Hand Texan, The (W-M)F
Charles Starrett-Smiley Burnette
852 Ovep the Sante Fe Trail (W-M)F
Ken Curtis- Jenifer Holt
868 Prairie Raiders (W-M)F
Charles Starrett-Smiley Burnette
870 Riders of the Lone Star
Charles Starrett-Smiley Burnette
851 Smoky River Serenade
P. Campbell-F. Terry -Hoosier Hotshots
865 South of the Chisholm Trail (W)F
Charles Starrett-Smiley Burnette
869 Stranger from Ponca City, The (W-M)F. .. Charles Starrett-Smiley Burnette
853 Swing the Western W3y
J. Leonsrd-M. Dug3n-Hoosier Hot Shots
864 West of Dodge City
..Charles Starrett-Smiley Burnette

Buckaroo From Powder River
Last Days of Boot HiU (W)

..Para.
Para.

Girl

Campus Honeymoon

Dick Powell-Maylia
Jean Porter-Jimmy Lloyd

Westerns
Charles
Charles
Charles

Caged Fury
Calcutta
Calender
California
California

95... July '47

Champan-W. Parker
Glenn Ford-Terry Moore
Susan Peters-Alexander Knox
Gene Autry-Glori3 Henry
Jean Porter-Junmy Lydon
Larrj' Psrks-Ellen Drew-G. M3cready
Gene Autry-Jean Heather

Tangiers

.35/24/47
.38/2/47

Ford-E. Keyes

Strawberry Roan 'C (W)
Sweet Genevieve
Swordsmsn, The
The Last Round-Up
To The Ends of The Earth (D)
Two Blondes and a Redhead (C-D)

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Issue of

Glen Ford-Ellen Drew-Wm. Holden
Robert Lowery-Joan Barton

Mating of Millie, The (D)
Adventure

835 Pacific

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Page

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# KRO-RADIO (Continued)

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>Title</th>
<th>Company</th>
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<th>Trade</th>
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# REPUBLIC

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**SCREEN GUILD PRODUCTIONS**

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<td>J. Andrews-Jane Wyman</td>
<td>Mon.</td>
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**SELZNICK RELEASING ORGANIZATION**

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<tr>
<td>709 Alexander's Rattle Band</td>
<td>T. Power-A. Fay-D. Amache</td>
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<td>710 Bunch-O-Wax (My A)</td>
<td>R. Davis-J. Rogers-L. Blake</td>
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<td>711 Backlash (My A)</td>
<td>J. Andrews-Jane Wyman</td>
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<td>712 Broomerang (My A)</td>
<td>G. Montgomery-Nancy Nail</td>
<td>Mon.</td>
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<td>713 Blaser Don'town, The (My A)</td>
<td>W. Gertrude-1. Scott</td>
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<td>G. Montgomery-Nancy Nail</td>
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<td>716 Ghost and Mrs. Muir, The (D/A)</td>
<td>Maureen O'Hara-Cornel Wilde</td>
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<td>717 Guest Of Honor, The</td>
<td>T. Neal-A. Jenkins-V. Sale</td>
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<td>718 I Wonder Who's Kissing Her Now (My F)</td>
<td>Dorothy Mackauley</td>
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<td>Ronald Colman-Peggy Cummins</td>
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**SHOWME'S TRADE REVIEW, October 4, 1947**

**UNIFIED ARTISTS**

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<th>Prod. No.</th>
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<td>65</td>
<td>5/9/47</td>
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<td>Calendar H Uncle P. St. Ne</td>
<td>C. C. Bennett</td>
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<td>8/8/47</td>
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<td>8/8/47</td>
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<td>Dangerous Venture (W) F</td>
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<td>Dishonored Lady (D) A</td>
<td>H. Lamarr-D. O'Keefe-J. Loder</td>
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<td>Drowsy Damsel (D) F</td>
<td>J. D. Lawton</td>
<td>98</td>
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<td>W. Boyd-Mary Wynn</td>
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<td>Lured (My) A</td>
<td>G. Sanders-L. Ball</td>
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<td>New Orleans (D-M) A</td>
<td>T. A. C. (C) D.</td>
<td>94</td>
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<td>Old Love (W) D</td>
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<td>7/11/47</td>
<td>b10/16/47</td>
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<tr>
<td>Private Affairs of Bel Ami, The (D) A</td>
<td>S. Newfield-A. Langdon</td>
<td>100</td>
<td>7/11/47</td>
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<td>J. McCrea-V. Lake-D. De-Fore</td>
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<td>Red, G. The (W) M.</td>
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<td>Stork Bites Man (C) A</td>
<td>Jackie Cooper-Gene Roberts</td>
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<td>6/21/47</td>
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<td>Unexpected Guest, The (W)</td>
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<td>7/18/47</td>
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**NEW PICTURES STARTED LAST WEEK**

- **RKO**
  - **Velvet Touch**—The—Principals: Rosalind Russell, Leo Genn, Claire Trevor. Director: Roy Rowland.
  - **REPUBLIC**
    - California Firebrand—Principals: Monte Hale, Adrian Booth, Director, Phil Ford.

**ADVANCE DATA**

On Forthcoming Product

**THE RED HORNET (Mono.)**

- **Musical—**Principals: Roland Winters, Montan Marcellou, Warren Douglas, Director, William Seiter. Plot: A Chinese princess is killed while wailing in Charlie Chan's office, but before she dies, she scratches the name "Capitan" K on a paper With this clue, Chan, along with a group of swindlers who also murder a maid and a dumb Chinese boy, throws the police in a whirl...

**THE FLAMING AGE (20th-Fox)**

- **Comedy-Drama—**Principals: Jeannine Crain, Dan Dailey, Director, Lloyd Bacon. Plot: It is 1929, and a small town girl marries the sophisticated leader of the nation's top band. She soon finds that life as the wife of a roving bandleader isn't so romantically, and when they are forced to return to her home town and live with her family. Idleness, boredom and insecurity result. In a quarrel, climaxed when he walks out of the house to pack the car, the marriage and success comes several years later.

**BLONDIE'S ANNIVERSARY. (Col.)**

- **Comedy—**Principals: Penny Singleton, Arthur Lake, Ada Maris, Director: Abbot and Costello. Plot: When Dagwood brings home an expensive watch as a wedding anniversary gift, Blondie assumes it is for her, and Dagwood hasn't the courage to tell her that it's his boss' gift to the bank president's secretary. The next day he buys a cheap imitation watch and delivers it. His boss finds out and he's fired. Dagwood goes to work for a competitor, discovers they are going to hospital to receive a new hospital, exposes them and gits his old job back.

**COMING**

- **A Miracle Can Happen**—James Stewart-Henry Fonda.
- **Arch of Triumph** (D)—John Wayne-Walter Brennan.
- **Bachelor in Holiday** (D)—Montana-Jean Pierre Aumont.
- **Bombers B-4**—Morgan Gaffney.
- **Chisolm Trail**—Robert Mitchum.
- **Crossfire** (D)—John Wayne-Walter Brennan.
- **Dead Don't Dream, The (W)**—Rafael Sivert-J. Scott-M. Blondell.
  - **Fanny by Gaslight**—James Mason-Phyllis Calvert.
  - **Heavy Heart—**Principals: Don Ameche, Gene Tierney. Plot: A love triangle.
  - **Henry the Fifth (D) T**—L. Olivier-R. Anderson.
  - **Intrigue**—L. C. Morgan.
  - **Mad Wednesday** (D)—H. Lloyd-M. Washburn-J. Conlin.
  - **Monsieur Verdoux (C-D) A**—Charles Chaplin-Martha Raye.
  - **My Love for You, My Ache**—S. Morgan-Y. Grey.
  - **So This Is New York**—W. Boyd-A. Clyde-B. Brooks.
  - **Strange Gamble**—W. Boyd-A. Clyde-B. Brooks.
  - **Vendetta** (D)—Hillary Brooke-Father Demour.
  - **When Heroes Are喂**—W. Boyd-A. Clyde.

**CURRENT**

- **Black Narcissus *T* (D) F**—Deborah Kerr-David Farrar.
  - **Love in Bali**—M. Johnson.
  - **Brute Force (D) A**—B. Lancaster-H. Cronyn-C. Bickford.
  - **Buck Privates Come Home (C) F**—M. Abbott-Loasto-Collins.
  - **Destry Rides Again**—M. Dietrich-J. Stewart.
  - **Cavelier and Lady (C-D) A**—G. Raft-C. Trevor-P. Farrow.
  - **So You'll Be Yours (C-M) F**—L. Miller-V. Hobson.
  - **I, Clifton**—J. Mitford-W. B. Schollberg.
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ADVANCE DATA
(Continued from preceding page)

THE OPEN SECRET (Eagle-Lion) Drama, Prinicipals: Alen Currie, concentration, Jack Beatty, directer, Robert E. Tansey. Plot: Three fugitives from the law break into the past of a young boy and his grandfather. Under the spell of the quiet existence, the three undergo a change of character and when the grandfather dies, they take over the responsibility of the boy. The law catches up with them, but there is hope they will all get together again.

NATIONAL REVIEWING COMMITTEES' CLASSIFICATIONS

BULLDOG DRUMMOND STRIKES BACK (Col.)
FAMILY—National Board of Review CLASS A—SEC. I—National Legion of Decency.


LIFE WITH FATHER (WB) FAMILY—National Board of Review CLASS A—SEC. II—National Legion of Decency.
(Obsevation: This film presents certain concepts on the Sacrament of Baptism which are contrary to Catholic teaching and practice).
FAMILY—General Federation of Women's Clubs.

The authorities quoted in this column are as follows:

GENERAL FEDERATION OF WOMEN'S CLUBS. The motion picture committee is headed by Mrs. William P. Surr, chairman, of St. Louis, Two reviewing committees are maintained: Mrs. Mary Lilly, New York, Eastern Committee, under the direction of John Sterling Thayer, Los Angeles, Western Committee chairman. Designations used: FAMILY—pictures for family groups; MATURE—films for adults; ADULTS—pictures considered objectionable for Adults; **—indicates picture is rated "Exceptional."
NEXT WEEK

The Semi-Annual Reference Work
Designed for the Theatre Owner,
Maintenance Engineer, Manager,
Projectionist and the Theatre
Architect will be featured in

SHOWMEN'S TRADE REVIEW

The Service Paper of the Motion Picture Industry
REVIEWED IN THIS ISSUE
Blonde Savage 30
Forever Amber 33
Nightmare Alley 30
Pageant of Russia 33
Railroaded! 30
Riders of the Lone Star 33
The Last Round-Up 30
The Wild Frontier 30
This Time for Keeps 31
Where There's Life 31

PRODUCT GUIDES
Begin on Page 36

Vol 47 No 15
OCTOBER 11, 1947

Roach, UA Start Fight Against Memphis Censor
"WHAT PICTURE IS DOING THE MOST AMAZING BUSINESS TODAY?"

asks Bosley Crowther in the N. Y. Times—and here’s his answer:

"GONE WITH THE WIND"

DAVID O. SELZNICK’S PRODUCTION, RELEASED BY M-G-M

CLARK GABLE NEVER TIRES OF HOLDING VIVIEN LEIGH!

7th WEEK IN NEW YORK
and still big!

10th WEEK IN FRISCO
and still S.R.O.

9th WEEK IN LOS ANGELES
and very strong!

Completed Engagements:

4 WEEKS: Detroit, Atlanta, Buffalo, Washington, D. C., St. Louis

3 WEEKS: Cincinnati, Toledo, Seattle, Pittsburgh, Worcester

2 WEEKS: Baltimore, Boston, New Orleans, Dallas, Indianapolis, Kansas City, Louisville, Denver, Memphis, Columbus, Rochester, Birmingham, Akron, Providence, Dayton, Salt Lake City, Nashville, Bridgeport, New Haven, Cleveland and many more.
THE GREATEST ACTION THRILLER OF THE YEAR IS THE BOX-OFFICE CHAMPION OF THE YEAR!

TAKE THE WORD OF THE HUNDREDS OF SHOWMEN WHO PLAYED IT

LIKE... Warner • Interstate • Fox West Coast
Paramount • Loew • Fabian • Robb & Rowley
Jefferson • Harry Arthur • Jay Emanuel • Lucas & Jenkins • Basil • Standard • Alliance • RKO
Westland • Yamins, and more, and more...

TAKE THE WORD OF THE HUNDREDS OF BOX-OFFICE RECORDS

SET IN CITIES LIKE... Los Angeles • San Francisco
Dallas • Seattle • Fall River • Cincinnati • Portland, Me. and Portland Ore. • Houston • San Antonio
Galveston • Spokane • New Orleans • Rochester
Atlantic City • Baltimore • Ft. Worth • Milwaukee
Terre Haute • Altoona • Elmira • Memphis
Oklahoma City • San Diego • Long Beach • Phoenix
Lincoln • Colorado Springs • Buffalo, and more, and more...

EAGLE LION FILMS presents

"RED STALLION"

IN THRILLING CINECOLOR

"RED STALLION" IS THE BOX-OFFICE CHAMPION!

ASK THE MAN WHO PLAYED IT!
THE RETURN OF RIN
RIN TIN TIN... THE GREATEST ANIMAL STAR OF ALL TIME...

IS BACK!

Back . . . to Thrill Millions Anew . . . in the Kind of Picture That Made RIN TIN TIN the Screen's Biggest Money-Maker! Back in a Story of Tenderness and Thrills . . . Filmed Entirely in Color!

PRE-SOLD

22 NATIONAL MAGAZINES CARRIED ADS TO 20,000,000 READERS!

NATIONAL TIEUPS SET TO SELL "RIN TIN TIN" IN BIG-SCALE EXPLOITATION!

Starring RIN TIN TIN III
DONALD WOODS • BOBBY BLAKE
Gaylord Pendleton • Claudia Drake
William Stephens • Released by EAGLE LION FILMS

MOVIELAND
SILVER SCREEN
SCREEN STARS
MOVIE STARS
MOVIE FAN
MOVIE SHOW
SCREEN GUIDE
BOYS' LIFE
MOVIES
MODERN SCREEN
PHOTOPLAY
YOUNG AMERICA

SCREEN ROMANCES
MOVIE STORY
MOTION PICTURE
PARENTS' MAGAZINE
THE YOUNG CATHOLIC MESSENGER
CHILD LIFE
CALLING ALL GIRLS
SCREENLAND
AMERICAN GIRL
MOVIE LIFE

Full-page GAINES DOG FOOD ad . . . in LIFE, SATURDAY EVENING POST (plus other national magazines), Nationwide TRUE COMICS — PARENTS' MAGAZINE GROUP contest with prize of Rin Tin Tin pup! Reached additional millions!
"THE ROOSEVELT STORY" is now being released throughout the world by UNITED ARTISTS and is ready for IMMEDIATE BOOKINGS.

International Prize Winner 1947 WORLD FILM FESTIVAL

Just concluded 5 week World Premiere engagement at the Globe Theatre, New York
Bureaucracy At Work

If you want to learn how not to build a theatre, contact Julius Gordon of the Jefferson Amusement Company, Beaumont, Texas, and ask him for the case history of the new theatre his company wanted to build in Silsbee of that state to replace an old, rundown house that was closed down because the company honestly felt it was a public hazard to continue its operation.

It is hard to understand how the powers-that-be in Washington could find justification for denying the application to build the new theatre.

Here is a community of sufficient population to support a good motion picture theatre; yet, Washington refuses a building permit even though the materials and equipment are available and, according to the information in our hands, there are plenty of unemployed people in that area who can use some work.

The new TOA might try canvassing their membership to find out how many other applications are pending or have been denied for new theatres and then put their efforts behind a campaign to secure the necessary approvals where theatres are actually needed to service the public as in the case of Silsbee, Texas.

Business Still Good

The financial statements of some of the motion picture companies clearly indicate that despite all the crying going on around the home offices, picture business is still pretty good.

For an industry that was built on a foundation of progressive expansion and smart showmanship, ours is rapidly deteriorating into something closely resembling a panic-stricken, cry-baby business in which most of the companies are in competition to see which can institute the largest number of silly economy cuts.

It does not speak well for our company executives to sabotage their product through advertising cuts that have just about sold the whole exhibition branch of the industry on the idea that all but a few of the pictures coming up are not worth talking about or advertising.

One of the companies hasn't addressed an advertising message to exhibitors in months. Yet, that same company expects the exhibitors to break their necks to buy those pictures and at prices which make it necessary for the exhibitors to sell the public very enthusiastically.

From where we are sitting it looks as though some company heads are far more concerned with feathering their own nests than selling their product to the theatres.

How long this farce will continue, is anyone's guess.

Who dictates such policies, is another mystery, because when you talk with some of the top-flight sales executives they themselves deplore such shortsighted advertising policy. Yet, they appear helpless to do anything about it.

We have said it before and we'll keep right on saying it: if any economies are to be realized, they must be invoked where expenditures are the greatest—in production and nowhere else.

It isn't very encouraging to note the many fine pictures currently coming into release that start out without benefit of trade advertising showmanship to stimulate interest in the minds of the theatremen.

Hollywood Jitters

Every single visitor from the movie-making capital tells the same story—everybody in Hollywood has the jitters.

According to views there, film business is so close to the rocks, you can hear the pounding of the waves.

Which seems to add up to the oft-deplored statement of columnists and others that our movie-makers are artistic apes rather than level-headed business men.

If Hollywood's executives cannot meet the present situation, then it is high time they were swept out by the janitor and a new and more aggressive regime installed.

But equal responsibility rests with the top men back here in the home offices, because it is within their power to meet and act in a manner that will prove they attained their present status through genuine ability and not just pot luck.

Where to Buy

We publish in this issue the latest edition of "Where to Buy Theatre Equipment Directory." Leading equipment manufacturers in their advertising make it abundantly clear that they are alert to the industry's need for continuing improvement in tools for screen presentations and patron comforts to maintain theatre attendance at profitable levels.

While we take pride in the result of painstaking efforts to make the Directory even better than previous editions, we acknowledge again with thanks the guidance of theatremen in the design of the unique format and contents of this essentially practical source of information about theatre equipment.

—CHICK LEWIS
WHAT'S NEWS
In the Film Industry This Week

DISTRIBUTION—It was a good lunch in the quietly expensive atmosphere of the 21 Club. Chiefs of the major distributors— all Motion Picture Association and there as representatives of that group sat back and listened. Sir Alexander King, a big-time British exhibitor, had a proposition which he hoped might serve as the basis of a common proposal to the British government as an alternate for the 75 per cent of admission tax.

What Sir Alexander wanted the Americans to offer was: To guarantee British films $12,000,000,000 on American screens; to invest another $16,000,000 in British production or something similar. Sir Alexander made it plain he used that figure to show what he thought would be one-third of the moneys which America films might accrue in Britain. If divided and apportioned, as third $16,000,000, due the American distributors, would be allowed to come to them without strings.

The MPA members listened. The门前 Banaban and Spyros Skouras (who has said that the British tax was in his opinion intended to keep U.S. films off British screens) announced NO.

Meanwhile the MPA had some meetings set for Washington and in England the Cinema Producers Association was working with the MPA the possibility of flying two of its representatives to Washington to talk over other alternate plans. The British Government meanwhile ordered its inspectors not to loan any money to Americans for production in Britain, declaring that if the American companies refrained from flying the sterling credits they should import dollars.

In New York RKO European General Manager Wladimir Lissim predicted Americans would enjoy greater business in Europe than ever and said no other nation’s even threatened their popularity. In New York also Monogram’s Steve Rudolph announced that there was a plan before his directors and those of British Pathe for two new companies—one here, one in England to produce a total of eight pictures which Monogram would distribute everywhere but in England.

EXHIBITION—St. Louis exhibitors were worried that they might have a 27 per cent tax total on the local circuits. It is five per cent tax to the city’s two per cent and the U.S. Government’s 20 per cent. They’re out to fight. Three more Ohio towns—Lorain, Sandusky, Maasillon—were considering imposition of a city levy.

In San Francisco the Golden State circuit executives refused to discuss reports that they planned to sell their circuit for $13,000,000 to Reynolds of air flight and ball pen fame.

Iowa-Nebraska Allied backed the move to revise the copyright law in its Ascap fight and came out against advanced admission-price pictures, while the policy of raising admission prices was termed “harshful” and short-sighted” by Allied of the Gulf States. In Philadelphia both the Ascap and admission questions were not considered within the scope of a congressional committee investigating high prices and in the same city the Stanton Theatre tried out its first kid with the first such show to be tried in a downtown house.

In Hartford a Taft-Hartley complaint against musicians’ union for being insist on stand-by musicians or a band, was thought temporarily settled; in New York the same question, being fought with the union there by Broadway vaudeville houses, was laid off tentatively till next Friday.

In Topexa and Wichita, Kans., Fox West Coast put in a five- to 10-cent price rise, and Milwaukee has set Oct. 18-Nov. 29 for a 16-mm. world film festival.

GENERAL—Producer Hal Roach and United Artists this week started a court fight against Metro. The company filed suit for refusing to allow showing of “Curley” because of a scene in which a Negro child attends the picture. United Artists has filed suit.

William J. Sullivan, former Republic producer, organized Variety Pictures to make six B’s a year in Hollywood. Suiting alleging perjury in connection with the film fraud against the Park Theatre Company were filed in the Cleveland federal court by Universal, United Artists, Warner Bros., E.F. Russell, Fox, Loeck’s (MG M) involving six theatres.

DuPont raised its raw stock from $11.39 to $14.79 a 1,000 feet, and large screen theatre television will be shown at the Society of Motion Picture Engineers Convention on Oct. 23.

Screen Guild was ready to take the Virginia State censors to court over an banning of “The Burning Cross,” a fictional history of the Ku Klux Klan.

Paramount is trying to get the Federal Communications Commission to let its affiliates get television stations permits and denying that it has “effective control of the Allen B. DuMont Television Laboratories. Paramount at present has a station in Los Angeles; two in New York, one in Chicago and duMont has one in New York and in Washington with a third building in Pittsburgh. Each has franchises with independent stations in the area, and the commissioners are granting them permits. The FCC is now considering the applications of United Detroit Theatres, New England Theatres and Interstate, all Paramount affiliates, since the FCC seeks to limit the stations a single licensee may control.

Sol Wurtzel Productions closed another two-year deal with 20th-Fox for six pictures in 1948 and six in 1949.

INDEX TO DEPARTMENTS

Advance Data ........................................ 42
Audience Classifications .................. 43
Box-Office Sallans ......................... 30
Feature Booking Guide ...................... 35
Feature Guide, Title Index ................... 34
Hollywood ....................................... 34
Newsreel Synopses ......................... 26

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The tone and manner of this publication are not responsible for statements contained in advertisements or in any other matter appearing in it. A journal of the Showmen’s Trade Review, Inc., published weekly, the publication of which is expressly reserved.

Regional Newsdesk .............................. 18
Selling the Picture .............................. 14
Shorts Booking Guide ......................... 44
Short Subject Reviews ....................... 35
Theatre Merchandise ......................... 25
The Motion Picture Theatre .................. 27
Begins Opposite .............................. 26

ST. LOUIS EXHIBITORS UNITE WITH PROSPECT OF 27% TAXES

St. Louis exhibitors were worried this week that the city’s proposed five per cent tax on amusement admissions might be passed and that they would face a 27 per cent box-office levy between the 20 per cent federal tax, the two per cent state tax and the possible five per cent city impost.

Another meeting of the city council, which is considering this tax measure as part of the program sponsored by the Mayor, was reported set for late this week. Exhibitors have presented a united front in opposition with one exhibitor chieftain denying reports that he had been prepared to support the tax on the ground that it would pass anyway. St. Louis has been in a strengthened financial condition due to the fact that many of its wage earners live beyond its corporate confines and do not pay city taxes.

3 MORE OHIO TOWNS CONSIDER LOCAL TAX

Three more Ohio communities—Lorain, Sandusky, Massillon—were considering a local amusement tax, this week. Tax duties on the admissions of the city in the state had already put theirs into effect. Meanwhile Warner Theatres held managers’ meetings in Columbus and Cleveland to discuss handling of the tax. Up to now, according to Warner Zone Manager Nat Wolf, there are no plans to boost admissions as a result of the levies.

CONDEMN ADVANCED PRICES

A resolution condemning advanced-admission pictures and urging exhibitors “to resist all attempts by distributors to sell their pictures under this harmful and short-sighted policy, was unanimously adopted last week by the Allied Theatre Owners of the Gulf States. The directors also arranged to hold a convention for the organization in New Orleans on Nov. 20-21.

GOLDEN STATE FROM THE MEAL

San Francisco’s 37-home Golden State Circuit this week refused to comment on reports that it was planning to set up its own ball pen manufacturer, for approximately $13,000,000. Others were also reported interested in buying the circuit. The Reynolds deal had collapsed last month with Mike Nally buying control of the houses.

SEEKS ASCAP INJUNCTION

A move to enjoin Ascap from terminating its license agreements with theatres on increasing rates this week in federal court in New York as the Independent Theatre Owners of America, a regional unit, filed for an injunction in a suit it filed six years ago. Date for a hearing on the motion was set for Oct. 24.

The motion points out that the right to exhibit all other copyrighted material in films is included in the sales price at the studios and that it is upon music that the exhibitor must own a license fee. It asks that the original IOTA suit be given a date on the court calendar for an early hearing. The original suit sought to recover some $100,000 from Ascap which IOTA claims the exhibitors had been constrained to pay.
Tax Closes Theatre

Carrying out his threat to close his Plymouth Theatre in 1,500-population Plymouth, Tenn., the tax council passed the three per cent amusement tax, Edward Ramsey shuttered after the last show on Sunday. Monday, at a hearing on the tax measure, to pay a $100 license fee instead was rejected. Ramsey gave as his reason for closing his refusal to make public a record of his business. He said he would propose to the council at its next meeting that if each member would make public his weekly receipts he would abide by the ordinance, but added "I feel it is discriminatory to ask me to be the sole victim of this ordinance." Plymouth has but the one theatre.

Sears Says UA Has Closed
No Deal Yet for RKO Films

United Artists President Gradwell Sears Wednesday denied that he bought any pictures from RKO while in Hollywood. As he prepared to return to New York, Sears said he was offered as many as 10 pictures out of RKO's inventory if the quality were there. He added that he had looked at eight but only four pleased him and said: "I am only interested in pictures that can clear on the domestic market."

The UA executive indicated, however, that he expected to close a product deal in the east within the next few days. Sears said United Artists is not short of product and has a good backlog but that the company "must look ahead for source of supply as (it) can't take a chance on the whims of individual producers."

CEA British Tax Delegates May
Fly Here; MPA Rejects King Plan

Britain's Cinematograph Exhibitors Association was expected to fly two representatives quietly this weekend to the United States in an effort to talk things over with the Motion Picture Association and see if some compromise plan could be worked out for the protection of American films in America. Secretary Fuller were meeting with MPA representatives in London to discuss the feasibility of such a trip. From Hollywood came word that MPA President Eric Johnston and Society of Independent Motion Picture Producers President Donald Nelson would sail for England as soon as Johnston's health permitted, probably accompanied by James Malvby of the Sam Goldwyn organization. Their trip would be to consider the European film situation generally.

These reports came as the MPA revealed it had already rejected a proposal made by Sir Alexander King, a British exhibitor, in association with Sir Sidney Clift, another exhibitor and Gaumont British's Mark Ostrer.

King had proposed that the U. S.'s guarantee the British producers at least $12,000,000 and if possible $16,000,000 on exhibition of British films in America. The $16,000,000 figure he estimated was a third of the money which would be due American distributors and producers. He said it was possible to spend $16,000,000 in British production or a similar outlet, and the third $16,000,000 could be shipped to the United States.

The meeting was cordial.

MPA Accepts Australian
Terms for Film Imports

Members of the Motion Picture Association agreed to the Australian terms under which pictures will continue to enter the country provided not more than 70 per cent of the income is remitted to the United States. The agreement is from Sept. 1, 1947 to Dec. 31, 1948.

Earning above this amount will be invested in Australia on local production, payment of capital debts, expenditure, improvement, pension funds for employees, real estate, government and industrial securities and loans on credit to theatre corporations.

The blocked money will be held in such manner for 10 years with the Commonwealth Bank of Australia administering the agreement.

Figures

Three hundred and six film producers reported a gross income of $670,860,000 (net $116,540,000) for the fiscal year ending June 30, while 2,733 exhibitors reported a gross income of $882,544,000 (net $13,495,000) for the same period, the Treasury Department reported Tuesday. Federal taxes paid by producers amounted to $35,780,000, to $88,198,000 for exhibitors.

Roach, UA Start Court Fight
On Memphis 'Curley' Ban

Seek Injunction Ending
Censor Board, Ask Free
Speech Right for Films

With the moral and financial support of the Motion Picture Association as well as the professed legal aid of the American Civil Liberties Union, Producer Hal Roach and United Artists Tuesday started their court fight against the Memphis radio board for its ban on the Roach picture "Curley." The censors reportedly banned the film because it had a sequence showing a Negro child in school with white children.

The fight got under its legal way as Chancellor Louis D. Bejaich of the Shelby County (Tenn.) Chancellor Court signed a writ of certiorari which would bring Censor Chairman Lloyd T. Binford, his associates—Hodges W. Honnell and Mrs. Sid A. Law—and their records before him.

Arbitrary, Capricious

In a petition which charges the censor board with being "arbitrary, capricious, discriminatory, illegal, unreasonable and unconstitutional," Roach and United Artists seek an injunction preventing the censors from stopping showings of the picture in Memphis and Shelby County and additionally demand that:

1) The court review the censors' actions.
2) The court quash the censor's action in disapproving "Curley" for exhibition and distribution in Memphis and Shelby County.
3) The court decree that "the illegal and capricious methods of the board are unauthorized and unlawful."

4) A declaration that the Tennessee state law enabling Memphis to establish the board as a censor and the municipal code sections enacted locally are in violation of the due process of law clause of the 14th amendment of the United States Constitution, the civil rights statutes which support the amendment and the "law of the land" clause of the Tennessee constitution,

5) A ruling that the right to produce, exhibit and distribute motion pictures shall include the right of freedom of speech to the same extent as any and all other mediums of free speech and free dissemination of information and that "any and all unreasonable, arbitrary or discriminatory restrictions or limitations of said right, whether by legislative, county or city acts, be nullified and declared to be unconstitutional and void."

Chancellor Bejaich will fix a date for argument on the aforementioned points.

Negro Deal Is Cause of
Ban on 'Curley'—Roach

Sequences of the film "Curley" which allegedly caused the Memphis censors to ban it, are cited as the result of an agreement reached by the Association of Motion Picture Producers and the National Association for the Advancement of Colored People, Producer Hal Roach said in New York Tuesday.

Roach, who acknowledged that he could easily eliminate the sequences which Memphis Censor Chairman Lloyd Binford objected to—that of a Negro child in a school with white children and of a Negro playing on a half team with whites—declared that had been done so it would have set a precedent.

"Under normal circumstances," the producer said, "we would never have the colored kid in the school." He went on to explain that some time ago, the National Association for the Advancement of Colored People had protested to Hollywood that Negroes were being shown only as servants or as ludicrous people and that the Association of Motion Picture Producers (the producer division of the Motion Picture Association) had agreed to remedy this.

The producers' association, according to Roach, had further agreed that where crowd (Continued on Page 13)
Monogram, British Pathe Plan Co-Production, Broidy Says

Monogram President Steve Broidy and Monogram International President Norton V. Ritchey this week were prepared to present their directors with a plan whereby two additional corporations would be formed in association with Pathe Pictures, Ltd., of Britain to produce a maximum of eight pictures yearly—four here and four in England.

In a joint press interview, Broidy and Ritchey made it plain that the plan, though agreed upon with M. M. M. Managing Director William Moffat, had also to be ratified by Pathe’s directors. At present it calls for the creation of the two corporations, equally owned, with Monogram to distribute throughout the world excepting in England. Revenues from the pictures made in Britain and exhibited in the United States would accrue as dollar credits in favor of the British corporation; revenues from the pictures made in the United States and exhibited in Britain would accrue to the American corporation in the form of pound credits.

Monogram would distribute the product of both corporations everywhere but in England and Britain, where Pathe would distribute such additional product as Pathe wished it to distribute, opening up its franchises so that franchise holders might also distribute Pathe pictures. Monogram further might establish joint European offices with the proposed new corporation.

Broidy declared that the new plan, if carried out, would not increase the number of pictures Monogram would offer during 1947-48 which at present is set for 32 Monograms and six Allied Artists.

"If the market can absorb 32 pictures, we want the British product to be the type of pictures Monogram can handle." The Monogram president acknowledged that the plan, if ratified, would mean less Hollywood production, declaring:

"There’s no choice in the matter, we have to do business in that (the British) market.”

Cities Advantages

Among the advantages that the proposed plan would offer Monogram, Broidy said, was affiliation with Pathe which controls 500 theatres in England through Associated British Pictures Corporation; studio space in Britain, he said, would be at a premium if the ad valorum tax were compromised in such a way that American companies would find it expedient to increase production there.

Further it would give Monogram an on-the-spot production outfit for production elsewhere in Europe. Broidy said Italian production was considered and possibly French production and that a picture might possibly be shot partly in France, Italy and England to use up frozen funds in those countries.

Ritchey said he had closed a distribution deal for 10 pictures in Sweden with Terra Films, a firm based in Stockholm, besides renewing distribution agreements in Switzerland, France and Italy. Speaking of the Motion Picture Export Association, Ritchey said:

"I think the MPEA is doing a very constructive job and that’s why we are part of them." He added that a company would go in by itself and probably procure temporary advantages in a country but that in the long run it took a united front in industry problems.

Broidy, discussing the problem of American films, pointed out that the English include films in their trade agreements, adding:

"It occurs to me possibly that the American State Department might also consider films just as important as the British State Department.”

European Business Will Jump 100%, Lissim Predicts

Declaring that he believed RKO’s European business would be up 100 per cent in the coming year but that the problem would be to get the earnings out in dollars, European General Manager Wladimir Lissim returned to the United States for a brief stay confident that American pictures will continue to hold top place in the European market.

"I think," he said, "we are not encountering any competition from the films of other nations." Good British pictures, he added, actually helped American films. The Russians, despite earnest efforts, were not successful in the European market.

The entire film situation as far as America is concerned, Lissim pointed out, is a dollar shortage with European nations needing their dollars to purchase food and fuel.

Lissim’s description of the European situation follows:

Sweden—Distributors are allowed to collect 50 per cent of their revenue, the remainder is frozen but will be paid.

Norway—Rentals fixed at 30 per cent with full remittances permitted.

Switzerland—No restrictions, no dollar shortage, good business.

Italy—Collections are in lire which are devaluating. RKO may produce there with its earnings. ("I think all the companies will be obliged to do it since it will be the only way to get their money out.")

Egypt—Business dropped 20 per cent due to loss of British troops and "many people are afraid to go to theatres because they are afraid of being bombèd. Fifty per cent of frozen remittances may be paid off."

No Dice

The congressional sub-committee investigating the high cost of living this week decided while it met in Philadelphia that it lacked authority to take up the matter of increased-admission pictures or Ascap’s new licensing fees. This decision followed an appearance before the sub-committee of an Allied executive.

Iowa-Nebraska Allied Asks Copyright Change

Endorsement of the move to amend the federal copyright law so as to compel distributors to clear public performances of music in films at the studio before they rent the picture to exhibitors, was unanimously carried at the meeting of the Allied Theatre Owners of Iowa and Nebraska in Omaha this week.

The meeting also voted to continue to attack $1.25 admission tax on films and to move for an equalization of contract approval dates with states east of the Mississippi. It will seek the assistance of Congressman Henry Talle of Iowa in its fight against increased admissions and in Ascap fights.

Board Chairman Leo F. Wolcott presided at the open meeting which was attended by nearly 100.

Philly Downtown Kid Matinee

Philadelphia’s Stanley-Warner Stanton Theatre inaugurated its first Saturday matinee for children last week with a strong turnout. The matinee, which incidentally was the first to be held in a downtown house, got going at 8:30 A. M.

Spanish—"The release of a picture costs so much money that an American company playing there cannot make any money.”

Finland—"Business good. I don’t think there is a chance to get the money out.”

Hungary—"You can sell pictures on an outright basis paid in dollars.”

Czechoslovakia and Poland—A film monopoly. Rumania-Bulgaria-Yugoslavia—"Out of the question.”

Greece—"Business is regular; you can get dollar payments.”

Germany-Austria—"There seems to be no hope for normal distribution in these countries within the next eight years.”

O’Sullivan Forms Variety Pictures to Make B’s

Incorporation of Variety Pictures in Hollywood with William J. O’Sullivan as president to produce independently six B pictures a year was announced this week in Hollywood.

O’Sullivan, who until recently was a producer at Republic for the past 17 years, during five years of which he produced 50 pictures, was one time executive producer for the studio and general manager of the New York Biograph film studios.

Release Hope Film Oct. 15

Astor President R. M. Savini this week announced that the Coronet comedy, "It Pays to Be Fanny," with Bob Hope, Milton Berle and Willie Howard, would be released nationally on Oct. 15.
Washington Exhibitors say of "MONSIEUR VERDOUX"

NOW PLAYING
5-theatre day-and-date record-breaking Washington engagement and big bookings in Toronto, Milwaukee, Portland, Houston, Atlanta, Newark, Jersey City, New Orleans, Seattle, New York, Los Angeles, San Francisco, Salt Lake City, Chicago, and more and more coming in every hour!
The Good Old Days:

Etris: Air Conditioning
Put Him Out of Home

Air conditioning is a wonderful boon to theatres and their business and as such Robert Etris, 70-year-old manager of the 1,400-seat Ambassador Theatre in Washington, D. C., thinks a lot of it. He also reflects a bit sourly that it kicked him out of his home of 11 years.

For Etris, who practically has lived about business from the time he went to work for "Pop" Lubin, literally lived in the Ambassador for 11 of the 26 years he managed it.

When he and Mrs. Etris went to Washington from Philadelphia 26 years ago, Harry Crandall, who then owned a string of 10 theatres in the District of Columbia, fixed up an attractive studio apartment in the theatre, rent free, for his new manager. The Etrises lived there comfortably, through sweet, sunny, and frigid winters, for more than a decade until the space they lived in was needed to house air conditioning equipment.

Likely to Be Around

At first this may have distressed the genial manager, for he liked to be around the theatre all of the time to see what was going on. But then he found an apartment across the street through whose living room window he could observe the Ambassador. That was all right.

"I can look out and see if the lights are turned on at the right time," he remarks with satisfaction. "And in the winter I know by the way the smoke pours out of the smokestacks if the fireman is putting too much coal on. Even on my day off, I can keep right in touch with the operation."

More Like a Banker

Etris doesn't look like the popular conception of a showman who started peddling film and stayed on to manage houses. He is genial, pink-cheeked, conservatively-dressed, with an air of alert eyes behind his meticulously clean glasses. At any moment you expect him to say softly and possibly a bit sadly that no, the bank cannot loan you the requested sum on the collateral you offer. For he impresses you more like a banker than a man who has ballyhooed pictures and traveled in advance of one of the biggest money-making motion picture epics of all time, "The Birth of a Nation."

But this deceptive appearance is just part of the apparent contradictions in Etris' life. He got into show business through his church!

As a young man in Philadelphia, Etris had quite a voice. So he joined the church's choral group, which was manfully striving to lift the mortgage by giving shows. To round out the bill, they rented movies from "Pop" Lubin of Lubin Pictures for $35, services of the producer himself included.

Taste for Another Business

Etris, who sang for love and sold clothes for a living found that handling these shows had given him taste for another business the like of which there is none other if you believe the song by Irving Berlin that Ethel Merman sings.

So he went to Pop Lubin, asked for a job and got it. Etris worked for Lubin as exchange manager in Philadelphia until 1912 when General Film bought the outfit and he was transferred to its famous "never close" exchange in New York which worked "around the clock."

Shortly after when alert New Yorkers were looking at a picture which some thought was ill-advisedly being sold as a roadshow at advanced admissions, another offer came to Etris. D. W. Griffith, who was making film history in the midst of praise and brickbats, wanted to put "Birth of a Nation" on the road playing it the same way a legitimate show ran.

Thought Idea Was Good

Etris thought the idea was good. Out with the new epic he went, handling it all over the country.

The drawback was this meant staying away from home months at a time and Etris likes home—whether it be a theatre apartment or an apartment from which he can watch his theatre. So when Harry Crandall, who knew Etris from "The Birth of a Nation" called him on the phone and said:

"How would you like to stop running around the country and come to work for me instead?" Etris said: "Yes."

Shortly after he and Mrs. Etris moved into the Ambassador Theatre, After Crandall sold to Warner Theatres, Etris stayed on as manager. In fact, to Washington, he is the Ambassador Theatre. He looks after every detail. He holds conferences with his employees every morning before the theatre opens, and his own personal personality is reflected in the spirit of friendliness which you feel when you walk up to the cashier's box. The place actually smiles. And it's spotlessly clean.

Etris Likes Home

Etris has been married for 50 years; he has celebrated 25 years with the Ambassador when he was given a testimonial luncheon. At 70 he actually thinks there's no business like show business.

"I've seen many changes in this business," he remarks. "I've seen it grow beyond any one's greatest dreams. And I wouldn't trade it for any other life. Yes, I've had a good life. A happy home, a job I love and fine people to work with. Who could ask for more?"

MPA Theatre Statistics

Statistical summaries of theatres compiled by the Motion Picture Association for Oklahoma City and Omaha follow:

<table>
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<th>OKLAHOMA CITY EXCHANGE TERRITORY</th>
<th>Seating Capacity</th>
<th>Number of Theatres</th>
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<th>Omaha EXCHANGE TERRITORY</th>
<th>Seating Capacity</th>
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<td>444</td>
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</tr>
</tbody>
</table>

Seating capacity of theatres now in operations, according to population groupings:

For "four or more" theatres operated by the same management.

"A circuit is defined as: "Four or more" theatres operated by the same management.

And there are no cities in this exchange territory.
Negro Deal Is Cause of Ban on 'Curley'—Roach  

(Continued from Page 9)

scenes or masses of people were shown they would contain Negroes in proportion to the normal percentage of Negro population in the area shown.

His director called it to his attention. Roach stated, that in "Curley" the two Negro children in the cast were comic figures and that they appeared to be cut out from the white children. So, Roach said, other Negro scenes, to which Binford objected, were cut. "We could cut all the scenes to which he (Censor Binford) objects," Roach declared, "but the objection is precedent." The producer added that since "Curley" was obviously filmed in Los Angeles and that in Los Angeles Negroes attend school with whites, he saw nothing incorrect in it and that he would not have presented Negro children in white schools if the picture had a southern locale. In his opinion, the citizens of Memphis, he said, were behind the censors in their ban on "Curley."

Comedies Too Long

Turning to production itself, Roach declared that there was too little comedy on the screen and that comedy, if radio programs could be accepted as a criterion, was what the public wanted.

Pointing out that in the past short comedies had held a high spot on exhibition programs, he blamed the deterioration of the comic film on the fact that the great comedians had turned to features which by their very length wore the comedy thin and wearied the audiences.

"The (short) comedy," Roach said, "then became just a filler and the exhibitor said, 'You're just a filler; and you get paid for a filler. Take it or leave it.'

The answer to this situation is shorter comedies, such as he has tried to work out with his "Comedy Carnival" and "Lafftime." At present each has two "features" which run 30 minutes that can be used as a full bill or split as half of a double bill. Roach plans to cut them down in the future to 45 minutes or as much less as the public can stand so as to get faster-moving concentrated action.

$700,000 Cost

The costs for such a dual bill, he estimated, in view of present conditions should be around $750,000.

Roach was not worried about the loss of the British market, believing that it was not lost and that when British exhibitors felt a dearth of American product, their attitude would force a change on the part of the British government.

Hollywood, he stated, could further help through cutting production costs by more careful budgeting and by salary reductions. Claiming that salaries were high just because it was the habit of workers in all branches to think in terms of equalling each others' salaries, he said that a 50 per cent cut could be put into effect and if everyone got the cut they would all be "happy."

TOA Affiliates

The Motion Picture Theatre Owners of West Virginia and the Allied Theatres of New England (which is not affiliated with other TOA Affiliates) this week announced they had joined the Theatre Owners of America. The MPTO of West Virginia chose E. C. Shanklin as its TOA director, while New England Allied selected Martin Mullin.

Questions?

Does the fact that the Chicago Tribune got an afternoon Associated Press wire service franchise mean that it will enter the afternoon field or put out a round-the-clock newspaper like its sister sheet the Washington Times-Herald?

Who's going to handle the release of Amusement Enterprises first picture, "The Top Gun Stiff," which will feature Dorothy Lamour? The firm, which up to now has dealt exclusively in radio production putting out the Jack Benny show among others, is set to go into films now, General Manager Bernie Lubin says.

Why was the objection filed in court to keep the question of Sunday movies for Harrisburg, Pa., off the ballot at a coming election so indefinite? The complainant stated the petition to put the matter up to the electorate contained forged names, etc., and that out of 9,171 names, 4,800 were invalid. But apparently no proof was offered to substantiate this.

Names

Carroll Puciaturo, formerly with PRC and before that a public accountant, has joined Realart as exchange operations head. Board Chairman Joseph Harris announces. Vanguard Vice-President E. L. Scanlon, a director of Selznick Releasing, is in New York for conferences with Presidents Neil Agnew (SRO) and Dan O'Shea (Vanguard). Tom O'Connor, real estate and maintenance head of RKO theatres, has been elected treasurer to succeed A. W. Dawson, resigned. Harold E. Newcomb moves into the treasurer's department and Edward W. Avery was elected assistant treasurer.

Eagle-Lion Vice-President and General Manager A. W. Schwalbong is off for a tour of the exchanges. L. A. Swirbul, president of the Grumman Aircraft Engineer Corporation, and Carl B. Heine, retired realtor, were elected to the Republic board. Charles T. Fisher, Jr., Thomas F. Brown, William M. Collins, Jr., Harry Goetz and Samuel Becker have resigned from the Board.

Foreign

Eagle-Lion has appointed Paul M. Wir, formerly Latin-American supervisor for United Artists and one-time Universal representative in China, to the post of Mexico manager.

Crystal Pictures is releasing 12 French pictures, first of which will be "Blind Venus," followed by "The Guilty." Film Classics will distribute Flanchini-Art's Italian Pictures "Fools." Arthur Mayer and Joseph Burstyn have added six to their list for release—Rod Griger's "Paisa," "Battle of the Rails," "A Day in the Country," "Riders of the Sea," "Poison Pen" (reissue) and the East Indian film, "Shakuntala."

Calendar

OCTOBER

Lunan Picture Bookers' annual dinner and ball, Hotel Commodore, New York. Oct. 11.


Allied States board of directors meeting, in Denver. Oct. 16.


20th anniversary banquet, Tent No. 11, Variety Club, William Penn Hotel, Pittsburgh.

NOVEMBER

2, mid-season meeting national officers, Variety Clubs International, Tulsa, Okla.

4, dedication of Will Rogers Memorial Plaque by Variety Clubs International, Claremore, Okla.


17, "Night of Stars" benefit for United Jewish Appeal, Rosemont Square Garden, New York. 18-20, ATO of Indiana fall convention, Hotel Antlers, Indianapolis.

20-21, Allied Theatre Owners of the Gulf States annual convention, Jung Hotel, New Orleans.

RCA to Show Large-Screen Television at SMPE Meet

Demonstration of large screen television will be made by RCA at the Society of Motion Picture Engineers convention in New York on Oct. 23. Donald E. Hyndman, who is in charge of the papers to be read at the meet, announced Friday.

Dr. Alfred N. Goldsmith will also discuss installation and operation of television equipment in theatres and a television session is also scheduled for Oct. 21.

MGM Release Dates Set For January, February

MGM Vice-President William F. Rodgers this week announced four releases for the two first months of the next year. They are: January—"Cass Timberlane," "If Winter Comes"; February—"The Birds and the Bors," "High Wall." This does not include the release of "Green Dolphin Street," shortly to be premiered in New York, or the reissue of "Gone With the Wind" which already has 55 engagements behind it.
No Modesty in Girdle Ads, Declares Editor, Defending Movie Advertising

Man bit dog again this week and in a newsroom, too, when Norman Nadel, theatre editor of the Columbus Citizen, took up the cudgels for motion picture ads and intimated that the advertising of such other industries as motor oil, dog food, soaps and girdles were not exactly models of good taste.

"For some reason," write Nadel, "there are strong objections when a film producing company or the individual theaters refer to their product in glowing terms. 'Tell the truth' screams the alleged voice of the public. 'Don't say a picture is good unless it really is.'

"Yes, the movie people exaggerate. They praise most of their products too highly in their advertising. But before brandishing this as a cardinal sin, let us look around.

"Pick up any newspaper, magazine or advertising circular, or turn on the radio. Do you encounter any modesty in the peddling of soap, girdles, cosmetics, dog food, motor oil or brasierises?"

"Is there one product which admits being any less than the best in the entire history of the universe?"

"No movie, with the possible exception of 'The Outlaw,' ever achieved the heights of sex sensationalism in its advertising that have been reached by the brassiere people.

"This blatant exploitation of sex in advertising matter isn't limited to the illustrations—few of which would be permitted in the realm of the movie theatre. It is at its worst in the advertising copy, all of which seems designed toward convincing women that the particular product will make them more desirable. Desirable is a useful word. It can be used in polite society, yet its meaning is—wanted. Wanted for what? There might be some excuse for this if the item did make a woman truly desirable. But practically all of these women's products—girdles, cosmetics, clothes, soaps and deodorants—are designed to correct one or another of nature's shortcomings. Thus it would be more accurate to say they merely help make a woman slightly less undesirable.

"The same extreme statements prevail in other advertising, most of which use sex when possible. A scantily dressed girl draws your eye to the ballyhoo of a particular automobile, motor oil, brand of bathroom fixtures or even—so help me—house paint. And through all this runs the 'best you can buy' theme. Everything, if we believe the advertisers, is wonderful."

'Sinbad' British Tieup

RKO Radio's publicity department has arranged valuable tieups with Britain's largest circulation juvenile papers for "Sinbad the Sailor."

The Amalgamated Press' Knockout Comic is serializing the story in strip cartoon technique with a weekly center spread of pictures and "balloon" captions. Mickey Mouse Weekly is running a straight serial, illustrated by stills. In each, full credit is given to the film and its stars.

'Louisiana' Premiere

World premiere of "Louisiana," Monogram biographical film starring Governor Jimmie Davis and Margaret Lindsay, was held Tuesday night in Shreveport, La., at the Strand, Majestic and Capitol theatres. Contingent of Hollywood stars, including Gale Storm, Reddy McDowell, Jackie Cooper, June Preiser, Freddie Stewart and John Gallaudet, were on hand for the opening. Film was produced by Lindsay Parsons, with Phil Karlson as director.

'Out of Blue' Premiere at Joy in New Orleans

Preceded by a preview on Wednesday, the world premiere of Eagle-Lion's "Out of the Blue" took place Thursday at the Joy Theatre in New Orleans, with Turhan Bey, who appears in the film, and other E-L personalities on hand for the event. Besides their premiere appearance, Bey and other celebrities made personal appearances at Tulane University rallies, local fashion shows, civic receptions and affairs for the benefit of hurricane victims.

Although the recent hurricane caused some damage in New Orleans and put a temporary crimp in plans for publicizing the premiere, the spirit of showmanship was not to be defeated, and it was shortly after the city had been reestablished that tie-up cards and displays on the preview or premiere were to be seen in practically every store window.

Under the direction of Max Youngestein, E-L director of advertising, publicity and exploitation, full-scale plans were made and put into effect to herald the premiere.

The Holmes Store, leading department store, ran a full-page Emerson Radio tie-up ad, while more than 300 Emerson dealers installed folder displays carrying stills and poster cutouts. Emerson also set radio time plugging the film. White Brothers, leading jewelers, ran large ads in the Coronation Diamond tieup and devoted their entire display space on the main streets to tie-up cards and still displays.

Bey's personal appearance at Godbeaux's, a local store, resulted in such mobs that police reserves had to be called out to maintain order.

Art breaks and stories in the Tulane University weekly paper followed the actor's tour of the university. Local papers and wire service reporters accompanied Bey on his tour.

Use Stunts That Pay Off, Goldberg Tells Managers

Reviewing the recent Fabian Theatres convention and emphasizing President St Fabian's opening theme that "we must all get back to prewar standards of efficiency and showmanship," General Manager Louis Goldberg of the Fabian State Island circuit told the first fall season manager's meeting last week that Fabian's admonition simply meant "doing a great job with a minimum of expense—concentrate on your job and think about it."

The only desirable exploitation activities, Goldberg said, were those that paid off at the box-office. He set up a plan for regular exploitation meetings of managers, and stressed the importance of community and civic cooperation.

Special Warner Color Trailer for 'High C'

Warner Bros. has had prepared at the coast studios a special Technicolor trailer for Michael Curtiz's new production, "Romance in High C." Busby Berkeley directed it under the supervision of Arthur Silver.

It contains material especially written for Janis Paige and Doris Day.
One of the greatest instances in theatrical history of planning, coordination, execution and effectiveness, to the extent that probably every person in the city of Pittsburgh and its vicinity knew about and was eagerly awaiting the showing of a motion picture was the all-encompassing, colorful and spectacular publicity and exploitation campaign engineered by Curtis Mitchell's Paramount crew for the world premiere of Cecil B. DeMille's "Unconquered" at Loew's Penn Theatre last week.

A corps of publicists invaded the city to handle the campaign under Executive Publicist William Danziger, aided by Mort Nathanson, Milton Mohr and Jeraldine Cooper. Charles Burke and Everett Thorner, engaged by Mitchell for this specific campaign, also did yeoman work. Burt Champion handled radio. Also in evidence to supervise details in connection with their own departments were Publicity Manager Ben Washer and Exploitation Head Sid Mesibov. Phil Koury, DeMille's publicist and Norman Siegal, studio director of special events, also were present.

From Hollywood came Producer-Director Cecil B. DeMille, upon whom much of the celebration activities were to be focused. With Mr. DeMille came Elizabeth Scott, Howard Da Silva, Olga San Juan, MacDonald Carey, Billy DeWolfe, Virginia Welles, Neil Swanson ("Unconquered" author), and the brilliant Hollywood columnist, Hedda Hopper. All of these, at one time or another, made personal appearances at various functions, were interviewed by the press and by local radio commentators, and appeared on radio programs. A junket of Paramount executives, including Charles Reagan, Ted O'Shea and Leonard Goldenson, were in town for the festivities.

Highlight of the campaign that wound up in a three-day jamboree was a two-hour-long parade through the downtown section, viewed by at least 200,000 persons, according to an estimate of the crowd by the city's chief of police. The chief also estimated that more than 40,000 persons jammed the streets in front of the theatre the night of the invitational opening.

There were press receptions, luncheons, banquets, a formal ball, all sorts of activities in which Mr. DeMille was the central figure, such as his awarding a trip to a western Indian reservation to an eight-year-old boy who had run away from home nine times in the past year and a half. The youngster received the award in the chambers of a Juvenile Court Judge, in return for signing a pledge not to take it on the lam again until he turns eighteen. This was a perfect human interest touch that the newspapers went for in a big way. Then Mr. DeMille and the Hollywood group were photographed in the tower of Trinity Cathedral, landmark of downtown Pittsburgh. The Cathedral dedicated an hour-long carillon program in honor of the picture.

There was a reception in the Variety Club, Tent No. 1, for the press, radio, wire and syndicate services and for persons prominent in civic affairs and descendants of personages who settled Pittsburgh. A huge banquet in the Grand Ballroom of the William Penn Hotel was highlighted by the presentation to DeMille of a scroll from the National Polish Alliance and a reproduction of the Bill of Rights in behalf of 27 Nationality Groups. The banquet was followed by an "Unconquered Ball," a formal charity affair sponsored by the Pittsburgh Opera Association.

Event followed event in a tight schedule, with Mr. DeMille and the Hollywood group, New York newspapermen and others in the party barely having time to get from one place to another. The schedule went off smoothly, however, another instance of the astute planning of Danziger and company.

A gala breakfast for DeMille and party, sponsored by the Pittsburgh Chamber of Commerce, preceded the parade—and what a parade! General Eisenhower couldn't have planned it better! Bands of all sorts, dancing drum major-ettes, Indians in full regalia giving out with raucous war whoops, floats galore, inflated animal figures, contingents of regular army and national guard troops, and of course, Mr. DeMille and the stars, each perched atop the rear seat of a brand new convertible automobile suitably bartered with his or her name and "Unconquered" information. It seemed that every lamp post in downtown Pittsburgh was decorated with a two-sided, medallion-shaped announcement that "Pittsburgh Hails World Premiere of Cecil B. DeMille's 'Unconquered.'" Every trolley cross wire was similarly decorated. Bunting, confetti streamers and confetti by the bushel basket showered down on the parade, giving a colorful festival touch.

Leading up to the celebration jamboree were (Continued on Page 16)
New Star Is Promotional Material for 'Long Night'

The emergence of Barbara Bel Geddes into stellar limelight was seized upon by the exploitation heads of the New York Palace Theatre and of RKO Radio to exploit the showing of RKO's action picture, "The Long Night." The picture marks her first appearance as a co-star with Henry Fonda, Vincent Price and Ann Dvorak. As an aid to her stellar booster, a common of the screen, stage, press and radio were invited to attend the premiere as guests of Miss Bel Geddes.

RKO suggests that theatres booking "The Long Night" might probably follow the same procedure by inviting drama and education teachers, and women prominent in any field of endeavor in the community to the opening performance as "guests" of Miss Bel Geddes, or that theatre parties in her honor might be arranged with local drama groups. Blowouts of the new star in lobbies, and publicity copy slated to play up the fact that "a new star is born," are other suggestions.

Duplicate Family Stunt For 'Mother Wore Tights'

A family duplicating that of Betty Grable-Dan Dailey in 20th Century-Fox's "Mother Wore Tights" was sought in Pittsburgh, Pa., by Jim Lindsay of KDKA, publicist department of the Harris Theatre as an exploitation measure for the showing of the film. He found the Honey family of four which had just finished with the Perry Como personal appearance stage.

An interview with the Honeys was arranged with the Pittsburgh Sun-Telegraph which ran the story with a two-column cut.

Boon to Theatremen

MGM's short subjects department has published "Leo Junior's Directory" which lists the company's subjects released within the past three years, 100 prints of which are still in circulation. Booklet contains list of shorts classified by subject matter, and synopsis of all shorts by series, making it a valuable directory for theatremen.

Wariners in Ethyl Tieup On Two Stars, Two Films

In a national advertising tieup with the Ethyl Corporation, Warner Bros. will have two of its stars and two pictures promoted through the company's own ad campaign on Ethyl gasoline.

The stars are Ronald Reagan and his wife, Jane Wyman. The pictures are Reagan's forthcoming "Voice of the Turtle" and Miss Wyman's recent Warner western, "Cheyenne."

The two players are being featured in full-page ads run by Ethyl in leading magazines, announcing "The Saturday Evening Post, Colliers, The Saturday Evening Post, Colliers, The Saturday Evening Post, Colliers, The Saturday Evening Post," with "Voice of the Turtle" and Miss Wyman's recent Warner western, "Cheyenne."

Teachers See MPA Short

Nearly 1,000 school teachers who conduct classes in visual education attended a special screening on Tuesday of the Warner-M.P.A.A. short subject, "Power Behind the Nation," at a meeting of the Teachers' Institute in Pasadena, Calif. Showing was arranged by Warners and the Motion Picture Association of America.

Spectacular 'Unconquered' Premiere

(Continued from Page 15) a series of events, such as radio coverage which started as far back as May, 1946, when a Pacific Coast network show brought "Unconquered" into the publicity picture with a story about Paulette Goddard's part in the film. At least twice monthly the picture continued to be the subject of radio commentators, stars appearing on the program, and then there was the Oct. 16th, 1946 the "Queen for a Day" program, heard on 300 stations of the Mutual network, mentioned the film every day for a month in connection with a contest the program ran to get its "Queen for the Year," who was to appear in the picture. Radio publicity continued right up to the Vox Pop program, staged at the Allegheny County Soldiers and Sailors Memorial Hall on October 1st, via 250 stations of the ABC network, and viewed entirely to the picture. On the night the film opened in Pittsburgh Erskine Johnson salute DeMille and "Unconquered" via 300 MBS stations. Just prior to the screening Gary Cooper appeared on a Bing Crosby show, with considerable attention paid to Cooper's part in the picture.

Two national contests, one completed and the other to start around Christmas were designed to additionally sharpen the nation's appetite to see the picture. The first, the "Unconquered" contest, was sponsored in 20 cities by newspapers and radio stations to select the "most unconquered" person in each city—residents who have overcome physical, mental or economic, or other handicaps. The 30 winners, with their wives and fiancées were given all-expense trips to Pittsburgh as guests of the premiere committee.

and took part in the festivities, including riding in the parade. The Pittsburgh Sun-Telegraph, sponsor of the local contest, gave enormous editorial space to the contest and considerable air-time via its own radio station.

A model-building contest, in cooperation with a manufacturer of handcraft tools used by lobbyists would be conducted in connection with department stores, retail merchants, etc., in cities where the picture will play key engagements.

The extent of newspaper cooperation with the promotion efforts is indicated by the Sun-Telegram's special "Unconquered" edition, with its front page given almost entirely to the premiere. In addition, there were ten other front-page breaks, including three and four column photographic and editorial. These were in addition to many columns of inside-paper feature stories, photos, etc. Many pages of cooperative newspaper advertising were obtained from merchants.

Effectiveness of the Pittsburgh campaign is evidenced by first box-office reports from Loew's Penn Theatre, which stated that the film had exceeded by 15 per cent receipts of the most recent advanced admission attraction to play the theatre and had played to 30 per cent more people.

Mr. DeMille and a flying squad of 15 special publicists have scheduled additional regional hollywood celebrations in at least 11 cities following the Pittsburgh world - premiere. Other cities in the itinerary so far include: Cincinnati, Atlanta, Baltimore, Chicago, Cleveland, Detroit, Kansas City, Dallas, Denver and San Francisco.

259 Openings to Follow 5-City 'Texan' Premiere

Statewide Texas premiere of Republic's "The Fabulous Texan" was scheduled for November 6, with the picture opening in five cities on that date, to be followed by additional openings in 209 theatres throughout the state. The "Texan" starring, State premiere marks the largest number of simultaneous openings ever obtained by Republic for one of its pictures in the 12-year operation of the company.

The five city world premiere will include the Paramount Theatre in Austin; the Majestic theatres in Houston, San Antonio and Dallas, and the Worth in Fort Worth.

Full cooperation of the state of Texas has been promised for the event, with Governor Beaurod H. Jester slated to proclaim the week of November 2 as "The Fabulous Texan" week throughout the state. A special premiere will be held in Austin on November 4, with the Governor as well as other state and national dignitaries in attendance.

Republic is planning a newspaper and radio campaign to precede the opening in each city, and is contacting Texas branches of commerce and various clubs to get their members to participate in the promotions.

The premieres were set by James R. Grainger, the company's executive vice-president in charge of sales and distribution, and Robert L. O'Donnell, vice-president and general manager of the Interstate Circuit.

'New Look' Fashion Show Boosts 'Amber' on Coast

The "new look" versus the "old look" provided timely exploitation excitement for 20th Century-Fox's forthcoming "Forever Amber" party held in San Francisco, when thousands of San Franciscans jam-packed Union Square to see a fashion display of gowns from the production. The gowns, all worn by Linda Darnell in the picture, were the highlight of a "Lark in the Park" fashion show sponsored by O'Connor Moffat's department store.

Serenaded by the local 40-piece Municipal Orchestra, seven of San Francisco's prettiest models displayed the creations. Columns of pictures and publicity were garnished in the San Francisco dailies the following day. Over 30 columns of news and pictures were devoted to the promotion.

Credit for the stunt goes to Ed Yarbrough and George Generalis of the San Francisco field exploitation office of the company.

Plays Up Star's Eyes

The eyes of Janis Carter of RKO's "Framed" were played up in connection with the news story on their having been insured for $500,000 in a card which Manager Charlie Call of the Bliss, Long Island City, L. I., placed in the lobby.

At Magic Town Premiere

Former OWI associates of Robert Riskin attended the world premiere of his first picture since the war, "Magic Town," which was held Tuesday evening at the RKO Palace. The picture is being released by RKO Radio.

May Admits Newylweds

Manager Bill May of the Grove, Freeport, L. I., plugged RKO's "Honeymoon" and won a bit of goodwill by admitting all newylweds to one of the performances.
FROM WARNER BROS. NOW COMES

THE UNSUSPECTED

Starring Joan Caulfield, Claude Rains, Audrey Totter, Constance Bennett, Hurd Hatfield

Directed by Michael Curtiz
Produced by Michael North, Charles Hoffman

Screenplay by Ranald MacDougall • Adaptation by Bess Meredyth • From a Story by Charlotte Armstrong • Music by Franz Waxman

A MICHAEL CURTIZ PRODUCTION • A WARNER BROS. PICTURES RELEASE
COLUMBUS

Shaffer B. Berkshire, manager of the Gayety, a burlesque house, which recently switched to films for the next several weeks, was arraigned in police court and later fined $50 by Judge Clayton Rose in the domestic relations court after pleading guilty to charges of unlawfully employing minors. Judge Rose also fined Alex Weiner, manager of the cabaret concession at the Gayety, $100 after he had pleaded guilty to charges of employing minors as box candy salesmen. The Gayety will later resume burlesque.

John Hardgrove, supervisor for Academy Theatres, is again producing the benefit show for the annual Firemen’s Minstrels at the Hartman on Oct. 23-26.

Roger Garrett, organist at Loew’s Ohio from 1923 to 1924, when he joined the Marines, and who appeared in Ohio State football rallies at Loew’s Ohio, has begun similar rallies at the University Theatre.

A son, Terry Robin, was born to Mr. and Mrs. John Marsh. The mother was formerly publicity manager of RKO theatres and the father is a Variety Club member.

New cashier at Loew’s Ohio is Luellie Shreeve. Mrs. Lawrence Brewer is the new switchboard operator for the Ohio-Broad private exchange. Iras Hopkins of Parkersburg, W. Va., one-time doorman at the Ohio, was a visitor here en route to Tampa, Fla., for the fall meeting winter.

John Barcroft, publicity manager for the Palace and Grand, was confined for a week at the White Cross Hospital, but conducted his business via telephone.

Three neighborhood theatres and all five central Ohio drive-ins are the only theatres among the 50 or more in the Columbus area, not affected by the new city tax. The houses are the Bexley, Drexel and Grandview, and the drive-ins, the Riverside, Eastside, National Auto, Izzie’s West Broad Street and the Northway Air Park.

The city council of Portsmouth, O., passed an amended three percent city amusement tax. C. A. Metro, operator of the Eastland and Westland Theatres, protested that the tax was discriminatory in that certain amusements were not included in the tax.

LOUISVILLE

Eddie L. Ornstein of Orstein Theatres, Marion, Ind., has installed ice cream freezers in his Rialto in that city. He plans to alternate ice cream with frosted malt and custards to avoid monotony for patrons.

Louisville ITASQ operators union has entered two teams in the AFL bowling league which meets every Monday night at the Madison alleys.

Price resistance appears to have been the cause for the short two-week run of “Life With Father” at the Mary Anderson Theatre here.

Falls City Theatre Equipment Co. recently installed new sound and projection equipment in Clifford Steiner’s Theatre in New Tazewell, Tenn., and will furnish such equipment to E. J. Steiner’s new theatre soon to open at Maynardville, Tenn.

Andy Anderson, who recently purchased the four Caldwell theatres and who operates three other Kentucky houses, has moved his offices from Hartford, Ky., to new quarters in Bowling Green.

Club El Rancho, just outside the Louisville limits, is offering film dance bands in lieu of live orchestras or juke box, along with film comedies and cartoons.

Mrs. Corrine Sales Dooley, 62, of the comedy team of Dooley and Sales, died at the Johns Hopkins Hospital in Baltimore. “Skippy” Hunt, son of Manager George Hunt of Loew’s Theatre here, is the new president of Anchorage High’s junior class.

A program of unusual interest to exhibitors is being arranged for the convention of the Kentucky Ass’n of Theatre Owners here on Oct. 22-24.

Ben Reeve, Jr., of the Lincoln Amusement Co. of Stanford, Ky., and Rodger D. Davis of the Grand Amusement Co. of Lancaster, Ky., were recent business visitors on film row. Price Coomer of the New Harlan Theatre in Harlan, Ky., flew here in his airplane for a three-day visit.

$2,000,000 Project

A $2,000,000 theatre building project planned by the Edwards Circuit of Los Angeles includes a 1,002-seat theatre in the Puente area, and an 800-car drive in on a 15-acre site north of El Monte at Las Tunas Road and Pick Road, for which S. Charles Lee is preparing the designs. A new feature will be a restaurant in the screen tower. Vernon Houghton is designing the regular theatre which will have an adjacent parking lot of 45,000 square feet.
NOW YOU CAN SEE IT!

Prints now available for screenings in all exchanges!

FOREVER AMBER

COLOR BY TECHNICOLOR

WE ARE PROUD TO ANNOUNCE "FOREVER AMBER" IS AN ADVANCED ADMISSION PICTURE FROM...
creased adult admissions five cents to 30 cents at matinees and 35 cents nights. Children's price is unchanged at 18 cents.

The Mayor's office in Hartford was scene last week of a meeting between theatremen and churchmen on the proposal to extend Sunday theatre operating hours from the present 2 p.m. to 11 p.m. to 1 to 11:30 p.m. They failed to reach a compromise agreement, and the Alder- 

MANCHESTER —

Man of the Meeting

E. Allen, advertising manager of the Fuller
Brush Co., Hartford, says he's going to Holly-
wood in November to talk with production men
about the possibility of holding the première of
Columbia's "Fuller Brush Man" in Hartford.

Joe diLorenzo, Connecticut district manager for
Daly Theatre Corp., Hartford, is at home recupera-
ting from injuries received in an auto accident
recently at Old Saybrook, Conn.

OMAHA

William Wink, salesman, is the new presi-
dent of the local Warner Club, succeeding
Milton Switt. Other officers: Betty Roberts, Adele
Andersen, and Peggy Bragg, vice-presidents; 
Margy Gagnon, secretary; Ruth Kruger, trea-
surer; Alice Neal, contributions and loans; 
Frank Hanson, Joe Weiss and Norma Monico, 
board of directors.

Following Lou DuFour's shift to St. Louis, 
Jack Reeves has been sent here from Atlanta, 
Ga., as exploiter.

Tony Todese, United Artists salesman, is 
leaving and is expected to join Warner Broth-
ers at St. Louis.

Dorothy Paulsen, Warner inspector, will 
leave this month to be married. Miss Jeanette 
Shoeteman announces Oct. 18 as opening day 
for her new Chief Theatre at Wahoo. She al-
ready owns the Wahoo.

J. Robert Hoff of the Ballantyne Company 
was elected a member of the board of directors 
of the Theatre Equipment and Supply Manu-
facturers Association at its meeting in Washing-
ton, D. C.

R. L. Johnson has sold the Shelby Theatre at 
Shelby, da., to Esther Ives of Omaha. Johnson 
plans to go to Arizona.

Ruth Moberg, United Artists cashier, is vaca-
tioning. So is Elvira Roslund, cashier at RKO.

RKO Branch Manager Jack Renfro was a 
espeaker and Universal Branch Head Harold 
Johnson was the toastmaster at a farewell 
dinner for Cal Hubbard of the Omaha Athletic 
Club.

Jack Epstein has installed new seats, pro-
cision and sound in the Benson Theatre here.

ALBANY

Scoop Policy Change

Manager William Clowes of the Scoop 
Theatre, Louisville, Ky., has announced a 
change in policy with the theatre running 
revivals. Since the beginning of the past few 
years with two changes a week instead of 
several weeks as heretofore.

Jack Mahan has resigned as Paramount 
booker and Seltzner Beattie has replaced him. 
Jimmie Van Allen has resigned as assistant 
shipper and Katherine Lewis as inspector.

Ralph Crabill, Warner Bros. Jametown dis-
trict manager, was in town for a meeting at 
C. J. Latta's office. Also at the meeting were 
C. A. Smakowitz, assistant zone manager; Max 
Friedman and Joe Weinstein, bookers, and J. P. 
Faoglan, contact manager.

Michael Dembo, Warner Bros. availability 
clerk, is spending several weeks in the Albany 
ofice.

Universal District Manager David Miller 
visited the Albany office to confer with Branch 
Manager Eugene Vogel.

Patricia Wirth, assistant cashier at Warner 
Bros., is reported doing very nicely after re-
cent operation at the Albany Hospital.

Idesher Dembo, Warner Bros. availability 
clerk, will be married on Oct. 19 to Herman 
Miller at the Hendrick Hudson Hotel, Troy.

James Morgan has been promoted from Dela-
ware Theatre manager to manager of the Madi-
on Theatre. Harold Sten, former assistant 
at the Strand, has become manager of the Dela-
ware. Theodore Friedman is assistant manager 
at the Strand. All men are veterans of World 
War II.

Jack Lamont, assistant manager of the Ritz, 
Albany, was married to Helen Dump on Sept. 
26 at St. Joseph's Catholic Church.

New Newsreel Tool

Paramount News scored a technical scoop at 
the World Series games by employing the 
new "Zoomar" lens—purchased at a cost of 
$12,500 from the inventor, Dr. Frank G. 
Back—for coverage of the final three games of 
the Yankees-Dodgers long-run classic of 
the diamond last week. The lens enables 
cameramen to "dolly" from long-shot to 
close-up with movement of the camera. It has 
been demonstrated to motion picture men 
many times, was described in a technical 
paper published in the SMPTE Journal De-

dember, 1946, and will be available for 16-mm. 
"as well as standard motion picture cameras 
and television cameras also. Paramount News 
jumped the field by purchase of the first and 
only "Zoomar" lens in existence for 35-mm. 
cameras. The purchase gives the company's 
newsreel exclusive use of the lens until some 
months hence when others will be completed 
and ready for the market.

PORTLAND

Pacific Northwest theatres again take the 
lead in the opening of the fall season in the 
Community Chest drives. In the Seattle area 
Bill Danz of the Sterling Circuit, has been 
named colonel; Carl Mahne, Everett Thea-
tres, lieut. col., and the following well-known 
men to do their share: Paul McMillen, Re-

ductive manager; John Von Herberg, Jr., 
of Jensen von Herberg; and Lynn Peterson, 
Frank Drew, branch manager for 20th Century-
Fox.

Art Slater of Northwest Film Service, and 
Mrs. Slater, left for the annual meeting of 
National Film Carriers at Kansas City, Mo.

Frank Pratt of Portland's Paramount, always 
first with the novel ideas, used his permanent 
goldish pond in the foyer, as a wishing-well 
and the numerous coins dropped in were turned 
over to a worthy charity.

Fred Mercy, Sr., one of the real pioneers of 
the industry in eastern Washington, has been 
reminded to St. Mary's Hospital for observa-
tion.

Sammy Siegel, Columbia exploiter, is visit-
ing Portland and Seattle exchanges.

B. F. Shearer, equipment specialist, together 
with Les Abbott of Los Angeles and Homer 
Tegtmeier are back from Heywood Wake-
field's Chicago meeting.

RKO Branch Manager Ed Lamb and his 
sales staff—Louis Goldsmith, Dick Sager, Bill 
Englen. Bob Cleveland—are back from New 
York sales conference.

Leo Pallay, Portland exhibitor, reopened his 
21st Street Theatre, recently damaged by fire.

It is a larger and finer house.

Eagle-Lion Manager Wally Rucker 
\planned to Los Angeles at call of A. W. Schwal-
b erg, vice-president and general sales manager.

The Twisp Theatre, Twisp, Wash., which 
was damaged by fire to an estimated $1,000, 
has been repaired and reopened. House was 
recently purchased by Albert and Mrs. Van 
Gortel from the Frank Aircys.

Frank L. Newman, Sr., general manager of 
Evergreen Theatres, accompanied by son, Frank, 
Jr., is back from conference at Washington, 
D. C.

INDIANAPOLIS

Carl Kemp, Eagle-Lion salesman, has been 
appointed exchange manager, succeeding Sam 
Abrams, resigned. Other changes at the office 
include Herbert Boss, formerly Columbia assis-
tant booker, named office manager and head 
booker, succeeding Ted Hammer, who will 
take over the territory vacated by Kemp in 

dearth Dakota and the northern section of 

Kentucky. It was also announced that the entire 
exchange will be remodeled and redecorated, 
adding new furnishings.

Peggy Denney, biller at MGM, and Morris 
Cochran were married Sept. 27 in the North 
Methodist Church, Indianapolis.

The Talbott Theatre was closed for remodel-

ing and redecorating by Ernest Miller, who re-
cently acquired the house. Miller operates the 
Cinema Theatre here. When the house reopens 
in a week or ten days, it will operate under the 
name of Coronet Theatre.

Irwin Joseph, assistant district manager for 
Eagle-Lion in Chicago, and District Manager 
Max Roth, were at the local exchange Thurs-
(Continued on Page 22)
HAVE YOUR HEAD EXAMINED

...to make sure you won’t laugh it off when you screen

Lucille Ball 
Franchot Tone

in

Her Husband’s Affairs

with EDWARD EVERETT HORTON • MIKHAIL RASUMNY • GENE LOCKHART
An S. SYLVAN SIMON Production • Original screenplay by Ben Hecht and Charles Lederer
Directed by S. SYLVAN SIMON • Produced by RAPHAEL HAKIM • A COLUMBIA PICTURE
LONDON OBSERVATIONS

Sir Stafford Cripps Upholds Dalton Duty at CEA Meet; Gov't Seeks to Plug Current Earnings on U. S. Films

By Jock MacGregor

While the meeting between Sir Stafford Cripps and the Cinema Exhibitors Association was cordial, members, including J. Arthur Rank, Rampart Street, and Philip Warner, were not pleased with the Minister standing by the Dalton Duty. It is understood that his attitude remains that party policy comes first and dollars must be cut. The morale effect when supplies are short in six months is not being concealed.

There is no doubt that the Government has been surprised by the U. S. distributors' action in not sending new films and a group of energetically trying to find a means of stopping the current earnings of Hollywood pictures from leaving the country. The number of unsheathed films is the chief worry. Scenes of early release and not affected by the ad valorem duty are such potential box-office winners as "The Road to Rio," "Possessed," "The Best Years of Our Lives" (so far seen only in the West End), "Big Clock," "I Walk Alone," "Lady from Shanghai," "Monseigneur Verdoux" and "I Wonder Who's Kissing Her Now," while limited prints of "Emperor's Waltz," "The Wandering Jew" and "The Swordsman" are here. Successful reissues are also a headache for the Treasury. "Random Harvest," playing the 3,000-seat Empire, did business comparable to new pictures, while "GWTW" is set for early nationwide screening.

The annual report of Odeon Theatres for the period ending June 29, 1947, reveals that the average weekly theatre takings for British films were £2,770 against £2,332 for foreign films. In 1940 the figures were £2,864 for British and £2,034 for foreign films led with £2,284 against Britain's £2,024. While these figures reflect the box-office trend in this country, it must be remembered that British films were probably not shown as much as one week in four, and the large number of American films presented naturally make a high average difficult. The 600 circuit ABC-Warner group and many independents are, in the main, also unable to call on Mr. Rank's excellent line-up, and would show different figures.

The shortage of newsprint and consequent cutting of film news has not stopped star building in Britain. The established player and the starlet is now taken to meet the public first hand in series of personal appearance tours. We believe, GB's Jimmy Forsyth who started this move, but today it is done systematically by a special department in the Rank Organization headed by Theo Cowan.

When British films are showing in the suburbs, certain members of the cast and various others appear at two theatres each night. For the Provinces more elaborate tours are arranged, probably lasting a week or more. By this means valuable news space is grabbed in the local papers, as the visits and inevitable mayoral receptions make excellent copy.

Reception P. M. B. Smith, of GB took me with Godfrey Winn, who wrote the script for "Holiday Camp," to East London where Winn appeared on the stage at the Troxy, Stepney, and Super, Stratford, both 3,000-seaters. In each case the house was packed and an impromptu speech was extremely well received. A small reception was held in the manager's office for the local press, and at Stratford Winn walked along the line apologizing to those who had not gained admission.

The expenses of the "personalies" are shared by the reenter and the theatre and are reckoned generally to add considerably to the box-office. As predicted in STR, "Holiday Camp" is smashing records and is doing business only exceeded by two more spots by "The Jolson Story." Ironically, it is one of the least expensive British films made in a long time and Syndey Box is to be congratulated. Its success lies in its sincerity and humdrum understanding.

* * *

Alfred Davis was a host at a Savoy reception which brought a large gathering of film industry men to meet David Webster of the Covent Garden Opera Trust, whose opera company is to play at the Davis Cinema, Croydon, for two weeks. Originally planned as a cine-variety house, the theatre was not successful with such programs. Having experimented for a year with opera, ballet and the like, Davis hopes to make the Davis the "entertainment center of the district" and will devote 25 per cent of the year's playing time to such offerings.

GB, incidentally, plan a circus and four pantomimes for Christmas attractions at their largest London neighborhood cinemas. To be given twelve days after the release of "Fun in a Film Shop," film star Jean Kent will appear as Prince Charming in "Cinderella."

I have long maintained that it is the editing which makes a film. When I saw Korda's "Man's Tower" at the CEA Conference at Eastbourne, I criticized it because of some offensive scenes which could easily be cut. These, I am glad to say, have now been removed and several sequences tightened up. In all, it is only three minutes shorter, but it is amazing how this revision has speeded up and improved it.

Korda has run into trouble with the Technicolor "Bonnie Prince Charlie" with David Niven, and this story of the '45 Rebellion has become the '47 Re-shuffle at Sound City. Owing to the delayed start Director Robert Stevenson has flown in and he has returned to Selznick. Anthony Kimmins has taken over and the script is being revised.

* * *

The Rank Organization has formed a branch of Eagle-Lion to distribute their product in the British and later American zones of Germany under Frank Rainbow, former independent exhibitor, and Dick Kilinger, pre-war with Odeon, in charge of sales. George Marion, formerly with Warner, is publicity director.

(Continued from Page 20)

day on business.

Howard Sheehan, who represents Sol Wurtzel, New York City, was a business visitor at 20th-Fox exchange yesterday.

Fire prevention week is being observed this week, sponsored by the Indianapolis Fire Prevention Bureau, local Safety Council of the Indianapolis Chamber of Commerce and the local fire department.

SAN FRANCISCO

Mario Parisi, late of the Ryan Theatre, Fresno, asked for and received a transfer to the Bayview Theatre. He couldn't take the heat down in the Valley.

Crest Theatre has been chosen as the new name for the remodeled Golden State theatre, the former New Rialto.

Ticket sales for all theatres have been donated to visiting members of the AFI convention. A large body of theatrical employees will attend the meeting.

San Francisco Theatres, Inc., has installed a news department, theatre sales. The department will handle the sale of tickets, accessories of all sorts sold at the circuit's candy counters.

A special preview was held Oct. 4 at the Golden Gate Theatre for all San Francisco teachers and school principals. The event is the twentieth anniversary of Walt Disney Productions, with a showing of, "Fun and Fancy Free." Each school was given an album of recording of the show tunes.

CLEVELAND

I. J. Schmertz, 20th Century-Fox branch manager, announces that 21-day clearance deals have been set with Warner Brothers involving the Vogue, Uptown and Variety Theatres in Cleveland. These are the first houses to take advantage of 20th-Fox General Sales Manager Andy Smith's proposal to bring the local clearance situation up-to-date by making product available to subsequent-run houses 21 days after the conclusion of the first-run instead of 35 days.

William N. Skirball of Skirball Brothers, is back from a six week trip to England and the continent where he and his brother, Jack, went in the interest of their picture, "Birth of a Baby."

Ray Wild, KKO salesman, is back in the sales field after hospitalization.

J. S. Jossey of Hygienic Productions will soon go to the west coast to complete plans for a Christmas party at which all Hygienic personnel will be guests.

Nat Freinberger is manager of the Astor Theatre, succeeding the late Harry Horwitz.

Herbert Horstemeyer, president of the Film Exchange Club of Cleveland, is arranging for a club clambake to be held Oct. 27.

Eagle-Lion has added a third salesman in this territory—Marty Seed, formerly with United Artists.

B. Price, president of Price Premiums of New York, Harry Kutinsky, sales manager, and Morris Abrams, Detroit representative, were here during the week conferring with Al Sunshine who has taken on the northern Ohio distribution of the company's product.

Sam Barel and his brother, Morris Barel.

(Continued on Page 24)
273 People Wrote This Ad!

273 out of 273 comment-cards received at 4 previews hailed Paramount's new "steam-heated" romance with one or more of the rave adjectives that make up this amazing composite quote:

"Golden Earrings" is different" (said 31)...
"very good" (said 115)...
"excellent" (said 82)...
"fine" (said 45)!

RAY MILLAND
MARLENE DIETRICH

"Golden Earrings"

A MITCHELL LEISEN PRODUCTION

with
Murvyn Vye - Bruce Lester - Reinhold Schunzel
Dennis Hoey - Quentin Reynolds

Directed by MITCHELL LEISEN - Produced by Harry Tugend
Screen Play by Abraham Polonsky - Frank Frank and Helen Demarch
From the novel by Yekinda Fedris

Word-of-mouth like that means you've got another audience-pleaser like "Dear Ruth" for...

PARAMOUNT'S Paramount Season!
Run of Bad Luck

Manager Dick Warfield of the Centre Theatre in San Francisco recently received a notice of eviction from his apartment. While hunting for another he was struck in an automobile accident, sustaining severe cuts and bruises about the head. However, he is still on his managerial job, though still without an apartment.

Joe Lawrence house, is visiting his two daughters in Denver. His assistant manager, John Raucy, is just back from an air trip to Los Angeles.

MINNEAPOLIS

The new 900-seat, $200,000 Richfield Theatre in Richfield, a Minneapolis suburb, is scheduled to open Oct. 15.

Roadshows of outstanding pictures at increased admission prices was approved by the board of directors of North Central Allied recently, but terms exceeding 50 per cent rental were condemned.

Lewis Blumberg, son of Nate Blumberg, representing Rank pictures, was in town calling on accounts.

Last week two salesmen were released by Paramount and a salesman and an inspector were let out by United Artists. Previously 20th-Fox dismissed 10 employees.

New, or on loan are Barbara Noodlemen, office manager's secretary at RKO, Jean Marsh, bookers' stenographer at RKO, and Nancy Olson, billed at Republic.

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Marella Herrmann, office manager's secretary at MGM, was married recently to Al Arnold.

Arthur Erlich is at the MGM exchange from the home office studying auditing in preparation for foreign service.

Warner Bros. District Manager Harry Seed was in town, as was Parke Agnew, MGM, traveling auditor.

Bettie Ames, biller at National Screen Service, is engaged to David Waterman.

Paramount Branch Manager Ben Blotcky was presented with a wrist watch and lapel pin by the company in recognition of 25 years of service, as was Jessie Perryman, Paramount inspectress at the Sioux Falls, S. D., shipping station.

Harry Buc has joined Independent Film Exchange as salesman.

WASHINGTON

Carter T. Barron, Eastern Division Manager for Loew's Theatres, will head the public information committee of the Washington Chest X-ray.

Carl B. DeHille will be in Baltimore on Oct. 13-14 for the pre-release showing of "The Unconquered" at Keith's on the 14th.

Harry Goldberg, director of advertising for Warner Bros. Theatres, met with Warner General Zone Manager John J. Payne in the Washington zone, Frank La Feke, director of advertising and publicity for Washington; and District Managers Harry Lohmeyer, Charles Grimes and Nat Glasser. Also visiting from New York were Frank Cahill, sound department director, and E. E. Schwartz and H. Levine for the TESMA-TEPSDA convention at the Shoreham.

MILWAUKEE

The Sprague Theatre, Inc., has been formed at Elmira, Wis., to "operate a theatre and exhibit for motion pictures a total stock of 750 shares of common at a par value of $100 per share, with a minimum capital of $25,000. Incorporators are Daniel F. and Louella Kehlhen and Albert Usher.

"The Private Life of Henry the Eighth" was put on the screen for a limited engagement on Oct. 2nd at the Pabst Theatre, one of the two remaining legit houses in Milwaukee. Prices are 90c including tax for evenings and Sundays and 55c including tax from 1 to 6 p.m. on weekdays.

La Farge, Wis., without a theatre since the old Opera House was closed years ago, now has a movie theatre, operated by Harold Caloway. It was opened the last week in September.

William F. Schoenleber, 81, a former operator of the Violet in Milwaukee, died Sept. 26. On his retirement he turned the house over to his son, Albert, who still operates it.

The Brilliant Theatre at Brillion, Wis., has changed hands, effective Oct. 1. R. J. Buchholz of Nekossa, now being in charge. The former manager, Arthur Sontag has not announced any plans for the future.

Movietone's oldest legit show house, the Davidson Theatre, which runs special films from time to time in the past few years, may have to cease operating as a theatre in 1949, as one of the largest department stores in the city—Boston Store—has purchased part of the town, as were Columbia Assistant General Sales Manager Rubie Jackter and Midwest Division Manager Ben Marcus.

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land on which the Davidson is located.

The Milwaukee Public library has begun its fall program of free movies in neighborhood branch libraries, all pictures being of an educational nature.

Carl R. Michel has been named Eagle-Lion salesman here.

**DALLAS**

The Majestic Theatre, Dallas, held a “smell” preview of the movie “Her Husband’s Affairs” by screen Guild, and his wife; Tommy Read of Georgia Theatres, Universal-International Branch Manager Jim Partlow and Film Class-

**ATLANTA**

Cumberland Amusement’s Park Theatre in McMinnville, Tenn., was destroyed by fire. Loss is estimated at $125,000.

T. E. Kimbrough has opened his 300-seat, $12,000 movie theatre in Falkville, Ala. The Oakman Theatre in Oakman, Ala., is now expected to open on Nov. 1. Ralph Cook, expects to open his new house at Waltherboro, S. C., the first of next year. G. W. Bell expects to open his new theatre in Newport, N. C., within a few weeks.

The Sky Club Open-Air Theatre, owned by Jimmy Fitman, was closed following a fire which destroyed the projection room and equipment. Loss was $8,000, with no insurance.

The new Downtown Club in Birmingham, Ala., is composed of theatre, press, radio and advertising personnel. It is headed by N. H. Waters, Sr., of the Waters Theatre Co.

Clarence J. Brown has been named manager of the Palace in Valdosta, Ga. He was formerly with the Pine in Fitzgerald, Ga.

Mary K. Dalvin has sold her Pine Theatre in Pineview, Ga., and will take over the Talbotton Theatre in Talbotton, Ga.

Carlos Moore has resigned as United Artists Florida salesman and joined Film Classics for which he will cover Florida.

Francis White of Screen Guild and J. B. Erskin of the Dixie Supply Co., were here from Charlotte, N. C.

Recently returned from trips to New York are Walter Hickey, former sales manager for Screen Guild, and his wife; Tommy Read of Georgia Theatres, Universal-International Branch Manager Jim Partlow and Film Class-

MRS. ROOSEVELT HONORED. New York’s Cinema Lodge, B’nai B’rith, last week paid tribute to Mrs. Franklin D. Roosevelt, United States delegate to the United Nations, for her “outstanding contributions to human welfare and her tireless efforts in promoting international understanding and inter-faith amity.” Above: Mrs. Roosevelt receives the Cinema “Honor Scroll” from Robert M. Weltman, president of the Lodge, before more than 1,000 cinema members, guests and industry leaders.

**NEW YORK**

Ending of the world series Monday allowed film row to get back to its comparatively quiet status. But Dodger Fan Myron Starr and Dodger Fan Myron Starr who managed to get in a game or so weren’t too happy and no one knows what United Artists District Manager Jack Ellis thought about the finals. Filmrowite Gertrude Levine has a birthday Thursday and Filmrowite Mary Clark will be doing it by music at Mendelson soon.

Exhibitors seen in New York this week included Harold Greenberg of the Paramount Theatres, Harry Freedman of the Newburgh Academy, Anthony Tomasinia of the Raynor Theatre, City Island, Julius Perlmutter of the Schenectady Rivoli and Sam Rosenblatt of the Lake George Lake Theatres.

Herb Riekeb, who used to manage the office of a major film exchange, sends word down from New Haven that the building and supply business is doing well, thank you. Herb recently went in on his own and now has 50 per cent of the firm known as Martic.

Jim Van Horn, former student salesman with 20th Century-Fox here, has been transferred as a full-fledged salesman to Fox in New Haven. Frances Cohen, contract clerk at 20th-Fox, quit after five years. Reason: Too much work. Foxite were expressing sympathy to Herman Badeker, percentage clerk, over the death of an aunt.

“Good Advertising Means Business” will be the theme of the Associated Motion Picture Advertisers’ second meeting of the 1947-1948 season, Oct. 23 in Town Hall. The meeting will be addressed by three well-informed advertising agency executives.

Publicity committee for the “Show of Shows” in which the amusement industry will join hands for a benefit for the Institute of Rehabilitation and Physical Medicine of the New York University-Bellevue Medical Center is: Harry Mandel, chairmain; Nick Jon Matsoudas, special events; John A. Cassidy, Bill Tell, press; ErnestEmerling, advertising counsel; Lillian Jenkins, sports; Sigmund Gottlober, foreign press managers, Zussman and Gertrude Bayne, columns; Sam Shain, trades; Harry Ackerman and Robert Masson, radio and television; Ira Morais, exploitation; Herman Barnett, art; and Joseph P. Murphy, coordinator.

**BOSTON**

Fire early Sunday morning did $350,000 damage to the Park Theatre in Nashua, N. H. Fortunately the theatre was closed and no lives were lost but 40 firemen were overcome with smoke. The theatre will be rebuilt.

Art Moger, New England publicist for Warner Brothers, has been appointed to the entertainment committee for the National Association of Attorneys General to meet at Hotel Statler here late in October.

Julian Eaton, former assistant to Carl Goldman of the Esquire Theatre, has been made manager of the E. M. Loew Strand Theatre, Jack Eames and his general manager, Am-

(Continued on Page 25)
SHOWMEN'S TRADE REVIEW, October 11, 1947

REGIONAL NEWSREEL

(Continued from Page 25)

broke McLoughlin, came down from New Hampshire this week to spend several days in the Boston film district. Harry Goldstein has been named chairman of the Motion Picture Salesmen Committee to arrange for the annual ball and dinner at Hotel Statler in Boston.

William J. Cuddy, salesman for RKO, has been appointed to handle the advertising program book for the Motion Picture Salesmen Club.

Helen Kelley, biller for National Screen Service, is to be married to Joe Leahy of Republic Pictures.

Dr. Thomas Wallace of Revere is to be married to Mr. Larivee, long a secretary in the industry here.

Mike Zamins has been transferred from salesman to the booking department at 20th-Fox.

Harry Goldstein will be the honor guest Oct. 18 at a luncheon in Hotel Statler, to be given by the Motion Picture Salesmen Club.

Alfred Dugas, recently retired from the textile trade, has purchased his third theatre in Maine within a month.

John J. Hill has been named Eagle-Lion booker-salesman here.

TORONTO

The appointment for a period of six months of Leslie H. Kemp, British Odeon architect in England, as chief of the Canadian Odeon construction department at Toronto has been officially announced. Kemp is already on the job as a temporary replacement for the late Jay I. Berezin. raids had been suspected because of the pressing nature of the company's program.

Harry Painter, manager of the educational and religious films department, has resigned to accept a position as national sales manager of Eagle-Lion in New York. He stated that he received his resignation because of the pressing nature of the company's program.

Harry Winter, manager of the educational and religious films department, has resigned to accept a position as general sales manager of Eagle-Lion in New York. He stated that he received his resignation because of the pressing nature of the company's program.

LOS ANGELES

Jimmy Chapman, buyer and head booker for Redwood Theatres, and his wife Alice visited recently at the local MGM office with Office Manager Jack Valpey. The Chapmans came down from San Francisco and walked into Jack's office the very day of their 25th wedding anniversary. Valpey was best man 25 years ago in Oakland when the Chapmans were married.

Jack Broder, back from New York on conferences involving his Redarlt company, conferred with Lou Goldstein, local franchise holder, and Bill Flemion, who is opening a Redart office in 'Frisco.

The 650-seat Aero Theatre in Santa Monica, formerly operated by Mike Kornell, has been sold to Samuel E. Weinberg.

ST. LOUIS

The recently-formed Cooperative Theatres, 326 Olive St., St. Louis, which will buy and book for exhibitors in the St. Louis area, has closed contracts with the Vita, Warrenton, Mo., and the Main Street at Paris, Mo., with others in negotiation.

The Springfield Frisina Theatre Co. has bought the Southern Theatre building from the Springfield (III.) Marine Bank at an indicated price of $35,000. With Leo Burnstine, Frisina has been operating the house for a number of years. Mrs. Harry Burnstine is the house manager.

The 200-seat Avon, the only theatre in Medora, Ill., has been sold by Cliff Manntle to James A. Weaver, formerly of Fayetteville, Ark.

NEWSREL

(Released Saturday, October 11)

WARMER PATHE (Vol. 19, No. 15)—Yankees win World Series.

UNIVERSAL (Vol. 20, No. 80)—Yankees win World Series; Football; Georgia Tech vs. Tulane—Michigan vs. Stanford.


(Released Wednesday, October 8)

MOVIETONE (Vol. 30, No. 11)—Truman asks U. S. help for war on hunger in Europe; Hundreds of thousands homeless in Japanese floods; World's largest asbestos mine in Canada; Army Air Forces test largest helicopter; Coedell Hall, 70, works on his memoirs (except New York City and Dallas); Greek Holy Cross Day celebrated at Ashbury Park (New York City only); Cardinal Strachan dedicates mission at Dallas, Tex. (Dallas only); Indian salmon fishing at Celilo Falls on the Columbia; Canadian wheat-fining content; Musicians give free concerts for war veterans and public.

NEWS OF DAY (Vol. 19, No. 209)—Truman urges defense funds; Harry Outstanding; Alister Withnell vs. Vishinsky; Asbestos mining boom; Cocktail parties held in support of veterans; Musicians bolster morale of wounded war veterans.

PARAMOUNT (No. 12)—Air Force tests giant helicopter; Hidrovis visits flood victims; Moroccan tribes revive ancient desert festival; Musicians serve on morale committees; Question asked to buy wisely, eat sensibly, waste nothing.

WARMER PATHE (Vol. 19, No. 14)—$50,000 in E. Coast departments; Canned salmon cargo saved from the sea; Truman and committee meet on food problem; Emperor Hirohito tours through flood area; German-bomb-sugar starts Verdon riot; Barbers learn new D.C. beauty touch; Hollywood department holds 3 concerts.

UNIVERSAL (Vol. 20, No. 79)—World hunger crisis; Disastrous Jan floods; Twin-engined helicopter; Novel held of salmon; Cardinal opens mission (Dallas only); Music aids veterans' morale; Tulane tops Stanford.

ALL AMERICAN (Vol. 5, No. 259)—Air veterans' aviation school; Portia at the bar; Child education; Recreation center; National hookup; Jackie Robinson day.

TLENEWS (Vol. 1, No. 24)—Nazi bandits chiefly hounded down in Czechoslovakia; Austrian P.W.s return from Russian prisons; German amputees; Austrian eagle turned into college; Australian surf champs in life-saving tests; Polish sculptor works in coal; Laid wrestlers in Mexico.
October 11, 1947

Exclusive Regular Features:

* Managers Check List
* Theatre Advisory Council
* Projectionists’ Check List
* Projection Advisory Council
* Architects’ Advisory Council

The Service Paper of the Motion Picture Industry

Aaron Nadell, Technical Editor
WITH

Simpler High

PROJECTION ARC LAMPS

YOUR PICTURES WILL BE TWICE AS BRIGHT!

Distributed Exclusively by

NATIONAL THEATRE SUPPLY
Division of National, Simplex, Budworth, Inc.

"THERE'S A BRANCH NEAR YOU"
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Good lighting is an important item in show business, indoors and out, for lighting can affect box office as well as budget control. For lighting at its best—for the utmost in economical, long-life lighting—use Westinghouse lamps throughout your theatre. You'll find Westinghouse lamps provide correct lighting for every theatre need. They're engineered and perfected to do the job right. From marquee to projection booth, from lobby to stage, specify Westinghouse—the name you know in lamps!

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The beauty, luxury and comfort of Goodall Fabrics influenced General Motors in their selection for the ultra-modern setting of the Train of Tomorrow. More important, however, was the need for a fabric that would give the best performance—a fabric able to withstand the hard wear of travel yet constantly look its best.

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Model "C" Single Shutter or Model "CC" Double Shutter mechanisms—simplified in design, sturdy in construction, high in efficiency, low in cost of operation.
Century Bases . . . heavily built, balanced stability insures rock-steady projection.
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15 to 250 watts of undistorted sound—.07% Flutter which is less than half the standard set by the Academy of Motion Picture Arts and Sciences. Sound Reproducers designed in cooperation with Western Electric Co., Inc.*

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NEW YORK
For Comfort that Richly Deserves a Premium

Never before has the goal of tailor-made comfort to suit the individual's exact wishes been so fully achieved as in the two Heywood-Wakefield theatre chairs presented here. An exclusive construction development unites the seat and back into a single unit which can be tilted to any pitch desired. Smart, clean lines and luxurious upholstering combine to make these chairs command—and merit a premium price in your choicest locations.

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NEW and you'll want it!

Our new, richly colorful brochure showing the post-war line of Heywood-Wakefield "Encore" and "Airflo" theatre chairs will shortly be ready for distribution. It shows these smartly designed, truly comfortable chairs in full color—gives interesting and important details of their construction and special features. Your copy will soon be in the mail. Watch for it—and make the most of it in planning your new construction or modernization program. Heywood-Wakefield Company, Theatre Seating Division, 666 Lake Shore Drive, Chicago 11, Illinois.
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SIGNALS REFRESHMENT VENDOR or CAR HOP for soft drinks or eats without leaving their car, and with minimum effort by merely flipping the switch at the top of the speaker the signal light is lit atop the junction box.

All three models come complete with the new style INSTANT CLIP speaker plugs. A twist of the wrist and the speaker may be connected or disconnected from the junction box. NO COMPLICATED electrical connections to worry with. Plug connections are locked in to prevent tampering with by customers.

New modern style junction box using INSTANT ON post connections. It is no longer necessary to hire skilled craftsman for installation purposes—any ordinary layman can now connect up for the spring season or disconnect for storage in the fall—BY UNLOCKING ON THE UNDERSIDE OF THE JUNCTION BOX AND PULLING THE PLUG.

All three models of SPEAKERS in the new ULTRA-MODERN tear drop design for utmost in SOUND reproduction.

All three models are in Factory Sealed Speaker Cases, with no exposed screws; thus avoiding any annoyance of tampering by curious customers.
Superchrome Model in full chrome plating both speaker case and junction box. Both the Delux and Master Models available in all weather lacquer finish, choice of color.
High fidelity and base reflex make a beautiful tone combination on all three models.
All models except the MASTER come equipped with the new CONCESSION SIGNAL.

No more rude interruptions of the customers’ enjoyment when service is not wanted.
No more staggering thru the darkness or not buying at all for this reason.
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NOW YOUR SERVICE AT YOUR CUSTOMERS’ WISHES AND CONVENIENCE.
TRULY A BRINGER OF NEW PROFITS TO YOUR THEATER.
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LONG YEARS ON THE JOB
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American Bodiform Chairs are proved best by the toughest test—actual service in busy theatres the length and breadth of the nation.

Reproduced here is a letter from Laurence E. Gordon, President of W. S. Butterfield Theatres, Inc. It is typical of the many letters we receive from operators of theatres equipped with American Bodiform Chairs.

Read for yourself the remarkable facts about the money-saving ability of these famous theatre chairs to withstand many years of constant hard use with minimum maintenance in 32 Butterfield theatres.

Now you know why profit-wise theatre operators will settle for nothing less than American Bodiform Chairs. Now you know why—for beauty, comfort, economy, and service—it will pay you to hold out for American Bodiform—world’s finest and most popular theatre chairs.

State Theater, Ann Arbor, Michigan
Architects: C. Howard Crane & Associates
attract more attention because they’re in gorgeous everlasting color, and avoid the eye monotony of ineffective one-size letter copy.

**IMMEDIATE DELIVERY**

No other letters afford such complete safety! Wagner’s exclusive slotted method of mounting allows more than six times the bearing surface of the lug-type letter. Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

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**WAGNER MULTI-SIZE TRANSLUCENT COLORED PLASTIC LETTERS**

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**WAGNER WINDOW-TYPE MARQUEE FRAMES**

The most economical to maintain. Paintable, removable and replaceable at any height or length. Lamps, neon and glass replaced and replaced without removing frames.

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White enameled steel, 24", 36" and 48" sections combine to make any height and length. Lamp, neon and glass removed and replaced without removing frames.

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Full-colored photographs for marquee and lobby. All stars. Any size.

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White enameled steel, drilled for mounting above or below. No special wiring.

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Many styles and colors. In 4", 6", 8", 10", 12", 14", 16" and 18".

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The New **Forest**

Electronic projection lamp

Now Available

Quick Delivery

The Forest ELECTRONIC Projection Lamp is in production, available for quick delivery. This is the ONLY Electronic Carbon Arc Lamp. It is simple in design, faultless in performance. Carbon feed is controlled electronically. Individual solenoids actuate both positive and negative carbons. A constant gap is maintained, thus making possible maximum brilliance of screen image regardless of the throw.

Unit construction means quick and easy maintenance. Electronic timing of actuating impulses means a steady arc without continual manual adjustment by the operator. Low-cost operation means more profit for the house.

Specify the Forest ELECTRONIC for your next lamp installation.

See Advertisement Page E45 for Data on Rectifiers for Use with the Forest Electronic Projection Lamp.

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ELECTRONIC COMPANY INC.

744 Broad St., Newark, N.J.
THE ONLY CHAIR
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ALL
THESE ADVANTAGES

ACTUAL (NOT JUST THEORETICAL) SPACE SAVING
100% more passing space when occupied, with conventional spacing of 32" back to back.

REAL PATRON CONVENIENCE
Ample space to eliminate standing. More than six inches of smooth, effortless, horizontal retraction...no humps, no jarring, no disturbance to those behind.

NO PINCHING HAZARDS
Full length, die formed steel back panel entirely covers the seat cushions.

NO SHARP EDGES TO BUMP SHINS

DEEP SPRING CUSHIONED COMFORT

THE ONLY CHAIR OF ANY TYPE THAT AFFORDS 100% SAFETY IN EMERGENCIES
Unoccupied seats automatically, silently, slide back, rise and lock into position; automatically disengaging when lowered for occupancy.

NO MAINTENANCE HEADACHES
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SEATING IN THE MODERN MANNER

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Write for details
SOLD BY INDEPENDENT THEATRE SUPPLY DEALERS

SHOWMEN'S TRADE REVIEW, October 11, 1947
SHOWMEN’S GUIDE to Theatre Design

The Architects Advisory Council’s Guide to the advice and opinions the Council members. There is nothing else like it—not nothing to the architect lie before you their professional structural and structural materials. And more the reasons for them!

You will be able to consult with your own together and be sure to do a better job of building or remodeling, because of this generous professional guidance extended to you by the members of the Architects Advisory Council.

Best results in building or remodeling theatres come when the architect and the theatreman cooperate completely. Each knows his own business; their combined knowledge effects more than either man could accomplish alone.

Best results are especially vital in building or remodeling because they are permanent—built into the structure, to stay there as long as it stands. Likewise, any mistake is a permanent mistake—an unending drain on all future revenues.

Theatre architects—to other kind should be consulted about theatre work—have done their part in preparing themselves to cooperate. They have added to their knowledge of architecture an intimate knowledge of theatre problems.

The twenty-five first rank theatre architects who comprise the membership of Showmen’s Architects Advisory Council go further still in promoting helpful co-operation. Through their Council meetings as reported monthly in these pages they are making available to theatremen an extremely elementary but invaluable knowledge of architecture.

Readers who avail themselves of this enormously helpful service will be able to cooperate with their own architect much more closely. In conferences with him, they can state their preferences and wishes in terms that will not mislead him, and they will have a far clearer understanding of the advice he gives in reply and of the technical reasons behind that advice. Better theatres—more economical, more serviceable and more attractive—must result.

Month by month in these pages the Council members have given their opinions on matters of design, construction and structural materials. In addition to naming their preferences, the members state their reasons. And since the members—naturally do not always agree, readers also become acquainted with different methods and materials that can be used to achieve similar results.

The theatre architect has advised on different types of structural design; prefabrication; Quonset theatres; canopy construction; hanging ceilings; roofs; facades; cellars; stairs and ramps; floor slope; balconies; acoustic treatment; proscenium; heating equipment; insulation; fireproofing; pumicing materials, and electrical materials.

A summary of all their advice to date is given below.

Structural Methods

The steel-frame type of construction (in which all weight is carried by steel members and walls serve only as “curtains” or partitions that bear no weight except their own) is preferred by the Council, but with substantial reservations with respect to smaller theatres.

For very small houses, the majority prefer to omit the steel framework in favor of walls of brick or masonry that carry the whole weight of the structure, but a strong minority would use steel frames for all theatres. In the case of larger theatres, the preference of the Council for steel-frame construction is very nearly unanimous.

Quonset theatres and pre-fabricated theatres are considered to have an interesting and important future, but only limited practicability at present. Further modifications in these types of construction are still needed for many of the Councilors believe. For the present they are seen as desirable principally “where long leases are impossible and permanent construction too costly,” and for small theatres where economy is exceptionally important.

The canopy or marquee, and the name sign, should be integral parts of the theatre structure—protruding members of the steel framework or strongly embedded in masonry if there is no steel frame. They should not be additions fastened to the facade after construction has been completed. A small minority, however, contends that the integral marquee is more expensive, and less flexible from the point of view of design.

Hanging ceilings are favored by most of the Councilors for reasons of economy and because they make ceiling wiring, ducts, etc., more readily accessible. A substantial minority, however, feel either that they are not desirable, or that the choice of whether or not to use them depends on individual conditions.

Design Features

Details of theatre design thus far discussed by the Council include the facade, roof, ceiling, floor slope, balconies, staircases, proscenium and use of stairs or ramps.

The simple, relatively unornamented facade is overwhelmingly favored as (Continued on Page E-24)

Members of the Council

LEON M. EINHORN, Einhorn & Toole, 93 State St., Albany 7, N. Y.

HUGH GIBBS, 441 E. 1st St., Long Beach 2, Calif.

HUGO K. GRAF, 2825 Olive St., St. Louis, Mo.

ROLAND TIP HARRISON, Wetherell & Harrison, Shops Blvd., Des Moines, 1a.

WALTER HESS, Bloch & Hesse, 18 E. 31st St., New York, N. Y.


KARL KAMPHOFF, Mackie & Kamphoff, 2713 Fendale Pl., Houston 6, Tex.


FRED J. MACKIE JR., Mackie & Kamphoff, 2713 Fendale Pl., Houston 6, Tex.

MERLE ROBERT MAFFIT, F. & Y. Building Service, 124 E. Town St., Columbus 15, 0.

R. W. NAEF, 536 Eastview St., Jackson 26, Miss.

URBAN F. PEACOCK, Peacock & Belonio, 1012 N. 3rd St., Milwaukee 3, Wis.


BERNARD B. SPIGEL, Dickson Bldg., Norfolk, Va.

HALDOR SPITZENGLAUER, Sioux Falls, 5. Dak.

ROBERT LAW WED, 1527 DuPont Bldg., Miami 32, Fla.
Brilliant color contrasts, marble, stainless steel, limestone and structural glass feature the decorative treatment of Century Circuit’s new Alan Theatre, designed for a New York City suburb.

The major area of the façade is limestone; the unusual canopy is fluted stainless steel. Entrance door panels are Herculite glass.

White cold cathode tubing provides an ornamental pattern of lighting on the underside of the canopy. Downlights also are mounted under the canopy to increase the general intensity of illumination.

Lobby flooring is green terrazzo, mounted in an ornamental pattern of metal strips. The greater part of the lobby walls are of rose-colored marble. Along one lobby wall there is a large, rose-tinted mirror. However, the marble above the auditorium doors (behind the stainless steel letters reading: “A Century Theatre”) is of contrasting dark green, echoing the green tone of the flooring.

The latest model General Register Automatic ticket machine is built into the boxoffice as a permanent fixture.

Stainless steel is used for the auditorium doors. Different panels of the same door were given a buffing treatment in contrasting directions, with the result that these surfaces refract light differently; and the existence of the panels is emphasized. These doors give direct access to the rear of the auditorium.

Unpainted acoustic plaster forms the surface of the auditorium ceiling and of the upper portions of its walls. Each side wall is broken by a lighting cove running its entire length at a height about halfway between ceiling and floor. From this cove downward the walls are finished in soft blue. The proscenium treatment provides a strong contrast, screen curtain and curtain valences being soft orange.

Aisles are carpeted in red and gold. Five hundred ninety-eight American Seating Company Bodiform chairs, arranged in a two-aisle pattern, are upholstered in laminated rubber, covered with a high pile mohair in rust color. These chairs are 21 and 22 inches wide.

Auditorium illumination is provided by cold cathode tubing in coves, and by downlights.

The air conditioning system utilizes deep well water, Minneapolis-Honeywell controls, and two types of diffusers. A two-way Agitair diffuser is mounted in the lobby ceiling above the ticket box; Tuttle & Bailey diffusers in the auditorium.

The screen is 19 feet wide, illuminated by Peerless Magnarc lamps drawing 45 amperes. Projectors are Simplex E-7s; sound system is a 30-watt Simplex 4-Star.

Parking space for 100 cars is provided.

The Alan was designed and built under the immediate supervision of Leonard Satz, Century’s Director of Purchasing and Maintenance, and member of STR’s Theatre and Projection Advisory Councils.
The Theatre Advisory Council's Guide to Good Operation

Third Edition of This Living, Growing, Textbook on Theatre Maintenance, Consisting of a Compendium of All The Council’s Advice to Date

Cost does not count where acoustical correction is needed—such correction is “a must” according to a large majority of the Council members. It is something that just has to be done, regardless.

Acoustics

Permanently attached acoustical surfaces are favored over draperies. For cleaning such surfaces, dusting or vacuuming are preferred methods. Water-color paints are recommended for use on them if painting becomes indispensable; oil-type paints are strongly opposed as harmful to their sound-absorbing powers.

Strictly avoid any amateur efforts at acoustical treatment, the Council urges, and any amateur advice. Suitable sources of acoustical advice include sound service engineers, qualified acoustical consultants of known reputation, or engineers employed by reputable and trustworthy manufacturers of acoustical materials.

Any treatment undertaken should follow faithfully the technical recommendations obtained from such sources. The subject is too complex for amateur efforts.

Air Conditioning

There is no theatre too small or too poor to use complete air conditioning, because the installation will pay a profit on its cost at any box-office. The Council is almost unanimous on this point.

Complete air conditioning can be obtained without mechanical refrigeration in regions where climate and local water supply make water-evaporative cooling practicable. That is, where well-water of relatively low temperature can be had and where the climate is fairly dry. In the absence of these lucky conditions, mechanical refrigeration is indispensable and should be installed in even the smallest theatres.

In their own houses the Council members install from 1/13th to 1/20th ton of refrigeration per seat. They change the air from 5 to 20 times per hour.

They extend air conditioning to regions of the theatre outside the auditorium; the majority favor air-conditioning the projection room in spite of the possibility that running cooling ducts into that space might be regarded as a violation of Underwriters' recommendations.

The majority of the Council advise insulating the theatre to reduce cooling and heating costs. Many of the members, however, content themselves with insulating ceilings only, disregarding the walls.

Air fresheners, deodorizers, and sterilizers are used by practically all the Council members but their preference in such devices are divided among chemicals, germicidal lamps, electrical dust and germ precipitators, and activated carbon.

Buying Supplies

The theatre should ask for competitive bids on all articles costing more than $15.00, the Council believes.

If any article is to be bought in fairly large quantities, samples of it should be put through careful technical tests before purchase is decided on. If the theatre is not in a position to conduct such tests, it should patronize only manufacturers and suppliers of unquestioned reputation, and not try to buy on a basis of price. It is also a mistake to overbuy.

The Council advises keeping in close contact with these firms.

(Continued on Following Page)

Council Members

C. B. AKERS, Griffith Theatres.
K. F. ANDERSON, W. S. Butterfield Theatres.
W. B. ARMSTRONG, Golden State Theatres.
J. H. ELDER, Interstate Circuit.
MARVIN FOX, Evergreen Theatres.
EMANUEL FRISCH, Randforce Amusement Corp.
MELVIN C. GLATZ, Fox Inter-Mountain Theatres.
HARRY J. GLENN, Wm. K. Jenkins Theatres.
Herman R. MAIER, Warner Brothers Circuit.
R. H. McCULLOUGH, National Theatres.
HARRY MOSCOWITZ, Lowe's Incorporated.
SAMUEL ROSEN, Fabian Theatres.
FRANK D. RUBEL, Wometco Theatres.
LEONARD SATZ, Century Circuit.
CLAYTON TUNSTALL, Molco Theatres.
R. VAN GETSON, Balaban and Katz Corp.
JULES S. WOLFE, Famous Players Canadian.
Council Report Covers Design Construction

(Continued from preceding page)

Council Report Covers Design Construction

touch with what the market has to offer from time to time, by reading the trade papers.

If these precautions are followed, members believe, the largest circuits will have no appreciable advantage in buying over the small independent theatre. The circuits will get lower prices on many items because they buy in bulk, but when those items are distributed to the component theatres of each circuit they may not prove just exactly what is best for every single theatre. One theatre, buying carefully, can choose precisely what it needs and nothing else; thus approximately equalizing the "wholesale buys" by circuits.

Construction, Remodeling

The Council is strongly convinced that all construction and remodeling should be directed by a competent architect who has had theatre experience—that this man will save the theatre far more than the cost of his fee.

The Council does not expect that prefabrication or Quonset construction will replace conventional methods within the foreseeable future, but it does favor using both of these newer methods "in a limited way" and for some locations.

In March, 1945, April 1946 and February 1947 the Council considered and reconsidered the question of when the time would be ripe for acquiring real estate, beginning new projects and undertaking extensive remodeling. On each of these three occasions the Council felt that the right time was still in the future, but as of February 1947 a number of members were actively buying property and others favored doing so "in old established communities," or "to protect a location," or "if an organization has a definite expansion program in mind." And a number noted in February of 1947 that building materials could once again be obtained "if expense is no object."

The Council will review this entire question early in 1948.

Draperies

Draperies are used by the Councilors for acoustical treatment, aisle entrances, blinds over the standee rail, for draping boxes and exit passages, framing the screen, general decoration, light traps, ornamenting the proscenium, ramp entrances, storm curtains and wall panels.

Draperies should be either inherently fireproof—woven glass fibre is a favored material—or else flame treated.

Woven glass fibre, mohair, velour and satin are preferred for the screen curtain, the first-named by a majority of the members considering that question. Velour has a similar plurality for use over the standee rail, for proscenium valances and ornamental drapes; and as acoustical treatment wherever draperies are employed for that purpose instead of permanently fixed surface materials.

A minority of the members of the Council disapprove of draperies of any kind at any location and, unlike the majority, feel that the fewer there are in a theatre, the better.

Drive-In

Drive-in theatres are here to stay; they are not a passing fad. As of April, 1947, the Council thought building a drive-in preferable to putting up an ordinary theatre because of existing difficulties and costs in construction. Variation of opinion exists as to price policy, but the plurality vote is that there should be no particular difference to the patron between the cost of going to a drive-in or going to any other theatre; if there is any difference in prices, the drive-in should charge more, not less.

The Council strongly prefers a location on a main highway, in spite of higher land costs and admittedly serious problems of handling and policing traffic, especially at closing time.

They prefer to design the theatre so that cars facing the screen also face the road.

The members are not in agreement as to the best material for surfacing drive-in ramps, or on the level of illumination to use while the show is running. As to what kind of "house" illumination to use, a plurality vote favors aisle markers only.

The Council is unanimous, however, in preferring the individual in-car type of speaker, as against powerful, centralized speakers at the screen.

For water supply, the large majority advocate deep wells; and for sewage disposal, septic tanks.

There is an exact three-way division of opinion as to the best method of vending refreshments in drive-ins—one-third of the members participating in the discussion prefer car-to-car peddling; one-third favor a centrally located refreshment counter, stand or booth; and an even one-third would combine both methods.

Exploitation Equipment

Larger attractions boards on the marquees—more variation in size and color of changeable letters—are found best for motor-driven animated displays and lobby tripods are the Council's preferences in exploitation equipment.

More than two-thirds of the members will put in larger marquee attraction boards in new theatres or when remodeling old ones. A similarly large majority favors use of changeable letters of different sizes and colors for more effective advertising.

Sound trucks and lobby tripods are endorsed by the majority, and unquestionably would be favored by an even larger majority if it were not for legal restrictions on their use. Several members pointed to such restrictions as one of the reasons for their negative attitude toward such devices. It may fairly be concluded that both are valuable for attracting patronage where the law allows them to be used.

Motor-driven animated displays are almost unanimously favored.

Sound trucks and animated displays should be used only occasionally, however, and not for every new attraction the Council believes.

Public address sound under the marquee to attract trade is disapproved by a close majority—this again being among the matters on which legal restrictions strongly influence the Councilors' attitude.

Floor Coverings

It is important to use different kinds of flooring or floor coverings in different parts of the theatre, the Council finds.

Tile and terrazzo are found best in the lobby by overwhelming vote. A similarly strong vote favors the use of carpet for the foyer and for lounges. The Council is unanimous that carpet should be used in auditorium aisles, and should not be used under auditorium chairs.

In carpet, only the best is suited to theatre use. Second quality, that will need frequent replacement, is less economical—on this also, Council opinion is almost unanimous. The same carpet should be used in every part of the theatre; and it should be patterned, not of solid color. Velour is the favored weave, Wilton the next choice. Underpadding is highly desirable. When a floor is laid provisions for re-

(Continued on Page E-25)

Drive-Ins Due to Loom More Numerously On Horizon

Newer equipment, improved facilities and the drive-in theatres better and better as enterprise, attract increasing attention of the modern drive-in—the Phil-Kron, at a reported cost of a quarter of a million Pete Kronas, accommodates 850 cars, features Phil-Kron equipped with DevVry projection and sound and in-car speakers.

"show values" of exterior design are making time, and spreading popularity for this type of the film industry. Above is a typical example Bloomington, Illinois, completed this summer dollars. It is owned by Ken Phillips and among other facilities a restaurant. The
REGARDLESS
OF THE SIZE OF YOUR SCREEN YOU CAN HAVE REALLY
BRILLIANT PICTURES
THE 1947 MODEL
STRONG MOGUL
THE IDEAL PROJECTION ARC LAMP FOR DRIVE-INS AND LARGE THEATRES

projects 15,000 lumens of light—the maximum film will accept without damage—at the lowest possible cost.

Utilizing all the advantages of 70 ampere, 40 volt burning of Suprex carbons, this Mogul projects a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more from the screen.

It is impractical to use more than 15,000 lumens as it would damage the film and no advantage is gained by the use of contraptions for cooling the gate, or glass heat filters, for they absorb practically as much light as they do heat, in addition to being too expensive and complicated for typical theatre applications.

It is furthermore wasteful, as well as futile, to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

As the ONLY projection arc lamps manufactured complete within one factory, Strong lamps can be so engineered as to GUARANTEE the best screen results.

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USE THIS COUPON FOR A FREE DEMONSTRATION OR LITERATURE
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☐ I would like to have a demonstration of the 1947 Model Mogul Projection Arc Lamp in my theatre, without cost or obligation.

☐ Please send me free literature on the 1947 Model Mogul Projection Arc Lamp.

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Theatre ......................................................................................................................................

Street .........................................................................................................................................

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Rely Exclusively on
AGITAIR AIR DIFFUSERS
for Complete Customer Comfort

Agitair Air Diffusers with Diffusion Pattern Control permit 100% control of air distribution with no drafts, no blank corners, no hot spots, no cold spots. Available in attractive, highly efficient styles, both rectangular and circular, to fit any installation.

AIR DEVICES, Inc. • 17 EAST 42nd ST. • NEW YORK 17, N. Y.
What the Theatreman Can Do About Traffic Congestion

By BILL FINLAYSON

Excessive traffic congestion hurts show business. Theatre managers report that as streets become glutted and traffic slows to a crawl, box-office receipts dwindle.

Under such circumstances driving to the theatre, finding a place to park within walking distance from the theatre, finding the parked car after the show is over, and driving home, all become chores; and if it is necessary to use a public parking lot the parking fee amounts in effect to an increase in the cost of admission.

Parking congestion is therefore the theatreman's business—it cuts into his revenues.

The problem is not as hopeless as it seems. Traffic experts in the larger cities, armed with blueprints, slide rules and stacks of statistics have been attacking it with laudable vigor and are beginning to achieve real results. Several cities have already made substantial progress in unravelling their own particular traffic snarl.

What the Theatreman Can Do

As a prominent and respected business man in his own community, a member (usually) of his local Chamber of Commerce or other business men's organization, as a substantial advertiser in the local newspapers, the theatreman has a certain voice and influence in his community which he can use in urging that traffic problems be tackled intelligently and with vigor. And where the support of public opinion may be needed to back such a program, the theatreman has at his disposal, and uses constantly, very effective means of reaching the public with any message he may wish to convey.

As a citizen and a businessman, the theatreman's operator can use his influence and facilities in support of local programs for traffic reform.

Additionally, in his private capacity as the operator of a theatre, he can, and theatremen increasingly do, build a parking lot in the immediate vicinity of the box-office. This is expensive, however, in view of ground costs in congested areas, and it is an incomplete remedy—it may provide parking for patrons but it does not ease their problems of driving to the theatre or returning home. In spite of these objections the trend toward theatre parking lots is visibly and rapidly accelerating—and this in itself is an indication of how serious the traffic problem is becoming in relation to the box-office.

Traffic Remedies

Out of all the midnight oil and money spent by cities in trying to solve the traffic problem, one fact emerges—there is no cure-all. Several different remedies will have to be integrated; among them, the increasing prevalence of theatre parking lots will prove distinctly helpful. One remedy that has proved their usefulness are: improved public transit, perimeter parking, parking bans in congested areas, express highways and underground parking.

Improved public transit is of enormous help; and is a program on which local public opinion can concentrate effectively. The essence of the benefit derived from public as against private transportation is exemplified in the fact that one trackless trolley carries as many passengers as 29 automobiles.

Since Mr. and Mrs. Motorist are not too enthusiastic about switching to public conveyances, the problem is very largely one of making those vehicles more attractive and more comfortable. Following along this line manufacturers are now providing such convenience as soft and spacious seats, fluorescent lighting, standee windows and even air conditioning. The determined efforts at improvement have extended further into comparatively small details, such as substitution of melodious chimes for the raucous signal buzzer.

Improvements in public transit have the still further advantage of reducing objections to other needed reforms, such as perimeter parking and parking bans.

The perimeter parking system is exemplified in the reforms adopted by Cleveland, Ohio. At the suggestion of Walter McAllaster, former head of that city's transit system, the municipality bought several acres of waste land near Lake Erie, and converted it into a vast parking lot. Drivers who live in the suburbs drive in as far as that lot, park free, and finish their journey into town in a transit vehicle. The advantages modern, comfortable transit vehicles offer, in helping to induce the public to accept such a program, are self-evident.

Mid-town parking lots are another remedy that has been found helpful in both Philadelphia and New York. Motorists objected strenuously when permanent parking lots were instituted in the more crowded portions of those cities, but traffic moves more smoothly and faster on such important arteries as Broad Street and Fifth Avenue. Express highways, through, around or over congested areas are also successful.

(Continued on Page E-61)
The Projection Advisory Council’s Guide to Good Projection

The comment, advice and guidance that the members of STR’s Projection Advisory Council have offered readers of this magazine month by month now cover many hundreds of details of projection room equipment and operation. The whole is summarized in this “Guide” under suitable and convenient headings. The Council has considered to date, and has commented on:

Good Operating Practices

- Inspection
- Life of Equipment
- Poor Prints
- Projection and Sound for Drive-Ins
- Projection Accessories
- Projection Rooms
- Role of the Manager in Projection
- Reserve Facilities
- Safety
- Screen Illumination
- Sound Apparatus
- Standards of Performance

On very many of these matters the distinguished members have been in substantial agreement; on a considerable number of them in absolutely unanimous agreement. Wherever views varied, the opinions “of the Council” as cited below are those of the majority.

Good Operating Practices

Any equipment fault that can impair the quality of either picture or sound should be repaired without any delay. The members are unanimous on this.

They are also unanimous in favor of servicing of projection room equipment by outside experts. Rewinding should be done by hand rather than by motor-driven rewinders wherever this is practical, in the opinion of the Council. (In one-man projection rooms it is conceded not practicable).

All projection room equipment should be inspected before the start of each day’s show.

No film should be run in any projector until after it has been rewound, inspected, and repaired as necessary.

Inspection

Views vary widely as to arrangements necessary for paying for the extra time involved in these inspections of equipment and film. One member prefers to offer salaries above the standard scale; others set up working schedules that allow sufficient time, and still others favor incorporation of suitable provisions in union contracts.

The opinion of the Council as to how often different projection room items of apparatus and their performance should be inspected is as follows:

Daily

- Tube readings (with built-in meters).
- Excurter lamps.
- Volume and quality of each speaker unit.
- Smoothness of take-up action.
- Projector fire shutters.
- Projector lenses.
- Lamphouse reflectors.
- Power line voltage and threats of whose theatre they supply find this inspection can safely be made as seldom as once a month.

Weekly

- Fuses.
- Reserve of carbons (but some members prefer that projectionists check this constantly as they make the carbons).
- Spare parts (but some members prefer that projectionists check this as they use the parts).
- Tube readings with portable test meters (but some members prefer to leave this to the discretion of the service inspector).
- Sound track alignment (but some members prefer to leave this to the discretion of the service inspector).
- Projector and soundhead gears (monthly inspection found adequate by some members).

- Rectifier shutter action.
- Motor-generator brushes and commutator.
- Non-synch condition and turntable speed (or at the discretion of the service inspector).

Monthly

- Amplifier frequency response.
- Backstage speaker connections.
- Sound system ground connections.
- Projector and soundhead sprocket teeth.
- Lamphouse asbestos leads.
- Condition of screens.
- Condition of power switch blades.
- The following should be checked either monthly or at the discretion of the service inspector: Soundhead frequency response. Flutter or wows in sound.

Life of Equipment

In their own experience the Councilors find that modern projection and sound equipment of good quality, and properly operated, will continue to give first-class service for very long periods of time. The following tabulation shows the length of useful life the members get out of different items of equipment under their own supervision—and believe any theatre should get if it takes good care of such property.

Projector mechanisms—10 years to indefinitely. In the opinion of the Council, they should be overhauled at intervals of 18 months to 5 years, depending on severity of service.

Sound systems—10 to 15 years (and obsolescence within that time is not foreseen).

Arc lamps—10 to 15 years.

Arc motor-generators—15 years to indefinitely. In the opinion of the Council, they should be overhauled at intervals of 5 years.

Arc rectifiers (tube type)—10 years to indefinitely.

Arc rectifiers (stack type)—5 years to indefinitely, but on this item the experience of the members differs widely.

Motor-driven rewind—5 years to indefinitely.

Poor Prints

In the opinion of the Council, the print situation is about as it has been in recent years, although some members see a little
improvement while others find it is growing worse.

When a defective or imperfect print is received, complaint should always be made to the exchange at once. The members do not favor accumulating complaints and then presenting a large number of them at one time. Complaint should be prompt both for the purpose of getting a new print (if possible), and to protect the theatre against charges that it is responsible for the print’s condition. One Councilor, however, accumulates records of lesser flaws, and brings these to the attention of the exchanges from time to time.

Complaints of film condition should not be filed by the projectionist but either by the exhibitor or, in the case of a circuit—by the person other than the manager who does the booking. Where the manager does do the complaining and gets no satisfaction, he should pass the facts to his colleague, which should back him up vigorously.

The Council recognizes that the situation is complex—that the exchanges have their own troubles, particularly with the scarcity of prints which does not always allow them enough time to work on a print to put it into good condition.

**Projection for Drive-Ins**

Despite the greater distance between audience and screen, and despite occasional extraneous road noises, the quality of projection and sound in drive-ins should be as high in every respect as in any other theatre. In this the Council is unanimous. Members are also unanimous on the question of safety—every precaution used in the theatre should be applied to the drive-in also. They point out that a panic among an automobile audience might have even more serious consequences than one in an ordinary audience.

There is a little agreement as to the best projection distance for drive-ins—preferences vary from 120 to 220 feet.

There is fair agreement as to screen width, which the Council in general believes should be 40 to 50 feet.

In-car, individual speakers are preferred to centralized speaker units at the screen location. (That is the choice of the Theatre Advisory Council also, as noted elsewhere in this issue).

Among possible improvements for drive-ins, suggested by various members, are:—

- Tilting the screen to reduce viewing distortion.
- Piping the screen for automatic washing.
- Use of screens of higher reflectivity than present.
- Better sound quality.
- Super-sonic, light beam or radio distribution of sound to individual speakers, instead of the present practice of wiring a large area of ground.

**Projection Accessories**

Opinion is unanimous on these matters:

- That shipping reels should never be used for projection. The theatre should own projection reels.
- That patching film by hand is not permissible. The theatre should own a mechanical film splicer.
- That picture changeover should be ef-

(Continued on Page E-34)
Flood of Postwar Equipment Items Displayed by Tesma

The long-heralded, long-delayed postwar improvements in theatre equipment really put in their appearance in force at the Washington trade show of the Theatre Equipment and Supply Manufacturers Association. Approximately 48 items never previously unveiled to the public were on display. A small percentage of them had been announced or described in advance of this first public appearance; the majority were surprises. The trade show and convention was held, in collaboration with the Theatre Equipment Dealers Protective Association, at the Washington Hotel, September 27th to 29th.

Two makers showed new sound amplifiers. Ballantyne Company displayed a dual-channel amplifying system with plug-in condensers, remote volume control, and channel-over; the volume control being calibrated and having silver contacts. This series of amplifiers is designed for use with either a.c. or d.c. exciter supply, and all the equipment is climatized according to practices developed during the war.

Century Projector Corporation displayed a new series of amplifiers with simplified coaxial cable connections for extremely inexpensive installation; and new amplifier switching panels to provide complete switching control of Century's dual channel sound systems. These switching arrangements provide emergency means to keep the show going in case of trouble, and facilitate troubleshooting, since it is very easy to locate a faulty unit by mere manipulation of the switches.

**Arc Lamps**

Four new projection lamps were shown. C. S. Ashcraft Manufacturing Corporation exhibited the new Ashcraft C-70 lamp, which was described in detail in STR for September 13, Page E-23.

Ballantyne Company presented a new, completely constructed high intensity lamp designed for operation either at 1 kilowatt, or at 45, 50, 55 or 65 amperes. No mechanical changes need be made to adapt this lamp to operation in any one of these ranges.

**Forest Manufacturing Corporation** showed the general theatre public for the first time the radically different Forest Electronic lamp. This was described in full in STR for October 12th, 1946, Page E-12. The specimen displayed at the Tesma show is the first complete model that has appeared. The lamp is now in full production, however, ready for delivery.

**Box-Office Equipment**

General Register Corporation displayed a new coin-in-slot automatic cashier. When a coin is inserted, the machine issues a ticket. The sample set up at the Tesma convention was adjusted to take quarters.

General Register also showed their new "anti-collusion" ticket box, described in STR for September 13th, Page E-23.

Ticket Register Industries demonstrated a new unit-type ticket machine in which each separate unit is operated by its own 1/50th h.p. electric motor, so that motor failure cannot render the entire machine inoperative. Each card box, with its motor, is separately and easily removable for servicing or replacement.

**Drive-ins and Quonsets Take Spotlight at Equipment Forum**

Drive-in theatres and Quonset theatres—in that order—are the two business questions most interesting at present to the members of Tesma and Tedpa and to their guests at their Washington Convention. This was clearly shown by the questions from the floor during the open forum held September 27th at the Shoreham Hotel in Washington as part of the convention program. Although many matters were discussed these two subjects—and drive-ins especially—accounted for nearly ninety per cent of the questions asked of the speakers who addressed the forum.

The open forum was one of the high-lights of the joint convention and national trade show staged by the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association at the Shoreham Hotel in the nation's capital, September 24th to 29th.

Others included an eighty-booth display of modern theatre equipment of every kind, where several dozen new, postwar items never previously were unveiled to the public. These are described elsewhere on this page. The two organizations also elected officers for the coming year and determined that St. Louis would be the site of their 1948 convention.

**Drive-ins**

George M. Petersen, a Cleveland contractor with extended experience in building drive-ins, evoked the most protracted discussion at the open forum. Mr. Petersen told his audience that the drive-in is a permanent part of the exhibition industry. He predicted that there will be over 1,600 of those theatres in the United States by the end of 1949, and that after 1950, when existing patents expire, there will be producer-sponsored chains of such theatres.

Drive-ins, he added, now cost more to build and are more elaborately constructed than in the past, but the public has displayed abundant willingness to pay the necessary higher admission prices.

No. 1 drive-in requirement at present is to provide hard-surface ramps, Mr. Petersen believes. This he called necessary to drive-ins as carpet to an indoor theatre. To require feminine patrons, who wear toeless shoes with paper-thin soles,
C70...the STEP that keeps ASHCRAFT AHEAD!

From the first high intensity projection lamp to the Suprex C70, Ashcraft has always set the engineering and mechanical pace. The exhibitor has never been asked to spend his money to prove an Ashcraft Product... the Suprex C70 IS READY, ready to perform efficiently, economically and ready to produce more, brighter and uniform white light.

See the Suprex C70 at your Independent Theatre Supply Dealer—There's not a better lamp made—none as technically and mechanically advanced... It's Another First by Ashcraft!

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against the highly ornate type. The only important exception noted by any members related to special cases of surrounding neighborhood. As one put it: "In a neighborhood that has a distinct character, I would try to design the theater in keeping with it."

Simple, flat "lean-to" roofs are overwhelmingly preferred as against any more elaborate construction of steep pitch, dome or vault.

Cellars are in disfavor with the majority. They see no point in the expense of excavation and cellar construction but prefer to put the furnace room, meter room and so on on the street floor or even on an upper level. In this matter, however, there is a very vigorous minority counter-opinion, based on the contentions that a cellar is valuable for storage, particularly of candy and popcorn, and that ground space may be too valuable to justify putting furnaces and the like above ground level. An intermediate practice is also advocated, by members who dig a small cellar, under the stage only.

Excavation or filling for grading, to avoid any necessity for interposing stairs or ramps in the path of patron traffic, is favored by a number of members who do not approve excavating for the sake of having a cellar. The plurality vote of the Council is in favor of grading to eliminate ramps and stairs. But a considerable feeling exists, that this depends on how much grading or filling will have to be done—how expensive it will be. And there is a distinct minority opinion that finds stairs or ramps not objectionable.

Reverse slope auditorium floors—those that slant downward in the rear of the theatre but reverse their slope and slant upward toward the stage—are favored in general but not universally. A number of members prefer them for all theatres. The plurality vote is that they are desirable in some theatres only—"in small, narrow houses"—"only where there is a balcony"—"only . . . where the land near the screen location is higher than the land at the back auditorium location."

A small minority disapproves of the reverse slope under any circumstances.

Very few of the architects favor stadium type theatres under any circumstances, but preferences with respect to use of a balcony vary sharply according to the policy of the theatre. If live entertainment is to be shown in addition to pictures a strong majority prefer to incorporate a balcony. There is only scattered opposition to this view. Where the policy is to be one of pictures only, the plurality vote favors single-floor seating, and there is no clear-cut preference for any single alternative. A few members prefer a balcony even for a straight picture policy, a few like the stadium theatre under those circumstances, others feel the decision depends on the site and other individual factors, and so on.

Use of a proscenium in theatres planned for pictures only is definitely in disfavor. A majority of two-thirds of the members participating in that discussion find no need for it either structurally or psychologically. A minority think the proscenium remains desirable as a psychological frame for the screen, but even they do not recommend building one as a structural part of the theatre. Instead, they prefer an inexpensive false proscenium of metal lath and plaster, or a painted proscenium, or a screen frame composed of curtains and lighting.

**Structural Materials**

The matter of acoustic treatment may be one of either design or materials, depending on the method used. Sound can be controlled by suitable design, without use of absorbing materials, by non-parallel walls, or by wall and ceiling surfaces so slanted or shaped that the sound waves are broken up in the course of undergoing reflection. This method, however, is favored only by a minority. The majority prefer to rely for sound control on use of surface materials that absorb the energy of the sound waves—acoustic plaster, acoustic tile, and so on.

With respect to materials for heat insulation, a strong majority prefers the absorptive type such as rock wool or expanded mica as against the reflective type represented by polished metal foil. The absorptive kind is considered more flexible, and said to give superior results. One member comments, however, that in his opinion while the rock wool type of insulation is better, the metal foil type is cheaper; and one member prefers to combine both methods.

In the case of fireproof vs. fireproofed materials, the overwhelming choice of the
Theatrical Council

(Continued from Page E-16)

cessing the carpet into the floor should be included. Carpets should be cleaned in place only by vacuuming; when scrubbing is needed they should be removed—the scrubbing-in-place technique is still not wholly satisfactory to the majority believe.

Use of rubber mats or rubber runners to get dirt and water off the shoes of patrons before they reach carpeted areas is unanimously favored. But there is no agreement at all as to where these mats or runners should be located; members put them outside the entrance doors or in various locations in the lobby and foyer.

Future Policies

Theatre patrons are going to go on expecting more and more comfort of every possible kind, and theatres to be successful will have to meet that demand, the Council is convinced.

And a second and almost equally important future need will be still better projection and sound.

To help meet this latter requirement, approximately half the Council members recommend installing a third projector so that top screen quality can be maintained continuously and the theatre will never have to shut down because of a projector failure.

Housekeeping, Sanitation

Vacuuming is not only the unanimous Council preference for cleaning carpets and draperies; but also is preferred by the majority for cleaning chair upholstery—with a minority vote for brushing or wiping upholstery in addition to vacuuming.

In detergents, proprietary cleaning compounds are preferred as against simple soap or even trisodium phosphate. No single compound is preferred, however, almost every member has his own choice.

But the Council is unanimous on the matter of deodorizing—that this is not a substitute for scrupulous cleaning but a last reserve to be drawn on only after every possible effort to clear out the cause of odor has been tried and exhausted. Deodorizing chemicals, if used at all, should themselves be odorless.

Lighting

Outdoors, the members prefer to use light to stress beauty and architectural lines, tying in the marquee lighting with the general facade decorative screen.

For the inside of the theatre, particularly for the auditorium, indirect lighting is strongly preferred.

Ornamental black light murals have their places in the lobby or foyer, not in the auditorium unless so located that they will not distract attention from the screen.

As to lighting costs, the majority experience is that the cost of current is by far the most expensive single item. (Since electrical rates differ sharply in different parts of the country, this is not the experience of all members, however.)

The Council as a whole has no single

(Continued on Page E-26)
THEATRE COUNCIL
(Continued from Page E-25)

A formula for holding down lighting costs:—following are some of the measures suggested by different members:

Keep fixtures, lamps and tubing clean. Replace blackened lamps, they are inefficient. Check with power companies to determine best possible rates and meter connections. Where less light is desired use smaller lamps, not resistance controls in the line. Vary outdoor lighting schedules frequently, according to season. Use incandescents with slightly higher voltage rating than the line voltage. Control inventory; employ pilfering of lamps can mount to a sizeable item in some theatres. Protect lamps against vibration, it shortens their lives. Check various types and makes of lamps, buy only those that give most favorable results with respect to original cost, length of life and cost of maintenance. Install neon lighting wherever practicable; it is the most economical.

Set up a careful schedule for turning off lighting whenever it is not needed, as after the box office closes. The majority of the Councils reduce outdoor lighting and lobby lighting as much as 80 per cent after closing the box office for the evening.

Live Entertainment

Equipment for live entertainment is installed in an average of 38 per cent of all theatres operated by circuits represented on the Council. In each individual circuit, the number of theatres so equipped varies from a few to 80 per cent of their total.

Equipment ranges from simple title curtains and public address systems to complete stage facilities.

The majority prefer to get screen and speakers out of the way by flying them, rather than roll them onstage. Resistance type dimmers are favored over the inductance type, being considered more reliable. Ultra-violet light and fluorescent dyes or paints are in very strong favor for stage scenery and costumes. Fluorescent, cold cathode or neon lighting are not found suitable for providing stage illumination.

Audience community singing is no longer popular. Only three of the circuits represented still follow that practice—two of them with the help of public address systems, one with theatre organs.

Personnel Training

All circuits represented at the meeting that discussed this question have definite training programs for assistant managers, and for ushers and other junior personnel.

Refresher courses for projectionists and maintenance staffs also are favored by more than two-thirds of the Councils.

There is a similar vote for refresher courses for managers, but the minority viewpoint is that a man fit to manage a theatre should be able to take care of his own education.

Safety

The Council advises theatre men to ask the cooperation of local fire authorities in making their individual premises safer. This will not only reduce the risk of fire losses, but will help eliminate any possibility that the manager can ever be accused of negligence.

As for accident prevention, the Council favors a high level of auditorium illumination even at the cost of having to use more powerful arc lamps for projection—accidents can cost more than are lamps, the members stress. The necessity for careful, thorough inspection, particularly of chairs, and immediate repair of any faults found, is also emphasized.

Sale of Refreshments

The additional revenue contributed by popcorn sales is immensely important and fully justifies the extra cleaning and maintenance expense involved.

Location of vending devices or counters should be chosen to meet three requirements: accessibility from within the theatre for repeat sales during the show, accessibility from the street, and also a location which patrons will pass on leaving the box office and before they have had time to put away their change.

Use of popcorn machines is preferred by the majority of the Council, who also favor installing more than one in larger houses. There is considerable minority sentiment, however, for off-theatre popping, or keeping the popcorn machine in remote room of the theatre.

Storing popcorn correctly, under proper...
conditions of temperature and humidity, is an important factor in the ultimate profit that can be derived from selling it. Also very important is frequent inspection and careful maintenance of the popcorn machine; for which outside, expert servicing is found best by a number of the Councilors.

Attended candy counters are preferred to automatic candy vending machines—but this opinion was offered before the new, postwar machines came on the market and thus far the Council has not re-discussed the matter.

**Screens**

The screen and picture should be large enough for comfortable viewing, regardless of cost. Even though a picture of proper size may necessitate using larger and more expensive arc lamps, that objection is of no importance compared to audience viewing comfort, says the Council unanimously.

Brushing is the preferred method of cleaning screens. The life of the screen will be prolonged if it is protected against dirt by a policy of keeping screen curtains closed at all times day and night except when a picture is actually being shown.

Re-painting old screens is not favored. Some Councilors approve of re-surfacing, but only if it is done by experts.

**Seating**

The first requirement in theatre seating is the comfort of the audience. The Theatre Advisory Council endorses reverse floor seating by a large majority. The majority of its members do not approve more than 14 chairs between aisles. They prefer to space rows 33 inches back-to-back or more (for ordinary chairs, not the sliding seat kind); and further sacrifice valuable floor space in favor of wider chairs—20 to 21 inches wide. There is some trend toward even greater widths.

In chair upholstery, the majority insist on materials that either are fireproof or have been treated to make them flame-resistant. Upholstery of medium thickness is preferred, except where acoustic conditions will benefit by heavier padding. Foam rubber is favored over conventional padding. For the outer surface, fabric-covered backs combined with leatherette seat covers are the preference of the majority. The Council has no recommendation to offer with respect to an upholstery material that will resist juvenile vandalism, but feels there is no such material.

**Frown on Slip Covers**

Use of slip covers is not popular. Expansion bolts are preferred means of anchoring chairs in place.

The importance of inspecting chairs very frequently and repairing faults promptly is strongly stressed. It is called "a must." Many of the members have chairs inspected daily; where this is not done they are given a quick going over daily and a very thorough inspection at intervals of not longer than one week. To assure prompt repair a number of extra chairs should be kept on hand for immediate replacement of any that become faulty; faulty chairs are accumulated and sent to the upholsterer several at a time, not one by one.

**Servicing Aids**

Both projection room equipment and air conditioning equipment should be serviced by outside organizations that specialize in such work; on this, Council opinion is unanimous.

Outside servicing, however, does not in any way diminish the natural responsibility of the theatre's own employees. In the case of the projection room, the projection staff or chief should be kept completely informed of all servicing arrangements relating to apparatus under their responsibility, and servicing companies should deliver written reports to them as well as to the manager.

Other items of theatre equipment that should also have outside, expert servicing include, according to the majority of the Council, the heating plant, motors and generators. Additionally, half of the members favor outside servicing for roofs, plumbing, signs and marquees.

**Use Scooters to Deliver Drive-In Refreshments**

Patrons at Dowling and Cawthon's Skyview Theatre, a drive-in near Jacksonville, Florida, are served refreshments by motorized attendants. Each order is relayed to the refreshment counter by walkie-talkie equipment, is promptly prepared and rushed back to the customer by motor scooter.

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Exhibitors and Engineers Will Educate Each Other at SMPE Conference

Thirty-five open forum discussions on theatre matters, all conducted in the language of the layman, and all keyed to serve an educational and informative purpose, have now been scheduled for the Theatre Engineering Conference of the Society of Motion Picture Engineers. The conference will be held at the Hotel Pennsylvania, New York, October 20th to 24th. All interested are heartily welcome, the Society emphasizes.

To facilitate participation of the general theatre public in the discussions microphones will be plentifully distributed about the floor. The engineers openly expect that in the course of these two-way talks they will learn quite as much from the practical theatremen as the theatremen can hope to learn from the engineers.

The meeting is not a lecture program, but a conference. The thirty-five discussions will be divided among twelve different headings: Acoustics, Air Conditioning, Architecture, Exploitation, Floor Coverings, General Maintenance, Lighting, Projection, Psychology of Showmanship, Safety, Seating, and Theatre Television. Three discussions will be devoted to acoustics. E. J. Content, acoustic consultant, will present the subject, "Quiet and Noise Insulation." Richard Cook of the U. S. Bureau of Standards will open the discussion of "Acoustic Materials." J. P. Maxfield, Western Electric veteran and now consulting engineer, will introduce "Auditorium Acoustics." Similarly each of the other thirty-two talks will be introduced by an expert in the field.


Projection—G. T. Loranca, chairman, presenting the "Report of the SMPE Film Projection Practice Committee."


Theatre Television—Dr. Alfred N. Goldsmith, consulting engineer, on "Some Aspects of Large-Screen Television." Paul J. Larson, chairman of the SMPE Committee on Television, on "Activities of the SMPE in Theatre Television." A. G. D. West, Past President of the British Kinematographic Society and President of Cine, on Television, Ltd., on "The Development of Theatre Television in England," RCA engineers on "Large Screen Television."
New Car Speaker Also Calls Car-Hop

A new individual-car speaker for drive-in theatres, equipped with a switch that can be used to summon a car hop whenever the patron desires refreshments or service, has been brought out by Autocrat, Inc., of Dayton, Ohio.

The car-hop switch, which is located on the face of the speaker, lights a small neon lamp on the junction box. Each box has two such lamps, one for each speaker. Use of this signal does not interfere with the sound, but the lamp also lights up, automatically, if the speaker cord is accidentally broken.

Additionally, these speakers are equipped with a lock screw clip type of connection, whereby they can be installed or removed as easily as plugging in or out a lamp. This feature is intended to reduce installation costs, and to reduce the maintenance cost of removing the speakers each Fall and replacing them each Spring.

The new Autocrat speakers were designed from the start specifically for drive-in theatres, and do not represent an adaptation of any previously existing units, the manufacturer asserts. They are available in three models, all of which have the "instant clip" type of connection. Only two of these three models, however, also have the car-hop signal feature. Choice is offered of all-weather lacquer finish in any desired color, or of chromium finish.

USEFUL BOOKS

A large amount of highly useful information is incorporated in a new book just published by the Architectural Relations Sound Equipment Section of RCA. Although this volume is entitled "The Architects Manual of Engineered Sound Systems," it will be found useful and helpful by theatre men as well as architects. There is a great deal of solid meat in it, and it is very well written. The layman can read it and understand it easily.

Non-technical discussions of what sound equipment is and does, of the nature of microphones, amplifiers, loudspeakers and other apparatus, occupy the first 80 pages of the 280-page book. The remainder of the volume is devoted to the specific use of sound equipment in many applications, including the motion picture theatre. The portion of this book dealing with 35 millimeter sound projection occupies another 29 pages and goes into details of seating plans and layout, sight lines, projection room planning and equipment of the projection room. The projection room plans of the Society of Motion Picture Engineers are incorporated into the text.

Binding is of the loose-leaf type, since the publisher intends to issue supplementary information from time to time.

The price is $5.00; orders may be addressed to any theatre supply dealer handling RCA products.

Shortages to Ease Here—Exports Drop

American consumers of U. S. manufactured goods will benefit from now on by reason of diminished foreign competition for such goods, Arthur F. Baldwin, National Theatre Supply Export Manager, reports as a result of his two-and-a-half month circle trip through fifteen Latin-American countries. "You can still get any make American refrigerator you want in Brazil for nothing down and eighteen months to pay," Mr. Baldwin told STR, "although you might have a lot of trouble finding the same refrigerator here, where it is manufactured."

That is the type of situation that is now rapidly rectifying itself, owing to the fact that foreign buyers have run through the dollar accumulations acquired as a result of U. S. wartime spending.

The export situation has never been equally serious with respect to projection and sound equipment. Mr. Baldwin pointed out, because American manufacturers and suppliers of theatre apparatus never went overboard in pursuit of the foreign market, but always allocated definite percentages of available supplies for export and for domestic consumption. However, the expected drastic decline in foreign demand, resulting from the exhaustion of foreign dollar balances, can be expected, he said, to ease the domestic supply situation still further.

“Nu-Screen—a tremendous success!”

Nu-Screen is being featured in the following theatres...

Herman Gluckman, president
1901 Broadway, New York 18, N. Y.
telephone: Wisconsin 7-9355

Puts Every Seat in the Center Section

* made of concave, convex seamless Fiberglas
MANAGERS

Maintenance Check List

- OCT. 13.—Before furnace is started, check furnace room for cleanliness, clear all air inakes.
- OCT. 14.—Do you plan special Hallowe’en decorations? Order needed supplies now.
- OCT. 15.—Have your fuel deliveries been completed? If not, have you located a second supply source, just in case?
- OCT. 16.—Have all radiator connections and valves been checked? Faulty valves waste your fuel.
- OCT. 17.—Examine outside of theatre from roof down. Have any needed work done while weather still allows.
- OCT. 18.—Examine condition of all weather-stripping on windows and doors to avoid waste of fuel.
- OCT. 19.—Make sure you have surplus paint stored in warm, dry place to prevent spoilage through freezing.
- OCT. 20.—Can winter storms cut off your electricity? Government surplus diesel-electric plants are available now.
- OCT. 21.—If using oil burner, set up regular inspection of strainers, nozzles, valves, motor brushes, etc.
- OCT. 22.—Have your Fall displays of dry leaves, cornstalks, etc., been flame-treated?
- OCT. 23.—Keep roof gutters and drains clear of falling leaves to avoid blocking and freeze-ups.
- OCT. 24.—Drain all exposed water and plumbing fixtures in parts of house not heated during winter.
- OCT. 25.—Arrange to have the theatre open early in stormy weather for convenience of patrons.
- OCT. 26.—Meet with projectionists to review condition and needs of all projection and sound apparatus.
- OCT. 27.—Make sure projector carbons are not stored in a damp place—damp ones sputter when used.
- OCT. 28.—Revarnishing will help preserve the appearance of exposed wooden poster frames.
- OCT. 29.—Check out-of-the-way corners for accumulated rubbish constituting fire hazard.
- OCT. 30.—Mice and vermin stampede indoors at this season. Call in exterminator if necessary.
- OCT. 31.—Have summer awnings and screens been stowed safely—screens rubbed with oil to prevent rusting?
- NOV. 1.—If you are planning winter decorations in warm colors, consider flame-proofing the materials used.
- NOV. 2.—Is rest room air fresh even after breaks? Don’t use deodorants as substitute for ventilation.
- NOV. 3.—Winter storms coming. Are all rubber lobby mats in good condition, ready for instant use?
- NOV. 4.—If balcony is not open to public during the day, have usher check it periodically as safety measure.
- NOV. 5.—Inspect aisle and exit light often for faulty bulbs or wiring. Law suits are costly.
- NOV. 6.—Time to re-check projection screen. Pin on piece of original material, compare whiteness.
- NOV. 7.—Do not let cleaners unscrew lamp bulbs in process of cleaning—handling losses will run high.
- NOV. 8.—Do you have a chain bolt on box-office or room where money is handled?
- NOV. 9.—Are you prepared for flawless checking and handling of patrons’ umbrellas, rain coats, etc.?
Where to Buy
THEATRE EQUIPMENT
Directory

featuring

A Classified Listing of Equipment Manufacturers;
The Directory of Equipment Dealers classified by
state and city;
The Theatre Equipment Trade Name Directory;
A Listing of Manufacturers of Confection Vending
Supplies

PUBLISHED TWICE A YEAR

INDEX

To Classified Listing of Theatre Equipment Manufacturers

<table>
<thead>
<tr>
<th>Article</th>
<th>See Dep's</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air Conditioning Equipment</td>
<td>7 Ventilating</td>
<td>E-38</td>
</tr>
<tr>
<td>Air Diffusers</td>
<td>7 Ventilating</td>
<td>E-38</td>
</tr>
<tr>
<td>Air Fresheners</td>
<td>7 Ventilating</td>
<td>E-38</td>
</tr>
<tr>
<td>Air Washers</td>
<td>7 Ventilating</td>
<td>E-38</td>
</tr>
<tr>
<td>Attractions Boards</td>
<td>5 Display Advertising</td>
<td>E-37</td>
</tr>
<tr>
<td>Amplifiers</td>
<td>2 Sound</td>
<td>E-34</td>
</tr>
<tr>
<td>Arc Lamps</td>
<td>1 Projection</td>
<td>E-32</td>
</tr>
<tr>
<td>&quot;Black Light&quot; Products</td>
<td>6 Lighting</td>
<td>E-38</td>
</tr>
<tr>
<td>Blower Fans</td>
<td>7 Ventilating</td>
<td>E-38</td>
</tr>
<tr>
<td>Border Lights</td>
<td>3 Stage Equipment</td>
<td>E-35</td>
</tr>
<tr>
<td>Box-Office Equipment</td>
<td>8 Vending</td>
<td>E-39</td>
</tr>
<tr>
<td>Candy Vending Equipment</td>
<td>8 Vending</td>
<td>E-39</td>
</tr>
<tr>
<td>Carbons, Projection</td>
<td>1A Projection Accessories</td>
<td>E-33</td>
</tr>
<tr>
<td>Carbon Savers</td>
<td>1A Projection Accessories</td>
<td>E-33</td>
</tr>
<tr>
<td>Chairs, Auditorium</td>
<td>4 Furnishings</td>
<td>E-36</td>
</tr>
<tr>
<td>Letters Marquee</td>
<td>5 Display Advertising</td>
<td>E-37</td>
</tr>
<tr>
<td>Changeovers</td>
<td>1A Projection Accessories</td>
<td>E-33</td>
</tr>
<tr>
<td>Cleaning &amp; Housekeeping Appliances</td>
<td>9 Maintenance</td>
<td>E-39</td>
</tr>
<tr>
<td>Cleaning Compounds</td>
<td>9 Maintenance</td>
<td>E-39</td>
</tr>
<tr>
<td>Crowd Control Ropes</td>
<td>4 Furnishings</td>
<td>E-36</td>
</tr>
<tr>
<td>Cuing Devices</td>
<td>1A Projection Accessories</td>
<td>E-33</td>
</tr>
<tr>
<td>Curtains</td>
<td>3 Stage Equipment</td>
<td>E-38</td>
</tr>
<tr>
<td>Curtain Controls</td>
<td>3 Stage Equipment</td>
<td>E-35</td>
</tr>
<tr>
<td>Dimmers</td>
<td>3 Stage Equipment</td>
<td>E-35</td>
</tr>
<tr>
<td>Disinfectants</td>
<td>9 Maintenance</td>
<td>E-39</td>
</tr>
<tr>
<td>Display Frames</td>
<td>5 Display Advertising</td>
<td>E-37</td>
</tr>
<tr>
<td>Draperies</td>
<td>4 Furnishings</td>
<td>E-36</td>
</tr>
<tr>
<td>Exiter Lamps</td>
<td>2 Sound</td>
<td>E-34</td>
</tr>
<tr>
<td>Fabrics, Decorative</td>
<td>4 Furnishings</td>
<td>E-34</td>
</tr>
<tr>
<td>Fire Shutters</td>
<td>1A Projection Accessories</td>
<td>E-33</td>
</tr>
<tr>
<td>Footlights</td>
<td>2 Stage Equipment</td>
<td>E-35</td>
</tr>
<tr>
<td>Floor Coverings</td>
<td>3 Stage Equipment</td>
<td>E-35</td>
</tr>
<tr>
<td>Floor Mats, Stair Treads, Etc</td>
<td>9 Maintenance</td>
<td>E-39</td>
</tr>
<tr>
<td>Fluorescent Lamps</td>
<td>5 Display Advertising</td>
<td>E-37</td>
</tr>
<tr>
<td>Fronts</td>
<td>4 Furnishings</td>
<td>E-36</td>
</tr>
<tr>
<td>Furniture</td>
<td>2 Sound</td>
<td>E-34</td>
</tr>
<tr>
<td>Generators</td>
<td>1 Projection</td>
<td>E-32</td>
</tr>
<tr>
<td>Gernicial Lamps</td>
<td>4 Furnishings</td>
<td>E-36</td>
</tr>
<tr>
<td>Humidifiers</td>
<td>6 Lighting</td>
<td>E-38</td>
</tr>
<tr>
<td>Incandescent Lamps, Utility</td>
<td>7 Ventilating</td>
<td>E-38</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>See Dep's</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inandescent Lamps, Projection</td>
<td>E-38</td>
</tr>
<tr>
<td>Interior Wall Materials</td>
<td>E-38</td>
</tr>
<tr>
<td>Lens. Projection</td>
<td>E-38</td>
</tr>
<tr>
<td>Lens Assemblies</td>
<td>E-37</td>
</tr>
<tr>
<td>Lighting, Decorative</td>
<td>E-32</td>
</tr>
<tr>
<td>Linnings, Carpet</td>
<td>E-34</td>
</tr>
<tr>
<td>Magazines, Projector</td>
<td>6 Lighting</td>
</tr>
<tr>
<td>Pedestals, Projector</td>
<td>4 Furnishings</td>
</tr>
<tr>
<td>Polishing Compounds</td>
<td>E-38</td>
</tr>
<tr>
<td>Popcorn Machines</td>
<td>E-39</td>
</tr>
<tr>
<td>Projectors. 55 mm</td>
<td>E-38</td>
</tr>
<tr>
<td>Projector Parts</td>
<td>E-33</td>
</tr>
<tr>
<td>Public Address Equipment</td>
<td>E-33</td>
</tr>
<tr>
<td>Rectifiers</td>
<td>E-33</td>
</tr>
<tr>
<td>Red End Alarms</td>
<td>E-33</td>
</tr>
<tr>
<td>Reels, Projection</td>
<td>E-33</td>
</tr>
<tr>
<td>Reflectors</td>
<td>E-33</td>
</tr>
<tr>
<td>Rewinders</td>
<td>E-33</td>
</tr>
<tr>
<td>Screens, Projection</td>
<td>E-33</td>
</tr>
<tr>
<td>Sound Absorbing Materials</td>
<td>E-33</td>
</tr>
<tr>
<td>Soundheads</td>
<td>E-33</td>
</tr>
<tr>
<td>Sound Systems</td>
<td>E-33</td>
</tr>
<tr>
<td>Speakers</td>
<td>E-33</td>
</tr>
<tr>
<td>Spot and Flood Lamps</td>
<td>E-33</td>
</tr>
<tr>
<td>Stage Rigging and Hardware</td>
<td>E-33</td>
</tr>
<tr>
<td>Stereopticons</td>
<td>E-33</td>
</tr>
<tr>
<td>Test Reels</td>
<td>E-33</td>
</tr>
<tr>
<td>Test Reels, Sound</td>
<td>E-33</td>
</tr>
<tr>
<td>Tubes</td>
<td>6 Lighting</td>
</tr>
<tr>
<td>Theatre Fronts</td>
<td>1A Projection Accessories</td>
</tr>
<tr>
<td>Ultra-Violet Equipment</td>
<td>3 Stage Equipment</td>
</tr>
<tr>
<td>Uniforms</td>
<td>10 Finishing Materials</td>
</tr>
<tr>
<td>Unit Coolers</td>
<td>2 Sound</td>
</tr>
<tr>
<td>Unit Heaters</td>
<td>2 Sound</td>
</tr>
<tr>
<td>Upholstery Materials</td>
<td>2 Sound</td>
</tr>
<tr>
<td>Vacuum Cleaners</td>
<td>6 Lighting</td>
</tr>
<tr>
<td>Vending Machines</td>
<td>4 Furnishings</td>
</tr>
<tr>
<td>Vending Machines</td>
<td>9 Maintenance</td>
</tr>
<tr>
<td>Vending Machines</td>
<td>8 Vending</td>
</tr>
<tr>
<td>1A Projection Accessories</td>
<td>E-33</td>
</tr>
<tr>
<td>10 Finishing Materials</td>
<td>E-40</td>
</tr>
</tbody>
</table>
EQUIPMENT MANUFACTURERS

Names and Addresses Classified Departmentally

1 PROJECTION

Arc Lamps

*C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island City, N. Y.

The new postwar Model C-70, which features cast aluminum construction, separate positive and negative feed with unlimited choice of feed ratios, location of the entire feed mechanism and its controls outside the housing, ingeniously accurate new magnetic stabilizer and new carbon clutches designed to prevent the most minute slippage. The well-known Ashcraft arc lamp with 96-cycle converter remains available, and also the Ashcraft one-kilowatt Suprex lamp.

Ballantyne Co., 1707 Davenport St., Omaha 2, Neb.

Brenkert Light Projection Co., 6645 St. Antoine Ave., Detroit, Mich.

Century Lighting, Inc., 419 W. 55th St., New York, N. Y.

*Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.

The new line of projection lamps is now led by the new postwar Model C-70, which features cast aluminum construction, separate positive and negative feed with unlimited choice of feed ratios, location of the entire feed mechanism and its controls outside the housing, ingeniously accurate new magnetic stabilizer and new carbon clutches designed to prevent the most minute slippage. The well-known Ashcraft arc lamp with 96-cycle converter remains available, and also the Ashcraft one-kilowatt Suprex lamp.

Kevin Bros., 321 W. 50th St., New York, N. Y.

Hopkins & Woods, 446 N. Illinois St., Indianapolis, Ind.


Morrice Co., Inc., 600 W. 57th St., New York, N. Y.

*Motiograph, Inc., 4431 W. Lake St., Chicago, Ill.

Murch Electric Corp., Box 32, Franklin, Me.

*National Theatre Supply, 92 Gold St., New York, N. Y.

The 1 ktw "Simplex High" projection lamp is designed for theatres of up to 800 seats, using screens up to 18 feet in width. It projects more than twice as much light as a low intensity source at far less than twice the operating cost, because of the efficiency of its coated carbons. Production of light is so efficient in proportion to the amount of heat generated that a simple burner mechanism and small housing are practicable, with correspondingly attractive price.

Radio Corp. of America, Camden, N. J.

* S.O.S., Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

*Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.

*Strong Electric Corp., 87 City Park Ave., Toledo, O.

The new Strong Model 45 to 70 amperes high intensity automatic reflector arc lamp has a ball bearing control system with separate adjustment for the feeding rates of both carbons, floating carbon holders and heat resisting guides, and ample size to facilitate easy trimming and cleaning. It is one of the outstanding models of the Strong line, which includes also the Strong 1 Kilowatt High Intensity and the Strong Junior High.

Generators

Automatic Devices Co., 1035 Linden St., Allentown, Pa.

Century Elec. Co., 1806 Pine St., St. Louis 3, Mo.

Electric Specialty Co., Stamford, Conn.

General Elec. Co., 1 River Rd., Schenectady, N. Y.

Hertner Elec. Co., 12900 Elmwood Ave., N. W., Cleveland 11, O.

Imperial Elec. Co., Akron, O.

Radio Corp. of Amer., Front and Cooper Sts., Camden, N. J.

*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.


Lenses

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.

Black Light Products, 67 E. Lake St., Chicago 1, Ill.

Century Lighting, Inc., 419 W. 55th St., New York, N. Y.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

Gundlach Manufacturing Corp., Fairport, N. Y.


Ilex Optical Co., 726 Portland Ave., Rochester, N. Y.

*Kollmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.

Kollmorgen Super-Simplex 1/19 hermetically sealed anastigmat six-element lens is said to be the fastest available for 35-mm projectors. It is supplied with anti-reflection coatings, and gives extreme sharpness and crispness over the entire screen area. *; Simplex Series II 1/20 hermetically sealed lenses are also coated. *; In the Simplex Series I coated lenses are optional. *; Kollmorgen also manufactures an extensive line of high quality sound optical systems.

Projection Optics Co., Inc., 330 Lyell Ave., Rochester, N. Y.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Wollensak Optical Co., 850 Hudson Ave., Rochester, N. Y.

Projectors

*Blue Seal Cine Devices, Inc., 5-45 49th Ave., Long Island City 1, New York.

Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.

*Century Projector Corp., 729 7th Ave., New York, N. Y.

Models C and CC mechanisms are both of direct drive design and construction. In both, all driving and shutter shafts are completely ball bearing mounted. Model CC mechanism has seven and pinions; Model C, five. Model CC has double shutters completely independent of each other so that either could be used as a single shutter in emergency; Model C is a single shutter. Model CC is rated at 8 per cent light efficiency and Model C at 50 per cent light efficiency, for all lens speeds and focal lengths.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

Manufacturers of "2000" series projectors, with picture mechanism and soundhead incorporatéd into one frame. *; 512000 equipment with ranging from 20 to 120 watts output and higher as needed; of individual car speakers for drive-ins; two speakers for drive-ins for tandem volume control; of "Brilliant" projection lenses in all focal lengths, and of 16 mm sound-on-film projectors for supplementary theatre use.

L. J. Gardiner Co., 935 W. Goodale Blvd., Columbus, O.

Holmes Projector Co., 1815 Orchard St., Racine, Ill.

*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.

IPC's Simplex E-7 projector provides the show in many of the finest theatres the world over. It features a synchronized front and rear shutters which mount solidly on the same shaft for permanently perfect adjustment after any number of years of use, one-shot lubrication system that oils all bearings simultaneously with filtered oil, demountable lamp for easier cleaning, studio-type guides to prevent side movement of film and many other outstanding features of design and construction. Other IPC mechanisms include; the Super-Simplex; the Simplex SP Scout professional.

Kielg Bros., 321 W. 50th St., New York, N. Y.

Manufacturers Machine & Tool Co., Inc., 320 Washington St., Mt. Vernon, N. Y.

*Motograph, Inc., 4431 W. Lake St., Chicago, Ill.

Motograph, Inc., pioneer projector manufacturer established in 1896 currently offers two models of double-shutter projectors—the AA and AA-2. Both were first offered in 1946, on the Company's fiftieth anniversary. Motograph also manufactures many models of sound systems, ranging from 500 soundheads to one complete sound-on-film theatre package. It also makes all the louvers, screens, sconce designs by Western Electric Company; Attenuating Voice of the Theatre speakers for indoor theatres, and central speaker systems, or post-type or in-car speakers for drive-ins.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Webber Machine Corp., 59 Rutter St., Rochester, N. Y.

*Wengel Projector Co., 2505 S. Siate St., Chicago, 16, Ill.
Forty-six different models of National reflectors are catalogued, for replacement in all types of Projector arc lamps, including Structa, Breitfeld, Morelite, Molograph, O.N.T., Precision, Luminite, Stronger, Sterlin, Prexedy, Simplex, Sterling, and Strong models. Reflectors for obsolete models can also be supplied on short notice, on receipt of accurate data as to the requirements.

Racon Electric Co., Inc., 52 E., 19th St., New York 3, N. Y.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

Strong Elec. Corp., 87 City Park Ave., Chicago, O.

Strong precision reflectors have long been recognized as a dependable standard of quality. Some are meticulously inspected and optically inspected for accuracy, they are regularly stocked in a variety of sizes and sizes for use as replacements in all standard projector arc lamps.

Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

Screens

Da-Lite Screen Co., Inc., 2723 N. Pulaski Rd., Chicago 39, Ill.

Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.

National Theatre Supply, 92 Gold St., New York, N. Y.

S.O.S. Cinema Supply Corp., 150 Broadway, New York, N. Y.

A concave-convex Fiberglas screen designed to eliminate distortion and eye-strain, reduces kayetiong, enhances sound and increase light. The framework is made of indistructible steel, and the surface is a one-piece Fiberglas specially laminated, which is washable with soap and water. Here for the first time is a screen which is "custom-made" for each theatre in location, designed for a perfect projection surface. A startling illusion of depth is said to be obtained on Nu-Screen. Nu-Screen is a one-time investment, which requires neither replacing nor replacing.

When writing to these manufacturers, say you saw their name listed in SHOWMEN'S TRADE REVIEW.


Radio Corp. of America, Theatre Equipment Section, Camden, N. J.

Raven Screen Corp., 314 E. 35th St., New York, N. Y.

Raytheon Mfg. Co., 165 Clermont Ave., Brooklyn 5, N. Y.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

Wenzel Projector Corp., 2509 S. State St., Chicago, Ill.

E. M. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

1a PROJECTION ACCESSORIES

A.C. Voltage Regulators

General Elec. Co., Schenectady, N. Y.


Sorensen & Co., Inc., 375 Fairfield Ave., Stamford, Conn.

S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

Superior Elec. Co., 83 Laurel St., Bristol, Conn.

United Transformer Co., 150 Varick St., New York 14, N. Y.

Ward Leonard Elec. Co., 31 South St., Mount Vernon, N. Y.


Ballast Rheostats

Automatic Devices Co., 1035 Linden St., Allentown, Pa.

General Elec. Co., Schenectady, N. Y.

Hirtner Elec. Co., 12600 Elmhwood Ave., N.W., Cleveland 11, Ohio.

Radio Corp. of America, Front and Cooper Sts., Camden, N. J.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Ward Leonard Elec. Co., 31 South St., Mount Vernon, N. Y.

Carbon Savers

Best Devices Co., 10516 Western Ave., Cleveland, O.

Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.

National Carbon Co., Inc., 30 E. 42nd St., New York 17, N. Y.

Carbon savers have come to the theatre public early in the 1930's. The very latest addition to the line, just brought out, is the six-tube, three-hole, 40 to 45 ampere, model 704-U. ruggedness and reliability, the natural product of so many years of experience, are built into all carbon rectifiers.

Garver Elec. Co., Union City, Ind.


Kneisley Elec. Co., 500 S. St. Clair St., Toledo, O.

McArt-Carrie Corp., 4922 S. Figueroa St., Los Angeles, Calif.

Monotograph, Inc., 4431 W. Lake St., Chicago, Ill.

Visualight Supply, 92 Gold St., New York, N. Y.

National Theatre Supply is the manufacturer of all types of rectifiers, having the air, long, fire, duty, arc, and its current-carrying parts. Physical design also varies to facilitate placement of the rectifier in projection rooms that are crowded for space. One model or another of this abundant variety of rectifiers will meet almost any theatre requirement.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

Star Cinema Supply, Co., 459 W. 46th St., New York 19, N. Y.

Strong Elec. Corp., 87 City Park Ave., Toledo, O.

Strong rectifiers include tube types and copper oxide types; the former in 2-tube, 4-tube and 6-tube models with output ratings up to 80 amperes. The copper oxide rectifier, operating from a three-phase, 230 volt line, delivers up to 65 amperes, and is ventilated by forced draft provided by a ball-bearing fan. Unit construction makes easy removal of component parts for inspection.


Reflectors

C. S. A. Childers Mfg. Co., 47-31 35th St., Long Island City, N. Y.

Ballantine Co., 1707 Davenport St., Omaha 2, Nebr.

Bausch & Lomb Optical Co., 739 S. Paul St., Rochester, N. Y.


Glass Laboratories, 309 Johnstone St., Brooklyn, N. Y.

Heyer-Shults, Inc., 39 Orange Rd., Montclair, N. J.

Kiel Bros., 321 W. 57th St., New York, N. Y.

Kneisley Elec. Corp., 500 S. St. Clair St., Toledo, O.

Mirror-Guard Co., 837 11th Ave., New York, N. Y.

Morelite Co., Inc., 600 W. 57th St., New York, N. Y.

Monograph, Inc., 4431 W. Lake St., Chicago, Ill.

National Theatre Supply, 92 Gold St., New York, N. Y.
Cueing Devices
Fontaine Mfg. Co., 92-03 173rd St., Jamaica, N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
Clint Phare Products, 282 E. 214th St., Euclid 19, O.
Reeves Instrument Corp., 215 E. 91st St., New York, N. Y.

Film Splicers
Bell & Howell Co., 7100 McCormick Rd., Chicago 45, III.
Clint Phare Products, Inc., 282 E. 214th St., Euclid 19, O.
Fontaine Mfg. Co., 92-03 173rd St., Jamaica, N. Y.
Grisswold Machine Works, Port Jefferson N. Y.
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y.
J. E. Robin Inc., 330 W. 42nd St., New York 18, N. Y.

Fire Shutters and Safety Devices
Control Engineering Corp., 1069 Market St., San Francisco 3, Calif.
Beech Services Co., 10516 Western Ave., Cleveland, Ohio.
*Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

Incandescent Lamps (For Projection)
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

General Elec. Co., Nela Park, Cleveland, O
Radiant Lamp Corp., 300 Jelliff Ave, Newark 8, N. J.
Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.
*Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

Projector Parts (Including Magazines and Pedestals)
Ballantine Co., 1707 Davenport St., Omaha 2, Neb.
*Blue Seal Cine Devices, Inc., 5-45 40th Ave., Long Island City 1, N. Y.
*Century Projector Corp., 729 7th Ave., New York, N. Y.

Model E pedestal is designed for front projection and maximum picture steadiness, with micrometer type vertical adjustment. Adapters are available for all soundtracks. Model E pedestal is of five-piece design for smaller theatres. Adapters are available for modern soundtracks. Century also manufactures a complete line of high-quality replacement parts for the Model K (Raplan type) projector mechanism, including hardened and ground intermitent components. These replacement parts are used by leading exchange operators, and sold on a non-exclusive policy to all reparers in the U. S. or Canada.

Quoddy also manufactures a complete line of high-quality replacement parts for the Model K (Raplan type) projector mechanism, including hardened and ground intermitent components. These replacement parts are sold on a non-exclusive policy to all reparers in the U. S. or Canada.

control Engineering Corp., 1069 Market St., San Francisco 3, Calif.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

DeVry enclosed type pedestals incorporate four-point leveling, rugged elevator device, and training mechanism that allows side-to-side swng for lateral screen alignment. They are adaptable to all types are lamps and all types of projectors, and provide vibrationless rosiility which assures a neat,steady picture and unruggedness.
E-35

SHOWMEN’S TRADE REVIEW, October 11, 1947

*National Theatre Supply, 92 Gold St., New York, N. Y.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*Rankin Corp., 424 S. Knox Ave., Chicago, Ill.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Weber Machine Corp., Rochester 6, N. Y.

Exciter Lamps
Ballantyne Co., 1707 Davenport St., Omaha 2, Neb.
*Blue Seal Cine Devices, Inc., S-45 49th Ave., Long Island City 1, N. Y.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*General Electric Co., Nela Park, Cleveland, O.
*Motograph, Inc., 4431 W. Lake St., Chicago, Ill.
*Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.
*Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

Lens Assemblies
Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*Flex Optical Co., 690 Portland Ave., Rochester, N. Y.
*Kollmorgen Optical Corp., 2 Franklin Ave., Brooklyn 1, N. Y.
*Motograph Inc., 4431 W. Lake St., Chicago, Ill.
*Projection Optics Corp., 330 Lyell Ave., Rochester, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Wollensak N. Co., 850 Hudson Ave., Rochester, N. Y.

Photoelectric Cells
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*General Elec. Co., Schenectady, N. Y.
*Motograph Inc., 4431 W. Lake St., Chicago, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*Rankin Corp., 424S. Knox Ave., Chicago 41, Ill.
*Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.
*Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

Soundheads
Ballantyne Co., 1707 Davenport St., Omaha 2, Neb.
*Blue Seal Cine Devices, Inc., S-45 49th Ave., Long Island City 1, N. Y.
*Century Projector Corp., 729 Seventh Ave., New York, N. Y.

Century soundheads Models R-2 and R-5 were developed in cooperation with Western Electric engineering. Both have hydraulic fluid sup- pressors, and the R-2, in addition, has a mag- netic film stabilizer. Rated fluid content is 0.7 per cent and 0.8 per cent respectively—the Academy Research Council rates twice that amount of fluid as acceptable for the finest theatres. Both models include a preamplifier with individual volume control and automatic change-over switch.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Motograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.
*Weber Machine Corp., Rochester 6, N. Y.

Sound Systems
Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Ballantyne Co., 1707 Davenport St., Omaha 2, Neb.
Bell Sound Systems, Inc., 1190 Essex Ave., Columbus 3, Ohio.
*Blue Seal Cine Devices, Inc., S-45 49th Ave., Long Island City 1, N. Y.
*Century Projector Corp., 729 7th Ave., New York, N. Y.

Century offers sound systems of panel mounted units which may be "engineered" for perfect theatre applications ranging from 15 watts to 250 watts power output with AC or DC exciter lamp supply and provision for emergency operation by means of fixed or adjustable amplifiers if desired. Altec Lansing Voice of the Theatre loudspeakers are recommended on all systems.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 55 LaFrance Ave., Bloomfield, N. J.
*Magnavox Co., Fort Wayne, Ind.
*Motograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Racon Electric Co., Inc., 52 E. 19th St., New York 18, N. Y.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*U. S. Theatre Equipment Co., 4427 Terrace Ave., Merchantville, N. J.
*Weber Machine Corp., 59 Rudder St., Rochester, N. Y.

Test Reels (Sound)
Academy of Motion Picture Arts and Sciences, 1217 Taft Blvd., Hollywood 28, Calif.
Society of Motion Picture Engineers, Hotel Pennsylvania, New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

Tubes
General Elec. Co., 1 River Rd., Schenectady, N. Y.
*Motograph, Inc., 4431 W. Lake St., Chicago, Ill.
*National Union Radio Corp., 57 State St., Newark, N. J.
*Radiootron Co., Harrison, N. J.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
*Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.

3 STAGE EQUIPMENT

Curtains and Decorative Fabrics
*J. R. Clancy, Inc., Syracuse, N. Y.
*Dazians, Inc., 152 W. 42nd St., New York, N. Y.

(Sec. 19, continued)
When writing to these manufacturers, say you saw their name listed in SHOWMEN'S TRADE REVIEW.

Switzer Bros., 1220 Huron Rd., Cleveland 15, Ohio.
The Fireproof Fabrics, 101 Park Ave., New York, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

EQUIPMENT MFR'S.

(Continued from Page E-35)

Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.

*Novely Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.

Novely Scenic Studios decorate and paint theatres, do complete wall-covering jobs with various fabrics, design and install hand-painted canopies or paint murals of their own design directly on plaster walls. They also make and supply fitted panels for decorative purposes, which are attractive in lobbies and other public areas. Additionally, the company supplies complete stage equipment, including curtains and rigging, and manufactures certain tracks and curtain control motors. Novely Scenic Studios has had 28 years of experience in all this work, and have installations throughout the world.

When writing to these manufacturers, say you saw their name listed in SHOWMEN'S TRADE REVIEW.

Switzer Bros., 1220 Huron Rd., Cleveland 15, Ohio.
The Fireproof Fabrics, 101 Park Ave., New York, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

Curtain Controls, Machines and Tracks

Automatic Devices Co., 1035 Linden St., Allentown, Pa.

J. R. Clancy, Inc., Syracuse, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.

*Novely Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.

Ohio Formwork Fibreglas Corp., Nicholas Bldg., Toledo 1, Ohio.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

*Vallen, Inc., Akron, O.

Vallen, Inc., pioneers in all-steel curtain tracks and electric curtain controls, today manufacture the complete line consisting of standard units for average installations and custom-built equipment for unusual applications. A manual is available. Nearest addition to the Vallen line is the new L-98 Light-Duty Operator, intended for operation of light-weight curtains installed on small stages, or need for advertising displays.

I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

Dimmers

C. Bendsen Co., Decatur, Ill.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.

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 Co., 2227 W. Grand Ave., Chicago, Ill.

*Kniss Bros., 321 W. 50th St., New York 19, N. Y.

Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.

Superior Elec. Co., 83 Laurel St., Bristol, Conn.

Ward Leonard Co., 37 South St., Mt. Vernon, N. Y.

I. Weiss & Sons, 445 W. 45th St., New York, N. Y.


Footlights and Border Lights


Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.

Century Lighting, Inc., 419 W. 55th St., New York, N. Y.

J. R. Clancy, Inc., Syracuse, N. Y.

General Elec. Co., 1 River Rd., Schenectady, N. Y.

Hub Electrical Co., 2227 W. Grand Ave., Chicago, Ill.

*Kliegl Brothers, 321 W. 50th St., New York 19, N. Y.

Kliegl Brothers manufacture an endless variety of lighting fixtures, and can fill every possible theatre fixture need. They also produce spotlights and floodlights, including the famous Klieg lamp. Their products are adapted to lighting every portion of the theatre, inside and out, including the stage. They supply stage lights, exit lights, stair lights and ultra-violent black light equipment. Kliegl Brothers also make lighting fixtures to order to fill very special needs.

Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.

Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.


Public Address Equipment

Allied Radio Corp., 833 W. Jackson Blvd., Chicago 7, Ill.

Altec-Lansing Corp., 1161 N. Vine St., Hollywood, Calif.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.

Bell Sound Systems, Inc., 1190 Essex Ave., Columbus, O.

Concord Radio Co., 901 W. Jackson Blvd., Chicago, Ill.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

General Electric Co., 1 Road River, Schenectady, N. Y.

*Harvey Radio Co., 103 W. 43rd St., New York, N. Y.

Harvey Radio Company manufactures amplifiers and other public address equipment, and is in addition a source of supply for very high quality microphones, loudspeakers, tubes of every type and sound players, record changers and intercommunication systems. The company can supply apparatus designed and tailored to meet practically any theatre need except that of direct reproduction of sound from motion picture film. Harvey also supplies repair parts and components for the servicing and repair of all theatre sound equipment.

Langevin Co., 37 W. 65th St., New York 23, N. Y.

*Magazine, Inc., 4433 W. Lake St., Chicago, Ill.


Racoon Electric Co., Inc., 32 E. 19th St., New York 3, N. Y.

Radio Corp. of America, Camden, N. J.

Radio Wire Television, 100 6th Ave., New York, N. Y.

Raudland Corp., 4245 W. Knox Ave., Chicago 41, Ill.

*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

Stronberg-Carlson Co., 288 Carlson Rd., Rochester, N. Y.

Sun Radio & Electronics Co., 210 Fulton St., New York 7, N. Y.

Stage Rigging and Hardware

American Stage Equipment and Iron Works, Inc., 109 Park Ave., New York, N. Y.

American Desk Co., P. O. Box 426, Temple, Texas.


Seats designed with ultra-modern flair and well-known Bodiform construction. Seat and back contoured to human body. Chair is made entirely without tacks or bolts. Rubber mounted exposed service. No metal-to-metal parts. Seat is formed from a single steel sheet, with no protruding corners or edges. Folded automat- ically to a "1/2 fold" when audience rises. Seat and back are designed for quick removal to simplify re-upholstering.


Fensil Seating Co., 62 E. 13th St., Chicago, Ill.

General Chair Co., 1308 Elston St., Chicago, Ill.

Griggs Equipment Co., Belton, Tex.

*Heywood-Wakefield Co., Garden, Massachusetts.

Extremes comfort for the theatre patron is stressed in the new posterior line of Heywood-Wakefield chairs. The company has conducted
many years of careful research into seating comfort in co-operation with Dr. Ernest A. Hooton of Harvard. The result is embodied in the new Airflo and Encore seats, all of which are of modern design and fabric construction, with back panels extending down below the bottoms of the seats. End standards are available in numerous colors, with side lights built in.


Ideal chairs were recently installed throughout the theater, in upkeep with the ultra-modern new Park Avenue Theatre in New York. However, Ideal manufactures four distinctly different lines of seating, to meet every budget and every need. They are known as the Aristocrat, Mercury, Chief and Challenger. Any type of fixed auditorium seating that is attached to the floor or riser, can be applied to meet any requirement of budget, ornament and comfort.

International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., Grand Rapids 7, Mich.
Peabody Seating Co., North Manchester, Ind.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Southern Desk Co., Hickory, N. C.

Crowd Control Ropes and Posts
Hupp Metal Works Co., 1123 Broadway, New York 18, N. Y.
Lawrence Metal Products, Inc., 434 Broadway, New York 18, N. Y.
I. Weiss and Sons, 445 W. 45th St., New York, N. Y.
Flour-covered ropes, and fixed and remov- able stanchions for control of crowds, are offered by I. Weiss and Sons to facilitate handling of theatre traffic and regulation of stand areas. Use of these devices materially simplifies usher personnel problems.

Draperies
J. R. Clancy, Inc., Syracuse, N. Y.
Dazians, Inc., 142 W. 44th St., New York 18, N. Y.

*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.

Goodall "Blended-for-Performance" printed and textured fabrics are extremely useful for decorative screens, wall paneling and general drapery uses.

Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Marshall Field, Chicago, Ill.

*National Theatre Supply, 92 Gold St., New York 18, N. Y.

*Novely Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.
Owen-Lorning Fibreglas Corp., Nicholas Bldg., Toledo 1, Ohio.
Thorial Fireproof Fabrics, 101 Park Ave., New York, N. Y.
I. Weiss and Sons, 445 W. 45th St., New York, N. Y.

Upholstery Materials
Atlas Powder Co., Zapon-Keratol Division, Stamford, Conn.
Collins & Aikman Corp., 200 Madison Ave., New York, N. Y.

Cotton Fabrics, Inc., 1280 N. Grant Ave., Columbus 15, O.
Cotan Corp., 331 S. Dearborn, Newark, N. J.
Dunlop Tire & Rubber Co., Station "B," Buffalo, N. Y.

When writing to these manufacturers, say you saw their name listed in "SHOWMEN'S TRADE REVIEW."

E. I. du Pont de Nemours & Co., Inc., Fabrics Division, Fairford Conn.
Fensin Seating Co., 62 E. 13th St., Chicago, Ill.
Firestone Industrial Products Co., Velon Division, Akron, O.

*Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y.

A special light weave of mahire upholstery for the backs of theatre chairs, specifically de- veloped to give the chair when empty the same coefficient of sound absorption as that of a human body, is one of the important Goodall fabrics for theatre use. Its durability is such that some of the chairs in Radio City Music Hall auditorium, on which Goodall fabric was installed fifteen years ago, still have not need- ed re-upholstering. Other Goodall products in- clude a newly developed, ultra-durable vinylite plastic for chair seats; carpets and drapes.

B. F. Goodrich Co., 500 S. Main St., Akron, O.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, O.

Display Frames and Cases
Alto Mfg. Co., 1647 Wolfram St., Chicago 13, Ill.
C. Benders Co., 312 N. Water St., Decatur, Ill.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Falk Glass Products Co., 5 Union Sq., New York 3, N. Y.

Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

Wagner Aluminum Silhouette letters are available in eight sizes—4", 6", 8", 10", 12", 16", 24", and 30". Wagner Plastic letters available in 4", 8", 10", and 17" in translucent colors of red, green, blue, Amber and black in 4" and 10" as well as other colors. Wagner also supplies transparency framing in turn fit the Wagner marquee attraction board frames the same as letters. Full colored transparencies of the stars furnished to order.

*Stainless and glass Wagner Master Multiple Frames employ a series of stainless steel members spaced on 7 in. centers and accommodate any and all sizes of Wagner letters, as well as transparency frames which carry full colored transparencies of star players. Glass may be removed simply by raising each panel.

(Continued on Page E-38)
EQUIPMENT MFR’S
(Continued from Page E-37)
above the top of its channel guides, thus affording the utmost convenience in maintenance.

6 LIGHTING

Decorative and Advertising
C. Bendson Co., 312 N. Water St., Decatur, Ill.
Clayton Reflector, Inc., 401 Schoyer Ave., Canton, O.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Filament Tubes, Inc., 492 Kensington Ave., Buffalo, N. Y.
*General Luminous Corp., 642 S. Federal St., Chicago, Ill.
Hub Electric Co., 2227 W. Grand Ave., Chicago 12, Ill.
Jenkins Co., 1468 Mahoning Ave., Youngstown, O.
*Kiegl Bros., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Missouri Art Metal Co., 3110 Park Ave., St. Louis 4, Mo.
Ben B. Foblock & Sons Co., 2159 S. Kin- nickinnie Ave., Milwaukee 7, Wis.
*Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

Germicidal Lamps
American Sterilizer Co., Erie, Pa.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 17, Ill.
*Forest Mfg. Co., 60 Park Pl, Newark 2, N. J.

Lamps (Incandescent and Fluorescent)
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Compcor Corp., 2251 W. St. Paul Ave., Chicago 17, Ill.
General Luminous Corp., 6425 S. Federal St., Chicago, Ill.
Radiant Lamp Corp., 300 Jelliff Ave., Newark, N. J.
Sylvania Products Inc., 500 5th Ave., New York 19, N. Y.
Wabash Appliance Co., 345 Carol St., Brook- lyn, N. Y.

7 VENTILATING

Air Conditioning Equipment
Air & Refrigeration Corp., 475 Fifth Ave., New York, N. Y.
Airtemp Division of Chrysler Corp., 119 Leo St., Dayton, O.
Baker Ice Machine Co., 3601 N. 16th St., Omaha, Nebr.
Buffalo Forge Co., Buffalo, N. Y.
Carbide Lamp & Eng’g Co., Carbondale, Pa.
Carrier Corp., South Geddes St, Syracuse, N. Y.
Frigidaire Division, Gen’l Motors Corp., 300 Taylor St., Dayton, O.
General Elec. Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
McQuay-Norris Co., 1600 Broadway N.E., Min- neapolis 13, Minn.
Trane Co., LaCrosse, Wisc.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14, Minn.

Blowers and Fans
American Blower Co., Detroit, Mich.
Allen Billmyre Div., Lamson Corp., Syracuse, N. Y.
Buffalo Forge Co., Buffalo, N. Y.
Carrier Corp., South Geddes St., Syracuse, N. Y.

Air Fresheners, Filters and Odor Removal Equipment
*Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y.
American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Automatic Elec. Devices Co., 2409 Colerain Ave., Cincinnati 14, O.
W. B. Connor Engineering Co., 114 E. 33rd St., New York, N. Y.
Electro-Aire Corp., 41-38 37th St., Long Island City, N. Y.
*Forest Mfg. Co., 60 Park Pl, Newark 2, N. J.
J. E. Robin, Inc., 330 W. 42nd St., New York 19, N. Y.
W. H. Wheeler, Inc., 7 E. 47th St., New York 17, N. Y.
When writing to these manufacturers, say you saw their name listed in SHOWMEN'S TRADE REVIEW.

Herman Nelson Corp., Moline, Ill.
*B.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.
Trane Co., LaCross, Wis.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14, Minn.
*U. S. Air Conditioning Corp., blowers, perfectly balanced, efficiently engineered, meet all recognized ratings. They are V-belt silent drives, with hydraulic variable speed control. Optional Heat transfer chambers (air washers) are designed for maximum cooling results using city water of varying temperatures. Double type V-belt pulleys are used for smaller sizes; already equipped with blowers; effect temperature reductions of from 10° to 20°, and deliver 100 per cent fresh air that has been washed, cooled and filtered.

Vending Equipment: Display Cases, Peanut Roasters, Popcorn Roasters, Popcorn Warmers, Vending Machines

Advance Mfg. Co., 6296 St. Louis Avenue, St. Louis, Mo.
Blevins Popcorn Co., 3098 Charlotte Ave., Nashville, Tenn.
C-8 Laboratories, Newark, N. J.
Cincinnati Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
McQuay Inc., 1600 Broadway, N.E., Minneapolis 13, Minn.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*U. S. Air Conditioning Corp., Como Ave. S.E. & 33rd St., Minneapolis 14, Minn.

Vending Equipment

When writing to these manufacturers, say you saw their name listed in SHOWMEN'S TRADE REVIEW.

Cleaning and Housekeeping Appliances

*G. R. Chassey Mfg. Co., Inc., P. O. Box 1888, Hartford, Conn.

Cleaning, Disinfecting and Polishing Compounds

Automatic Electric Devices Co., 2409 Colerain Ave., Cincinnati 14, O.

Unions

Angelica Jacket Corp., 1419 Olive St., St. Louis, Mo.
S. Appel & Co., 18 Fulton St., New York, N. Y.


Cleaning and Housekeeping Appliances


Cleaning, Disinfecting and Polishing Compounds

Automatic Electric Devices Co., 2409 Colerain Ave., Cincinnati 14, O.

Kinner Products Co., E. Broad St., Pataskala, O.
Mathieson Alkali Works, 60 E. 42nd St., New York, 17, N. Y.

Cleaning, Disinfecting and Polishing Compounds

Automatic Electric Devices Co., 2409 Colerain Ave., Cincinnati 14, O.

Kinner Products Co., E. Broad St., Pataskala, O.
Mathieson Alkali Works, 60 E. 42nd St., New York, 17, N. Y.

When writing to these manufacturers, say you saw their name listed in SHOWMEN'S TRADE REVIEW.

*National Theatre Supply, 92 Gold St., New York, N. Y.
*West Disinfecting Co., 41-16 West St., Long Island City, N. Y.

Unions

Angelica Jacket Corp., 1419 Olive St., St. Louis, Mo.
S. Appel & Co., 18 Fulton St., New York, N. Y.

Maier-Lavaty Co., Inc., 2143 North Lincoln Ave., Chicago, Ill.
Russell Uniform Co., 1600 Broadway, New York 19, N. Y.

(Continued on Page E-40)
10. **FINISHING MATERIALS**

**FRONTS**

Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.

C. Beidens Co., Decatur, Ill.

Davidson Enamel Products, Lima, O.

Formica Insulation Co., 4616 Spring Grove Ave., Cincinnati 32, O.

Kawneer Co., 732 N. Front St., Niles, Mich.

Libbey-Owens-Ford Glass Co., Toledo 3, O.


Toledo Porcelain Enamel Products Co., 2275 Sned Ave, Toledo, O.

**INTERIOR WALL**

Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.

Formica Insulation Co., 4616 Spring Grove Ave., Cincinnati 32, O.

**THEATRE EQUIPMENT DEALERS**

**Listing Local Sources of Supply Territorially By States and Cities**

### ALABAMA

**Birmingham**

The Queen Feature Service, Inc., 1912A Morris Avenue Birmingham, Alabama

Telephone: 3-6665

### ARIZONA

**Tucson**

Arizona Film Supply Co., 33 West Congress Street Tucson, Arizona

Telephone: 2065

### CALIFORNIA

**Hollywood**

DeVry Corporation

5628 Hollywood Blvd.

Hollywood 28, Calif.

Telephone: Hollywood 5222

**Los Angeles**

Breck Photoplay Supply Co.

1969 South Vermont Avenue

Los Angeles, Calif.

John P. Filbert Co.

2007 South Vermont Avenue

Los Angeles, Calif.

Telephone: Parkview 1196

National Theatre Supply

1931 South Vermont Avenue

Los Angeles, Calif.

Telephone: Republic 4193

Protection Equipment & Maintenance Co.

1975 South Vermont Avenue

Los Angeles, Calif.

Telephone: Republic 0711

B. F. Shearer Co.

1664 South Vermont Avenue

### MANUFACTURERS (Continued from Page E-39)

Frederic Blank & Co., Inc., 230 Park Ave., New York 17, N. Y.

Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.

Congoleum-Nairn, Inc., Kearney, N. J.

Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus 16, O.

Kawneer Co., 732 N. Front St., Niles, Mich.

Marsh Wall Products Co., Dover, O.

*Novelty Scenic Studios*, 32-34 W. 60th St., New York 23, N. Y.

Decorative murals for wall surfaces in auditoriums, lobbies, or other public areas. Painted in highly decorative effects, or historical in theme, they are always interesting and have great public appeal.


I. Weiss Sons, 445 W. 45th St., New York N. Y.

Western Mineral Products Co., 1720 Madison St., N.E. Minneapolis 13, Minn.

Wood Conversion Co., First Nat'l Bank Bldg., St. Paul 1, Minn.


### Sound Absorbing

Armstrong Cork Co., Box 540, Lancaster, Pa.

Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.

Insulte, 500 Baker Arcade Bldg., Minneapolis 2, Minn.

John-Manville, 22 E. 40th St., New York 16, N. Y.


*Novelty Scenic Studios*, 32-34 W. 60th St., New York 23, N. Y.

Ohio Fibreglas Corp., Toledo, O

Textileather Corp., 607 Madison Ave., Toledo 3, Ohio.

U. S. Gypsum Co., 300 W. Adams St., Chicago 6, Ill.

I. Weiss & Sons, 445 W. 45th St., New York N. Y.

Wood Conversion Co., First Nat'l Bank Bldg., St. Paul 1, Minn.
### FLORIDA

**Jacksonville**

SOUTHEASTERN THEATRE EQUIPMENT CO.
525 W. Bay St.
Jacksonville, Florida
Telephone: 4-0443

**Miami**

Joe Horwitz, Inc.
714 N.E. 1st Ave.
Miami, Florida
Telephone: Miami 2-7856

### GEORGIA

**Atlanta**

CAPITAL CITY SUPPLY COMPANY, INC.
161 Walton St., N.W.
Atlanta 3, Georgia
Telephone: Walton 1244

CONCORD RADIO CORP.
Division of Concord Radio Corp.
265 Peachtree St.
Atlanta 3, Georgia
Telephone: Walton 5140

NATIONAL THEATRE SUPPLY
187 Walton St., N.W.
Atlanta 3, Georgia
Telephone: Lamon 8486

SOUTHEASTERN THEATRE EQUIPMENT COMPANY
201-3 Luckie St., N.W.
Atlanta 3, Georgia
Telephone: Cypress 0461-0462

WIL-KLA THEATRE SUPPLY, INC.
27 Walton St., N.W.

### INDIANA

**Evansville**

EVANSVILLE THEATRE SUPPLY CO.
738 E. Delaware St.
Evansville, Indiana
Telephone: 3-7534 or 4-7486

### IOWA

**Des Moines**

DES MOINES THEATRE SUPPLY CO.
1121 High St.

### KANSAS

**Wichita**

SOUTHWEST THEATRE EQUIPMENT CO.
1101-2201 West Douglas Ave.
Wichita 1, Kansas
*Telephone: 2-1513

### KENTUCKY

**Louisville**

FALLS CITY THEATRE EQUIPMENT CO.
427-429 S. Third St.
THEATRE EQUIPMENT DEALERS (Continued)

Missouri

Missouri Theatre Supply Co.
115 West 18th St.
Kansas City 8, Mo.
Telephone: GR 2864

National Theatre Supply
222 W. 18th Street
Kansas City 8, Missouri
Telephone: Harrison 3256

Shreve Theatre Supply Co.
217 West 18th Street

St. Louis

Cine Theatre Supply Company
3310 Olive St.
St. Louis 3, Mo.
Telephone: Jefferson 7274

Exhibitors Supply Co.
107-38 Olive Street

Missouri Theatre Supply Co.
1111 Curio Avenue
Minneapolis 3, Minnesota
Telephone: Bridgeport 1186

National Theatre Supply
56 Glenwood Avenue
Minneapolis 3, Minnesota
Telephone: Main 8275

Norm Maintenance
1017 E. Franklin Avenue
Minneapolis 4, Minnesota
Telephone: Bridgeport 4820

DuPont 2256

Wesland Theatre Equipment Exchange, Inc.
45 Glenwood Ave.
Minneapolis, Minn.
Telephone: GE 2066

Missouri

Oklahoma

Frosch Theatre Supply, Inc.
1111 Curtis Avenue
Minneapolis 2, Minnesota
Telephone: Bridgeport 1186

National Theatre Supply
56 Glenwood Avenue
Minneapolis 3, Minnesota
Telephone: Main 8275

Norm Maintenance
1017 E. Franklin Avenue
Minneapolis 4, Minnesota
Telephone: Bridgeport 4820

DuPont 2256

Wesland Theatre Equipment Exchange, Inc.
45 Glenwood Ave.
Minneapolis, Minn.
Telephone: GE 2066

NEBRASKA

Omaha

The Ballantine Company
1907 Davenport Street
Omaha, Nebraska
Telephone: Ja. 4444

Quality Theatre Supply Corp.
1515 Davenport Street
Omaha, Nebraska
Telephone: Atlantic 7253

Western Theatre Supply Co.
214 North 15th Street

NEW JERSEY

Asbury Park

Clark Theatre Supply
P.O. Box 835
Asbury Park, New Jersey
Telephone: Asbury Park No. 2-1645 R

NEW MEXICO

Clovis

Eastern New Mexico Theatre Supply Co.
P. O. Box 1099
Clovis, New Mexico
Telephone: 1430

NEW YORK

Albany

Albany Theatre Supply Co.
1046 Broadway
Albany, New York
Telephone: Albany 5-5055

Empire Theatre Supply Co.
1020 Broadway
Albany, New York
Telephone: S-9507

National Theatre Supply
826 Broadway
Albany 4, New York
Telephone: 5-1479

Auburn

Auburn Theatre Equipment Co.
3 Court Street

BUFFALO

Buffalo

Pecker Theatre Supply Co.
102 Pearl Street

NEBRASKA

Independent Theatre Supply Co., Inc.
28 Winchester Street
Boston, Massachusetts
Telephone: Day—Liberty 0051
Night—Art. 1099-W, Ken. 8955

Massachusetts Theatre Equipment Co.
20 Piedmont St.
Boston 16, Mass.
Telephone: Liberty 9814

National Theatre Supply
37 Winchester Street
Boston 16, Massachusetts
Telephone: Liberty 3294

Standard Theatre Supply Corp.
78 Broadway
Boston 18, Massachusetts
Telephone: Hubbard 2330

Theatre Service and Supply Co., Inc.
18 Piedmont Street
Boston 16, Massachusetts
Telephone: Liberty 0356

MICHIGAN

Detroit

Amusement Supply Co.
208 W. Montcorm St.
Detroit, Mich.
Telephone: Cadillac 3440

Emie Forbes Theatre Supply
212-214 W. Montcorm Street
Detroit 1, Michigan
Telephone: Cadillac 1122-23

McArthur Theatre Equipment Co.
1616 W. Michigan Avenue
Detroit 1, Michigan
Telephone: Cadillac 5524-25

National Theatre Supply
2312 Cass Avenue
Detroit 1, Michigan
Telephone: Cadillac 2447

United Theatre Equipment Co.
2501 Cass Avenue
Detroit 1, Michigan
Telephone: Randolph 6053

Grand Rapids

Ringgold Theatre Equipment Co.
108 Michigan Street, N.W.

MINNESOTA

Duluth

National Equipment Co.
P. O. Michigan St.
Duluth, Minn.
Telephone: Melrose 4567

Minneapolis

M. C. Conrad
100 Glenwood Avenue
Minneapolis, Minnesota
Telephone: Bridgeport 1722

Allen Film & Equipment Co.
110 North Avenue
Minneapolis, Minn.
Telephone: Ge 4219

Quality Theatre Supply Corp.
1515 Davenport Street
Omaha, Nebraska
Telephone: Atlantic 7253

Western Theatre Supply Co.
214 North 15th Street

NEW JERSEY

Asbury Park

Clark Theatre Supply
P.O. Box 835
Asbury Park, New Jersey
Telephone: Asbury Park No. 2-1645 R

NEW MEXICO

Clovis

Eastern New Mexico Theatre Supply Co.
P. O. Box 1099
Clovis, New Mexico
Telephone: 1430

NEW YORK

Albany

Albany Theatre Supply Co.
1046 Broadway
Albany, New York
Telephone: Albany 5-5055

Empire Theatre Supply Co.
1020 Broadway
Albany, New York
Telephone: S-9507

National Theatre Supply
826 Broadway
Albany 4, New York
Telephone: 5-1479

Buffalo
New York City

Amusement Supply Co. 141 West 44th St. New York, N. Y. Telephone: Circle 6-0850

Capitol Motion Picture Supply Corp. 639 Ninth Avenue New York, N. Y. Telephone: Circle 6-0340

Cinematograph International, Inc. 635 Ninth Avenue New York, N. Y. Telephone: Circle 6-0285

Crow Motion Picture Supply Corp. 44 West 44th Street New York, N. Y. Telephone: Circle 6-4700

DeVry Corporation 52 Vanderbilt Avenue New York, N. Y. Telephone: MU 8-3937

Graybar Electric Co., Inc. 1502 Graybar Building New York, N. Y. Telephone: MChawk 4-4000

Harvey Radio Co. 103 West 43rd Street New York, N. Y. Telephone: Longacre 3-1800

Joe Hornstein, Inc. 580 Ninth Ave.

New York, N. Y.

National Theatre Supply 335 W. 44th Street New York, N. Y. Telephone: Circle 5-8900

Radio Wire Television, Inc. 100 Sixth Avenue New York, N. Y. Telephone: Circle 5-8983

S.O.S. Cinema Supply Corp. 449 West 42nd Street New York, N. Y. Telephone: Circle 5-8424

Star Cinema Supply Co. 459 W. 46th Street New York, N. Y. Telephone: Circle 5-8678

Streuber, K. & La Chicotte Suite 2304 501 Madison Avenue New York, N. Y. Telephone: PL 4-8225 3-8436

Sun Radio & Electronics Co., Inc. 122/124 Duane Street New York, N. Y. Telephone: Barclay 7-1840

Westrex Corporation (Export only) 111 8th Avenue New York 11, N. Y. Telephone: Circle 3-2300

Charlotte, North Carolina Telephone: 2-4242 4-5620

Dixie Theatre Supply Co. 324 S. Church Street Cincinnati, North Carolina Telephone: Day—2-4342 Night—2-3938

National Theatre Supply Charlotte 2, North Carolina Telephone: 4-3616

Southwestern Theatre Equipment Co. 209 S. Poplar Street Charlotte, North Carolina Telephone: 4-3093

Theatre Equipment Company 50 Brevard Court Charlotte, N. C. Telephone: 4-9437

WilKn Theatre Supply Co., Inc. 229 S. Church Street

Cleveland 14, Ohio Telephone: Prospect 4743

Oliver Theatre Supply Co., Inc. 1901 E. 23rd Street Cleveland 14, Ohio Telephone: Prospect 6034

Columbus

American Theatre Equipment Co. 185 N. High Street Columbus 15, Ohio Telephone: Maine 3894

Dayton

The Dayton Theatre Supply Co. 111 Volkenand St. Dayton 10, Ohio Telephone: Kenmore 5621

Sheldon Theatre Supply 1430 Camfield Avenue Dayton 6, Ohio Telephone: Taylor 7511 Adams 9644

Toledo

American Theatre Supply Co. 439 Dort St. Toledo 2, Ohio Telephone: Notre Dame 102

NATIONAL THEATRE SUPPLY NEW OFFERING

MOTIOGRAPH "AA" PROJECTORS

New York, N. Y.

National Theatre Supply 335 W. 44th Street New York, N. Y. Telephone: Circle 5-8900

Radio Wire Television, Inc. 100 Sixth Avenue New York, N. Y. Telephone: Circle 5-8983

S.O.S. Cinema Supply Corp. 449 West 42nd Street New York, N. Y. Telephone: Circle 5-8424

Star Cinema Supply Co. 459 W. 46th Street New York, N. Y. Telephone: Circle 5-8678

Streuber, K. & La Chicotte Suite 2304 501 Madison Avenue New York, N. Y. Telephone: PL 4-8225 3-8436

Sun Radio & Electronics Co., Inc. 122/124 Duane Street New York, N. Y. Telephone: Barclay 7-1840

Westrex Corporation (Export only) 111 8th Avenue New York 11, N. Y. Telephone: Circle 3-2300

NORTH CAROLINA

Charlotte

Bryant Theatre Supply Co. 227 S. Church Street P. O. Box 931

CAMERON C. CHERRY

521 S. Church Street

CHARLOTTE, N. C.

Telephone: 7691

CINCINNATI

Mid-West Theatre Supply Co., Inc. 1632 Central Parkway Cincinnati 10, Ohio Telephone: Cherry 7724

National Theatre Supply 1637 Central Parkway Cincinnati 14, Ohio Telephone: Main 5581

National Theatre Supply 2128 Payne Avenue Cleveland 14, Ohio Telephone: Prospect 4613

OHIO

Akron

Akron Theatre Supply Co. 1025 N. Main Street Akron, Ohio Telephone: Walbridge 1818

BELLBROOK

Standard Theatre Supply Co., Inc. 3481 Franklin St. Bellbrook, Ohio

CINCINNATI

National Theatre Supply 2128 Payne Avenue Cleveland 14, Ohio Telephone: Prospect 4613

Cleveland 14, Ohio Telephone: Prospect 4743

OLIVER THEATRE SUPPLY CO., INC.

1901 E. 23rd Street

Cleveland 14, Ohio Telephone: Prospect 6034

PORTLAND

8. F. Shearer Company 1947 N. W. Kearney

PORTLAND, 9, Oregon Telephone: A. Water 7943

THEATRE UTILITIES SERVICE COMPANY 1947 N. W. Kearney Street Portland 9, Oregon Telephone: Beaux 4488

(Continued on Page E-44)
### THEATRE EQUIPMENT DEALERS (Continued)

#### PENNSYLVANIA

**Philadelphia**

Blumberg Brothers, Inc.  
1305-07 Vine Street  
Philadelphia 7, Pennsylvania  
Telephone: Lombard 3-7240

National Theatre Supply  
1225 Vine Street  
Philadelphia 7, Pennsylvania  
Telephone: Spruce 4-6156

Penn Theatre Equipment Co.  
307-09 N. 13th Street  
Philadelphia, Pennsylvania  
Telephone: Rittenhouse 6-3273

**Pittsburgh**

Atlas Theatre Supply Co.  
425 Van Braam St.

#### TEXAS

**Dallas**

Associated Industries  
306 South Pearl Street  
Dallas 1, Texas  
Telephone: Riverside 6110

Hardin Theatre Supply Co.  
714 South Hampton Road  
Dallas, Texas  
Telephone: Madison 2235

Herber Brothers  
403 S. Harwood Street  
Dallas, Texas  
Telephone: Riverside 3553

Modern Theatre Equipment Co.  
214 S. St. Paul Street

#### UTAH

**Salt Lake City**

Inter-Mountain Theatre Supply Co.  
142 East First, South  
Salt Lake City, Utah  
Telephone: 4-7621

Service Theatre Supply Co., Inc.  
256 E. First, South

#### VIRGINIA

**Richmond**

Elmer H. Briant—RCA  
115 Broad-Grace Arcade  
Richmond 19, Va.

#### WASHINGTON

**Seattle**

American Theatre Supply  
1504—14th Ave. at E. Pike  
Seattle 22, Washington  
Telephone: East 7199

National Theatre Supply  
2319 Second Avenue  
Seattle 1, Washington  
Telephone: Main 3421-3422

B. F. Shearer Company  
2318 Second Avenue

#### WEST VIRGINIA

**Charleston**

Charleston Theatre Supply Co.  
506 Lee Street

#### WISCONSIN

**Green Bay**

Galagher Film Service  
113 South Washington Street  
Green Bay, Wisconsin  
Telephone: Adam 2554
Milwaukee

Gallagher Film Service
939 North Seventh Street
Milwaukee 3, Wisconsin
Telephone: Marquette 2854

National Theatre Supply
1027 N. 8th Street
Milwaukee 3, Wisconsin
Telephone: Marquette 7223

Theatre Equipment & Supply Co.
541 North 7th Street
Milwaukee 3, Wisconsin
Telephone: Daly 0123

The Ray Smith Company
10 W. Sigs Street

Toronto, Ontario

General Theatre Supply Co., Ltd.
104 Bond St.
Toronto, Ontario
Telephone: El 9307

Perkins Electric Company, Ltd.
277 Victoria Street
Toronto 2, Ontario, Canada
Telephone: Elgin 6209

Dominion Sound Equipment, Ltd.
114 Bond St.

Vancouver, B.C.

Dominion Theatre Equipment Co., Ltd.
847 Davie St.
Vancouver, B.C., Canada
Telephone: Marine 6834

Dominion Sound Equipment Ltd.
925 Cambie Street

Winnipeg, Manitoba

Dominion Sound Equipment Ltd.
62 Rolfe Street

FOREST

6-tube RECTIFIERS

MODEL 75-V 6 . . . The result of highly technical knowledge gained from building rectifiers for radar and other intrinsic scientific devices—achieving a new high for rectification efficiency at the lowest possible cost of power. Designed for all theatres using Superx or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. Full 3-phase rectification. No moving parts. Fewer with flexibility—constant and uniformly smooth current—no flicker. Quiet and ease of operation. Sturdily constructed all steel case.

Inist on the Best — Forest Products:

75-V-6 Rectifiers, Super M.C.S.
LO-60 and LD-30 Bulb Type Rectifiers,
Rectifying Tubes and Sound Screens.

FOREST Mfg. Corp., 60 Park Pl., Newark, N.J.

SEE PAGE E-11 FOR FOREST ELECTRONIC PROJECTION LAMP
Featuring News and Information Concerning Sources of Supply and Profitable Retailing of Confections and Other Merchandise by Theatremen
Selling Sweets for Profit

Showmen Stress Need for Careful Buying, Cleanliness in Handling Merchandise Plus Showmanship in Display and Sale

There's nothing new about vending candy or other confections in the theatre. Indeed, the practice of selling additional merchandise to the customers who already had paid their admissions to see a show, came into the film theatre from its daddy, the vaudeville or legitimate theatre where soft drinks, candies and other confections were sold between the acts by hawkers who paraded up and down the aisles or catered to the patrons at counters in the rear of the auditoriums.

However, the sharpened competition for the motion picture theatre owner and the increased cost of theatre operation has made it mandatory for the average operator to sell one patron more than an admission ticket. The added sale takes the form of catering to the average person's taste for candy or other sweet.

During the war the vending of candy and popcorn and drinks in the theatres increased and became more generally publicized in the industry by reason of the shortages of supplies. But the trend had been developing and smart showmanship had been applied to the display and merchandising of candies in picture theatres long before that time.

Some of the very small theatres realized from their popcorn vending a measure of profit that enabled them to remain in show business, and more than one enterprising small-town showman made it a point to have the popcorn machine out on the street line where the confection was sold to all and sundry—theatre-goers got theirs on the way in to see the show, the passersby picked theirs up and went on their way. There were reports way back of instances wherein certain small theatres called off the matinee on days when there was a parade in town in order that the theatremen might trundle his popcorn machine to the scene of these alfresco activities and make profitable sales of popcorn.

Before the war a number of large circuits already were in the confection business on a large scale and there was warehousing of candy in order to cut through the middleman and buy supplies at wholesale rate. Several big circuits watched show schedules carefully and at every opportunity scheduled programs so that there would be a lengthy intermission at peak show times to permit patrons to roam back to the candy counters and soft drink fountains and thus run up the sales.

Experience As Teacher

During the course of experience in recent years of this merchandising activity by theatricals the trade press has reported on many developments connected with the growing enterprise of popcorn, candy and soft-drink selling in motion picture houses.

This publication presented a number of articles dealing with the type of displays that were proving effective in increasing the sale of merchandise in the theatres. Among the more important findings reported by "Showmen's Trade Review" are the following references reported directly by theatremen who had wide experience in selling confections.

An elemental rule of successful operation is the "merchandising principle" of estimating with greatest possible accuracy the amount of merchandise needed to supply wants while assuring minimum of overage subject to spoilage.

Proper facilities for storage of the candy and popcorn to insure sanitary handling as well as conditions conducive to efficiency in elimination of waste or spoilage.

Provision for the proper receptacles in which the bulk merchandise is packaged for delivery to the customer—unattractive containers are a distinct handicap to sales. (Proper maintenance of the container inventory is as important as that of the merchandise itself. The containers provide a means of check on the volume of merchandise sold.)

Popcorn equipment requires very careful handling and the popping of the corn is a job for one instructed in proper procedure, lest there be waste or a bad taste result.

Cleanliness in all things connected with the enterprise—from the popcorn cooking utensils right through the handling of all materials, containers and maintenance of store-rooms and counters is absolutely essential.

Experienced theatremen add to their cleaning staffs when they operate confection vending sidelines. The efficient staff they say is one that is busy up to the limit of its capacity in keeping the theatre itself in proper shape. The added activity of confection vending can result in a general breakdown unless there is provision made to uphold the standards of cleanliness throughout theatre and vending operations.

Standard practice must be developed for the handling of complaints from those (Continued on Page E-50)
Confection Vending Supplies

Listing Manufacturers and Sales Policies Applying to Popcorn, Candy, Chewing Gum for Resale by Theatres

So great is the profit-potential from the sale of refreshments in the theatre that exhibitors progressively are reaching out toward increasingly novel methods of merchandising and exploiting this source for added income. How high the profits can go in favorable circumstances is indicated by authenticated statements made to the editors of this publication by theatre owners and circuit executives. One declares his candy sales profits cover his entire payroll. Another states profits from candy, popcorn and beverages total 20 per cent of his entire profit for his theatre operation.

Expansion of the practice of selling confections in the theatre at this time is going on at an increasing rate throughout the motion picture theatre field, with the very small, individual theatre situations as well as the bigger operations equally represented in the widening circle of enterprises adopting this profitable policy of supplementing the dollar in-take at the box-office with added revenue from sales after the patron has entered the house.

Manufacturers Who Sell Popcorn and Popcorn Accessories Direct to Theatres for Retail Resale.

Blevins Popcorn Company. 3098 Charlotte Ave., Nashville, Tenn. Terms of Sale: Cash or credit, customer's choice.


Charles E. Darden & Company, 308 S. Harwood St., Dallas, Texas. Terms of Sale: Cash or credit granted to theatres with approved credit who purchase on open account.


Mr. Klein's, 4565 S. State St., Chicago 9, Ill. Minimum Quantity: $10.00. Terms of Sale: Depend on Credit Rating.

Popcorn Supply Company, Inc., 114 W. 18th St., Kansas City 8, Mo. Terms of Sale: Cash or open account.


Manufacturers Who Sell Chocolate Covered Nuts Direct to Theatres for Retail Resale.


Community Industries, 811 S. Hamilton St., Sullivan, Ill. Minimum Quantity: 1,000 bars in vendor pack of 200 per box or 1,250 bars in 24-pack. Terms of Sale: 2% 10 days, 30 days net.

Ferrara Candy Co., 2200-10 W. Taylor St., Chicago 12, Ill. Minimum Quantity: Three to 17 cases, depending on item. Terms of Sale: 2% 10 days, 30 days net.

Gold Medal Candy Company, 2857 W. 8th St., Brooklyn 24 N., Y. Minimum Quantity: Three cases.


Manufacturers Who Sell Marshmallow and Coconut Candies Direct to Theatres for Retail Resale.

Ryan Industries, Inc., 2401-05 S. Ervey St., Dallas, Tex. Minimum Quantity: Five case lots. Terms of Sale: 2% 10 days, 30 days net.

Manufacturers Who Sell Jellies Direct to Theatres for Retail Resale.

Fred W. Amend Company, S S. Michigan Ave., Chicago, Ill. Minimum Quantity: 1,500 cases. Terms of Sale: 2% 15 days, 16 days net.

Manufacturers Who Sell Gum Direct to Theatres for Retail Resale.


Fan Tan Gum Company, 32 Bates St., Dayton 2, Ohio. Minimum Quantity: Units of 50 boxes to a carton. Terms of Sale: Trade references.

Topps Chewing Gum, 237 37th St., Brooklyn 32, N. Y. Minimum Quantity: 2 cases. Terms of Sale: 2% 15 days, 30 days net.

Manufacturers Who Sell Chocolate Bars Direct to Theatres for Retail Resale.

Walter Baker Chocolate & Cocoa Division, General Foods Corporation, Pierce Square, Dorchester 24, Mass. Terms of Sale: 2% 10 days, 30 days net.

Princess de Conde, Inc., 630 W. 52nd St., New York, N. Y. Minimum Quantity: Twenty separate items.

Hackett Candy Company, 1015 W. Polk St., Chicago 7, Ill. Minimum Quantity: 20 boxes. Terms of Sale: Net 10 days. Full freight allowed.

Hershey Chocolate Corporation, Hershey, Penna. (Hershey at present sells direct to major theatre chains, but to smaller groups and independent theatres only through local jobbers).

Lamont, Corliss & Company, 60 Hudson St., New York 13, N. Y.


Regal Candy Company, 1400 W. 37th St., Chicago 9, Ill., and 317 N. High St., Baltimore 2, Md. Terms of Sale: 2% 10 days, 30 days net when account qualifies.

Schuster Candy Division of Universal Match Corporation, 1501 Locust St., St. Louis, Mo. Minimum Quantity: 30 boxes. Terms of Sale: 2% 10 days to rated accounts.


Manufacturers Who Sell Mints Direct to Theatres for Retail Resale.


Imported Delicacies Company, Inc., 150 Spring St., New York, N. Y. Minimum Quantity: Full cases. Terms of Sale: Credit references; 1% 10 days, 30 days net.

Life Savers Corporation, Port Chester, N. Y. Minimum Quantity: 50 boxes, 20 five cent rolls to the box. Terms of Sale: F.O.B. factory, shipping charges prepaid.

Trolls, Incorporated, 7020 Romaine St., Los Angeles 38, Calif. Minimum Quantity: Full case. Terms of Sale: 2% 10 days, 30 days net.

Manufacturers Who Sell Popcorn and Popcorn Accessories to Theatres Only Through Local Distributors.

Selling Sweets
(Continued from Page E-48)

who claim damages to clothing by reason of presence within the theatre of these confections—when the theatre sells the stuff it is in a more vulnerable position for these damage claims than when the offending source of stains or damages are brought into the establishment by patrons. The location of the vending stands is most important. Wherever possible these counters or machines should be directly in front of the entrance. (Outside stands in many towns and cities necessitate a special license.) Some experienced operators claim that a stand at the left of an entrance will not do as large a volume as one at the right—the traditional habit of people keeping to the right, and the increasing crowds being shunted off from the path leading to the counter by outgoing patrons at split second.

Well-schooled sales people, and, above all, neat dress and immaculate appearance, is one of the primary requisites of successful refreshment selling in the theatre. Standards in this respect must be higher than those at the average candy store.

With regard to installations and operations for the sale of popcorn, the report of the STR Theatre Advisory Council in 1946 provides the following important information:

“We have had to add to our cleaning staff, but it pays,” continued a third.

“Constant cleaning is needed. ‘“More time must be allotted for cleaning.”

“We clean carpets often, but it still pays over and above the additional expense.”

And one member noted shrewdly that declining to sell popcorn will not eliminate the cleaning problem—the audience will bring it along anyhow—“if the theatre does not sell it, some store right next to the theatre will.”

Prefer Home Popping

Opinion was very evenly divided on the question of popcorn machines vs. pre-popped corn and re-heating stands (or cabinets).

Some members not only favor popping machines, but also approve installing more than one, if the house and patronage are large enough.

“Using popcorn machines of the present build, a large theatre would require more than one.”

“Yet, put more than one in a large theatre.”

“If necessary for handling the traffic.”

But there was very considerable sentiment on the other side.

“We do not have any popcorn machines in our house. Our cabinets and the case in which the corn is supplied by a central popping plant. We have developed a special re-heating cabinet. Only one is needed, except when there is reason to establish a concession counter on the second floor as well as the main floor. Our reason is the waste of ingredients, careless handling of employees in handling, and poor control of popping.”

“We prefer off-theatre popping and selling from re-heating stands.”

“Make arrangements to pop away from the theatre and bring it to the theatre, placing on a re-warming stand.”

“Keep the popcorn machine in a special room in a remote part of the theatre. Use a popcorn warmer at the candy stand.”

“We use popcorn machines in our smaller houses; for larger ones we buy corn already popped.”

For the location of popping machine or re-heating table, the consensus appeared to be “the most prominent spot possible.” Second choice was the lobby, if the law allows.

“Popcorn machines cannot always be placed in locations that the operators prefer. If permitted, in positions where the patron passes it before entering the theatre.”

“Near the box-office or near the ticket booth. Don’t let it stand in your lobby, it will take up too much space.”

“Most prominent location in lobby consistent with flow of traffic.”

“Near box-office where people have room to stand to make their purchase.”

“Same location as candy counter. In lobby if possible.”

“In direct view of the entrance door.”

“The one of positions where the theatre is one of the great weak points. It is seldom given proper care or facilities. The corn can lose 50 per cent of its popping volume in a few days if improperly stored. This not only decreases the profit but spoils the product, since corn popped out of condition is very tough and full of hulls, or damp and soggy. It should be stored in an airtight container, in a cool place to avoid loss of moisture content and to keep down rancidity.”

“Should be stored dry at not more than 50 degrees temperature.”

“By all means—keep cool and dry.”

“Cool, dry, in a separate storage room.”

“In a cool place in metal containers.”

“Provide cool, dry and mouse-proof storage. In some locations the Fire Department requires a metal-lined storage room.”

There was no dissent. Unanimous agreement was registered on the necessity for cleaning popcorn machines daily,

“A clean machine is paramount in operating importance.”

The majority of the members also feel that the working parts of a popcorn machine should be inspected daily; a very small minority only considering that weekly inspection is sufficient.

Many members believe that completely adequate servicing cannot be entrusted to theatre personnel, but that special servicing help is needed.

Maintenance Program

“The theatre’s personnel can of course keep all moving parts cleaned, properly oiled and greased, and can watch for conditions that may lead to breakdowns. But actual cleaning and servicing should be done by an outsider.”

“If the theatre is not close to the company supplying the machine, it is desirable to make contact with someone who can daily call on us.”

“The manufacturer’s representative should make regular service calls at stated intervals, at least once a month.”

Other maintenance suggestions were:

“Put the machine on a separate electric circuit. Provide proper ventilation and exhaust.”

“Keep the machine clean and bright.”

“Provide a wire buffer to keep the inside of the kettle clean; Bon Ami for the outside; paper towels for wiping away grease and salt. Keep on hand an extra motor, and an extra kettle with its male and female electrical connections.”

“Provide a space or space where kettles can be properly washed, and adjacent storage space for current popcorn supplies.”

“The theatre should keep on hand spare heating elements, fuses, special light bulbs, sash wool, empty popcorn kit, oil cans and proper cleaning powder.”

“Keep a sufficient supply of spare parts to provide for emergency repairs.”

IT’S EASY TO BUY
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In our large plants, warehouses and associated factories S.O.S. carries a complete stock of practically every item listed. Every sale is guaranteed by a written Warranty Bond.

C H A I R S

Beautiful chairs—immediate delivery. Contracts with big seating companies give us first choice—we pass them on to you. Prices range from $3.95 rebuilt. Prompt shipment on new chairs $3.50 to $11.95. Send for Free Price Lists.

S. O. S. CINEMA SUPPLY CORP.
449 WEST 42nd ST., NEW YORK 18, N. Y.

SHOWMEN’S TRADE REVIEW, October 11, 1947
A war-born development by Vallen that is proving a boon to the theatre of today and tomorrow. Now it is possible to move a curtain continuously around four corners. Thus theatres with limited spaces at either side of stage opening can present shows with all that dramatic appeal which can be had by means of a smooth, silent, gracefully operating curtain.

Whether you need light-duty, intermediate-duty or heavy-duty equipment, rely upon Vallen for the most economical, safe and efficient performance of your prosenium equipment.

U
ti11—(Air Conditioning Equipment), U. S. Air Conditioning Co., Minneapolis 14, Minn.


Weaver—(Changeover and Foot Switches), Weaver Manufacturing Co., 1353 East Firestone Blvd., Los Angeles 1, Calif.

Weber—(Sound Heads), Weber Machine Corp., 59 Ritter St., Rochester, N. Y.


Westzel—(Projectors, Ticket Registers, Rectifiers, Pedestals, Magazines, Replacement Parts, Soundheads, Rewarders, Carbon Savers), Westzel Projector Co., 2305 S. State St., Chicago 16, N. Y.

Westwood—(Interior Walls, Western Mineral Products Co., 1720 Madison N.E., Minneapolis 13, Minn.


Williams—(Screens), Williams, Screws Co., 1674 Summit Lake Blvd., Akron, Ohio.

Wingfoot—(Rubber Mats, Upholstery Materials), Goodfellow Tire & Rubber Co., 1144 E. Market St., Akron, Ohio.

Wollensak—(Optical Co., Rochester, N. Y. Wonder Spots—(Spotlights—400 and 1000 Watt), Art Devices Co., 8536 Western Ave, Cleveland 11, Ohio.

Yorkshire—(Air Diffusers, Air Conditioning Equipment, Unit Coolers, Dehumidifiers, Refrigerating Machinery), York Corp., York, Pa.

Z

Zapata—(Silentium, Inc., All-Purpose Plastic, Acoustic Plastics), Zapata Plastic Products Co., 1730 Madison St., N. E., Minneapolis 13, Minn.

PROJECT COUNCIL
(Continued from Page E-21)
fected mechanically in every theatre.
That all projection rooms should be provided not only with suitable film cabinets, but also with cabinets for storing fuses, spare parts and tools.
The majority of the members favor fitting all projection rooms with both motor and hand rewinds, but a minority prefer to put only hand rewinds into theatres where two or more projectionists are on duty simultaneously—to make motor rewinding in such houses impossible. It is noted that in some communities the law insists on enclosed motor-driven rewinds. The Council considers such laws mistaken.
In the opinion of the Council, all projection rooms should be equipped with mechanical cue markers.
The majority of the members still prefer manual over automatic means of effecting sound changeover.

Projection Rooms
Exposed lights should not be used for illuminating the projection room; either indirect lighting or drop lighting is necessary, since the eyes of the projectionist must at all times be in condition to watch his screen effectively. Various shades of green are favored for painting the projection room—for the same reason.
Battleship linoleum is the overwhelming choice for floor covering, with painted or asphalt tile running second. Local regulations that sometimes forbid use of linoleum in the projection room are noted and considered unfortunate.

NEW DeVRY EQUIPMENT INSTALLATIONS HELP EXHIBITORS ACHIEVE "PERFECT SHOW"

In 250-seat to 6,000-seat theatres—in “drive-ins” with up to 1,000-car capacity—DeVRY’s “12000 Series” installations are today helping achieve new highs in audience satisfaction.

An example is the “PHIL-KRON” Drive-In Theatre, which occupies a 15-acre tract at the junctions of Routes 51 and 66, Bloomington, Ill. This model drive-in is attracting Exhibitors, Architects and Contractors from all parts of the country... and setting box office records for the community. “PHIL-KRON” selected DeVRY’s for their effectiveness in throwing a perfect image to the 37 x 42 ft. screen; also for the efficiency of DeVRY’s improved In-Car Speakers that achieve a new standard of sound excellence, for their 850-car capacity theatre.

Among the theatres in which recent installations have been completed are: Bradenton Drive-In, Bradenton, Fla.; Park Drive-In Theatre, Toronto, Canada; Roxy Theatre, Concord, N. C.; Cankton Theatre, Sunset, La.; New Era Theatre, Harvey, Ill.; Princess Theatre, Colchester, Ill.; Crisp Theatre, Gainesville, Mo.; Donk’s Theatre, Hudsons, Va.; Sunset Drive-In, Clarksburg, West Va.; and new Drive-In theatres at Steubenville, Ohio, and Fort Wayne, Ind.

You, too, will want to know more about this sensational new equipment that gives you so much more of what you want to help achieve the “perfect show”—and for such a moderate price. See them at the DeVRY theatre supply dealer or actual installation nearest you. The trend definitely is to DeVRYs!

In Canada, contact Arrow Films, Ltd., 1115 Bay Street, Toronto 5

DeVRY CORPORATION, 111 Armitage Ave., Chicago 14, U. S. A.

Fitting the projection suite with toilets and locker facilities is considered necessary—the former by a vote of almost three to one. The small dissenting minority does not disapprove, but merely consider “necessary” somewhat too strong and prefer to substitute “highly desirable.”
The Council considers that necessary working tools should be provided by the theatre; but a minority feels the tools will be better cared for, and less likely to turn up missing when needed, if each man is required to furnish his own.

Opinion is unanimous that a telephone connection between manager and projection room is not optional but indispensable.

Role of the Manager

The authority and attitude of the theatre manager are absolutely vital to obtaining good projection and sound. The manager has a double part to play—to maintain the highest morale on the part of his projection staff, and at the same time exercise the most exacting supervision.

The manager, according to the projection chiefs who constitute the Council membership, should know or learn enough about technicalities to be able to supervise the work of his men effectively. He should appear in the projection room at unexpected times, without warning; and inspect equipment and operation so thoroughly as to be able to make his technical attainments apparent. He should specifically authorize each individual in the room to do more or err, and keep track of the details of spare parts and repair costs. He should demand and study written reports from the projectionists on the condition of all prints, and of equipment.

For the sake of morale, however, he should so far as practicable let the projection staff (or their union) handle such matters as the arrangements of shifts, day off and reliefs; and while he should make it his business to know whether each man reports on time, he can do so by method less conspicuous and formal than time clocks.

Reserve Facilities

In building or re-building a projection room, allowances should be made for unknown requirements of the future.

“Who knows the future?” is the way one member put it.
The Council follows the principle that it is less expensive to build an oversize projection room in the first place than to enlarge it afterwards; less expensive to run in oversize power circuits in the beginning than to add supplementary lines later; and so forth. With respect to extra floor space, one member comments: “We have no doubt that television will be available before a projection room built today reaches the end of its life.”
The majority also leave floor space for ports for a future third projector; floor space for future stereophonic sound amplifiers and a future public address installation; and floor space and ports for possible future use of spot light and effect equipment. One member takes into account that future projectionists may be exceptionally short or tall, and design his viewing ports for men ranging in height between 5’6” and 6’2”.

SHOWMEN’S TRADE REVIEW, October 11, 1944
On the desirability of putting in oversize power lines opinion is unanimous. The majority also prefer oversize conduit to leave space for pulling through additional pairs of wire—and oversize switch fuse boards. A minority, further, install extra, unused conduit and pull in extra, unused wiring, to take care of future possibilities. One member comments: "We have found, in our experience, that every use of these precautions is needed sooner or later."

**safety**

The manager is responsible for projection room safety, not the projectionists. Any projectionist who violates safety rules should be severely disciplined or fired. Opinion unanimous.

No projectionist union anywhere will object—opinion unanimous. (Many of the Councilors are themselves veteran projectionists and IA men.)

The projection crew should participate fully in all fire drills.

The projection room should have more than one exit, and be reached by stairs, not ladders.

No one under 21 years old should be employed as a projectionist. Opinion differs on the following:

On the Underwriters’ recommendation at projectionists should not try to fight, but work their safety devices and leave at once. Some members think projectionists can safely stay and fight a fire under some circumstances—but these members do not recommend this, only as a last resort. (But a STR for January 4, 1947, Page E-9, on extreme deadlines of film fire fumes).

On what type of fire extinguishers should be used, and whether to put them in the projection room at all or only outside the projection room door, as Underwriters recommend.

On the necessity for a two-man projection crew from the point of view of safety. Some majority feels that two men are absolutely necessary: a strong minority holds one man is not enough.

The Council is totally unanimous holding that what the competition does not do about safety makes no difference whatsoever to any other theatre; man life and the theatreman’s responsibility for it are at stake. Fortunately, safety measures are not so expensive that theatre that applies them can be invaded by competition which does not.

**Green Illumination**

The Council sees no place in the industry today for the old-fashioned low intensity arc lamp. Few members have any in their own theatres; those that still are replacing them.

They gave inferior light, but cost just much as high intensity." The members see no further technical improvements in sight at present that would justify any theatre in delaying such an investment.

Opinion is unanimous that arc lamps must be connected with ventilating ducts to carry the harmful arc fumes out of the room. No member has an arc lamp in any of his theatres that is not so vented.

Minority of the members use carbon arcs in all theatres at all times; the

(Continued on Following Page)
doors. No member has an arc lamp in any of his theatres that is not so vented.

A minority of the members use carbon savers in all theatres at all times; the others only "when and where they are worthwhile, and where the projectionists will use them conscientiously."

The Council finds that with newer equipment the optical alignment of the lamp-house seldom if ever needs re-checking, but this must be done more or less frequently with older models, depending on the model.

**Sound Apparatus**

Even small theatres with very limited budgets can afford to give their patrons the best sound quality, and should do so. Opinion unanimous.

It can be done either by modernizing existing sound systems, or by replacing them with new ones. Which of these two methods is preferable remains an individual matter that depends on the age and condition of the theatre's equipment.

But if sound quality is poorer than the best 1947 standard, one method or the other should be put into effect at once. With present prices and availability of apparatus there is no purpose in delay. And there is no reason for delay with respect to possible future obsolescence of equipment bought now—the majority see no developments in sight that will make today's machines obsolete for ten to fifteen years to come.

**Standards**

Standards and recommendations of performance established by the Society of Motion Picture Engineers with reference to screen brightness and line voltage regulation are accepted by the Council members and applied by them in their own theatres.

With respect to screen brightness the approved standard reads: "The brightness at the center of a screen for viewing 35-mm motion pictures shall be 10 foot-lamberts when the projector is running with no film in the gate."

Those members who dissent from this standard do so because they prefer still more light.

In the matter of power supply: "When line-voltage variations are greater than ±3 per cent, the local power company should be requested to correct the condition. In cases where it is impossible normally to maintain steady line-voltage to the equipment, suitable voltage regulators shall be used." This last recommendation has the unanimous support of the members.

The Academy standards for sound volume in theatres of different size the Council considers have now become inadequate, and should be exceeded.

These standards, listing the number of watts recommended, according to the number of seats in the theatre, are as follows:

- Up to 400 seats, 10 watts; 400-600 seats 13 watts; 601-750 seats, 15 watts; 751-1000 seats, 20 watts; 1001-1250 seats, 25 watts; 1251-1500 seats, 32 watts; 1501-1750 seats, 37 watts; 1751-2000 seats, 43 watts; 2001-2250 seats, 48 watts; 2251-2500 seats, 51 watts; 2501-2750 seats, 59 watts; 2751-3000 seats, 65 watts; and so on by corresponding increments to 132 watts, for theatres of 6000 seats.

The Council members put more power than that into their own theatres, today.

**New Sales Policy Set For Admission Signs**

A new policy covering the sale of Associated Ticket and Register's changeable admission signs has just been announced by that company. Henceforward they will be sold under a dealer territorial arrangement.

This decision has resulted from experimental dealer territorial arrangements in a few parts of the country. These have proven extremely satisfactory, both to Associated Ticket & Register and to the dealers concerned.

**New Catalog on Theatre Equipment**

A new 48-page catalog listing theatre equipment of every kind has been issued by S. O. S. Cinema Supply Corp. Included in the catalog are: auditorium equipment of every kind from chairs to vacuum cleaners, air fresheners, fire retardant compounds, sand urns, down to such small items as rechargeable flash-light batteries; a complete line of projection room apparatus listed under various headings; and lobby and box-office equipment, the whole totalling many hundreds of items used in every theatre. Every item is briefly described, and prices are given in the same paragraph.

The catalog can be obtained from the S. O. S. Corporation, 440 West 42nd St., New York 18, or by writing to SHOWMEN'S TRADE REVIEW.
DRIVE-INS & QUONSETS
(Continued from Page E-22)

To walk over gravel is to ask too much of the public, the speaker stressed. Mr. Petersen declared that the drive-in theatre does not compete with indoor houses, but opens an entirely new layer of patronage for motion pictures. Eighty per cent of the patrons are parents with small children, who can’t or won’t take them to other theatres, can’t or won’t give them alone and can’t or won’t hire sitters; fifteen per cent of the patrons are invalid or crippled persons who cannot walk the long distances that usually have to be traversed in an ordinary theatre; and only five per cent might have gone to another theatre if there were no drive-in. However, as traffic and parking problems increase in intensity, drive-ins can be expected to begin to cut into the patronage of indoor houses. Established exhibitors should, therefore, build drive-ins in their own communities and not leave the door open to foreign competition.

In response to many questions from the floor, the speaker gave further specifications. The best size for the average drive-in is a capacity of about seven hundred cars, he is convinced. This will mean turning away patronage during week-ends, but on the other hand a larger theatre will seem empty during the middle of the week and make a poor impression on the public — “Nobody goes there, we don’t want to go there,” will be the public reaction.

It is poor policy to have concession stands around the perimeter of the drive-in, where children will have to cross the roads to patronize the concessions. They should be located in the projection house.

The average drive-in grosses $1,500 a week from sale of refreshments, Mr. Petersen told his Listeners, and since the theatre costs $20-22 per cent from the concessionaire, the theatre’s net profit from sale of refreshments runs about $1,000-$1,200 a month.

The best material thus far found for the screen structure body is 3/16th inch transite board, the speaker said, this being the greatest thickness that can be put in place by nailing, without necessity for drilling holes through it.

Where the site allows, the screen should be so located that cars face the setting sun. Then when the sun goes down behind the screen the show can be started earlier than would be practicable otherwise.

The drive-in patent situation was also discussed, including the question of the validity of existing patents. E. Alan Willford, Vice-President of General Aniline and Film Corporation, who acted as moderator at the forum, interceded in this discussion to caution all present that the question of the validity of existing drive-in patents is one that each exhibitor should refer to his own legal advisers.

Quonsets
J. H. Hodges, an engineer of the Stran-Steel Division of Great Lakes Steel Corpora- tion, who spoke on Quonset theatres, demonstrated (by the number of ques-tions asked of him) the strong interest those attending the forum felt in that type of construction. The Quonset, Mr. Hodges contended, is the answer in those communities that do not have all the thea-tres they could sustain because of war-time restrictions on building followed by postwar restrictions, material shortages and high prices.

Hodges stressed the speed with which the Quonset theatre can be erected and noted that because of its ease of construction a tremendous saving in labor cost results when the Quonset is built, in com-parison with the labor costs involved in standard methods. He declared that Quon-sets can be constructed today at a aver-age cost of $125.00 per seat, and that in exceptional cases Quonsets have recently been put up successfully for as little as $50.00 per seat.

The Strand Steel organization itself does not know how many Quonset theatres are in operation, because their dealers do not always report promptly the purpose for which a Quonset structure is used, the speaker explained in answer to a ques-tion. However, Mr. Hodges declared he knows of at last twenty Quonset theatres now in operation in this country, of six-teen more in process of construction, and of another ten on the drawing boards.

Quonset sheathing is 20 gage steel, and supporting ribs are of 14 gage steel. Dif-ferent types of construction, however, must be used in different parts of the country, partly because of local regula-tions and partly because of variation in snow loads.

In answer to still another question, the speaker noted that the width of the Quon-set can be extended to more than the common 40 feet without use of pillars or (Continued on Following Page)
DRIVE-INS & QUONSETS
(Continued from Preceding Page)
columns, if structural steel is employed in addition to the Quonset members. The speaker emphasized very strongly the view that, regardless of the pre-fabricated nature of the Quonset, neither that type of theatre nor any other type should ever be erected without the services of a competent consulting architect.

Television
J. F. O'Brien, Sales Manager of the Theatre Equipment Division of Radio Corporation of America, told his audience at the forum that the theatre will never be replaced by home television for the reason that people like mass entertainment.

The home will never have large screen television (of the 6x-foot size shown at this convention) and small-screen home television will no more replace the theatre than radio did.

But, 175,000 home television receivers will have been sold by the end of 1947; 750,000 by the end of 1948—thirty million Americans live at this moment within range of television transmitters. It follows, said Mr. O'Brien, that theatre patrons will soon look for large-screen television in their theatres—and within a year, he added, RCA hopes to show theatre television developments more startling than the 6x-foot black-and-white picture which held the convention audience enthralled with a reproduction of boxing matches currently going forward in New York.

In that demonstration, the speaker revealed, the screen brightness was between six and seven foot-lamberts, and the equipment was the same that is now being sold to Warner and Twentieth Century-Pix for experimental purposes. In response to still another question, Mr. O'Brien declared that thus far all of these television projectors are laboratory-made and what theatre will cost when they are put into production for theatre purposes cannot at this time be estimated. Future labor and material costs remain anybody's guess and so do the economies that can be achieved by mass production in contrast to laboratory production.

Theatre Decoration
Exhibitors will have to revise their ideas of theatre decoration and ornament very extensively in the reasonably near future, M. A. Watson, President of the Institute of Carpet Manufacturers, warned the forum.

Mr. Watson explained that for some years past the ready-to-wear industry has worked out, and has sold to the public, ideas of "color coordination" in personal appearance, whereby a lady's shoes, dress, handbag, gloves, hat and so on all must be "color-coordinated."

Similarly, the home-furnishings manufacturers, including carpet, furniture, wall paper and other industries, have worked out and are aggressively selling to the public through national magazines and otherwise, ideas of "color coordination" in home furnishings. The carpet, taken as the basis of the home decorative scheme, must be coordinated in color with the furniture, wall paper, wall paint, and so on, the speaker made clear—and these campaigns in good decorative taste are profoundly affecting the public consciousness in such matters.

Exhibitors, Mr. Watson asserted, will find their patrons increasingly sensitive about the garishness that has sometimes marked theatre decor in the past and even at the present time; and increasingly inclined to favor the same ideas about good taste in such matters which have been so forcefully brought to their attention in matters of personal grooming and domestic surroundings.

The carpet industry is doing its share in this matter by modernizing its designs for contract carpets. Additionally, the industry is doing all it can to catch up with the backlog in production; but is hampered by a current labor shortage, which it is trying to remedy by means of labor-training programs.

Carpet makers, Mr. Watson went on to say, are faced with production costs that have increased an average of 45 per cent, but carpet prices are up only 30 per cent, and the industry is exerting every effort to avoid a further increase in price to the consumer by increasing production. Carpet is a "postponable" item, the question the industry does not want to be caught with a high-level price structure when and if a business recession occurs.

Architecture
There is not enough curb footage in the whole United States to provide curb parking for all the cars now in the United States, to say nothing of the millions of new cars now being built, theatre architect M. J. De Angelis told the forum.

The parking situation thus increasingly favors the "multiple enterprise amusement centers" located near the periphery of a community, and including not only...
theatre but also bowling alleys, food shops
and the like.

These local enterprise amusement
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fees of financing, but banks and in-
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Ben Schlanger, theatre architect, as-
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he Business Picture

In opening the Tesma-Tedpa forum,
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observed conditions and extreme hard-
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he concluded: "Thank God for America
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plain damn fool."

Following on a similar theme, J. H. Van
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as fifty per cent—the drop in business
ity that occurred between 1929 and
2, a repetition of which, the speaker
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the form of statism—to a tolerable 15
0 per cent.

How to reduce the business fluctuation
that relatively harmless level is a prob-
lem not yet solved, but presumably one
that can be solved by social and economic
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arch that has solved so many technolo-
gical problems. The Committee for Eco-
omic Development, the forum was told, is
engaged in that kind of research, on a
on-profit, non-political, objective basis

sections of Officers

Tesma re-elected its officers to serve for
other year. Oscar F. Neu of Neumade
Products Corporation will continue as
resident; W. A. Gedris of Ideal Seating
pany as Vice-President and Roy
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Secretary-Treasurer.

Tesma also increased its Board of Direc-
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 Sign Service, Inc.; E. J. Vallen of
all Corp.; H. B. Van Velden Corp.; H.
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CA. Tedpa—the Theatre Equipment Dealers

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CA. Tedpa—the Theatre Equipment Dealers

Protective Association—re-elected Ray G.
Colvin of Exhibitors Supply Company of
St. Louis as President, and chose J. Eldon
Peek of the Oklahoma Theatre Supply
pany of Oklahoma City as its Vice-
President.

POSTWAR EQUIPMENT

(Continued from Page E-22)

cline that gives nickels for either dimes or
quarters, accepting either of those coins
indifferently and returning the correct
change. And Coinometer Corporation
showed a new change-
maker improved by incorporation of
stainless steel coin chutes in place of the
chromium-plated chutes of earlier models.

Chairs

The Air-O-Seating Slideaway chair
(STR for August 16th, Page E-6) was
shown for the first time, not at the Tesma
convention itself but in association with
it in a separate suite in the Wardman
Park Hotel.

The Ideal Slide Back chair (STR for
May 24th, Page E-28) was displayed in
several different types of upholstery on
the convention floor.

Also at the convention was a new In-
ternational chair, with a novel gear train
suspension that is entirely enclosed in the
seat pan, eliminating the conventional
hinge. These chairs are upholstered in
Goodall fabrics.

Irwin Seating Company presented their
new "Comet" chair, featuring an auto-
matic hinge, and an extended rear panel
which prevents patrons in the row behind
from using the raised seats in front of
them as foot rests.

Curtain Controls

Automatic Devices Company of Allen-
town revealed a new control for contour
a complete unit that includes
everything needed except the curtain it-
self.

Vallen, Inc., demonstrated a small-scale
model of a new light-duty reversible cur-
tain, which controls, for each
iron and track, designed for
screen openings up to 10x15 feet, and op-
ereing at a speed of sixty feet per minute.

Directional Signs, Exciter Supply

Entirely new exit signs and directional
signs for men's and women's rooms, bal-
cony and so on, made an attractive dis-
play at the booth of Vio Glacio Products
Corporation. These signs consist of formed
plastic letters, which are fluorescent under
black light illumination, mounted above a
trough that contains a specially coated
ultra-violet fluorescent tube. The special
coating eliminates almost all the visible
light while letting the u-v get through,
with the result that the plastic letters
stay softly in darkness. The plastic signs
themselves are supplied in two different
forms—as complete words, such as "exit"
or as separate, changeable letters which
can be erected above the lighting trough
to spell any message desired.

Ballantyne Company presented a new
low cost, disc type d. exciter lamp sup-
(Continued on Following Page)
An Estate will dispose of
Two — 1400 Seat
FIRST RUN THEATRES
located in the Capital cities of
two midwestern States
These are two prime properties
enjoying excellent returns.
If you are interested in making an offer,
please contact for particulars.
O'BRIEN, DRISCOLL, RAFFERY & LAWLER
152 West 42nd Street
New York City, New York

BLACK LIGHT PRODUCTS
MANUFACTURERS OF FLUORESCENT AND
LUMINESCENT PRODUCTS AND BLACK LIGHTS
67 East Lake Street Chicago 1, Ill.

AVOID ARC POWER FAILURES!
Install a
Robin-Imperial STEDYPower
J. E. ROBIN, INC. • 320 W. 42nd St. • New York City

POSTWAR EQUIPMENT

(Continued from Preceding Page)
ply, available either as an independent unit or built into Ballantyne pedestals, as desired. Blue Seal also showed an entirely new exciting supply rectifier.

Furnishings

American Mat Corporation showed a new 1/4” standard corrugated rubber matting which has a cloth back and therefore will not mar floors. The same company also displayed new link mattings and semi-perforated mattings.

American Floor Products Company exhibited new floor mats made not of rubber but of a duPont synthetic that resists heat and grease and is especially recommended for use around popcorn machines.

Adjustable height, metal, upholstered stools for cashiers (and projectionists) were displayed by Dependable Manufacturing Company.

A new crowd control rope by Lawrence Metal Products is covered in plastic instead of the conventional plush or velour. The plastic covering is washable, and mildew-proof.

Prefabricated Theatres

Park-In Theatres, Inc., owners of a basic drive-in patent, displayed a complete scale model of a drive-in theatre.

Ben B. Poblocki & Sons organization offered highly detailed specifications for prefabricated theatres built with Stran Steel structural members. Some of these members, with their patented nailing groove (STR for May 24th, Page E-12) were on display, along with nails and a claw hammer, and visitors were invited to try for themselves how easily nails are driven and how firmly they are gripped.

The Strand Steel Division of the Great Lakes Steel Company also had these members on display.

Unit Structures, Incorporated, showed a complete scale model of a prefabricated theatre built of wood. The supporting members are not beams but laminated wood structures manufactured according to specifications developed by the U. S. Government’s Forest Products Laboratory. Wall and ceiling panels are shallow boxes of laminated plywood, containing insulation. The whole is painted with fire-resistant paint and erected on concrete footings over a poured concrete floor. Anti-termite shields are included in the construction. The theatre is sold built and equipped (Simplex projection equipment) and ready to operate in every respect.

Projection

Blue Seal Cine Devices, Inc., displayed their very new cast aluminum magazines.

Century Projector Corp. showed a Century Projector with a new and improved gate and new intermittent sprocket tension shoes representing further advance in design.

Control Engineering Corporation demonstrated their automatic safety sprocket (STR for March 29th, Page E-22).

De Vry Corp. showed the new pedestrian-improved projector-soundhead and new amplifiers described on Page E-23 of STR for June 21st.

Essanay Electric Manufacturing Company presented visitors with samples of a new film splicing agent called Film-Weld, recommended as completely effective for use with both standard (nitrate) and safety (acetate) prints.

Goldé showed a new 150-watt spot light for exploitation and display lighting.

LaVezzi Machine Works brought out their new sprocket puller and a number of new, precision-made, projector replacement parts.

SHOWMEN’S TRADE REVIEW, October 11, 1947

Motion Picture Machine Company of Milwaukee also displayed a new line of projector replacement parts.

Neuause Products Company demonstrated an ingenious and novel film patching device for the film that is being used in the film only. It uses no cement, liquid or solvent of any kind, but bonds the film together in a smooth butt joint by means of heat. Time required for a perfect weld is less than 10 seconds.

Rectifiers

New arc rectifiers were shown by Blue Seal Cine Devices, Forest Manufacturing Corporation, RCA and Robin-Imperial.

The first and last named presented selenium-type rectifiers, the Robin-Impera being offered in designs for either three-phase or six-phase operation, as preferred, with remote control for dual operation.

Forest and RCA brought out tube type rectifiers. The new Forest 48-volt is a three-phase unit operating at 40-45 amperes.

Refreshments

Krispy Kist Corp Machine Company presented a new popcorn machine of postwar design, a new corn popper of increased efficiency as said to produce the maximum quantity of popped corn at a minimum consumption of fuel, and a new corn crib.

Pronto Pop Corn Company showed an improved “silent salesman”—a transparent plastic device, with multi-colored illumination and trimmings, within which the kernels of popped corn are blown about in constant agitation to attract attention.

T. & C. Company displayed an automatic, dime-in-slot hot popcorn dispensing machine.

And both Coca-Cola and Pepsi-Cola demonstrated automatic, coin-in-slot beverage mixing and dispensing machines.

Screens, Speakers, Soundheads

Nu-Screen Corporation presented in a scale model a new method of masking their convex-concave screen. Although the screen curvature remains unchanged, this latest type of masking improves the appearance of the screen border. The Nu-Screen exhibit also included a large number of new testimonials from exhibitors using the screen, who praise its performance.

Altec Lansing Corporation exhibited their new two-way “800” speaker systems, which are designed to bring to auditoria of less than 1,000 seats sound quality and “presence” comparable to those offered by the larger Altec-Lansing “Voice of the Theatre” speakers. New Altec public address speakers were also shown, with a placard reminder that “Premium Days Are Here Again” and that public address will therefore become increasingly important to theatre operation.

A new in-car drive-in speaker by Auto- crat, Inc. featured a simplified method of installation and disconnection by means of “instant on” connecting clips, designed to reduce the cost of taking the speakers in and putting them back in summer. These speakers are weather-
proofed, they and their junction boxes are offered in all-weather lacquer of any color or in chrome finish as desired, and a five-year guarantee warrants that units lost or broken within that period will be replaced at a fixed charge—namely, five dollars for each lost unit.

Ballantyne Company showed a new single-unit two-way loudspeaker. In appearance, it is superficially similar to the dual two-way speakers in which there is a small separate high frequency cone at the center of the larger low frequency cone, and a cluster of small trumpets in front of the high-frequency unit. The new Ballantyne two-way unit, however, has only one cone, and in place of the cluster of trumpets it has—in the same location—a structure consisting of a cluster of interlacing spirals. It is claimed that this unit gives a quality of h.f. and l.f. response comparable with that of the double-cone unit. Ballantyne also showed a new two-way speaker system with separate h.f. and l.f. units and baffles, having a rated response of 30 to 16,000 cycles per second with crossover at 1,200 cycles.

Century Projector Corporation showed a new monitor speaker with low impedance input, for either panel or relay rack mounting.

Motograph, Inc., exhibited new public address speakers for theatre use, available either in panel mounting or with directional baffles as required.

In-car speakers for drive-ins, in which the units are finished in plastic "coconut" material, of the kind developed by the government for rustproof and corrosion-proof storage of inactive weapons of war, were shown by U. S. Theatre Equipment Company. It is claimed that these units are thus rendered both waterproof and fungus proof. They are available with either straight or coiled cords at appropriate prices in price—the coiled cords being of course slightly more expensive than the straight ones.

Ballantyne Company displayed an improved soundhead with new gearbox for easy adaptation to 25, 50 or 60 cycle drive, as required; and Blue Seal Cine Products Inc. unveiled their completely new and ultra-modern soundhead, the development of which has just been completed within the past six weeks.
The literature listed here is free and without obligation. Additionally, STR will endeavor to obtain other literature not listed here in which readers may be interested. Please print your name, name of theatre and street address clearly in using the coupon below.

Theatre Equipment
An 18-page cata-
logue listing many hundreds of items of equipment for every part of the theatre has just been published by S.O.S. Cinema Supply Corp. New, used, and reconditioned items are included, and prices are shown. If only for comparative purposes, this compact catalogue should be on every theatreman's shelves.

Ticket Machine
A well-illustrated, three-color, four-page folder of General Register Corporation sets forth the functional and structural details of that company's new hand-operated "Automatic." Since this device is as fast as the electrical ticket issuers, but costs less and is less expensive to service, it may expect that in time it may replace electrical machines in the hands of those who contemplate present or future purchase of ticket issuing equipment.

Vacuum Cleaning
Effective cleaning of theatre screens, drapes, ornamental surfaces and stairways, and in-place shampooing of carpet areas are illustrated and explained in a four-page folder by National Super Vacuum Equipment Co. and in another well-illustrated folder which lists both the best methods of using the Super vacuum equipment on its own and in the hands of the theatreman himself. It will prove helpful to anyone concerned with the cleaning of theatre housekeeping.

Request for Literature
Equipment Literature Bureau
Shomoven's Trade Review
1010/11/47
1501 Broadway, New York 18, N. Y.

I am interested in the equipment data mentioned in the Literature Bureau column. Please have the booklets checked below sent to me immediately:

[ ] 1 [ ] 2 [ ] 3 [ ] 4
[ ] 5 [ ] 6 [ ] 7 [ ] 8
[ ] 9 [ ] 10 [ ] 11 [ ] 12

Name [Print Name and Address]  
Theatre  
Address  
City  
State
Skouras Roosevelt Ties In On Safety Campaign

(See Showmen's Silhouette, Page 31)

Because the Skouras Roosevelt Theatre in Flushing, L. I., opens directly on traffic-congested Northern Blvd., Manager Mildred A. Fitzgibbons was eager to tie in with the Flushing Junior Chamber of Congress when the latter proposed a program on street safety. Consequently, since early last spring she has been working with the civic organization on a long-range safety program. Their cooperation came to a climax with the opening of school this fall in a safety show for children and a safety forum for adults, under sponsorship of the Junior C of C, at the Roosevelt Theatre and the organization of the Roosevelt Theatre Street Safety Patrol which has received the endorsement of county and state officials.

Comic Books and Candy

To attract kids to the safety show the Junior C of C sent out heralds announcing that free comic books and free candy would be given to youngsters attending. Turn-out was around 150. The entire film program had to do with safety and speed, focussing attention on the evils of reckless teen-age driving. Highlight in the stage was the awarding of the Prize of Publicity for soap-box derby midget racer by 16-year-old William Miller, who built it and drove it in the New York Post Soap Box Derby last June, to Jay West. Adults were interested in the juvenile safety campaign at a forum held at the Roosevelt in the evening.

The Roosevelt Theatre Street Safety Patrol, made up of four smart schoolboys, enrolled with the written consent of their parents, guides traffic in front of the theatre. These traffic "cops" have their own gray overseas caps and arm bands, their own brightly-painted stanchions with a big "Stop" sign, with the organization's name lettered on the stanchion.

All advertising costs of the safety show were borne by the Junior C of C, while the "boys'" uniforms and the stanchions were donated by Chris A. Winder of Ford Motors.

Projection Faults

A staff member should be required to report to the manager any projection or sound faults that occur in his absence, no matter how seemingly trivial they may be.

Beauty Has Troubles

Patrons of Toronto's Victoria Theatre who used to get a smile from Cashier Margaret Marshall and comment on her beauty are missing her from the box-office these days. Probably Miss Marshall is missing the box-office too. For when she won the "Miss Canada" crown, it looked like clever from then on her business opportunities, including personal appearances, got so heavy she had to have a "hands-off" law with them. Then are flown upward the ointment of success. S. R. Weaver, director of the Miss Canada Beauty Pageant at Hamilton, Ontario, claimed that an agreement, he only could manage Miss Marshall. So now the fight's on.

The Brass Tacks of Efficient Picture Theatre Management

HOBNOBBING WITH SHOWMEN IN DIXIE

By Jack Jackson

If what follows seems a trifle jumpy it's because I was jumping around considerably when I gathered the dope I intend dispensing here: the number of people I want you to meet and the harvest of ideas that might prove helpful to other showmen.

Just about every fellow I met is engaging in a finish fight to get business back into the SRO bracket. Attendance is still good but the cost of everything, from billets through past, has increased and the enterprising front office is worth the fight to customers, more customers, and still more customers is what's everywhere.

Coupled with the apathetic attitude of the public to everything but the peak product is the ever increasing number of theatres and the extremely high interest in sporting events of all kinds. With costs of operation skyrocketing, competition mounting and receipts on the downgrade, the time for hard work—mental and physical—is at hand.

For those who may be consoling themselves with the thought that the falling leaves herald the closing of beaches, pools, amusement parks and baseball, let me point to the early start of football, the coming of basketball, the advent of other winter sports and that ever-present competitive giant, the Bowling Alley.

This is the time to start planning ways and means of keeping your bid for business on the highest possible plane. If it so happens—and the chances are that it will—that you find your hands tied in the way of offering aggressive competition, because of high school and college games, try following the political adage: "If you can't beat 'em, join 'em." Get abroad every bandwagon you can find that is headed for public favor and manage to maneuver your theatre into a position of 'next favor.' Do it with signs, do it with passes, do it with parties, do it with personal effort and financial outlay—but do it.

Now let's get along to detailing what these folks along my recent Line of March are doing to lessen resistance and keep the coin clinking on those marble slabs.

Spent Quite a Time With Distribution Representatives

In Dallas, Texas I spent quite a time with distributor representatives and ran smack into the kind of example that conclusively proves what I've been advocating. One office manager advised me that he had just run the totals on the poorest week the exchange had encountered in his three years of association. In another office the branch manager informed me that he had hit an all-time high for the previous week and that the entire month had been well above 1946. He added: "Of course, we've been driving, and driving hard." That last sentence tells the story. Business is to be had by the fellow who drives and drives hard. The first office had not been driving.

I established a beachhead at Nashville and lured Evans Sprott, the general manager of the Sprott chain of colored theatres, to his office for a night of cuddling. Evans—according to my wife and most other fellows' wives—is the epitome of the distast conception of the Southern Gentleman and I for one will never say them nay because he sat with me right to the last minute of contact with Mrs. S. Here's some of the things I learned from Evans:

The colored exhibition field is also feeling the rise in film costs as well as an overall hiking of operational necessities. For some reason—and a lot of managers of white houses would like to have it to give to their bosses—the administrative expense of theatres catering exclusively to Negro patronage is higher. The managers, assistants and normal personnel draw higher salaries. So far, the drop in business has been slight in this field and seems to have passed its low some time in the last spring. At the time I talked with Mr. Sprott he anticipated the year's business to grade well with that of 1946 which was, in his words, "very good indeed."

I spent a full day in the offices and among the personnel of the Crescent Amusement Company and, while I've never been accused of the slightest leanings toward theophism, I'll swear that the soul and spirit of Tony Sudekum—had for more than a year past—still guides the destinies of the organization. I'll go further and say that everybody feels it, knows it and acts accordingly, from R. E. Baulch, who occupies the chair and president title vacated by Mr. Tony, to Walter, the jack-of-all-trades at John Lawrence's Rex Theatre. I had a long visit with Mrs. Brockett, "Miss Mary"—to all and sundry of the cinema world around Cincinnati and Atlanta—who charts the route, selects the theatres and calls the time for the celluloid footage traveling

(Continued on Page 28)

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Jackson...
(Continued from Page 27)

the Crescent Circuit. Miss Mary’s department is, like many others, struggling with the problems of extended playing time, roadshow admissions, shortage of product, etc. For the most part the demands for extended time are being met by cutting back engagements and the normal routine of policy change maintained by repeat engagements.

Leaving Miss Mary’s office I found Ralph McCoy, district chief for Eagle-Lion in the southeast, awaiting me. Now whenever you run into a McCoy as close to the Kentucky line as Nashville you immediately drop to the floor and peek around to make sure there are no Hitfields in the vicinity of another episode of their historic feudin’ and fussin’. Examination proved that Ralph was totin’ nothing more deadly than a few PRC, Eagle-Lion releases that he was trying to swap to Bauch and Stengel for a check on a Nashville bank, so I returned the second sheets I had grabbed from the secretary’s desk and prodded the industry’s top question, “How do you find business for a film that exceeds for the English films everything was going well. It seems that the Georgia crackers and Tennessee hillbilles insist on keeping the word “Raid” in the grammatical classification of adjectives, and that it means something different even when it has “J. Arthur” as a prefix. Kiddie aside, the English pictures are having tough sledding in other than metropolitan centers of the South. Ralph says that receipts generally are holding well throughout his territory, with Florida tagged for a banner year.

Felt Low Had Been Passed

I was doing a Barney Baruch in the vestibule, waiting to horn-in on a few minutes of Kermit (K. C.) Stengel’s crowded agenda, when E. J. Jordan of the Belle Meade Theatre and Ben Garrett of the Paramount put in an appearance. After a few minutes on my question-and-answer program they discreetly arranged to pass me along to their new Circulating Manager C. K. McCown. Mac was mind-sigh in contemplations about some revamping and remodeling jobs scheduled for early enactment but was nice enough to let me have a go, and was given with some enthusiastic remarks about future “good business” expectations. He, like Sprott, seemed to feel that the low had been passed, and that a steady rise had set in that promised well for continued profit. It was pretty late in the afternoon before I managed the climb to Vice-President Stengel’s office. In case you don’t know it, K. C.’s office is the root base for accurate information about the isles and isles of Tennessee, as well as portions of Alabama, the Carolinas and Kentucky. Stengel has, in days past, been so closely associated with small and medium-sized town operation in this territory that he developed an encyclopedic capacity for assimilation of detail about these situations. I recall an interview some two or three years ago during which he advised me that a good many of these theatres were being cut in the Tennessee map, and that the need for candy and candy for inclusion on the profit side of the ledger. Well, they must be selling more popcorn because they are still using black ink on the bottom of their bills. However, the rise in business has brought with it a still higher rise in operating costs. Stengel advises that his managerial salary outlay even in towns operating nights only, has mounted 60 to 80 per cent. The cashier’s post, which used to have a long list of “waiters” and “hopers,” is now hard to

fill at 50 per cent higher wages. Most of these theatres are in small towns, 2,500 to 5,000 inhabitants, few having other than agrarian activity as visible. This factor eliminates any opportunity of recovering the increase in administrative outset with a hike in admission prices and puts the theatre against the problem of a one-way changing string of maneuvers calculated to bring more customers to the box-office. Tients are even being made with churches in some localities.

One would conclude that these small towns, where the weekly “take” could never he considered as other than low and where, according to Stengel’s figures, the weekly gross of $400 grades as fabulous, would be totally unaffected by the slow-heat boom in theatre building. However, such is not the fact, and Stengel advises that new theatres seem to be jumping up everywhere. For the most part these are being financed and built by folks of no theatre experience who, consequently, do not possess the vision to realize that the adding of their establishment to a form of commercial endeavor that is already walking a tightrope on the profi- and-loss trail is only a recurring string of weekly losses to both the goers and the box-office.

To me, the possibility of price wars loom strong on the horizon in these smaller towns, and such have always proven disastrous, not only to the owners but to business men of the community as a whole. It is quite possible that they may wake up to find both theatres closed because of unprofitable operation and the townfolk going elsewhere for its needed entertainment. Should you find yourself confronted with a situation of this kind, try talking it over with the business leaders who may be able to dissuade your potential competitor. Such a course is not open to Stengel, whose company as an “big” and consequently subject to unjust criticism when they attempt to protect their interests—even though they are doing the other fellow an invaluable favor in the process. As matters stand, Stengel and his organization are depending entirely on their superior knowledge of showmanship to do a better job of catering to the wishes of the amusement-seeking public, emphasizing the service facilities and elaborating on their advertising approach.

Holds Business Drop Transitory

Herbert Kohn, vice-president of the Malco circuit in Memphis which operates theatres in Tennessee, and Mississippi, is a few in upper Mississippi, obliged with more than an hour of his crowded day. Kohn, like many others, considers the falling-off of business as transitory and expects attendance to get back into the satisfactory-volume brackets (not big, but good) in the near future. To overcome the temporary slump and minimize the possibility of a more permanent drop, he considers the best palliative to be real satisfaction selling—that means his managers are required to concentrate on getting a message about their film attractions into the hands of every possible prospect. It’s been done during past programs, and in direct mail and merchant cooperative handbills. I was surprised and pleased to meet again Dave Groskin, a former Saengerite in New Orleans now looking for Malco. The Crescent City must be losing its lure—or maybe the boys are getting older and can’t hold the pace—but anyhow, Jerry Jernigan has deserted the ranks of the Cajun Cajders and taken up quarters in Memphis with the polyglot waves of Screen Guild. Tommy Thompson, Selznick’s space jockey, Leonard O’Shea, Eagle-Lion branch manager, Pete Dawson, Universal branch manager and others too numerous to mention all helped to make my stay in Memphis one to rate high in my memory book.

SHOWMAN’S TRADE REVIEW, October 11, 1947

I just want you to meet one more fellow and then you can go on doing things worthwhile. In Texasland—I don’t know whether it is in the Texas or Arkansas part—a line of red brick homes along Cherry St., and divides the post office. One side is Arkansas and the other Texas—I spent some time with G. Carrollton Allman, whose vocation is that of booker, buyer and administrative functionary for Williams theatres in Arkansas and Texas. His vocation is the designing of the unique—or at least vastly different—styles in theatre architecture, ornamentation and decoration. What makes the hobby so satisfactory as far as G. Carrollton is concerned is the fact that his boss, K. C., likes his ideas and many of them have been perpetuated in steel and concrete as the circuit extends. He might shed some light on the possibility of getting a few of his sketches to reproduce in SHOWMAN’S and it may be that before long you’ll be able to see some of the “hobby” drawings of this unusual booker-builder.

Well, that just about ties up this week’s word package. I hope you enjoyed meeting this gang as much as I did because they are all playing on the same team and I’m sure will be glad to help with what ever additional information you have problems similar to theirs. I deliberately left out certain remarks from practically every executive regarding the business drop because I believe in a positive approach. So, I’ll be giving out next week with the result of my canvass on one particular fact that is doing more than anything else to reduce theatre attendance.

Reade Houses Prepare for Kid Hallow’e’en Parties

Managers of the various theatres in the Walter Reade circuit are already well advanced in preparations for their special Hallow‘e’en parties for children on Saturday morning, Oct. 25. In addition to a “Kiddie Screen Show” consisting of a feature, a two-reel comedy and numerous cartoon shorts, the theatre program will also be a stage events as costume parties, apple-bobbing and pie-eating contests, and will award prizes to winners and present giveaways to the youngsters.

The Reade home office has prepared special trailers for the Hallow‘e’en shows and has purchased horror masks, 1,000 of which will be given away at the theatres to the first 1,000 tuna buying tickets for the Saturday morning show on the 25th. Tickets will be on sale in advance.

Promoted 20 Prizes

Manager Bob Case of the Kingston Theatre in Kingston, N. Y., has promoted 20 prizes from promotions of this fall to be awarded to winners of the Hallow‘e’en kiddie costume party which he will throw. Guy Hevia at the Park Theatre in Morristown, N. J., will have apple holding and crowning of beauty on the stage, with prizes for the winners. Murray Meiberg has arranged with merchants of Plainfield, N. J., for 50 prizes to be awarded at the Strand Theatre at a kiddie party, costume contest and other events.

Julius Daniels will hold a costume party and pie-eating contest on the stage of the Majestic at Perth Amboy, N. J., and award prizes to the winners. Dave Nolan at the St. James in Ashbury Park, John Palmer at the Strand in Freehold, Tony Hunting at the Carlton in Red Bank, Ralph Lanterman at the Paramount in Long Branch, and Read managers in other houses in the state will sponsor similar stage events and costumes at their Hallow‘e’en shows.
Extra Effort Urged to Draw Rural Dollars to Box-Office

Exhibitors in the country's farm-belt, especially those in the smaller rural towns, are overlooking a corking revenue-increasing bet if they don't go all-out to bring a shire of the dollars of the farmers, (soon to reap an all-time high crop) into their box-offices.

Farmers generally are the last of the country's citizens to patronize the theatre, and it is for that reason that in the coming period of high farm income, the exhibitor should make a special play to entice him into attendance.

The Minnesota Amusement Company, with theatres scattered through the farm-belt of Minnesota and the Dakotas, has developed many tried-and-successful methods of attracting rural dollars and offers suggestions for new methods that should be put into practice. The suggestions have been made by the circuit's district managers, many of which the house managers have found practical. From these suggestions, SHOWWOMEN'S TRADE REVIEW has extracted several which it believes are pertinent to the coming harvest season.

Covering Trade Area

First comes rural mailing. Using a postal permit and having box-holders, an entire trade area can be covered with mail pieces at the one-cent rate. While this may prove costly for just one attraction—$50 to cover 5,000 box-holders—by month several coming attractions in the one piece of mail the cost can be brought down considerably.

Judicious cutting down on other exploitation media, will bring the mailing cost down still more. Direct, once-a-month mail coverage of rural teachers will redound to a theatre's profit.

Rural weekly newspapers should not be overlooked. Publicity accompanying ad copy is always sure of insertion. Cost-per-person advertising comes high in the weekly, but often a pair of guest tickets with publicity copy will get good results. A special screening of an outstanding feature, to which editors of surrounding weeklies are invited, nearly always pays in resultant publicity.

The circuit's reports from North Dakota indicate that while rural billposting comes high, it is sometimes done in an outstanding feature and often more than pays its way. The suggestion is added that cost of rural bill posting can be kept down if a billposter can be found who is making the desired area for some other business concern when the posting does not conflict with the theatre's purpose. Magazine distributors "making" the area can sometimes be persuaded to post the desired coverage for the theatre.

In Fargo and Minot a joint radio station-theatre calendar is being worked out, listing the attractions at various theatres, to be tied up with daily five-minute radio programs. Highlight of this proposal is a cumulative jackpot for answers to a question based on information in the calendar, building at the rate of $1 per day, to be awarded to the winner. Some printing establishments prepare a monthly calendar which is mailed to rural areas from which a theatre draws. An ad or a line on such a calendar is valuable.

When a suitable picture is booked, a milking contest in which a dairy underwrites everything from procurement to entries and to conducting the contest on the theatre's stage, is suggested. The dairy will banner its trucks, buy radio time and newspaper space, and direct mail to all local agents and dealers.

For getting publicity in rural weeklies a rural beauty contest, conducted through the columns of a country paper, is a worthwhile suggestion. Each paper would select a "queen" for the finals to be held on the theatre's stage.

Publicity build-up and prizes for local as well as final winners would fall upon the theatre.

Bus and railroad stations should be tied in with any rural campaign through window cards around the slogans: "Ride a ... bus to ... See a good show." A weekly distribution of the cards would in most cases be undertaken by the bus company.

A special rural community week promoted by all the theatres of a town, with events for the biggest vegetables, best home canning, pie-making, etc., would bring the farmers and their families to the theatres.

County agents, Aycl and Farm Bureau representatives should be contacted, and a list of them kept available. They circulate through rural areas and their good will can effect cooperative enterprises, from the organization of special shows for farmers to listing of farmers in their various groups and occupations.

4-H Clubs Advantageous

The circuit has found 4-H Club matinees advantageous. In some instances town merchants organizations have got behind these efforts to bring the teen-agers into town. The 4-H Clubs cover many activities aside from agriculture and animal husbandry—domestic arts, dressmaking, canning, cooking, physical perfection, etc.—and theatres giving 4-H Club matinees should decorate their lobbies suitably and hold contests. The 4-H Clubs are a fertile field for publicity, through the mails and parties for their members.

Newsreels often contain a clip holding special interest for farmers—a live stock show, a prize bull, a new roto plow, etc. By quick contact to get the farmer into the theatre for that one event, he becomes a potential more or less regular attendant.

Auctioneers are another fertile source of contacts with farmers who customarily attend auctions in county seat towns. The auctioneer, properly approached, can give many an adroit plug for the attraction playing the city's theatre and judiciously distribute a few passes. The manager should send a number of his staff to auctions to distribute handbills. Local shops that print auction bills will sometime add a theatre tag to the bottom of the bills.

Circuit managers in southern Minnesota have worked out deals with radio stations for plugging pictures on farm-business programs at breakfast time or after dark, when the farmer is most likely to be at home.

In dairying sections, managers have frequently made effective tieups with the owners of trucks which pick up and deliver milk cans throughout the trade area, through inducing them to banner the trucks with theatre copy, thus taking feature and playdate information into the farmer's front yard.

"Voice of Theatre Speakers"
JOE HORNSTEIN has it!
Railroaded!

Eagle-Lion Drama 71 mins.

**AUDIENCE SLANT:** (Adult) Melodrama for those who like an abundance of murders and suspenseful excitement.

**BOX-OFFICE SLANT:** Should draw satisfactorily in situations where this type of product has proved its box-office worth.


**Plot:** A gunman frames a young, innocent man for a murder. While the man is held in custody, his sister and the detective in charge of the case both work in their own way to try to catch the real criminal. During this time many other murders occur, but the gangster is eventually caught.

**Comment:** Melodramatic fare of this type should be well received wherever the customers are looking for plenty of killings and suspenseful excitement. For "Railroaded!" his value is limited. There are too numerous to mention and this naturally leads to the type of well-sustained suspense one expects to find in murder dramas. The cast performs capably, with John Ireland doubled as both the reluctant "gunman" and Hugh Beaumont is believable as the police officer and Sheila Ryan does well in the romantic lead. As the girl who gets mixed up with the wrong guy and seeks to clear his name as an outlet, Jane Randolph turns in a convincing portrayal. Direction by Anthony Mann holds the interest and keeps the suspense high. Production was handled by Charles F. Riesner.

The Last Round-Up

Columbia Western 76 mins.

**AUDIENCE SLANT:** (Family) This fine western brings Gene Autry back to the screen in the kind of film his host of fans will welcome.

**BOX-OFFICE SLANT:** Should be an excellent attraction wherever Autry is popular, for it appears to be just what the public ordered.


**Plot:** When a plan to build an aqueduct from the river bordering an Indian reservation threatens an uprising, Autry, as one of the cattle ranchers in the vicinity, offers to see what can be done to straighten things out. He gets the officials to agree to give the Indians better land on the other side of the valley, but he is thwarted in carrying this through by the man who hopes to acquire all the beautiful land in the vicinity. The villain's plans are foiled, and all ends happily.

**Comment:** First of the Gene Autry product for Columbia release is an excellent western, the kind his host of fans, and the exhibitor, will be happy to welcome. Story has dramatic punch, plenty of action and all the other entertainment values necessary for quality product in this type. Certainly a first-rate western and something for the future Autry product. All concerned with its making deserve credit, especially Producer Armand Schoenler, who has done such a splendid job in bringing this to screen and John English, for the excellence with which he handled the direction. Autry is natural and capable, just as the public seems to want him, and he performs with the ease and charm that have made him such a favorite. Mark Daniels turns in a fine performance as a smooth, villainous heavy, and both top feminine roles, Jean Heather's and Carol Thurston's, are ably portrayed by the two young lads. Supporting cast has many familiar faces, all of them satisfactorily cast. In selling, be sure to mention that this is the first of Gene Autry's new product.

The Wild Frontier

Republic Western 59 mins.

**AUDIENCE SLANT:** (Family) A good western for those who like plenty of action and excitement, with plenty of good. There isn't a female in the entire picture.

**BOX-OFFICE SLANT:** One of the better routine westerns, this should do the customary business where films of this type are popular.


**Plot:** Lane and his dad, a peace officer, and his younger brother are sent to rid a frontier cattle town of a secret band of crooks and gunmen who have been chasing the settlers away with their methods of destruction. The peace officer is killed by the headman when he is confronted with the knowledge of his guilt, and then Lane takes over. He finds his father's killer and the man responsible for all the trouble.

**Comment:** For routine product, this is probably one of the better westerns because of the tightly-knit, actionful story which contains all the exciting elements necessary for good outdoor screen fare. It is one of the new Allan Lane series, in which he is known as "Rocky," and in it he has been given not only a good story but a very capable supporting cast. There are no women in it, a detail most of the kids, and others, will be happy to learn. It is all fast-moving action, fastfights and bang-up thrills. Lane is smooth and capable in one of the leading roles, performing with ability in all scenes, as do the other two who share top honors with him, Pierre Watkin and John James. As the villainous heavy, Jack Holt turns in his usual capable performance and Eddy Waller does an unobtrusive job.

Blonde Savage

Eagle-Lion Drama 82 mins.

**AUDIENCE SLANT:** (Family) A fairly good program picture for average audiences.

**BOX-OFFICE SLANT:** Fits nicely into any double-bill program. Particularly well suited for weekend programs as support to a heavy feature.


**Plot:** Two operators of a one-plane airplane transportation company are given an assignment in Africa to locate a native village so that a mine owner may confer with the native chief to settle slight differences which have led to raids by the natives. Their plane takes a forced landing in the jungle, where they are captured by the native tribe they had been hunting for and discover a white, blonde woman in the village, apparently uncivilized. They discover the girl's parents had been murdered by the mine owner so that he could completely control the property; that the girl had been brought up by the natives. They soon discover the girl is a substitute for the missing girl they were supposed to capture.

**Comment:** There is nothing new about this "blonde savage in the jungle" business, but Producer Lionel Toll and Director S. K. Seeley have made an interesting, mildly entertaining picture from Gordon Bache's "original" screenplay. The characters are believable, even when they are conversing in the mumbo-jumbo that passes in the movies for native tribal language, and that's an accomplishment. Leif Erickson is very good as the aviator who falls in love with "Blonde Savage" Gale Sherwood, who looks very fetching in scanty but uncensorable costumes. The picture as a whole makes no attempt to be anything but purely "bloop" melodrama and it succeeds in being just that. Should fit in very nicely with almost any double-bill program, particularly for weekend bills in support of a heavy feature.

Nightmare Alley

20th-Fox Drama 111 mins.

**AUDIENCE SLANT:** (Adult) A sordid but nonetheless fascinating film which is probably best suited for intelligent, mature audiences. Not for the youngsters under any circumstances.

**BOX-OFFICE SLANT:** Strong names for the marquee should establish good initial draw. How the picture will stand up in later runs is problematical.

**Cast:** Tyrone Power, Joan Blondell, Coleen Gray, Helen Walker, Taylor Holmes, Mike Mazurki, Ian Keith, Douglas Dumbrille, Dickie Moore, James Burke. Credits: Directed by Edmund Goulding, Produced by George Jack valk, Written by Jules Furthman, based on the novel by William Lindsay Gresham. Music by Cyril Mockridge. Photography, Lee Garmes. Production designer's name is not clear. Setting: the carnival (where he had learned a mentalist code by making love to his former boss' wife) to set up a mind-reading act in a large Chicago hotel. A crooked woman consulting psycholo-
This Time For Keeps

(Technicolor)

MGM
Musical
105 mins.

AUDIENCE SLANT: (Family) A corking conglomeration of entertaining music, delightful singing, top-notch comedy and the beauty and swimming of Esther Williams, plus a pleasing love story. It all adds up to swell entertainment for all types of audiences.

BOX-OFFICE SLANT: Should do very well everywhere on the strength of its names and the certainty that it will be well-advertised by everyone who sees it. Extra playing time seems indicated.


Plot: The son of a famous opera star falls in love with the beautiful star of a water ballet. She believes he is broke and pursues her producer friend to give him a job, singing with the show’s band. The boy’s father, anxious to save him from an “unfortunate” marriage, announces his engagement to a wealthy society girl, which breaks up the romance. When the father can no longer bear his son’s unhappiness, he swallows his pride and appeals to his wife to patch up the quarrel.

Comment: There is so much that is good and delightfully entertaining in “This Time For Keeps” that the good greatly over-

SHOWNMEN'S SILHOUETTES by Dick Kirschbaum
PHILADELPHIA

The patrons of the Trans-Lux Theatre sat through a complete show one day this week unaware that firemen were ripping apart a jewelry store adjoining the theatre.

Charlie Goldfain has been appointed chairman of the Variety Club's $50,000 Heart Fund campaign.

Jimmy Dalton, advertising manager of the Exhibitor, and Nan Scully, daughter of John Scully, district manager for Universal-International in the Boston, Philadelphia and Washington territory, are heading for a Nov. 29 wedding.

Mumma has it around the musicians' union that either the Stanley or the Marshall will be Warner's new vaudeville house. The way the boys talk, the house will operate with "A" pictures and big shows that can last four or five weeks.

Izzy Hirst, owner of a string of amusement houses, is recovering from a major operation.

Jimmy Stewart will be honored on Oct. 13 at a headquarters under sponsorship of the Chamber of Commerce and Board of Trade. Stewart will receive the first annual award for the Pennsylvania who has contributed most to his industry. The presentation will be made by Governor James H. Duff.

Charlie Baron, assistant to Max Miller, Eagle-Lion flick, has moved on to the Buffalo-Albany territory.

Irene Goerner, secretary to Warner Bros. Branch Manager Bill Mansell, spent her vacation in Charlotte, N. C., and flew back, her first trip in the sky.

Eddie Phillips, with Warner Bros., for more than 20 years and now office manager in the local exchange, has just received a medal from the War Department for distinguished service with the Army of Occupation in Germany in World War I. France had decorated him with the Croix de Guerre for heroic action under fire at the front.

VANCOUVER

The advanced admission price problem, is cropping up again out this way, exhibitors are sharply divided on the subject and the majority are against a hike in prices.

The British Columbia Appeal Board has passed for showing here the previously banned British picture "Black Narcissus," without any cuts from its original form. The British Columbia censor board had condemned the picture as "an affront to religion and religious life."

Norman Duncan, former manager of the Strand and away from show business since the war, is back with Famous Player circuit in a newly-created post of publicity director for western Canada.

Robert Boyes, night watchman at the Orpheum Theatre found a $1,000 necklace and returned it to the owner, receiving $100 in cash.

J. J. Whitingham has sold his B.C. ed Theatre at Franklin Creek, B. C., to his former projectionist, William Devoy.

Sam Miles of Winnipeg was appointed theatrical representative for Western Canada by the National Film Board.

Norton Investments, Ltd., was given a court order for possession of the downtown Lyric Theatre formerly an Orpheum circuit house. House may become a part of the Famous Players chain and be used to house the stage attractions.

HONORARY MEMBER. Paramount Di-
rector Mitchell Leisen (left) receives from President William Ferrari of the Society of Motion Picture Art Directors a plaque on the occasion of Leisen being made a life honorary member of the Society. Presentation was made at the 10th anniversary membershhip dinner meeting held recently at the Beverly Hills Hotel.

and roadshow pictures which now play the F. P. Strand.

Vancouver theatre operators recently decided to ask the Dominion government for rem. of the federal 20 per cent tax on theatre grosses. Theatres here also pay the B.C. 5 per cent tax.

Les Stratton, assistant manager of the Orpheum Theatre, was prompted to manage of the Regent in Vancouver, replacing Mel Stackhouse who takes over the Windsor here. Frank McKenzie from the Capitol replaces Stratton and Lorne Newton from the Orpheum succeeds McKenzie as assistant manager at the Capitol.

Bob Small, assistant at the Roxy, Saskatoon, has been transferred to the Rosibling at Selkirk, Manitoba, as manager.

NEW THEATRES

Louisville—A. Edward Campbell of the Lyric Theatre here, has received approval for a new theatre in Lexington, Ky., to be called the Lyric.

Louisville—Ted Graufich has received permit for the building of a drive-in theatre in Evansville, Ind. Opening may not take place till next summer.

Atlanta—New drive-in theatres are under way or contemplated by O. W. Philpott in Winter Haven, Fla., B. C. Williams in South Bay, Fla., C. W. Burns in Spartanburg, S. C., J. P. Mulk in Hickory, N. C., and Hugh Sykes in Burlington, N. C.

Salt Lake City—The city commission here has granted a permit to R. F. Wilmer to build a drive-in theatre at 2700 West North Temple.

Marne, Mich.—Manager Albert Hefferan will open his new Crown Theatre here around Nov. 1. House is one of the first in the state to install radiant heating. It will be completely modern and air conditioned by a deep well and coils.

Hartford, Conn.—In Elmwood, Conn., a suburb of Hartford, excavation has started on new shopping-theatre center. Application is being processed through Hartford CPA offices for the theatre, which will be a 1,000-seater, Schlie Realty reports.

A Hartford realtor, M. J. Neiditz, has announced plans to erect a new theatre in the northend section of Hartford.

Omaha—Byron Hopkins and Earl Cowdin of Sidney, Nea, are building a 500-seat theatre at Bellevue, Nea. It will be the city's first theatre.

Harrisburg, Pa.—This city's first drive-in theatres will be started in the near future, the Fabian-Winmer and Vincent organization having acquired two 15-acre tracts on Carlisle Pike, Route 11, and on Hershey Road, Route 422, both within five miles of downtown Harrisburg. Gerry Wollaston, speaking for the company, said deeds of transference of the sites would be filed within a few weeks. He said the theatres will cost around $125,000, care for around 800 cars each, and that operation is expected early next summer. The most modern equipment will be installed, including individual "in-car" speakers. Both will have screen towers about 60 feet, with 30x40-foot screens.

(Continued from Page 26)
Box-Office Slants

Where There's Life
(Continued from Page 31)


Fox: The King of Boravia lies dying from an assassin's bullet. He tells of an early marriage in America with a consular secretary who had borne him a son. The son, of course, is Bob Hope. He is to be a signal radio station, who thinks of his master's father is a gas. But a woman gener- nal of the Boravian army, and three diplomats from that country convince him. There are several attempts on his life by the same secret society who had shot the fallen King, but Hope boards a plane with Sigle Hasso, the general. As the plane is about to fall in the sea (gas tanks have been tampered with), the general tells Hope that she loves him. A radio message informs them that the King has made a miraculous recovery, so all is well.

Comment: The story is beautifully silly and is told with a tongue-in-cheek attitude. The production values are good, the direction is the best Bob Hope has ever been in, and the acting is good. Exhibitors will be assured that the star will publicize this picture via his own radio program, with the result that persons who have enjoyed previous Hope films will come a-flocking to the box-office. Sigle Hasso, William Bendix and the others are all excellent, with Bendix coming a close second to the star in the matter of extracting laughs. Miss Hasso is pretty, appealing and does a fine job throughout. There is nothing in this that will cause audiences to think. But they are certain to enjoy it, and it should score solidly at the box-office.

Forever Amber

(Color by Technicolor)

20th-Fox

Costume Drama 140 mins.

AUDIENCE SLANT: (Adult) Audiences are certain to be enthusiastic about this thoroughly satisfying, superbly mounted ver- sion of one of the best-touted stage books of the times. Magnificent entertainment from start to finish.

BOX-OFFICE SLANT: There is a ready-made audience eagerly waiting to see this picture. It's a "must" on every exhibitor's list and will surely bring in many who are not regulars. Seems destined to become one of the industry's big box-office attractions.

Credits: Directed by Richard Aploter, Color by Technicolor, Richard Greene, George Sanders, Glenn Langan, Richard Haydn, Junc- ska Tanzy, Anne Revere, John Russell, Jane Ball, Robert Morley, Kay Williams, Natalie Trager, John Wyderly, Alma Kruger, Edmond Deon, Alan Napier, Claude Rains, Luella Morley. Directed by Otto Preminger. Screenplay by Philip Dunne and Lardner, Jr., have written a script which, while maintaining all the flavor of Author Winsor's book, and most of its elements of drama, will still pass muster, even in those states where censorship is most strict. "For- ever Amber" is magnificent entertainment that seems tailor-made for the really big-box-office bets of the year. Extra playing time, arranged in advance, is merited.

BOX-OFFICE SLANT: Can't miss at theatres playing outdoors films.

Cast: Charles Starrett, Smiley Burnette, Virginia Hster, Dave Darel, Edmund Codd, Mark Dennis, Leonard France, Curley Williams, B. F. Keith. Peach Pickers. Credits: Collett Clark, producer. Directed by Charles Starrett. "Durango Kid" is a topnotch western that will have the fans on the edge of their seats. Excellent musical interludes.

Pageant of Russia

(Colored)

Artkino

Russian Documentary 50 mins.

AUDIENCE SLANT: (Family) Interesting in many respects, but suffers from several shortcomings.

BOX-OFFICE SLANT: Should do okay at first, but where foreign product is an established draw.


Flot: Shows "49" Sports Parade in Moscow.

Comment: Although interesting in many re-pects this Russian picture suffers from sever- al shortcomings. Chief among these are the overabundance of flashbacks to Stalin and Molotov—"We must do this, they are our most admiring reason for seeing their faces so frequently. Also, there is far too much applause in the film, making for constant interruptions and an uneven cut- ting job. However, there are various displays of athletic agility, colorfully demonstrated by all the Soviet republics in the giant stadium at Moscow, are unique and appealing. The Soviet Chromoer compares favorably with our color processes, and makes for some beautiful bits of footage. The picture, which could have been improved through cutting, should do okay at houses where foreign product is an established draw.

Starts Tea Matinees

Latest in a series of extra services to patrons will be inaugurated October 13 at Century's Twiol Theatre in Brooklyn when any patron entering the theatre daily between 5 and 6 p.m. will be served, free of charge, sandwiches and coffee or tea. If the plan is successful, similar "matinees" will be held at other Century houses, according to J. R. Springer, general theatre manager.

24-Sheet in Lobby

A 24-sheet in the lobby, 65 extra-three-sheets posted around town, window displays and a record plugging the playdate in the lobby and posters used by Manager of Century's Sunnyside in Long Island City for RKO's "The Best Years of Our Lives."
Current 'Economy' Drive No Barrier to Location Junkets

Despite the studios' present concerted "economy" drive, there are nearly as many pictures being made away from Hollywood as within its confines. Locations are spread far and wide, including several in foreign countries. To pack up troupes and equipment, to transport them and to operate at various locations is a somewhat costly procedure. And yet, in spite of the British tax and the pessimistic attitudes engendering orders to cut here and cut there, that's the situation as it now stands.

Monogram's "Panhandle" company moved from the studio to the studio ranch at Newhall for a week's shooting. Two days alone were devoted to filming a tight sequence between Rod Cameron and Jeff York. "Smart Woman," an Allied Artists presentation, was pushed back from its original starting date to Oct. 13.

Pierre Watkin was cast in a top supporting role in Columbia's serial, "Brick Bradford," now locationing in Kernville. Workmen put the final touches to a full-scale replica of an historic hotel in Arizona for "Coroner Creek," Cinicolor outdoor drama.

Talk about locations—Universal-International Producer Nat Goldstone really went far to get footage for his "Casbah." Over half of the film will be actual scenes shot within the casbah at Algiers; Goldstone's unit recently returned with more than 20,000 feet! Dancer Katherine Dunham checked in at U-I for her role of a nightclub hostess. Cast and crew of "All My Sons" are completing shooting at Santa Rosa in northern California and return to the studio shortly.

An interesting "location" is one utilized in Carl Krueger's "The Last Nazi," independent picture just started. Krueger acquired 12,000 feet of film made by Leni Reifenstahl, one of Hitler's girl friends, for Nazi propaganda purposes. The producer is doing a switch, by reversing the aim for which the special footage was shot.

Warner Bros.' "Johnny Belinda" troupe on location near Fort Bragg, Calif., split into two units: one employs a helicopter crew. Robert Warwick was set for the role of the Spanish ambassador in "The Adventures of Don Juan." Elizabeth "Tiny" Jones, went into her 450th role in the Jack Carson-Ann Sothern starrer, "April Showers."

A $50,000 suit was filed by Henry East against RKO Radio and Gray Gay, juvenile lead in "Rachid," being filmed on location at Eugene, Oregon. East charged the youngster "took the affections" of his dog; he said the dog performed with great intelligence in films. Studio insiders are eagerly awaiting a glimpse of pictures of the grimly realistic raid on black market operators in Frankfurt, Germany, to be used in "Berlin Express." Producer Bert Granet arranged for a cameraman, disguised as a German policeman and armed with a hand movie camera, to accompany MPs on an actual raid to get the footage.

Seven skilled players were added to the cast of "Mr. Blandings Builds His Dream House," which is being directed by H. C. Potter and produced by Norman Panama and Melvin Frank. Here is another picture on location, this time at a ranch in San Fernando Valley. Eleven-year-old Sharyn Moffett was selected to play the youngest daughter of Cary Grant and Myrna Loy in the film being produced by RKO for release by Selznick Releasing Organization.

Faye-Thomas started "Speed to Spare," with William Berke directing, on Sept. 6. Richard Arlen, Jean Rogers, Richard Travis, Nanette Parks and Rocose Kerns are in top roles. Paramount will release. The famed Mitchell Boys' Choir was signed for "The False Face," and what the studio termed "one of the greatest strides since the advent of the 'playback' system" was announced when its sound department engineers perfected a "silent p.a. system and playback" for the film.

Van Johnson replaced Robert Walker in "State of the Union," Liberty production being released by MGM, and "Lassie" won a film rival in Ross, a collie dog appearing in "The Hills of Home." Argo Productions, headed by Bob Fensnell, Sr. and John Reinhardt, started a film called "For You I Die" on Oct. 8 at Enterprise. Picture will be released by Film Classics.

NOW BEFORE THE CAMERAS

COLUMBIA. Coroner Creek (Harry Joe Brown, in Cinicolor); Return of October (Technicolor); Brick Bradford (Sam Katzman Serial). EAGLE-LION. Prelude to Night (Producing Artists); Republic. C. lifornia Firebrand (Technicolor); Campus Honey Moon: Old Los Angeles; Dangers of Canadian Mounted (Serial). TWENTIETH CENTURY-Fox. The Flaming Hour; Ballad of Faremore Creek; Call Northside 777; Deep Water. WARNER BROS. To the Victor; Christopher Blake; April Showers; Winter Meeting; Johnny Belinda; The Adventures of Don Juan (Technicolor). MGM. B. F.'s Daughter: State of the Union (Liberty); Homecoming; Hills of Home (Technicolor). UNIVERSAL-INTERNATIONAL. Letter from an Unknown Woman (Remarqu); All My Sons; Casbah (Warner); Man from a Million; Up in Central Park. RKO Radio. I Remember Mama (Liberty); Good Sam (Rainbow); Rachel; St. Hon West; Berlin Express; Joan (Sturua, in Technicolor); The Velvet Touch (Independent Artists); Mystery in Mexico. MONOGRAM. Panhandle; Smart Woman (Allied Artists). SRO. Portrait of Jennie; Mr. Blandings Builds His Dream House (RKO). PARAMOUNT. The Paleface (Technicolor); The Long Gray Line (Serial); One More Tomorrow (Serial); United Artists. So This is New York (Kramer-Enterprise); A Miracle Can Happen (Bogues). INDEPENDENT. The Last Nazi (Carl Krueger). FILM CLASSICS. For You I Die (Arpl Prods.).

Paramount Sets 5 for Production This Month

Five Paramount pictures were scheduled last week by Henry Ginsburg, studio head, to start during October. Set for this week (8) was "The Long Gray Line," to be followed on the 13th by "The Painted Sisters" and "Hazard." On the 15th "A Connecticut Yankee" is to be launched, and the final starter (November 1) is "The Sealed Verdict." Last week at Paramount the cast and crew of "Caged Fury," a Faye-Thomas film, led William Berke at a luncheon to honor his 25 years in the business either as a producer or a director. Berke is now at work on his 101st film, "Speed to Spare," also for Faye-Thomas. The industry veteran announced that he had been granted rights to film "Gallavant" by authorities of the Texas city, and will make a film bearing that title in the near future.

Said to lead independent companies in the ownership of stories awaiting film production. Michael Curtiz Productions, releasing through Warner Bros., have a development schedule for 1948-49. In 1948 the company plans to film "Forever and Always" and "The 49ers," while 1949 is expected to see the production of "Shadow of Fear," "Serendine" and "Violent Kill." Even 1950 is down on the schedule—if we survive this atomic era—for "Victoria Grandolto" and "La Otra." At Enterprise, which releases through United Artists, Linda Pragerre, 11-year-old ballet dancer of Indianopolis, has been set for an important role in "Proud Destiny." Martha Stewart has been borrowed by Universal-International from 20th Century-Fox for a starring role with Donald O'Connor in "Are You With It," a comedy adapted from the stage success of the same name. The studio has also named Chester Erskine as writer-producer of the screen version of Edna Ferber's novel, "Great Son."

Last week 11 film editors were at work at MGM cutting six completed films and five still before the cameras. Working on finished films were George Boerner ("Virtuous"), Conrad A. Nervig ("The High Wall"), Douglass Biggs ("On an Island With You"), Adrienne Fazan ("The Kissing Bandit") and Blanche Sewell ("The Pirate"). Welding the scissors on films still shooting were William Hornbeck ("State of the Union"), George White ("B.F.'s Daughter"), Ralph E. Winters ("Hills of Home"), John Dunning ("Homecoming") and Robert J. Kern ("Luxury Liner").

Arthur Lake has formed Arthur Lake Productions to film "16 Fathom Deep" in Anseco color in Florida for Monogram release, Irving Allen, vice-president, will direct. James S. Burkett is secretary-treasurer.

Another new recently-formed production outfit, Amusement Enterprises, which also produces radio shows, announced "The Lucky Stiff," Craig Rice's best-seller, as its first picture. Dorothy Lamour will star in the film, according to General Manager Bernie Luben.
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## Allied Artists

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>Title</th>
<th>Current</th>
<th>Run Time</th>
<th>Reissue</th>
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<tbody>
<tr>
<td>1</td>
<td>It Happened on Fifth Avenue</td>
<td>Gale Storm-Dom DeFore</td>
<td>115.4 - 149.7</td>
<td>b2/3/47</td>
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<tr>
<td>2</td>
<td>Black Gold</td>
<td>(C-D)</td>
<td>92.9 - 166.3</td>
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## Astro Pictures

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<th>Item</th>
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<tbody>
<tr>
<td>6p</td>
<td>Sp. a star, Cheers for Miss Fashion, Courageous Dr. Christian, Float Your Troubles, I'll Enlist Man</td>
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<tr>
<td></td>
<td>Monterey, Hollywood Bound, Let 'em Have It G</td>
</tr>
<tr>
<td></td>
<td>Road to Hollywood, Second Chorus</td>
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<tr>
<td></td>
<td>Silver Devil</td>
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<tr>
<td></td>
<td>Sky Devil (C-D)</td>
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<tr>
<td></td>
<td>Slaughter to a Star, Swiss Family Robinson, The Nose</td>
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<tr>
<td></td>
<td>Thunder in the City, White Stallion</td>
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## Columbia

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<th>Item</th>
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<tbody>
<tr>
<td>52h</td>
<td>Alias Mr. Twillight (D-A)</td>
</tr>
<tr>
<td>36h</td>
<td>Blind Spot (M-T)</td>
</tr>
<tr>
<td>807</td>
<td>Blondie's Big Moment (C)</td>
</tr>
<tr>
<td>809</td>
<td>Blondie's Holiday (C)</td>
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<tr>
<td>250</td>
<td>Bulldog Drummond at Bay (My-A)</td>
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<tr>
<td>251</td>
<td>Bulldog Drummond Strikes Back (My-D)</td>
</tr>
<tr>
<td>319</td>
<td>Corinne, Came C.O.D., (The My-A)</td>
</tr>
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<td>59</td>
<td>Darling Young Man, The</td>
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<td>15</td>
<td>Dead Reckoning (D)</td>
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<td>13</td>
<td>Doctor Takes a Wife, The</td>
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<td>803</td>
<td>For the Love of Rusty (C-D)</td>
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<tr>
<td>34A</td>
<td>Framed (D-A)</td>
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<tr>
<td>552</td>
<td>Good Girls Go to Paris, The</td>
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<tr>
<td>386</td>
<td>Good Woman, Take the (The D-A)</td>
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<tr>
<td>838</td>
<td>Gunfighters 'C (W-F)</td>
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<td>838</td>
<td>Johnny O'Clock (D-A)</td>
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<td>307</td>
<td>Keeper of the Bees (D)</td>
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<td>890</td>
<td>King of the Wild Horses (D-F)</td>
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<td>Let Us Live</td>
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<tr>
<td>815</td>
<td>Little Miss Broadway (M-F)</td>
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<tr>
<td>821</td>
<td>Lone Wolf in Mexico (My-A)</td>
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<tr>
<td>814</td>
<td>Milie's Daughter (D)</td>
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<td>830</td>
<td>Millerson Case, The (M-P)</td>
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<td>826</td>
<td>More Than a Secretary</td>
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<tr>
<td>35P</td>
<td>Pacific Adventure</td>
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<tr>
<td>329</td>
<td>Return of Monte Cristo (D-F)</td>
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<td>329</td>
<td>Shut My Big Mouth</td>
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<td>509</td>
<td>Singin' in the Corn (C-M-F)</td>
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<td>813</td>
<td>Southern Cross (D-F)</td>
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<td>811</td>
<td>Sport of Kings (D)</td>
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<tr>
<td>193</td>
<td>The Thirsty Hour (My-A)</td>
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<td>827</td>
<td>When A Girl's Beautiful</td>
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## Cover Story

<table>
<thead>
<tr>
<th>Item</th>
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<tbody>
<tr>
<td>46</td>
<td>A Little Spanish Town, Don Juan, The</td>
</tr>
<tr>
<td>82</td>
<td>Blondie's Anniversary (C)</td>
</tr>
<tr>
<td>484</td>
<td>Carroll's Last Out</td>
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<tr>
<td>2</td>
<td>Crime Doctor's Gamble, The</td>
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<tr>
<td>466</td>
<td>Her Husband's Affairs (C-A)</td>
</tr>
<tr>
<td>467</td>
<td>I Am Troubled (C)</td>
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<tr>
<td>374</td>
<td>I Surrender Dear (C)</td>
</tr>
<tr>
<td>826</td>
<td>It Had to Be You (C-D)</td>
</tr>
<tr>
<td>417</td>
<td>Kissing Faces</td>
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<td>528</td>
<td>Lady from Shanghai, The</td>
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## Trucolor

<table>
<thead>
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<tr>
<td>847</td>
<td>Trucolor, V</td>
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<tr>
<td>540</td>
<td>Trucolor, V: Audience Classification is indicated after following titles: A—Adult; F—Family</td>
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<td>Letters and combinations in parentheses indicate type of story in accordance with following key:</td>
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<tr>
<td>540</td>
<td>(B) Biographical</td>
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<tr>
<td>540</td>
<td>(D) Drama</td>
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<td>540</td>
<td>(G) Horror</td>
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<tr>
<td>540</td>
<td>(M) Mystery</td>
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<td>540</td>
<td>(W) Western</td>
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## Comedy

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<td>703</td>
<td>Comedy (Doc) Documentary</td>
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<td>(M) Documentary</td>
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<tr>
<td>217</td>
<td>(W) Western</td>
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EAGLE LION

COLUMBIA

CURRENT 1946-47

COMING

Deborah Kerr-Trevor Howard.... 06/3/47
Tom Neal-Jan Adams.... 6/10/46
Alastair Grantham-Jean Kent.... 8/20/47
Noreen Nash-Dick Jay Ford.... 6/7/47
C. Williams-A. Switzer.... 6/12/47
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Mikel Conrad-Gaylord Pendleton.... 6/22/47

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Mikel Conrad-Gaylord Pendleton.... 6/22/47
REPUBLIC (Continued)

Procl. No. 817

Casey "Rocky" Lane-Jack Holt

Uncover Colorado Stars *U

Wild Frontier, The

Allen "Rocky" Lane-Jack Holt.

M. Hale-A. Mount.

Allen "Rocky" Lane-Jack Holt.

SCREEN GUILD PRODUCTIONS

HC12 Bar 20 Justice (W).

464 Pride of Dakota (D) & F.

613 Buffalo Bill Rides Again (W/F).

616 Bush Pilot (D).

618 Dark Road to Hope (D).

619 Hot Box Mystery, The (M/S).

HC11 heart of Arizona (W).

622 Lonigan, My Pal.

625 King of the Khyber Pass (W).

626 Kill Bill (D) & A.

630 North of the Border.

HC09 Partners of the Plains (W).

631 Queen of the West (F).

612 Renegade Girl (D) & F.

HC07 Masters Valley (W).

609 Scarred to Death *C.

616 Silent to Kill (D) & A.

608 Texas Trail (W).

RWB4/20/47

Ronald Favorite.

".s' r

Para.

ELio-Fox

Reissue

14/7/47

Victor.

16/5/47

b4/5/47

12/11/47

12/11/47

10/19/47

11/25/47

12/19/47

12/12/47

11/22/47

COMING

X-2 Boy, What A Girl

104 Burnin', Cross, The (D) & A.

S2 Call It Murder.

163 Dark Road to Hope, The (D).

105 Prairie, The (D).

S-1 Nonconformist.

107 Trail of the Mounties.

797 Where the North Begins.

COMING

Intermezzo

168 Burnin', Cross, The (D) & A.

Parasite Case, The.

Portraiture of Jennie.

Ruthless.

Tender is the Night.

J. Jones-A. Kellin.

20TH-FOOX

197 Alexander's Rapture Band.

171 Backlash (My) A.

88 Mr. Ruggles Chance (D) & F.

97 Brahser Doubloon, The (My) A.

222 Crimson Key, The (Isley).

263 Foxes of Harrow, The (D).

138 Man-Made Man, The (D).

1 Homestretch, The (T) & D.

124 One Man's Kiss, Her Knows Her Now (T) & F.

111 Jewels of the Family, The (A)

108 Keys of Death (D) & A.

110 Summer Lightning *T.

794 Los Misérables

172 Meet Me At Dawn (C-D) & F.

184 Prisoner of My Keepe.

177 Moss Rose (M-D) A.

108 Negro Way, The (T) & A.

170 Razor's Edge, The (D).

141 San Demetrio, London (D) A.

95 Scare Chance (D).

175 Shocking Miss Pilgrim *T.

84 Stanley & Livingstone.

58 Strange Justice.

197 Three Musketeers, The (D) & A.

128 Two Of A Kind (D) & F.

197 Western Union

SEIZLNICK RELEASING ORGANIZATION CURRENT

Duel in the Sun *T (WD)A.


105. 4/17/47.

b1/4/47

COMING

Intempezzo

1. Bergman-L. Howard.

Parasite Case, The.

Portrait of Jennie.

Ruthless.

Tender is the Night.

106. 4/17/47.

b1/4/47

20TH-FOOX

197 Alexander's Rapture Band.

171 Backlash (My) A.

88 Mr. Ruggles Chance (D) & F.

97 Brahser Doubloon, The (My) A.

222 Crimson Key, The (Isley).

263 Foxes of Harrow, The (D).

138 Man-Made Man, The (D).

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84 Stanley & Livingstone.

58 Strange Justice.

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128 Two Of A Kind (D) & F.

197 Western Union

CURRENT 1947-'48


R. Davis-J. Rogers-L. Blake.


C. Bixler-A. Faye-B. Todd.

D. Haynes-C. Holm-C. Romero.

F. Taylor-D. Enright.

R. Harrison-M. O'Hara-R. Haydon.

G. Tierny-R. Harrison-G. Sanders.

M. Carroll-H. O'Hara-D. Reed.

J. Taylor-Curry-S. Hovey.

C. Stanley-D. Haynes.


W. Williams-H. Hackett.

P. Wayne-D. Hara.

C. Mature-P. Cummings-B. Barrymore.


S. Taylor-Lucille-M. Roxy.

B. Grable-Dick Haynes.

S. Tracy-G. Green.

E. Fally-O. Cummings.

J. Carney-Amelia-Jo.

R. Young-Randolph Scott.

105. 12/2/44.

b3/2/44.

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b3/2/44.
ADVANCE DATA (Continued from Preceding Page)

THE RETURN OF OCTOBER (Col.)
Technicolor. Principals: Glenn Ford, Terry Moore, and Director, Joseph Lewis. Plot: A girl, representa-
ting a horse named October, is reincarn-
atated into the body of a horse who had been
killed by a thief. The horse burial, to buy the horse, but runs afoul of a girl who believes it
in-sane and is writing a book on the sub-
ject. October wins the Derby with her left
foreleg, and the persessor discovers he's in love with the girl.

MARY LOU (Col.) Musical. Prin-
cipals: Frank Sinatra and His Band, Robert Lowery, Joan Barton, Director, Arthur Dreifuss. Plot: When an
air hostess (Mary Lou) is singing in a night club during a flight, she lands a job as vocalist with Frank Sinatra's band.
She is billed as Mary Lou, the name of the previous vocalist. This causes trouble with Mary Lou's
career. The hostess accepts when the airliner
Tosca is leaving Mary Lou wants her job back. Discouraged, the hostess—Exceptional.

NEW YORK, Oct. 10—Mrs. James
Blight, president of the Federation
of Women's Clubs, was named last
week as new Mary Lou, featured vocalist.

NATIONAL REVIEWING COMMITTEE CLASSIFICATIONS

DESERTE FURY (Para.)
MATURE—National Board of Review,
CLASS A—SEC. II—National
of Decision—Decency.
ADULT—General Federation of
Women's Clubs.

MAGIC TOWN (RKO)
FAMILY—National Board of Review.
CLASS A—SEC. II—National
of Decision—Decency.
FAMILY—General Federation of
Women's Clubs.

SONG OF LOVE (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. I—National
of Decision—Decency.
FAMILY—General Federation of
Women's Clubs.

The authorities quoted in this column
are as follows:

GREAT FEDERATION OF WOMEN'S CLUBS, THE motion picture committee is headed by Mrs. Arnetta F. Burr, chairman, of New York. Two reviewing committees are maintained—
Mrs. J. Unkensble, chairman of the General Committee chairman; Mrs. John Siemens, Thayer, Los Angeles, Western Committee chairwoman. Designations used: FAM-
ILY—4 years and up; MATURE—14 years of age and up; ADULTS—Senior High School Students and Adults.
An asterisk (*) indicates picture is rated as "Exceptional."

NATIONAL BOARD OF REVIEW:
Founded in 1926 "to establish the in-
terior and the exterior standards of merit
in the field of motion pictures." The reviewing committee consists of some 300 men and women of all ages, "representing a cross section of the American public." Designations used: FAMILY—
14 years of age and up; MATURE—14 years of age and up; ADULTS—Senior High School Students and Adults.
An asterisk (*) indicates picture is rated as "Exceptional."

NATIONAL LEGION OF DECE:
Committee: International Federation of Catholic Alumnae reviews pictures and publishes its clas-
cifications for guidance of members of the Legion of Decency. Designations used: FAMILY—
14 years of age and up; MATURE—14 years of age and up; ADULTS—Senior High School Students and Adults.
An asterisk (*) indicates picture is "especially worthy of note."
SHCWMENS TRADE

Short subjects are listed by series under headings of
Numerals in parenthesis

companies distributing them.
following

series

title

number

indicate

group announced for,
Numerals at left of titles

that

of

releases in
or sold for, the season.
is
production or release

946- 1947 RELEASES

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Three

Little Pirates.
Funny
Hall-Wifs Holiday .....Funny

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8406 Out West
8407 Hold That Llom..

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8659
8660

Flying
Singable
No. 6 (Baker) 0I«
Buttermilk Sky
Good
No. 7 (Leibert) The
Coffee Song & Open the
Door Richard
..Good
No. 8 (Baker) I'll
Close My Eyes
No. 9 (Leibert) For
Sentimental Reasoni ..Good
No. 10 Managua,

8951

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Orch

Shorty Sherock

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Orch... Good

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(12)

Interesting

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.11/16/46

10

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8801

Army

8802
8803
8804
8805
8806

Ten

Amazing

Early Sports Quiz
I
Love My Wife But
Neighbor Pests
Pet Peeves

1. '..!.'.

21

|0
10

21

P6-2 The Stupidstitious Cat... Funny
P6-3 The Enchanted Square. . .Very Good
P6-4 Madhattan Island
Excellet
P6-5 Much Ado About Mutton. Good
P6-6 The Wee Men...
Wonderful
P6-7 The Mild West. ......... Very Funny
P6-8' Naughty But Mice

K6-3
K6-4
K6-5
K6-6

9

3/29/47

(65)
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7

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The Sponge Divers

1

Air-Borne Pastures
Marine Miracles

Moon
20th

Rockets
Century Vikings

10

L6-I No.
L6-2 Swedish

(6)
II

Different

10

II

Fair

11

Good

II

Fascinating
Excellent

...

Interesting

10

(12)
II

..11/ 2/46

10

..11/16/46
. 12/28/46

Polo

Interesting

9

Cue Triokt

Exploitable

9

9'/j.

Glass Makers.
L6-3 .1. Hobbies
L6-4 Stunt Girl
L6-5 Arctic Artisan
L6-6 Film Tot Fairyland

..

5/10/47

Y6-I Stork Crazy
Parad*

Y6-2 Peooh

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7/ 9/47

10
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..11/16/46
.. 1/25/46
.. 2/ 8/47
..5/ 3/47
..7/ 9/47

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(10)

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Interesting
Excellent

... Interesting

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5/10/47
7/26/47

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11/16/46
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3/15/47
2/ 8/47

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11/16/46
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Good

II

interesting

II

Very Good

11

SPEAKING OF ANIMALS

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..10/26/46
..11/16/46
../3/ 1/47

(6)

Average

Very Good
Good

7/19/47

(6)

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Caboose. ... Funny

8

Amusing

5/10/47
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Lulu

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....'.'.'.'.'.'.'.'."

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73402
73403
73404
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Build

Do

Or

Social

Diet
Terrors

Heading

(6)

Myself.. ..Hilarious

It

15

.....Good

Very Funny

1/25/47
1/25/47

73101
73102
73(03
73(04
73(05

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Excellent

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5/19/47

Skatinq Ladv
Hall Notre Dame
Bowling Fever
Kentucky Basketeers
College Climbers
Ski Champion
Ice
Skippers
Wild Turkey
Racino Sleuth
Summer's Tale
Ski
Belles
Chaslno Rainbows
Reading and Riding
IS

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.IO/2g/4<

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Excellent

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Excellent
Excellent

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Good

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Beautiful
Excellent

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Good

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Excellent

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AMERICA

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S/15/47
8/23/47

(13)

informative

12/ 7/46

17
16

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1/25/46

20

Timely
Excellent

16

3/15/46

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18

S/22/47

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Stirring
Entertaining

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Enthralling ....

MUSICAL FEATURETTES
Melody Time
Follow That Musle

Comes Calling

S

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Fair

interesting

Carle

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(13)

Beauty for Sale

Makp Rhvfhm

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18
17

IS

Germany Today
A Nation Is Born
Campus Boom
San Francisco— Padfle
Gateway

Let's

(4)

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Smooth

73(06 Forgotten Island
73107 Big Party
73108 I Am An Alcoholle
73(09 Passport to Nowhere
7^1110 WhlKtlfl In the Night
73(l( Treasure House
73112 49(h State

73201
73202
71203
73204

8/15/48

(8)

.Good

73501 Bar Buckaros
73502 Cupid Riaes the Range
73503 Bandits and Ballads
73504 A Buckaroo Broadcast

74301
74302
74303
74304
74305
74306
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Funny

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IO/26/4«

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Funny

Trouble
Host to a Ghost
Television Turmoil
for

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Average

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Suner

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Superb

SPORTLIGHTS

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8

POPULAR SCIENCE— Magnacoler
No.

J6-2
J6-3
J6-4
J6-5
J6-6

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9

Radio, Take It Away. ...Swell Satire ... II
Try and Catch Me
10
Brains Can Be Beautiful. Interesting
10
Everybody Talks About It. Interesting
10

J6-1

10/26/46
6/10/47
5/10/47

8
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SPORTSCOPES

MGM SPECIALS

UNUSUAL OCCUPATIONS— Magnacoler

Fair

5/17/47

8
9

.Good Start

8

8

R4V WHITLEY MUSICALS

9

NOVELTOONS— Technicolor

the

In

9
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A-802 Give Us The Earth

History

of

Cad and Caddy
A Bout With a Trout

No.
No.
No.
No.
No.
No.
74207 No.

TRAVELTALKS

P6-I Spree for All.....

Loose

74201
74202
74203
74204
74205
74206

ig

T-811 Glimpses of Gaiifornia
T-812 Calling on Costa Rica
T-813 Around the World In

'.

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FLICKER FLASHBACKS

(6)

ID

3/15/47

Interesting

3/ 1/48

(4)

Nordill. .. Interesting

g

Funny

RKO RADIO

A

Mr.

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(6)

EDGAR KENNEDY

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9

Really Important
Persun
K-872 Tennis In Rhythm

5/ 8/47

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D6-5 The Babysitter

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".'.'.*.!

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..10/ 5/46

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.!!.'.*!.'!"

R6-9 Making the Varsity
R6-I0 Diamond Gals

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Pin Magic
HI-LI
Best In Show (Dogs)

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(6)

LITTLE LULU
D6-I
D6-2
D6-3
D6.4

(10)

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TWO REEL SPECIALS

K-873 Amazing

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Excellent
Excellent

Ya

5/10/47

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91/2

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Football Champions. Excellent

37 Two Decades

'..

7
7
8

1945

Demon

..7/ 9/47

19

TWO REEL SPECIAL

7

Hilarious

R6-I Race Horses Are Born... Good
R6-2 Dive-Hi Champs
Good
R6-3 Queens of the Court
Very Good
R6-4 Like Father-Like Son. .. Interesting
R6-5 Jumping Jacks
..Excellent
R6-6 Selling the Sun
...Excellent
R6-7 Under White Sails
R6-8 Iced
Lightning
Good

2/8/47

No. 8

SPORTS REELS

Diamond

5/ 3/47

9!/2

10

My Pal Ringeya
(Smiley Burnette)
Famous Hollywood
Mothers
8860 So This It '01Iywood....Fair

Thrills of

K6-1 Brooklyn I Love You
K6-2 Love In Tune

(8)

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8
.'.'.'

7/26/47

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19

20
20

and the Pirates. . Funny
Royal Four Flusher
Wotta Knight
Safari So Good

g

Wonderful

PACEMAKERS

10

SCREEN SNAPSHOTS

Vegas)

S/IO/47

10

8851 No. I (Radio Characters)
8852 No. 2 (Looking Down
on Hollywood
Good
8853 No. 3 (Rodeo)
Very Good
8854 No. 4 (Skoisky Party)
8855 No. 5 (Movie
Columnists)
Interesting
8856 No. 6 (Behind the
Fair
Mike)
...
8857 No. 7 (Holiday in Las

Football

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(6)

Popeye

CARTOONS

Sure Cures
...'.'. 10
Excellent
I
Love My Husband But...
*" 9
Playing By Ear
|o
Athletlquiz
.."!!.'!!!!.'
9

3/15/47

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lO'/j

Buddy Morrow & Orch.. .Fair
George Tewne & Orch.... Poor
Ray Anthony & Orch
Very Good

Water Tabby
Mouse In the House

5/31/47
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PARAMOUNT

9'/j..

Fair

Ray McKlnley

Fantastic

(Technicolor)

Salt

«'/s.

5/10/47

THRILLS OF MUSIC
Jerry Wald & Oreh......
Machinto & Orch
Good
Les Elgart

«'/a..« 1/16/46

Good

..

Cat Fishin'
Part Time Pal
Cat Concerto
Excellent
Dr. Jekyli & Mr. Mouse

..11/2/46

10

U6-I Wilbur the Lion
U6-2 Tuby the Tuba
U6-3 Date With
Duke
U6-4 Rhapsody in Wood

E6-2
E6-3
E6-4
E6.5
E6-6

1947

It

FF6-4 Paris in the Spring. ... Fair
FFR-5 Midnight Serenade
FF6-6 Jinge. Jangle, Jingle

E6-I Abusement Park
I'll
Be Ski-ing

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8
8

T-814 On the Shores of
Nova Scotia
T-815 Glimpses of New Scotland

V/t.

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Cabana.

Hilarious

POPEYE

(16)

California

(Leibert)

Nicaragua

8952
8953
8954
8955
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Are

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20-25.. 7/10/47

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PASSING PARADE

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4/ 8/47
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Exploitable

PETE SMITH SPECIALTIES
S-851
S-852
S-853
S-854
S-855
S-856
S-857
S-858
S-859
S-860

K-871

(5)

8652 Nu. i (Bakers) It's a
Pity to Say Goodnight. Entertaining
9653 No. 3 (Leibert>
durrenuer ........... .Good
.....
8654 No. 4 (Baker)
Pretending
i .................
8655 No. 5 (Llebert) Rumor*

8

A-801 Luckiest Guy In the
World

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I

W-832
W-833
W.835
W-837
W-838
W-840

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g/23/47

10

MGM TECHNICOLOR CARTOONS

Tom's

9
10

GEORGE PAL PUPPETOONS— Technicolor

W-831 Henpecked Hoboes
W-834 Hound Hunters
W-836 Red Hot Rangers.....

12/ 6/46

6
7
6

............Hilarious......

The Gypsy .....

8658

(5)

.. ...'..'.'..'

Fowl Brawl
Funny
The Uncultured Vulture. Funny
Wacky Quacky
..Good
Leave Us Chase St. .....Good
Tooth or Consenuenees. . .Funny

8651 No.

3/15/47
f^'"/*^
5/10/47

le'/a

Funny

COMMUNITY SINGS

8657

is>/a.
l7i/j.'."||'/"2/46

...Cute

Furny

Atom

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Very Funny

MUSICAL PARADES

METRO-GOLDWYN-MAYER

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l7'/a..

COLOR PHANTASIES

8656

V/'i'/'n

t7'/a" 3/29/47

.....Funny

Hubbard

8701

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8301 Loco Lobo
8502 Cockatoos for Two.
8503 Big House Blues....
8504 Mother Huba-Huba.

8702
8703
8704
8705

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18

COLOR RHAPSODIES— Technicolor

8805

'ii/ifi/4K
'"""^"

17

(7)

fl.

Fair

Y6-3 Country Life
Y6-4 They're Not So Dumb
Y6-5 In Love
Y6-6 As Our Friends

FF6-I Sweet and Low
FF6-2 Chamoagne for Two.... Good
FF6-3 Smooth Sailing
Good

9
9

15 Chaps. 26
..10/26/46
15 Chap. 20-25.. 3/ 1/47

The Vigilante

TOM & JERRY

Igi/,

l5>/i

Wanna Home
Rhythm and Weep

8l(i0

W-839 Uncle

Reno-vated
17
Hot Heir
.••Funny".'.'.'.'..'.. 18
Cupid Goes Nuts. ....... Funny
[S
Nervous Shakedown
Funny
151/2
Training for Trouble. ... Fair
.........
G.

indicated

Third

8120 Son of the Guardsmen
fil40 Jack Armstrong

(7)

THREE STOOGES COMEDIES
8401
8402
8403
8404

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Fair
Fair

Terror

(My

titles.

Tennis Wizards
Goofy Golf
.......Good
Grappling Groanert ....Excellent
Volley-Oop
imcresting

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171/,
.'....'.'.*

Honeymoon Bluet

12/28/46
.11/18/46
.12/ 7/46
. 2/ 8/47
3/l5;47
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5/10/47
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5/10/47
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ASSORTED 2-REEL COMEDIES
8422
8423
8424
8425
8426
8427

are

by reviewers'
column gives running
time of the subject and final column refers to date on
which review of the subject was published.
following

SERIALS

(10)

8431 Seclety Mugs
....Fair
8432 So's Your Antenna. ..... .Juvenile
8433 Slappily Married
Nonsense
8434 IMoron Than Off
Fair
8435 Andy Plays Hookey
fair
8436 Meet Mr. Mischief
Good
8437 Scooper Deeper
Funny

8438 The Good Bad Egg
8439 Bride and Gloom
8440 Two Jills and a Jack

Films reviewed

ratings

8807
8808
8809
8810

COLUMBIA
ALL-STAR COMEDIES

number.

REVIEW. October

18
19
18

7/12/47
8' 2'47
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16

(4)

Very Good

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1/25/47

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16

SPECIAL
73901 Footbad
1946

Highlights

of

20

LEON ERROL
73701
73702
73703
73704
73705

Borrowed

Blonde
Wife Tames Wolf
In
Room 303
Hired Husband
Blondes Away

Fair
Fair
Fair

IS
17

3/28/47
5/10/47

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19
17

Funny

WALT DISNEY
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74(03
74104
74105
74106
74107
74(08

Figaro

Clown

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of

Frankle
Jungle

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nilemma
Crazy With the Heat
nnna(rt'i!

Bottle

Beetle

Wide Open Spaces

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Very Funny
Good

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Good

Mickey's Delayed Date... Good
Foul Hunting
Funny

7
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7/10/47


IT'S BEAUTY OF TONE

THAT MAKES THE DIFFERENCE

"FIRST WITH THE FINEST IN SOUND"
REVIEWED IN THIS ISSUE

Green Dolphin Street 27
Keeper of the Bees 26
King of the Bandits 26
The Exile 26
The Invisible Wall 27
The Lost Moment 26
The Swordsman 27
While I Live 26

PRODUCT GUIDES

Begin on Page 30

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CHARLES E. CHICK LEWIS
Editor and Publisher

INDUSTRY RED HUNT STARTS MONDAY
(See Page 7)

MGM TESTS PHONE, LETTER SELLING
(See Page 7)
M-G-M's SPECTACULAR LOVE STORY!

TIDAL WAVE!  CONFLICT!
EARTHQUAKE!  TRIBAL WAR!

"I'm bold and scheming and sometimes I think I'm not quite nice."

GREEN DOLPHIN STREET-LANA TURNER

VAN HEFLIN · DONNA REED · RICHARD HART
Frank MORGAN · Edmund GWENN · Dame May WHITTY · Reginald OWEN · Gladys COOPER

Screen Play by Samson Raphaelson · Based on the Novel by Elizabeth Goudge
Directed by VICTOR SAVILLE · Produced by CAREY WILSON
A METRO-GOLDWYN-MAYER PICTURE

NOW
BIG!

You are cordially invited to see M-G-M's "GREEN DOLPHIN STREET"
The Biggest Movie Since "Gone With The Wind"

WORLD PREMIERE

Loew's CRITERION

BROADWAY AND GREEN DOLPHIN (45th) STREET NEW YORK CITY LAYING!
The PRIZE Surprise Picture of the Year!

"★★★ ½ ★ The Picture Is INSPIRATIONAL... HIGHLY ENTERTAINING..." Says KATE CAMERON, N. Y. Daily News

"THRILLS PACK 'SPIRIT of WEST POINT' WITH ACTION AND WONDERFULLY COLORFUL SCENES"

Says LEE MORTIMER, N. Y. Daily Mirror

FILM DAILY says: "SOCK STUFF! ALERT SHOWMEN Will Cash In With It"

VARIETY (DAILY) Says: "Film is not only a natural for football season release, but packs enough general human interest go give the femmes a thrill. Picture has strong exploit possibilities and should be good for any man's box office!"

SPORT MAGAZINE says: "PICTURE OF THE MONTH"

SCREEN ROMANCES says: "PRIZE PICTURE OF THE YEAR"

Harry Joe BROWN and John W ROGERS

SPIRIT of WEST POINT

FELIX 'DOC' BLANCHARD and GLENN DAVIS

Robert Shayne • Anne Nagel • Alain Hale, Jr. • Tanis Chandler • Margaret Wells • Franklin Parker

PLUS! America's Greatest Sportscasters

BILL STERN • HARRY WISMER

Directed by Ralph Murphy • Original Material by Mary Howard • Screen Play by Tom Reed

Released thru FILM CLASSICS, INC.
CURRENT OBSERVATIONS

About current and forthcoming pictures. Chalk up on the very happy side of the ledger the following: Paramount's "Unconquered;" MGM's "Green Dolphin Street;" 20th-Fox's "Forever Amber;" RKO's "Walter Mitty;" Columbia's "Down To Earth." These are former- runners of many other strong box-office pictures due to hit your screens this winter and should answer the theatre men's urgent call for strong pictures to maintain high grosses.

Cinecolor's take-over of Film Classics augurs well for this up-and-coming company and should go a long way towards consolidating its position as one of the newer and progressive distributing organizations.

As a matter of fact, anything that will inject added competition into the present distribution set up will be good for the business as a whole. The old-timers seem to have lost their zest and their courage and the way some executives are conducting the affairs of these outfits, makes one wonder whether they haven't lost their foresight and business instinct.

Local tax situation is going to bear close and careful watching between now and the spring. Municipalities everywhere, in their intense search for added revenues, will be looking in the direction of the local theatres.

Local situations can best be watched and protected by the exhibitors themselves rather than their state organizations, although they can always call on the latter whenever help is needed to fight any taxation or license-fee threats.

Rapidly regaining wide favor with both theatre men and patrons, are the old-time children shows that in the pre-war period accounted for many an extra dollar in the till. We can go back some twenty years to the days when we tied up with the local dancing school for kiddie revue that packed the theatres for several performances several times a year.

There is plenty of gold in these kiddie shows and a wide variety of them to choose from or revamp to suit your own ideas of what is best in your community. So don't sleep too long on this one, boys, it is too good to pass up.

All of a sudden the "quiet" member of the Skouras Clan, George, pops into print. Within several days the news reports say that he has acquired control of the F & M chain in St. Louis, and is also involved in the United Artists Theatre Circuit deal for the west coast's Golden State Circuit.

Still water runs deep or so the saying goes.

Let's all make a pretty bow in the direction of Coop- erstown, N. Y., where is located the office and home of William C. Smalley. Bill is celebrating his 34th anniver- sary in show business and there have been well-merited bouquets tossed his way by the people, the newspapers and local business concerns in towns where the Smalley theatres operate.

Seasoned and possessed of plenty of savvy, Bill Smalley came up the ladder the right way—working at the job of being a showman in various capacities as a theatre employe.

Ted Gamble's statement to the press this week that the American public is doing a good job of "censoring movies through their patronage," seems to us a neat bit of hitting the nail on the head. We can only hope that some- day so-called leaders, as well as politicians, will give the American people credit for just half of the sense they possess for then there'll be an end to this censorship bosh.

Far be it from us to pass along a corny pun but there may have been some truth in the rumor that the quarter million dollar fire on the 20th-Fox lot was caused by the close proximity of a print of "Amber" .

Two opposite views:

One producer claims that production cost can be cut up to fifty per cent.

Another says that it can't be cut at all without mur- dering the "artistic qualities" of the pictures.

We'll go along with the first one because it is based upon good, common, business sense. The other is pure and unadulterated tripe spouted by one who simply cannot understand that you have to adjust your costs to current revenue potentials or go broke. If anyone thinks this business should go broke being artistic, he ought to have his head examined.

And while we're pointing, we wonder if the writers of some of the current laments about how Hollywood is getting the smear treatment happen to remember that warning about anti-Hollywood propaganda which appeared on this page in the issue of June 8, 1946 under the title "Danger Signals."

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And while we're pointing, we wonder if the writers of some of the current laments about how Hollywood is getting the smear treatment happen to remember the warning about anti-Hollywood propaganda which appeared on this page in the issue of June 8, 1946 under the title "Danger Signals."

—CHICK LEWIS
EXHIBITION—Several years ago the Justice Department proceeded against Ascap on monopoly charges. The suit never was decided and the court granted a consent decree under which Ascap now operates. The consent decree, denounced by exhibitor leaders as giving Ascap government sanction on some alleged abuses, such as raising rates, this week stood as apparently another road-block in exhibitor anti-Ascap effort. Further investigation showed that there was little likelihood of the Justice Department proceeding at exhibitor request. Ascap still will put all remedies provided for in the decree had been exhausted. What this boils down to, among other things, is that an alternate royalty plan, an added for under the decree, must first be tried. This alternate plan bases public performance royalties on a piece-by-piece basis instead of under a blanket collection as at present.

In Chicago where the city wants to put on a municipal tax and in St. Louis where if the city does carry out its announced plan box-offices face an overall 27 per cent tax, exhibitors were taking the argument to the public via press and their screens. In St. Paul, Minnesota there was found its effort to impose a five per cent city tax stymied by the Minnesota Amusement Company, RKO and Central Allied.

In Detroit, Michigan Allied asked the attorney general to take criminal action against advanced admission price demands, moved to try to swing the public against the rises, condemned Ascap and asked criminal proceedings against it and will seek to get competitive rates on film dealers elected ar. E. L. Jacobs, Bernard L. Kilbride, Irving Belinsky, A. Krikerian, Herbert R. Fox.

National advertising by distributors does have an effect on box-office attendance when it penetrates an area, Texas Exhibitor Julius Gordon declared, a statement which regarding the special benefit Variety Clubs International premiere on "Variety Girl" (P. 10), bear cut.

In Harrisburg, Pa., showmen won their fight to get the state of Pennsylvania Sunday and are carrying their fight now to the people through trailers and newspaper ads telling the story of the fight is about how to use a voting machine. In Plymouth, Ohio, Ed Ramsey, who closed his 220-seat Plymouth in protest over a tax which would compel him to reveal his business, reopened when the city council made it a finable offense for any city official to make such revelations.

In Washington it appeared as if the Motion Picture Association might still be studying the Sir Alexander King plan for an alternate to the 7.5 per cent British ad valorum tax which it had rejected last week. Sir Alexander wants Americans to get one-third of their earnings out of Britain without any hindrance, to invest another third in American movies and to send the third third guaranteeing British pictures from $12,000,000 to $16,000,000 playing time on American screens.

In Hollywood the Independent Motion Picture Producers refused to join the Society of Independent Motion Picture Producers to back the Biltmore sale tax. But when Congress meets the IMPF will appeal for support.

DISTRIBUTION—MGM reportedly was experimenting with efforts to sell films by letter and by phone in the St. Louis and Cleveland areas, where it had pulled its salesmen off the road.

Columbia would not ask any exhibitor to play pictures at advanced prices or run a picture longer than it could profitably be run, General Sales Manager A. Montague said this week. It would not cut its national advertising, but would expect exhibitor cooperation in getting more out of a film due to the loss of foreign markets, which Montague said might go as high as 75 per cent of the foreign revenues.

United Artists was starting out with a $32,000,000 production and purchase plan, $5,000,000 of which went to buy RKO's "Jail and the Wild." "Return of the Badmen," "Indian Summer." And RKO's Bob Mobchie was expressing enthusiasm that RKO had 12 top-budget pictures, one more release between now and the end of the year.

Cinecolor, which this week founded Cinecolor Finance to make loans to producers wishing to process negative and release prints, also announced it would build a new $100,000 addition to its Burbank plant and ... might be expected, the following week.

In Virginia Screen Guild carried its fight against the censor ban on "The Burning Cross," a factionized Ku Klux Klan expose, with a suit in the Richmond Circuit Court wherein it seek to reverse the censor ban.

**INDEX TO DEPARTMENTS**

**Advance Data** 36
**Audio Classification** 37
**Box-Office Lists** 26
**Filmstrum Guide** 28
**Feature Guide Index** 10
**Hollywood** 28

**SHOWMEN'S TRADE REVIEW,** Title and Trade Mark Registered U. S. Patent Office. Published every Wednesday by Showmen's Trade Review, Inc., 1561 Broadway, New York City; Longacre 3-0131. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Executive Editor; James A. Cram, General Manager; Ralph Cahalin, Managing Editor; Harold Wendell, Equipment Fraternity Manager; Journal West Coast Office, 6577 Telephone Hollywood 3051; Ann Lewis, Manager. London Representative, Jack MacGregor, 16 Leonard Street, London, W. C. 2. Toronto Representative, Gordon V. Curie, 3 Elliot St., Homebush, Sydney, Australia.

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**Form Theatre Company To Build 28 Drive-ins**

Three Charlotte, N. C. prominent theatremen united this week to form a new corporation to build and operate a minimum of 28 modern Drive-In Theatres which will provide play grounds for children and other special recreations.

The three are: H. H. Everett, head of the 47-house Everett Enterprises Theatre circuit, in both Carolinas; Worth Stewart, an associate of Everett's, and Hank D. Head, head of Exhibitors' Service, a buying and booking organization which handles 37 theatres. The firm will be known as Everett Drive-In Theatres Corp.

Head, who is to be general manager of the new firm, announced that arrangements for construction had already been completed at the following locations and that additional locations were under consideration:


**Tri-State Convention Votes to Join the TOA**

Tri-State Theatre Owners of Arkansas, Mississippi and Tennessee, meeting in Memphis at the Commercial Coliseum and Watling Theatre, elected Dr. Paragold, Ark., president to succeed R. X. Williams and decided to affiliate with the Theatre Owners of America.

Other offices are: Vice-Presidents—Miss Louise Mask, M. W. Malin, W. A. Rush; Secretary-Treasurer, W. F. Ruffin. Ruffin is also board chairman with the following directors: E. W. Savage, Claude Mingo, Miss Emma Collins, P. B. Day, Moskowitz, E. E. Elkin, R. X. Williams, A. L. Lightman, J. W. West, J. H. Golf. TOA Representatives are Mingo, Ruffin and Max Conn.

Everett announced that the President Ted Gamble told the industry had a public duty which it must perform and listened to speeches by 20th-Fox Public Relations Head Sam Stotel, Southeast Theatre Owners President Mac Jackson, Connet, Mingo, and MGM's Rudy Berger.

**Selznick Defends High Salaries for Top Stars**

Defense of high salaries paid to top motion picture stars was undertaken by producer David O. Selznick at Carolina, in an address before 500 bankers at the Hotel Coronado this week.

Referring to question from the floor, Selznick said that only 15 to 20 stars could really draw millions of people to the motion picture and added:

"A star like Gable represents an insurance policy against negative costs." The return on Gable in any picture, would be counted in the millions of dollars.

**To Fight Ban**

Raising of Eagle-Lion's "Railroaded" by Chicago cinemas because it showed "police prosecuting an innocent man for murder and . . .(has) excessive killings" will be fought by legal means, Director of Advertising, Publicity and Exploitation Max Youngstein said.
Showmen's Trade Review, October 18, 1947

National Campaigns Aid Small Towns—Gordon

National advertising and exploitation of a film by distributors does have a definite effect on the picture's gross in the area where the campaign penetrates, Julius Gordon, head of some 70 theatres in the East Texas Theatre circuit, Cleveland, reported that if the MGM large release group which are located in situations of from 3,000 to 100,000 population, declined in New York last week. Gordon, who has found business this year good but not up to last year said:

"We seldom get the benefit of such campaigns because our houses are small houses in smaller towns. But when we get the benefit of the national tieups, we feel the results in that town where the campaign has penetrated."

"We got Beaumont on the saturation of one campaign and didn't get Port Arthur. Beaumont on the same picture, was up over the previous week; Port Arthur, 20 miles away, was down."

Gordon struck at roadshow advanced prices as causing local resentment "against local exhibitors" before tax boards and other bodies, "while all the money goes for distribution."

"The public today," he continues, "is a hell of a lot more susceptible to what it decides than it was last year. They won't buy A pictures at roadshow prices."

In the category of A pictures, he included "The Best Years of Our Lives."

He also pointed out that his admissions are from 43 to 60 cents and that while in a large city roadshow advances may be 10, 15 or 20 per cent, in the smaller localities the $1.25 top may be as much as $30 per cent over the usual admission.

The majority of Gordon's houses, he points out, are not susceptible to public resentment since they have to drive up the same audience back twice a week.

"If we couldn't get them to come back twice a week," he said, "we might as well go out of business."

$250,000 20th-Fox Fire

Four workers and three firemen were killed in a $250,000 fire which was started by a faulty generator Tuesday on the 20th-Century-Fox back lot in Hollywood.

Capital Ready for Big Show
As Film Quiz is Set for Monday

Take City Tax Question to Public

Exhibitors in St. Louis and Chicago this week were talking the question of a municipal amusement tax to the public through newspaper ads to the effect that the public paid a 20 per cent tax already and pointed out that the tax singled motion pictures cut alone, "an industry which serves almost every man, woman and child."

It also pointed to the other taxes paid by the public and to the fact that while the cost of living went up radically, pictures advanced but slightly.

St. Louis in half-page newspaper ads points to the fact that all amusement taxes, if the city tax passed, would cost total 27 per cent and amount to a luxury tax on all movies.

It points out that movies are not luxuries like a "high-priced motor car or expensive jewelry."

The ad includes a coupon on which the citizen can register his protest. In addition post cards are being distributed in theatres and the fight is being carried on by means of trailers.

Capital Ready for Big Show
As Film Quiz is Set for Monday

What some Washington circles look upon as the big show of the year was scheduled to get under way in the nation's capital Monday (20) when the House Committee on Un-American Activities with its inquiry into the motion picture industry.

Officially the committee, which had already conducted a one-sided hearing in Hollywood where it supposedly uncovered evidence necessary to make public, is out to look into alleged communist influences in motion picture production.

To this end it had apparently planned to select a list of suspected pictures and launch the inquiry from there. This plan may be followed but Washington is betting at present that the inquiry will be more concerned with persons and personalities.

Concerned With Persons

One reason for this may be the fact that one of the pictures on the committee's list which apparently is considered guilty of spreading communist thought is Sam Goldwyn's "The Best Years of Our Lives."

Among others reportedly listed in the committee file are: "Margie," (20th-Fox); "Song of Russia," (RKO); "Tender Comrade," (RKO); "Blockade," (United Artists); "Mission to Moscow," (Warner Bros.); "The North Star," (RKO); "Medal for Benny," (Paramount); "Boomerang," (20th-Fox); "Watch on the Rhine," (Warner Bros.); "Action in the North Atlantic," (Warner Bros.); "Hitler's Children," (RKO); "Keeper of the Flame," (MGM).

However since the Motion Picture Association has challenged any one for proofs of communist propaganda in films produced by Hollywood and has made it plain that the true test of whether communist propaganda exists in the motion picture industry is the finished film, it is expected that the committee will concern itself less with films and more with persons and personalities.

The MPA, which has retained astute politician Paul V. McNutt to appear for it, is standing by its guns that while it has no control over the political acts of its employees, it has over the finished product and that it has kept the screen free of red taint.

From Hollywood came word that five more figures—Dore Schary, James K. McGuiness, Emmet Lavery, Fred Niblo and Floyd Hendrickson—had received subpoenas to appear at the Washington hearing.

Here They Are

The House Un-American Affairs Committee follows:

(Republicans):
THOMAS, Pame! J., 52, chairman, whose name originally was Penn; insurance man with residence in Allendale, New Jersey. Has been on the committee since "Dips days" and is experienced in headline technique.

MCDOWELL, John, Wilkinsburg, Pa., publisher, listed as conservative.

MUNDT, Karl, South Dakota, considered radical by Republicans; supported State Department international information program.

NIXON, Richard, 34, lawyer, Whittier, Calif., a suburb of Los Angeles, who Washington says knows the difference between a communist and a liberal and who they also would have dearly liked to have the hearing held while he was in Europe.

VAIL Charles, Chicago steelmaker.

(Democrats):
BARKIN, John, Mississippi, who once called a columnist a "kike" while on the floor of Congress where he is immune from slander.

WOOD, John S., Canton, Ga.

PETTERSON, J. Hardin, Lakeland, Fla.

BONNER, Herbert, North Carolina. (All the Democrats voted against anti-lynching legislation on the grounds it violated states rights and all fought fair employment practice measures. Bonner supported the president in his veto on the tax bill.)

Something New? MGM Tries Selling By Phone and Letter in 2 Centers

An experiment in selling film wherein all salesman are pulled off the road and attempts to sell the exhibitor by long distance and letter are substituted, was being tried by MGM this week in the St. Louis and Cleveland territories, reports from those sections said.

The experiment is not general and MGM exchanges quipped that there were some instances even of having heard of the experiment.

St. Louis said MGM would try its innovation for a 60-to-60-day period and to get an overall picture of possibilities. The scheme was reported to have been tried nationally by MGM on a block of five pictures with success.

Cleveland reported that if the MGM move were successful, other companies might adopt it later. Jan. 1, Cleveland also reported the dismissal of salesman Jack Walsh, veteran of 17 years, but this may have been that of an oversupply of man power.

In Hollywood Pacific Coast Sales Manager George Hickey denied selling any pictures either by long distance or letter other than usual routine. Hickey said that some salesmen were being let go in that area but said that these men were being helped by MGM to get other jobs.

"We are back to our prewar setup," he pointed out, "We needed more help during the war because of overseas and armed forces business and we were making twice as many films as today."

In all instances, those discharged were being given a year's salary, excepting in Denver where a salesman there who had not been with the company a sufficient time, received six months' pay.

Salt Lake City Midway Suit Trial Set for Oct. 29

Trial of the suit filed by five Salt Lake Amusement companies challenging the state's right to grant exclusive rights to state fairground concessions to Beehive Midways, Inc., was this week scheduled on the Third district court calendar for Oct. 29.
No Advanced Admissions for Columbia, Assures Montague

Company Won't Drop Help Or Reduce Pre-Sale Ads, Declares Distribution Head

(See Cover)

Columbia will neither attempt to sell pictures to an exhibitor at advanced admissions or cut down its national advertising to pre-sell product, General Sales Manager A. Montague declared in New York this week at a press conference held in connection with the first of the company's three sales meetings.

Montague said, however, the company would expect exhibitor "co-operation" in solving the problem caused by diminishing foreign markets.

It will not, however, discharge any personnel for economy reasons but may even lean toward increasing personnel if by so doing it could assure a greater return on its product.

Making of the English situation, Montague said:

_Posed Serious Situation_

"Up to the moment we have not been affected at all by this movement. We're getting our dollars out of England."

But, he continued, 25 per cent of the foreign market could be lost through the coming English situation and other foreign country restrictions and this poses a serious question to the industry. A picture like 'Down to Earth' is now to be released. In answer to a question, could not recover its negative cost in the United States without exhibitor cooperation.

"This cooperation," he explained, "doesn't ask for increased rentals or increased playing time. It only asks for cooperation on the part of the exhibitor."

Seeking to clarify this, he continued:

"The principal thing he can do is to hold over a picture in the theatre as long as it will draw... and if his average profit (for the run) was $500 and if he should lower that average to keep a good picture going, that I call cooperation.

"Nobody can expect a theatre to play a picture two weeks if in the second week it is going to lose money, but if he (the exhibitor) can realize a normal profit... he should do everything possible to hold it over."

Because the average exhibitor did not realize the seriousness of the present situation and how much of a part Europe played in the successful operation of a film company, Montague said Columbia salesmen had been instructed to carry the true gospel into the field.

"Exhibitor groups," he said, "have just as much interest in solving this thing as do distributors... I would be thrilled to listen to their advice."

Montague added that he did not consider there was extra-earnings in production insofar as Columbia was concerned.

The Columbia sales head said he did not believe it was time to cut advertising when attendance slacked off and that it is not "bad policy both for the exhibitor and the distributor to cut advertising."

"In view of the present situation," he remarked, "exhibitors can't expect distributors to put an unreasonable amount in (cooperative) advertising."

But Columbia will continue to get behind its product with a picture's ad budget based on its grossing possibilities, determined either through local research, such as a spurge campaign, or test runs in two groups of cities, with one group spurring and another using the average amount of space.

The company is in an excellent product position, he declared, with a $20,000,000 inventory behind it. He refused to say how many pictures this covered but Showmen's Trade Review records show something like 31 Columbia will also screen for exhibitors who want it, though poor attendance caused it to drop special screenings.

Other Columbia sales meets will be in New Orleans, Oct. 26-31; San Francisco, Nov. 4-8.

_Cinecolor Acquires Full Control of Film Classics_

Cinecolor this week acquired full ownership of Film Classics which will shortly expand its activities to include serving as a releasing outlet for independent producers. Cinecolor Board Chairman A. Pam Blumenthal and FC President Joseph Bernhard announced jointly Wednesday.

"The move will not affect Film Classics distribution of reissues or handling of its first ever picture, 'Spirit of West Point,' but will be regarded in film circles as carrying out a plan which Bernhard had in mind when he became FC president in December, 1940, of making the company a distributing outlet for independents."

Bernhard remains FC president as well as becoming a Cinecolor director, while other Film Classics executives—Sales Manager Samuel N. Wheeler, Assistant Sales Manager Jude K. Chapman, Executive Assistant Treasurer Eugene Arnstein, Ad and Publicity Director Al Zimbalist among them—retain their posts.

Blumenthal in turn becomes FC board chairman vice his associate Harry Hertzog as vice-president and treasurer and a member of the board which consists of Blumenthal, Hertzog, Bernhard, Kenneth Baxter, Joseph Ratner and Sinclair.

FC was founded in 1942 to handle reissues. Its new distributing facilities will not be confined to Cinecolor users. Cinecolor earlier in the week announced merger talks with Blumenthal as president to finance laboratory and release prints for producers wishing to use Cinecolor.

Concurrently with the announcement of the new ownership FC announced that it had acquired branches in Cleveland, Cincinnati, Detroit, Charlotte and Minneapolis while Cinecolor announced that it had authorized con-

struction of a $100,000 addition to its Burbank, Calif., plant.

12 Isn't Much Help When You Need 52 to 104—Wilby

Definite need for more moderate-budget pictures which will ring the entertainment bell and bring the cash to the box-office was expressed recently by Bob Wilby, Paramount partner in Alabama.

"The exhibitor needs 52 to 104 pictures a year," Wilby told Showmen's Trade Review. "Twelve big ones aren't do him much good."

Wilby claimed further that big pictures have too big a concentration of elements—stars, directors, writers—which makes for too wide a gap between them and intermediate pictures.

Lauds RKO Releases

Enthusiasm over the schedule of RKO release from now till Jan. 1 was expressed this week by RKO Vice-President and General Sales Manager Robert Mochrie who pointed out that the list would include 12 top-budgeters ranging from "The Secret Life of Walter Mitty" to "Magic Town."

UA Now Ready With 20; Buys 4 From RKO-Radio

United Artists directors Tuesday approved a deal to buy and produce $32,000,000 of films in which was included the $5,000,000 purchase of four pictures out of RKO's inventory, President Grad Sears announced.

The RKO deal covers "Out of the Past," "Station West," "Return of the Badmen," and "Indian Summer."

In addition, United Artists contracted with the following: Robert Hakim for the distribution of its $2,000,000 Technicolor "Mayerling," which is scheduled to go before cameras on Dec. 15.

James Nasser for "My Dear Secretary," to roll Feb. 1.

Jack Goldberg for "Melody Man," "I Live on Gallows Hill" and one untitled feature to be made in Mexico.

UA's share in financing production was fixed by Sears at $27,000,000. The executive was optimistic over the future, pointing to the fact that banks had decided to finance independent production again and that United Artists' product situation was healthy, with some 20 pictures now available for release.
Exhibitors, Engineers to Swap Ideas at SMFE Meet

Exhibitors and engineers will exchange ideas at the Theatre Engineering Conference of the Society of Motion Picture Engineers for a five-day run Oct. 20 to Oct. 24 at the Hotel Pennsylvania in New York.

The exchange will come in a series of open forums wherein each topic taken up will be introduced by an expert speaker, and then opened up for general discussion.

Among the other events which will take place at the crowded conference which ends Oct. 24, will be the presentation of the SMFE Journal Award to John George Frayne of Electrical Research Products and the SMFE Journal Award to Dr. Albert Rosc of RCA laboratories at Princeton.

Frayne's award is for outstanding improvement in sound recording and Rosc's for technical paper on photographic film, television pick up tubes and the human eye. The presentation will be made at the banquet, Oct. 22.

Among the topics to be discussed at the open forums are:


The forum dates and chairman are:

Oct. 22—William H. Rivers of Eastman Kodak, General Construction, (afternoon); Chairman, John A. Ashcroft, chairman of Research Committee of Carpet Institute, (evening).

OHE Hurricane Aid

The Office of the Housing Expediter at Washington, has ruled that special consideration be given to theaters damaged by Hurricane Oke. This hurricane covers Florida, Louisiana and Mississippi, or other areas suffering damage.

No Originals

Original screen stories are at an all-time low, Eagle-Lion Story Editor David Stephenson finds. In his analysis of the market he finds that a story that is actually written for the screen and not first for a book or a magazine, has fallen off 75 per cent. Prior to this drop, Stephenson found that 20 per cent of Hollywood's output was based on originals purchased from writers not on the payroll with an additional eight per cent of originals coming from contract writers. Film adaptations of novels, etc., composed 47 per cent, stage plays for 12 and remakes of old pictures for 13 per cent. He believes that economy will cause the original story to come back.

Names

David O. Selznick was the principal speaker at the Fall conference of Robert Morris Associates in San Diego. He discussed motion picture pictures before the loan officers present.

The President of the SMFE is due in New York this week to talk over product deals, especially those in which "Arch of Triumph" will roadshow in the legitimate houses of the Shubert wheel in Chicago, Boston, Philadelphia, Pittsburgh, Cleveland, Detroit, Baltimore, Washington, St. Louis, San Francisco and Los Angeles.

Mr. President Bob Savini is out on the coast talking to Yuma Productions on the forthcoming Sunset Curtain. A number of tours are in the works and a new pool on the movies, including a very big one, is back from Kansas City where he went to be best man at his brother's wedding. Warner Bros. President Harry M. Kalmine is off to the coast for conferences with West Coast Zone Manager Louis J. Halper.

Leon J. Bamberger, sales promotion manager for RKO, was awarded a certificate of leadership for his direct-mail promotion material by the Adroit Mail Advertising Association. It is the eighth such award won by RKO in these contests.

Warner Bros. Vice-President Samuel Schneider, planned to take the coast this week to take part in studio conferences with Jack L. Warner, Ben Kalmanson, Harry M. Kalmine and Mort Blumenstock.

Aw Rats!

Formerly it used to be the carpet that tripped them, or something mechanical, that caused suits against the theatre, but from Chicago we hear that city in which nothing original, comes word of the latest damage suit filed against a house. According to the veracious correspondent in that city, Mrs. Odette Long, Sr., filed suit against the Grove Theatre, claiming that on June 19 while she was sitting looking at a picture, a rat stepped up and hit her. The theatre's letter of apology for the rodent's ungentlemanner behavior, accompanied by two passes, were not sufficient solace, she says. She wants $10,000 damages.

Financial

The way Universal told its stockholders what is supposed to be what on profits and contracts, it appears that the company is nothing but a shell. See the annual report Awards Banquet. Accepting for the company was Treasurer S. Machnovitch.

Calendar

OCTOBER

21, Adjourned meeting of union leaders on the Hollywood strike, Los Angeles.
24-25, Annual meeting Society of Motion Picture Engineers, Hotel Pennsylvania, New York.
27, Alabama Theatre Owners Association meeting, Thomas Jefferson Hotel, Birmingham.
28-29, Kentucky Association of Theatre Owners convention, Louisville.

NOVEMBER

3, Mid-season meeting national officers, Variety Clubs International, Tulu, Ohio.
5-7, International Lighting Institute meeting, Stevens Hotel, Chicago.
5-6, Election of Will Rogers Memorial Plaque by officers of the George Washington Wilson Foundation.
7-8, Theatre Owners of America board meeting, Norwood Hotel, Chicago.
26-27, ATO of Indiana fall convention, Hotel Antlers, Indianapolis.

Court Rules Harrisburg Can Vote on Sunday Shows

Harrisburg, Pa., showmen this week were pressing the case to Harrisburg Circuit Court to allow the public to vote in favor of Sunday shows for that city as the Dauphin County Court gave them their first victory by refusing to throw the question off the ballot at a forthcoming election.

Motion picture engineers who criticized the case prepared by the opponents of Sunday shows who claimed that the petition of 940 signatures which asked that the matter be put to vote contained 56 per cent forgeries, pressing Judge Robert E. Woods who wrote the opinion in which all the Dauphin County judges concurred, wrote:

"It was impossible to assume as a fact there were insufficient legal signatures when counsel admitted only a small percentage of names had been examined by them. It is impossible. It is not an attempt to cast doubt on the judgment because this court has statewide jurisdiction in any election matters, it has undoubtedly had before it more election cases than any other court in the Commonwealth. Nor can the recollection of any of us there been a case in which such inadequate pleadings have been presented."

Opposition to letting the public vote on the question came in the main from church leaders.

Leon Cohen, foreign film distributor, returned here by plane on Saturday.

William B. Schubman has joined the staff of Realart Pictures, Inc., as advertising and publicity director.

Movie Week

A meeting of St. Louis theatre owners and managers last week considered the advisability of closing all film theatres in that city and St. Louis county for the entire week of Christmas.

While a final decision was not reached, no real opposition to it was developed and it appears that the week's closing will go into effect barring objection from interests not represented at the meeting. Reason for the contemplated shut-down is that the 110 film theatres of St. Louis county and state take a stiff financial beating by remaining open the days prior to Christmas when that employees entitled to vacations could take them during the week's shuttering.
Variety Clubs Raise $207,214 Via ‘Variety Girl’ Benefits

(See Photos on Page 22)

Smooth showmanship and coordinated teamwork between Paramount and the Variety Clubs International served to sell a total of 47,192 seats to the special benefit showings of “Variety Girl” in 23 cities and to raise a total of $207,214. The idea for Variety Girl was initiated by the Tents in whose territory the special premiers were held.

This became known recently as Variety Clubs International Chief Barker R. J. O’Donnell and Big Boss John H. Harris made public the results of the premieres which were held in each instance before the regular run of “Variety Girl.”

Booth O’Donnell and Harris were warm in their praise of Paramount, and General Sales Manager Charles Reagan, his field exploitation staff, and the assistance given the movement by the press, radio, merchants of the 23 special-showing cities.

The plan also revealed the idea of giving these special benefits was developed by O’Donnell and Reagan.

Planned Last May

The plans were formally announced at the Variety convention in Los Angeles last May when Reagan told the delegations that Paramount would give “Variety Girl” free for a special showing to whatever Variety Tent wanted it. This announcement was followed by an arrangement whereby the theatres in which the benefits were held gave their house absolutely free while labor and performers donated their services.

Immediately after the Reagan announcement, O’Donnell and Harris put Bill McCraw, executive director of the Variety Clubs International, on the road to whip up enthusiasm in the local tents. Following up on McCraw came the Variety publicity office in New York.

As a result, a coordinated pre-selling campaign which functioned independently in each one of the premiere cities, was evolved with results which will probably make it an all-time record holder for penetration on benefits.

A spot check of several scattered cities showed:

Tulsa—One of the largest newspaper and general promotion campaigns put behind any picture was handled by Tent 17 for the Majestic Theatre premiere. The Tent not only got in behind the movement wholeheartedly, but editors, vaudeville people, night club entertainers, exhibitors, tied in with a three-week advance campaign which went for ballyhoo in a big way. Some of the stunts used were a callopey playing in front of the theatre. Newspapers ran seven different pieces of art and more than 65 inches of free space, which was complemented by a series of newspaper ads designed and paid for by the Tent.

Los Angeles—Tent 25 packed 3,000 into the Paramount at 815 top. The take was $20,000 or better with the committee headed by Charles Skounas doing a bang-up job. Pete Latisch of Fox, West Coast publicity handled the newspapers, getting breaks in all live dailies for a three-week advance period which totalled over 2,000 inches of free space and some 40 art studies. All first-run theatres carried underline ads in their daily ads announcing “Variety Girl” and 25 Los Angeles Theatres gave the event trailer space.

Twenty-seven radio disc jockeys gave the event a mention in addition to 600 spots in three weeks. Other stunts included announcements at football games, 72 24-sheets blanket

10

ing the town, 400 six-sheets and 500 window cards, plus drug and department store tieups.

Charlotte, N. C.—Five hundred jumbo window cards were up two weeks in advance, backing up a four-frame trailer run by all Charlotte theatres. Dick Pitts gave 15 minutes of his WBT radio program to the premiere, using material furnished by Publisher Everett Olsen. All public gatherings featured an announcement of the event and newspapers devoted 164 inches of free spaces to it.

Albany—The Times and the Knickerbocker News together gave approximately five columns of space and 2 two-column photos.

Stars, Executives to See ‘Body and Soul’ Premiere

World premiere of Enterprise’s “Body and Soul” at the Globe Theatre, New York, in November, will be a gala affair, with John Garfield, star of the film, and Hazel Brooks, Director Robert Rossen’s wife and Lilli Palmer scheduled to be present for the opening-night performance. Charles Einfeld, Enterprise president, and Bob Taflinger are also expected to be on hand.

Johnny Green, composer of the title song, has been set for a series of guest radio appearances, and New York disc jockeys have been alerted with platter tieups of the song. Special showings were held for sportswriters in New York for the World Series, and further publicity has accrued as a result of the controversy stirred up by the Boxing Managers Guild which protested the picture as unfair. The recent fine on the 20th Century Sporting Club and the censoring of Madison Square Garden, which also protested the film, is also serving to “Body and Soul,” a big sendoff.

Extensive ad and promotion campaign key-noted by the line, “Everybody is sold on ‘Body and Soul,’” is getting under way in New York and will be followed by similar campaigns in key cities where the film opens following the initial Manhattan showing.

WB-Scholastic Magazines in $500 ‘Father’ Contest

Warner Bros. and Scholastic Magazines have embarked on a “Life With Father” essay contest which will return $500 in cash awards to the best compositions submitted by students competing for the American scene as portrayed in the Warner picture with conditions as they are today. Contestants must first have seen “Life With Father” and then include in their essays a comparison of conditions in the film with those today in the home, transportation, dress, business, fashions, etc.

Rules of the contest, now under way and run to Dec. 15, are receiving extensive distribution through school papers throughout the country. Winners will be announced in the Jan. 19, 1948 issue of Scholastic Magazines.

U-I Buys Air Show

Marking the first leading radio property ever acquired by this company, Universal-Irving announced this week the purchase of “Life of Riley,” top-bracket air show which Irving Brecher, its originator, will write and produce for the screen. Both U-I and Brecher indicated that William Bendix, who has portrayed Riley since the program’s inception four years ago, would be their combined first choice for the title role.

Search for Widow

The widow with the most children was being sought via radio this week as the result of a tieup between Universal-International and the CBS “Houseparty” show, in plugs for the Alberto and Costello starring Tallulah Bankhead, “Widow of Wagon Gap.” Winner will receive a cash prize.
Revolver Shots, Sales Slips Plug ‘Crossfire’

Revolver shots and imprinted sales slips were among the stimuli developed by two Walter Reade city managers in New Jersey in their promotion of RKO Radio’s “Crossfire.”

City Manager Guy Hevia in Morristown, N. J., thought up a dramatic nifty when he instructed two ushers to stand at either side of the curtain, armed with 22 revolvers, and to fire them off after every mention of the word “Crossfire” by the narrators of the trailer and also when the title was flashed upon the screen. The shots startled the audience into such a shocked attention and that gave the stunt much word-of-mouth publicity, redounding to the advantage of the box-office.

Hevia also invited the clergy, educational and political leaders of Morris County to a special screening a week in advance of playdate—again resulting in word-of-mouth promotion. Teaser cards were distributed two weeks in advance, with the words “Murder without motive” under title and playdate announcement. Two weeks in advance 10,000 programs with teaser copy were mailed to a select list; followed a week later by an equal number of programs with special layout, giving full information about “Crossfire.” Window cards were distributed throughout the county.

Sales slips with imprinted copy on “Crossfire” and its coming to the Strand in Freehold was a tieup with various Freehold clothing establisments and the “Red Stallion” presented at the Orpheum Theatre. Terre Haute, Ind., was a tieup with Roger Winters, superintendent of city parks, whereby all recreation directors of the city’s playgrounds plugged the showing not only through their own 15 special 22x28s containing copy and scene stills, but urged the youngsters to see the film and take their parents with them.

Two girl riders on mounts from the Deming Riding Stable paraded the streets for three days in advance, and for two days at the annual miners’ picnic at the city’s big stadium. Blankets on the horses carried theatre and playdate copy.

16 Records of Song in Campaign on Intermezzo

Sixteen recordings of the song, Intermezzo, will be released this week in the campaign to herald the re-release of David O. Selznick’s “Intermezzo,” set for regional openings in late October.

Records from six companies include Columbia—Xavier Cugat, Vladimir Selinsky; RCA-Victor—Toosha Seidel, Allan Jones, Boston Pops Orchestra, Freddie Martin, Dick Liebert; Decca—Albert Kerry, Decca Salon Orchestra, Guy Lombardo, Bob Hanan, Woody Herman; Tony Martin; MGM—David Rose; Majestic—Alfred Newman; Mercury—Jack Fina.

Double’ Stunt Sells ‘Narcissus’

A 3,000 population and two changes of program weekly with a special Sunday bill does not deter Manager Fred Bull of the Odeon, Lanc ing, Sussex England, from going all out on exploitation. Two weeks before playing Rank’s “Black Narcissus,” he erected a life-size portrait of Jean Simmons outside the entrance foyer and went on the stage daily inviting girls who thought they looked like her to give him their name. A double was chosen and dressed in native costume; he paraded her extensively through the district and when the playdate, he introduced her to the audience and she presented “Black Narcissus” flowers to occupants of certain seats. The result of this extensive, though economic scheme was excellent business.

Hoel, DiFazio Set ‘Down to Earth’ Sales in Pittsburgh Film Campaign

Aiming the big guns of their extensive exploitation campaign on Columbia’s “Down to Earth” on the nation’s present climax for more realistic “down to earth” price reductions on consumer goods, Publicity Manager Ken Hoel and Manager Sam DiFazio of the J. P. Harris Theatre, Pittsburgh, wound up and let go to the extent that one of the city’s biggest department stores ran a “down to earth” sale. Bogs and Buhl told the public about it via large newspaper display ads and by decorating the windows of their store with news about “down to earth” prices. The store also gave away 1,000 imprinted photos of Rita Hayworth to its first 1,000 patrons through the display.

The C. A. Verner Shoe Store also went for the “down to earth” price angle in newspaper ads and store windows with credit to the picture as its inspiration for the movement.

Another “natural” tieup obtained through use of the title included a window display of meteorites set in an optical store and an unusual stunt in which a print of the film literally came “down to earth” as a parachutist carrying the print descended at a local airport. Stills of the stunt broke in the local dailies. A “look through a telescope” gag attracted considerable attention on a crowded street corner when passersby were invited to peer through a three-inch ‘scope to see “a heavenly body come ‘down to earth.”’

Another stunt the newspapers liked was an announcement of Miss Hayworth’s selection by the American Society of Illustrators as the world’s most symmetrical woman, and a follow-up by Hoel and Di Fazio to have runners-up in the Miss Pittsburgh contest photographed next to the statue of Venus de Milo at Carnegie Institute, with a sort of “what-has-she-got-that-I-have-not?” advertising be displayed, printed photos of the stunt, playing up the beauty of the local girls as compared with the Venus de Milo and Miss Hayworth.

One ballyhoo, based on the legend that Terspcihore had kissed 2,000 men, was arranged with a candy company which supplied 5,000 candy kisses for street distribution, each one tied with a card about the legend and the picture.

A dance contest sponsored by the local Arthur Murray branch in which a loving cup was given to the best couple doing the “Down to Earth” two-step, whatever that be is advertised in the newspapers by the Murray organization.

Music tieups were extensive too, with every local radio station being supplied with recordings of music from the film and various disc-jockeys setting up their own methods of telling Pittsburgh’s populace about the music and the picture. Windows displays were set with record and sheet music stock.

Pre-arranged national tieups were given attention by Hoel and Di Fazio, particularly with Lux Soap, resulting in the distribution of 1,600 posters-plugging the picture’s local playdate; with Max Factor, resulting in the display of posters in all stores of the Sun Drug Company, and in Gimbel’s store, running a display ad in the dailies in connection with the tieup with Miss Hayworth’s Terspcihore Perfume. Gimbel’s also used a large interior display on the perfume.

Balloons from Airplanes Plug ‘Gone With Wind’

Four airplanes were promoted from the South Dayton Airport, tied in with radio station WHIO, to drop 1,100 balloons over fair grounds, swimming pools and amusement parks in and around Dayton, Ohio, as a means of promoting the showings of MGM’s “Gone With The Wind” at Loew’s Theatre. Stunt was arranged by Relief Manager Vincent Aldert. The toy balloons were dropped in clusters of 25 to 50 in a section of town and, according to the reports, were a sensation and all were given away.

One Week in Advance

A special hobby board displayed one week in advance was used in the Palace Theatre, Abilene, Texas, to advertise the Universal short, “Frontier Frolics.”
Strachan Gives ‘Father’ An Intensive Campaign

An eight-day newspaper contest and a five-day radio contest formed two of the exploitation devices put into play by J. Knox Strachan, ad-publicity head for Warner Theatres in Cleveland, for his intensive and extensive campaign on Warner’s “Life With Father,” at the Hippodrome in his home city. The Cleveland Press was induced to put an essay contest based on contestants’ own “life with father,” in conjunction with the syndicated cartoon, “The Good Old Days,” by Edwin L. Hess, Announcements of the seven issues run in the paper with an eighth issue carrying the winning essays and drawings. Cash prizes were $50, $25, $15 and 10 of $1 each. Hess agreed to have the idea of the winning essay in a future cartoon strip and forwarded 50 original drawings for display at the Cleveland Art Institute and Cleveland College. The original cartoon he will make from the prize-winning idea will be presented to the winner.

A five-day radio contest over the Mutual station WRK offered cash prizes to listeners sending in the best 100-word essays on “The outstanding event in my life with father.” The contest ran as a five-day radio program.

Strachan, for a sky ballyhoo, arranged for an airplane to tow a banner over the city for an hour at noon time on the opening day. More than 10,000 booklets were distributed through the public library and its 35 branches, two weeks in advance with a still board display at each branch. Strachan also harnessed 750 buses and street cars with three-color dash panels for a week in advance and induced Record Rendezvous to distribute over 5,000 imprinted record envelopes. Five hundred dealers used the Del Monte Coffee posters, in color, arranged by the Del Monte theme, and displayed on Del Monte counters.

Window displays totaled more than 750. A special “Father” display was set up in the Del Monte Food Show.

Use for an Old Photo

With Pat O’Brien as the star of his coming feature, RKO Radio’s “Riff-Raff,” Manager Harry A. Rose of the Loew-Poli Majestic in Bridgeport, Conn., remembered that once on a visit in that city O’Brien and his wife had been photographed with Mrs. Rose. Rose dug up the photo and took it to the Bridgeport Post which gave it two-column space, with credits for the coming film and playdate, on the theatrical page of its Sunday edition.

Walking Ghost Stunt for ‘Mrs. Muir’ in New Haven

A “ghost” walking the streets of New Haven, Conn., was a promotion stunt for 20th Century-Fox’s “The Ghost and Mrs. Muir” used by manager S. H. Kleper of the College Theatre. He sent a boy, garbed as a ghost, to walk the streets hand-in-hand with a live girl friend for five hours on the feature’s opening day. The stunt broke into the Ella City Clarion for good space. The “ghost” bore a large sign advertising the picture, theatre and playdate.

Joseph’s Beauty Salon tied in with the picture through a display of Gene Tierney’s hairdo. Two of the city’s popular restaurants also gave “Mrs. Muir” displays.

The second feature, MGM’s “Living in a Big Way,” was given a display with credits in Evelyn’s Dress Shop which played up the slogan: “Live in a big way in our gorgeous dresses,” with an injunction to see the picture.

‘Honeymoon’ Anagram

Manager Mel Aronson of Century’s Bellerose, Bellerose, L. L. offered free admission to RKO’s “Honeymoon” to the first 10 persons who submitted 20 words made up from the letters in the film’s title.

Ancient Cars, Costumed House Staff Exploit ‘Good Old Days’ for Utecht

Although dressing theatre service staff in costume to coincide with the atmosphere of a picture is a time-tested and favorite exploitation stunt, the enthusiasm and originality essayed by Manager Leonard Utecht of the Essaness Circuit’s Southern Theatre, Oak Park, Illinois, in deckling out his staff and himself in costumes of the ’90s as an added fillip to his campaign for “The Good Old Days” was certainly authentic and attention-compelling.

The costumes were obtained from a local antique collector, who also set up a large window in a department store and also supplied old-type gas jet lamps for the lobby, giving an atmosphere of the old nickelodeon theatre of those days. Utecht was able to obtain an 1890 Olympian and a 1902 Oldsmobile car for a corling good street ballyhoo. The cars actually ran under their own power, toured the city streets and were parked in front of the house from time to time.

The local schools tied up with Utecht for a special matinee with the youngsters required to give reports and essays on the evolution of the motion picture as part of their school work.

Manager Utecht reports that the picture played his house for a full week to exceptionally good business, and attributes the success of the showing entirely to the ballyhoo and atmosphere created by the lobby decorations and costuming of the theatre staff.

Lindsay Plays Up Second Feature, Gets Results

When the second feature on a dual bill holds exploitation possibilities, Manager Ray Lindsay of the Fox in San Diego, Calif., believes in giving it the promotion it deserves, and carried out his belief in a big way this week with “The Farmer’s Daughter” and Monogram’s “Bringing Up Father.” While the astute manager concentrates his exploitation on the first feature of a double bill, Lindsay points out that occasionally a second feature with exploitation angles comes along and, with a little extra effort, can be lifted in importance and made to mean something at the box-office.

In playing up his second feature, Lindsay worked with the premise of “Bringing Up Father,” Barney Gerard. They found a couple to impersonate Jiggs and Maggie, outfitted them like the characters in George Melfants’ cartoon strip, and sent them roaming through the streets of San Diego. Their bickering by many laughs from passers-by, and stories on them broke in the newspapers.

Further attention was gained by billing the showing as the southern California premiere and bringing on the stars, Joe Yule, Reni Sano and Jane Harrison, who made personal appearances at all three theatres on the opening night with Lindsay acting as master of ceremonies.

Publicity was arranged for them and publicity pictures taken in the mayor’s office. Lobby display was a huge rolling pin carrying the film’s title and announcing its southern California premiere.

Box-office results proved the soundness of Lindsay’s theory.

Slogans for ‘Hucksters’ Hartford Promotion Stunt

Ten copies of the book, “The Hucksters” were given out as prizes for slogans for the MGM picturization of the book in a contest arranged for the showing of the picture by Manager Lou Cohen of Loew’s Poli Theatre, Hartford, Conn. The slogan contest was conducted by radio station WTHT. The book was given out by the station’s Jane Carter on her ladies’ program.

Counter and window displays of the book, with theatre and playdate credits, were obtained in downtown book stores, and free photos of the stars were given out at the book counter to teenage patrons. For several weeks in advance, theatre’s cashiers answered telephone calls with “Love that Huckster—Loew’s Poli Theatre”—HFD.

Dual-Duty Envelopes Plug Current and Coming Film

Manager Al J. Wagner of the Blue Fox Theatre in Grangeville, Idaho, makes his regular mail envelopes serve a double purpose. Not only do they promote his current attraction in major display copy in the upper left-hand corner, but the following feature and playdate are announced in a line printed across the bottom of the envelopes.

Umbrella Ballyhoos

Allen Grant, manager of the Brooklyn (N. Y.) Fallo theatre and Sam Tilford, assistant manager of the Avalon, same town, both used umbrellas lettered with copy on MGM’s “Troll the Clouds Roll By” as street ballyhoo for the picture, with excellent results.
Juvenile 'Film Library' to Start Nov. 1 in Morristown

In response to requests from parents for entertainment suitable for children, Walter Read's Community Theatre, Morristown, N. J., has established a "Film Library of Juvenile Entertainiment," which will bring to the youngsters, starting November 1, a ten-week series of Saturday morning selected juvenile features. The plan has been approved by the National Board of Review and the Morris County Educational System, with students as well as teachers selecting the programs the children will see.

Season tickets for the entire series, as well as additional tickets available at the box-office weekly, will be limited to the capacity of the theatre. Twenty per cent of the net proceeds of all ticket sales at the schools will be donated to any fund designated by the participating schools.

Two and a half hours of balanced stage and screen entertainment will be presented each week, with a staff of picked attendants in charge to supervise the welfare of the children. Professional acts, as well as local talented youngsters, will be given an opportunity to perform on the stage. Selected cartoons and featurettes will appear on each program, and prominent authorities on children's subjects will speak from time to time.

Features to be shown during the ten-week period include "Adventures of Tom Sawyer," "Mother Carey's Chickens," "Stable Mates," "Anne of Windy Poplar," "Tom Brown's School Days," "Rebel of Sunnybrook Farm," "Swiss Family Robinson," "Young Mr. Lincoln," "Poor Little Rich Girl" and "Young Tom Edison."

Six Eggs—Admit One

As a goodwill stunt and to plug U-I's "The Egg and I," Manager Bob Levy of Century's Linden Theatre in Brooklyn offered free admission to the matinee to every person bringing half a dozen or more eggs to the theatre, with the eggs going to the Brooklyn chapter of the Salvation Army.

Finders Not Keepers

United Artists conducted an "honesty sweeps-take" in connection with the showing of "Lured" at the New York Victoria Theatre to find out how honest people are. Several bracelets were "lost" in subways, telephone booths, railway stations, etc. Bracelets were inscribed with the name of Sandra Carpenter, a character in the picture, and the Victoria Theatre. First bracelet was returned the next morning by a Massachusetts Legionnaire. Second return was by a man from the same state, followed by a New Yorker and Floridian.

Nylon Hose British 'Man Within' Prizes

A pair of nylon stockings were awarded to lucky persons by Manager Frederick W. Salter of the Paladium Theatre, Palmer's Green, North London, in his exploitation for J. Arthur Rank's Technicolor film, "The Man Within."

Salter also distributed hundreds of cards, about the size of calling cards, bearing the title of the picture, with "smuggler" in smaller type beneath, giving theatre, telephone number and playdate. He obtained playdate notices in 60 windows, pasted cut-out paper letters to the stage windows, and decorated the theatre front with two 12-foot linen banners.

For his showing of RKO's "It's a Wonderful Life," Salter obtained a simple but effective display in a florist's window. Underneath life-size cut-out of the man wearing his evening dress, carrying a bouquet and a box of candy, appeared the following: "He's been to see "It's a Wonderful Life."

Most Important 5 Minutes 'Dishonored Lady' Contest

Manager Matt Simmons of Leece's Poli Theatre in Bridgeport, Conn., broke into the newspapers and on the air with a colorful contest on "What were the most important five minutes in your life?" to promote his \"Dishonored Lady,\" a United Artists production.

"Dishonored Lady,\" Contest was set with the Bridgeport Post which published pictures of the daily winners and printed a daily list of contestants. Prizes were contributed by the theatre.

Merchants tied in with cooperative ads; radio was used extensively in the promotion, and window displays were obtained in jewelry, drug, radio, appliance, dress and other stores. A new-paper feature in the Bridgeport Life consisted of a picture layout comparing the fictional lives of "Dishonored Ladies of the Stage and Screen."

'Expectations' Screening Grabs N.O. Press Space

A special screening of Universal-International's J. Arthur Rank production, "Great Expectations," garnered good space and layout in the New Orleans Item in advance of the picture's opening at the NOU Parkway Theatre through an arrangement made by the manager with James Hay, circulation manager of the newspaper. Hay invited 20 of the Item's branch circulation managers to attend the screening with several hundred of their newboys and carriers.

The nun, priests and brothers of the Catholic school system in New Orleans were also guests at the screening, getting additional space in the newspapers.—NOR.

Gieseman, Aides in Top 'Carnegie Hall' Campaign

Heralded by a full three weeks of advance newspaper and radio publicity and highlighted by a 'Carnegie Hall' Musical Scholarship Contest and a special Southern California Pantomire, United Artists' "Carnegie Hall" made an auspicious bow at the Four Music Hall Theatres in Los Angeles. The campaign was directed by Manager Clifford Gieseman and aided by United Artists' field man Jack Wilen; Dick Morros, son of the producer and Auriel Macie, publicity director for the theatres.

An advance screening was held for 600 Los Angeles music store dealers and radio disc jockeys in conjunction with Columbia records, resulting in the distribution of 10,000 handbills over music dealers' counters as package inserts. The record company also sponsored a "Carnegie Hall" window dressing contest which brought forth more than 300 windows in the area, especially designed to plug the picture's playdate.

RCA Victor radio tie-in cooperated completely in the campaign by covering 30 to 40 stations with recordings from the film, with more than 60 disc jockeys using the material. The Southern California Premiere was given special attention apart from the regular "music" campaign. Two weeks in advance daily newspapers carried stories and pictures plugging the premiere which was under the sponsorship of music impresario L. E. Belenger, through whose office bookings of prominent persons buying premiere tickets were released to newspapers.

Fourteen local universities and music schools were circulated on the "Carnegie Hall" Musical Scholarship contest, conducted by KFWI's Bill Anson, and which offered $1,000 in prizes.

Other exploitation included the printing and distribution of 5,000 special programs daily by Mutual, all of which contained "Carnegie Hall" copy about the half-hour dinner hour programs to be heard by restaurant and other business clients for two weeks in advance of the showings. More than 5,000 booklets were distributed by the Music Department of the Los Angeles Public Library and its branches. Street car and bus cards and 300 six-sheet posters rounded out the campaign.

'LOVE THAT HUCKSTERS' is the theme followed through by Sam Gilman, Loew's Regent, Harrisburg, for his displays, of which this is a prime example, and his entire campaign for the film.
The Brass Tacks of Efficient Picture Theatre Management

LOWERING THE BUSINESS BARRICADES

By Jack Jackson

As a result of much visiting and canvassing by mail I’ve concluded that the showmen don’t really mean when they ask: “What’s happened to business?” What they really want to know—and seem considerably confused about—is what happened to “boom” business and what happened to “big” profits. I believe that, with very few exceptions, theatre operators will admit that—barring a bad slump in early spring—business is still good, Not “boom” or “big” —but good.

I’ve sounded out some pretty solid sources for opinions about the general drop from the high levels existing last year and the years immediately preceding, and find three factors dominating a host of reasons for the decline. This “Jackson Poll” represents a cross-section of big theatres in big cities, small neighborhood houses and the fellows who battle for business in the forks of the creek and so. I believe, provides a pretty sound basis for conjecturing on the general overall picture of where to look for the business barricades. What you do about lowering or removing them is entirely up to you and the ingenuity and effort you are able to put into the job.

Of course, the factor ranking highest as an impediment to box-office traffic is that ubiquitous old mainstay, High Cost of Living. As most of the showmen I’ve contacted reason—and available statistics seem to point to the accuracy of their thinking—existing economics confronting the average American family are the biggest threat to theatre attendance. And, unless corrective measures are instituted, the continued rise in costs of necessities will be reflected in a proportionate decline in theatre receipts. Let me get it down right quick that there is no talk of cutting prices. Not only is the economic threat too big to be halted by fractional decreases in admissions, but the increase in operational costs make such a move prohibitive.

The figures I have gathered—not official, but the considered opinion of exhibitors in various localities—indicate that the average wage runs from 20 to 26 dollars per week, with employment ranging from 75 to 85 per cent of complete possibility. On the face of it, this appears to be conducive to business expectancy far in excess of what theatres are enjoying, but the Nubian in the kindling pile is “where does the money go?” rather than “how much is there?”

Poor Man’s Refuge, Middle Man’s Pastime

We all recognize that the profitable operation of theatres is totally—or practically so—dependent on the patronage of the great masses of people who occupy the lower and middle ranges of America’s social ladder. We expect and get but a trifle of our revenue from the upper crust or the “don’t care about cost” groups. Perhaps I’m exaggerating a bit but the average theatre could easily be classified as the poor man’s refuge and the middle man’s pastime. If we agree that average earnings are at the figures quoted, then must also agree that our patrons—the poor and middle class families—have incomes slighting below those figures.

From this premise it is necessary to conclude that with the price of necessities (food, clothing, shelter, etc.) now rated—according to national figures—at 72 per cent above early ’40 and ’41 prices, the drain of existence cost is heavier on our potential customers than it has been in many years. Contrary to claims of some authorities, I found no exhibitor willing to admit that wages among his customers had advanced proportionately with the rise in prices of life’s barest necessities. Let me give you a few actual figures.

Throughout most of Texas and particularly in the south and central portions there is a high population of Mexicans. To these people the common red bean is almost indispensable. Recently an exhibitor, whose patronage would be practically nil without these people of Spanish extraction, called my attention to signs in grocers windows advertising red beans at 25 cents a pound as though the quotation were a bargain. Only a few short years ago three pounds for 10 cents was considered exorbitant. Rice, formerly sold at three, four and five cents per pound is now 11, 12 and 15 cents. Bread is now 33 per cent up with the size of the loaf about 33 per cent down. Coffee, formerly 12 to 16 cents (for cheap brands) is now 27 to 37 cents. I mention these items because they are on the usual list for the poor families. Butter, meat, etc. I’ve deliberately omitted. Such prices are far beyond the 72 per cent overall increase and offer some idea of the heavy burden carried by the poor and middle class chip who is the most frequent customer of our theatres.

I don’t know what this adds up to, if anything, but it is a problem that is demanding more

(Continued on Page 16)
Gene Autry's first for Columbia!
An exciting drama of today
...with all the thrills
and action of the old West!

GOLUMBIA PICTURES presents

Gene Autry
and his famous horse, Champion
in
The Last Round-Up

with
Jean Heather, Ralph Morgan, Carol Thurston, Mark Daniels
and
The Texas Rangers

Screenplay by Jack Townley and Earle Snell
Directed by John English • Produced by Armand Schaefer
A Gene Autry Production

Hear Gene Sing
The Last Round-up
One Hundred and Sixty Acres
You Can't See the Sun When You're Crying
An Apple for the Teacher
'She'll Be Comin' 'Round the Mountain
Lowering Business Barricades

(Continued from Page 14)

than an average amount of concern from those entrusted with the task of keeping dollars flowing into the cashier's till. It does strike me, however, that occupying the top position in the public mind among all the gripes involving the giveaway of merchandise—or the acceptance of ticket stubs for discounts on quantity sales, offer promise of attracting custom
to the screen. On the reverse, with the grocers selling tickets accepted for theatre admissions and redeemed by him at full price.

To get to factor number two: the high rate of attendance at athletic contests is one of the things that have impressed me. The acceptance of ticket stubs charged at these contests, the attendance records being set to relieve the severe drain for bare necessities on the pocket book of Mr. and Mrs. Vox Populi. I checked the attendance for each night at events taking place in four cities ranging in population from 250,000 to 500,000 and found that approximately six per cent of the total population were spectators at various contests. And this did not take in bowling alleys, soft ball games and other free or dime admission shindigs like amusement park events.

The figures I got were for expensive entertainment such as concerts, base
games, football games, etc.

Array of Activity

In addition, I determined that the number of these events is—and has been for some time—one high and the same—any week of each year with more than one big athletic event was unusual. Now, in any city of consequence, there seems to be an array of activity every night of the week. For the most part, the hands of the theatre managers and carnival owners are offering active competition because the local college, high school, etc. is taking part. However, there are instances, such as softball games between the teams, where a small admission is charged and where the city fathers overlook the enforcement of certain ordinances and statutes enforced against your average big league game's regulations and restrictions. These games are frequently played on grounds paid for by local taxes and you are overlooking a big competitive factor when you permit the charging of admission to go with-out. Imagine the situation if the local theater is getting smaller and smaller, and every step you can possibly take—without prejudice to your theatre—to restrict its outlets is a move toward added receipts.

Since the attendance records above seem to contradict the earlier indication about the required outgo of "bare existence" coin cutting big gaps in theatre receipts, it seems pertinent to point to an obvious truth, namely overlooked premise that goes a long way toward making the seeming contradiction logical! Not all but most athletic contests are of amateur status, with low local colleges, high schools, etc., pitted against adversaries from neighboring communities. Since practically every local kid has parents and relatives and the local Chamber of Commerce, club clubs, etc., thrive on the promotion of intercommunity rivalry, it seems quite natural for the citizenry to scrape the bottom of the spending corn barrel to root for Little John's big game. And, at least that's the only kind of reasoning that makes sense in explaining the actual figures I've gathered.

While this is the kind of competition that precludes all possibility of aggressive resistance, there are still ways of digging at the edges of related activities and making a bid for your share of the advance spending as well as the after-game dollars that are certain to be loosely handled. There are many ways of capitalizing on the spirit of these occasions, but the one that promises the most in immediate profit, to-gether with a respectfulness for long-lasting goodwill, lies in making your establishment the engine of local enthusiasm. Here are a few of the steps essential to major success. You should follow these gradual steps needed to fit your situation and circumstances:

Decorate your front with the colors of the opposing teams; get the cheer leaders to use your stage night after night to instruct the audience in the rendition of songs and cheers for the local team; hold a pre-game party for the players and arrange for their introduction to the audience; get in with the local athletic staff and arrange for theatre passes to outstanding performers in return for the privilege of loud speaker announcements about the attractions at your theatre; hold an after-game party for the opposing team with the localities as hosts; get slides made with the words of local school songs and make them a part of every performance two or more days preceding each game; make mention of these activities in your daily paper, and place it on the sport page with special stories if you are in good standing with the sporting editor.

It is very important in planning activity of this kind that you approach the matter enthusiastically and make every unit a part of the scheme as big and impressive as possible. If you go at it half-heartyed there will be little or no interest after the first night. Make it noisy and enthusiastic with plenty of action every minute and the crowds will keep growing as the season progresses. Right now the scheme applies to football, but it can and will work just as well and possibly be used more effectively in other arenas, basketball and other sport activities.

Last, but by no means least, of the factors affecting theatre attendance is the growing tendency of department stores, drive-in sandwich stands, outdoor beer gardens, etc., to provide free movies as a customer magnet. The drain of amusement seekers through this source is tremendous and deserves of instant and aggressive counterplay. In practically all cases, department store theaters, movie projectors and film are used. Rentals are obligingly cheap and none of the expensive measures demanded of theatres are involved. The well-paid Union operator is not required; no advertising is needed to get them to the theatre.

If you have still to hear about the first instance of their enforcement—and the places exhibiting the pictures are not required to pay the excessive amusement rate for advertising space in the newspapers, I have personally read the ads of these establishments making a feature of their free movies and subordinating their merchandise to secondary position. Yes, some of the ads were of larger space than those carried by all theatres.

You can probably conjure more effective means of combating this threat if it exists in your community than I, but I'd suggest that your first move be to the Moving Picture War Council in Washington. It is there that their men are employed as projectionists at the established weekly rate. As a group, these fellows have strong political power and they can take effective action. It would also be advisable to attend the hearings in the large department stores and examine the safety precautions. Most of these exhibi-tions are held in small auditoriums that become jammed to the rafters during the free exhibition. If essential evils, etc. are lacking, it is your civic duty to demand enforcement of the regulations governing your establishment. A careful watch of the attractions being offered is also advisable since I have encountered one instance where the identical attraction was playing the theatre and the department store day and night. Change releasing that picture should be penalized and most assuredly you should not be required to fulfill any contractual obligation on a 35-mm. subject that had been exhibited in its 16-mm. version, as a free at-tachment, for the purpose of bringing about a cessation of the practice by appealing to the store management and elucidating the unfairness of the situation. These stores could have been content for your customers the kind of merchandise they offer for sale. Another avenue that may prove equally effective is the mailing of letters of protest to the top executives of producing companies. This free movie practice is big and growing bigger. Better stop it before it stops you.

Our Advertising Approach

In lossier I have had reports that looseness in our advertising approach had brought about public resentment and a feeling that our claims to the greatness of this or that firm were false. The new advertising code will, I hope and believe, correct this and quickly restore any confidence we may have lost through an altogether unforgivable laxness in this important phase of the theatre's business.

Another factor mentioned quite frequently—this one of paradoxical complexities in that, while it effects attendance, it presages much for ourselves and the world at large—is the increasing importance of television. I'm told that in the past year alone, of the million dollars spent in advertising, a good deal was done for what would previously have been lost through personal contact and visits. It is this that makes the figures I have to report even more impressive.

Many operators have felt the effects of television's penetration. The chorus cry is that television is a good deal worse than anything else. Trying to fight it is not the answer. The answer is a new and more aggressive and intelligent approach: that television is one more weapon with which to reach out to the public. The answer is to recognize that television is one more weapon, and to fight it.}

Remove Rivoli Sign

Cooperating with the Broadway Asso-
ciation to remove from that New York thoroughfare the character, which has turned the Great White Way into the Great Gaudy Way, reminiscent of Coney Island and a honky-tonk midway. Managing Director Montague Salmon of the Rivoli Theatre has removed the giant four-story sign which covered the facade of the Brown building.

"Broadway," said Salmon, "has a cer-
tain obligation as the amusement center of the city to maintain its appeal. There must be good taste in advertising entertainment as well as in entertain-
ment itself."

Removal of the sign reveals an archi-
tectural replica of a Grecian temple.

SHOWMEN'S TRADE REVIEW, October 18, 1947
PHILADELPHIA

Columbia Southeastern Division Manager Harry Weiner became a grandfather over the weekend, his daughter-in-law, Mrs. Herb Weiner, having given birth to an 8 pound, 10 ounce son at a New York hospital.

Virginia Mayo and Michael O'Shea spent a combination honeymoon and personal appearance in Philadelphia last week, Virginia doing advance work on "Secret Life of Walter Mitty" and O'Shea tagging along to be near his recently-acquired wife, Missy. Melville and Blumen of the Stanley-Warner advertising department acted as hosts and kept the O'Sheas busy for their three-day visit.

The Variety Club, Tent No. 13, is sponsoring an old clothing collection for the displaced persons of Europe. Theatre theatres in Northwest Philadelphia were thrown into a "blackout" for over an hour due to a break in the power of the Philadelphia Electric Company. The "blackout" came at 9:00 p.m. Saturday evening, one of the worst times for such a catastrophe to happen to a theatre owner.

Paramount re-opened the Frankford Theatre this week on a last-run, double-bill policy. Revivals were made while it was closed for the summer.

The porter of one of the central city theatres was sent by his manager to the Center Theatre to see Mr. Goldman and pick up an envelope. However, when he returned without the package, it turned out that he had gone to the Gold- man Theatre and asked for the Centre. Later, an independent distributor hit the Street-Box-Office Pictures, comprising former Paramount salesman Johnny Schaeffer, Nelson Wax, and others. They will handle two Universal reissues a month.

The granddaughter of Benny Glatz, MGM projectionist, was seriously hurt in a fall. Ben Rosenthal, Columbia booker, has taken his young daughter home from the hospital.

New clerk at Clark Film is Janet Saltzman, Ruth Dubrow, Eagle-Lion bookkeeper, has returned to her desk after a siege of illness.

ST. LOUIS

The Railway Express Agency has asked permission from the Missouri Public Service Commission to increase express rates from 14 to 34 percent, depending on haul and classification.

The Kerasotes Bros. will open the Senate Theatre in Springfield, Ill., about Nov. 1. House has been rebuilt and the seating capacity raised from 800 to 1,200. Improvements, including new equipment, will cost around $75,000.

Paul Masser, who operates theatres in Casey and other southern Illinois spots, had a narrow escape from death when his auto skidded on wet, loose gravel, near Casey, and crashed into a telephone pole. No homes were broken but he was hospitalized for two days.

Local economy wave finds Jay Zimmerman, office manager for MGM, off the payroll after 27 years of service. Herman Schwartz, salesman, and an office girl at Eagle-Lion, have been dropped. Paramount dropped a salesman, MGM salesman are off the road, making sales by telephone.

Tony Telecico has been added to the Warner sales staff, taking over the southern Missouri territory formerly covered by D. J. Edele who is now St. Louis manager for Film Classics.

The wife of Jimmy Bradfield, Columbia salesman, is ill at their home in Quincy, Ill.

Harry Arthur, Fanchon and Marco executive, now in Boston, expects to leave, upon his return here, for the west coast.

Inmates of various St. Louis institutions will continue to enjoy weekly motion picture shows, which were about to be discontinued, largely through the efforts of David F. Barrett and the St. Louis Times.

Theatre managers who will speak on the Youth Cinema Clubs of America, founded by Mrs. A. B. Burt of St. Louis, at the October meetings of the Better Films Council of Greater St. Louis will be Joseph Doyer of the Maffit and Irving Wenzel of the Manchester, both in St. Louis; Vernon Whiteside of the Shady Oak in Clayton, R. H. Wendt of the Osage in Kirkwood and Jack Siepker of the Ozark in Webster Grove.

The Rodgers and Yale Theatres in Anna, Ill., the Ritz in Golden and the Doll in Jonesboro were forced to close for six hours, Sunday, Oct. 6, when a trunk cable at the plant supplying their electric power was burned out.

YIELDS TO CEMETERY

A second drive-in theatre which was to have been built in the Milwaukee area has been abandoned due mainly to objections raised by the Wisconsin Memorial Cemetery management to its location near the burying ground, though there were other objections. The county sheriff, among others, held that the narrowness of the highway would make it almost impossible to control traffic when the show was over.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>City</th>
<th>Region</th>
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<tbody>
<tr>
<td>Atlanta</td>
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NEW YORK

The Motion Picture Bookers Club jammed the balloon-decorated grand ballroom of the Hotel Commodore last Sunday for its eighth annual shindig and clambake which turned out to be one of the merriest events of the season. Affair was strictly fun with President Oscar Lager setting the good example of no speeches.

Committees were: Arrangements: Eddie Richman, Harold Margolis, co-chairmen, Lou Wolf; Publicity—Melvin Morganstein, Milton Arnesswlder, Ruth Lowenthal; Tickets—Al Blumber, Ben Leven, Sam Feinblum, Bernie Myerson, Fred Mayer, Ann Plisco, Jean Slade, Louis Trachtenberg, Jack Perley, George Meidler, Harold Klein, Larry Morris, George Trilling, Joe Inger, Irving Kaplan, Lou Fischler, Archie Berishe, Myron Starr, Lucille Tenenbaum, Etta Segall, Adeline Ginsberg, Tony Agnelli.

Film row offices in part had to go without water for several days last week because a main burst and the street had to be basted up first to get it at. Employees were also putting in protests about working on Columbus Day. Herman Beadler has moved up from the 20th Century-Fox poster department to the contract department, Estelle Stiechman, same outfit, has resigned from the bookkeeping department.

Mildred Landsau, ex-film rowie has put out a swanky card, announcing the arrival of the "new landsau," to get over the information that she is the mother of a seven-pound, four-ounce boy named Ronald Steven.

Ex-filmrowite Gertrude Strull and Muriel Cappell were back on the row visiting friends. And Exhibitor Sylvan Leff, of the Highland Theatre at Utica, was a film row visitor.

Sylvia Zelvin, formerly a cashier at MGM, has left the Leo, the Lion, to join an outfit under the British Lion. Her new job is with the J. Arthur Rank organization.

COLUMBUS

District Theatres of Washington, D. C., which operate in Virginia, Maryland and the District of Columbia, is scheduled to move into the middle west with the erection of a 1,000 seat theatre planned on a piece of property recently bought at the corner of Howard and Beach Streets. Construction is to start Jan. 1.

At Taylor, 92-year-old veteran exhibitor whose 50 years in the field had covered founding the Dixie, was buried in Madison Hills Cemetery last week. A member of the Columbus Variety Club, he is survived by four daughters—Mrs. Charles Miller, Mrs. E. H. Burr of Ft. Lauderdale, Fl., Mrs. Goldie Raye and Miss Mae Taylor of Columbus, three sons—Roy R., Charles G., and Delton—and five grandchildren.

Funeral services were also held last week for James Gregory, 71, operator of the Shelby State. His widow, two sons and two daughters survive.

Ray Ketelion, president of the Wooster Junior Commerce Chamber has been named manager of the Wooster Skyline Auto Theatre.

(Continued on Page 18)
DENVER

Edward V. Maloney, sales manager in the Paramount exchange in Boston, is in Denver filling in for Branch Manager Chet Bell who is on an extended leave of absence, and who has gone to California for his health.

John Wallber, the prime mover in getting the Rocky Mountain Allied organized, went to Kansas City to assist exhibitors in getting a Kansas unit of Allied under way.

N. H. Moray, Warner Bros. short subjects manager, was here conferring at length with Branch Manager Earl Bell.

Lynn Fetz, MGM head shipper for years, has moved over to the new shipping and inspection center set up by E. J. Jameson.

Robert Patrick is redecorating and remodeling the Cactus. The theatre was closed some months ago on orders from the fire department.

Fox Intermountain President Frank H. Rickterson, Jr. named a grandfather when Frank H. Rickterson III became the father of a baby girl born at St. Joseph's Hospital, Frank III works at the Denver Theatre.

Eagle-Lion District Manager Beverly Miller was here from his Kansas City headquarters, calling on key accounts and conferring with Branch Manager M. R. Austin.

Westland Theatres General Manager Larry Starimore left for the east on an extended business and pleasurable trip.

Ross Black, former long-time film row employee, now operating a grocery store, is reported in Colorado General Hospital, suffering from a nervous breakdown.

Maggie Babka, Universal exchange manager's secretary, and James Lay, were married. Pat Marx has resigned as secretary at MGM, and is going to California to live.

PORTLAND

According to RKO Oregon Branch Manager R. H. Lange, Disney Appreciation Week, Nov. 23-29 will be celebrated by all theatres in the Portland trade area with all screens showing "Fun and Fancy Free."

Tom Craig, field representative for RKO Radio, has been named to succeed Keith Bain in the Oregon section.

Elmer Wilsenke, operating manager of Altec, while covering the Pacific Northwest operations was the guest of Jack Gregory, Seattle branch manager.

J. T. Sheffield, for many years Republic representative in the west coast territory, is building much-needed exchanges in Portland and Seattle.

George Dudley, assistant manager at the Seattle Winter Garden Theatre, is in Virginia Mason Hospital.

Fred Mercy, Sr. of Yakima and one of the pioneer exhibitors of the area, is in Rochester.

AT FIRST MEETING, Edward C. Raftery (right), former president of United Artists, attends his first meeting as a member of the advisory board of the Chemical Bank and Trust Co., Times Square branch, at the Hotel Astor in New York. Raftery, senior partner in the law firm of O'Brien, Driscoll, Raftery and Lawler, is seen above with Messmore Kendall (left), president of the Capitol Theatre, and also a member of the advisory board, and Walter Hawkins (center), manager of the Times Square branch. Other board members include Adolph Zukor, Stanley Griffs and E. Claude Mills.

MINN., for a check-up at the Mayo Clinic. He was accompanied by Mrs. Mercy.

Construction is under way on the new theatre in Magnolia Bluff section, which John Danz of Sterling Theatres is building.

Western Amusement Co. which recently purchased a major interest in the Helig, Mayflower and State Theatres in Eugene, Ore., began operating them on Oct 12.

Cash awards were presented Midstate Amusement Corp. managers who won honors in the recent showmanship drive at a meeting of managers and assistants in Walla Walla, Wash. Vice-President and General Manager S. J. Gregory of Chicago outlined the company's expansion plans and discussed coming product.

DES MOINES

A general tightening of curfew hours on children in Iowa is as a means of combating juvenile crime. Several of the cities have established earlier hours with Cedar Rapids changing its curfew from 10:30 to 9:30 P. M. for those under 10 years of age from 11 to 10 P. M. for those under 16. Parkerburg announced it will start enforcing its curfew which is 9:30 P. M. for those under 15.

The American Legion Post at Holstein, Ia., has purchased the Holstein Theatre building from Claus Paulsen and will use it for club rooms.

Leonard Miller has sold his Gem Theatre at Mt. Pleasant, Ia., to Gerald Pyle of Pipestone, Minn.

The $80,000 Swan Theatre at Medapolis had its official opening; with the ceremonies including a ribbon-cutting affair at the front door. Owners are L. R. Gleese and Mrs. Ellie Johnson.

Esther Ives of Omaha has purchased the 200-seat Shelby Theatre at Shelby, Ia., from Robert L. Johnson of Logan, Ia., who plans to go to Arizona.

W. H. Cook has opened a new theatre, the Rio, at Churdan, Ia.

Herbert Berman, former Columbia salesman, has been named branch manager at Des Moines for King Enterprises, with supervision over sales in Iowa and Nebraska. Berman was formerly a district manager for Fabian theatres on the East Coast and a film buyer and booker for E. M. Loew's theatres in New England. He joined Columbia in Omaha after having served in Detroit for PRC.

Brian Bryant has joined Columbia as a stenographer. Edith Maffredini has joined Eagle-Lion as a stenographer. Ellen Wood is a new member of the Paramount exchange staff.

THE LEGION of Decency ban on "Black Narcissus" has been upheld by the Holy Name Union's executive committee in the I.A. diocese, and all members of the diocese are urged to boycott the film.

Bob Quinn, who handles exploitation for Paramount in the Rocky Mountain area, was here with his wife for a brief vacation.

After eight years with the Ambassador Theatre, Quinn also serving as entertainment director for the hotel, Dick Pritchard resigned Oct. 15 to work for Fox West Coast. August V. Torsi succeeds Pritchard.

John H. Haring will build the 700-seat Memorial Playhouse in La Jolla in honor of his parents, and ground has already been broken. Plans call for the house to show single features, with a soundproof nursery room attended by a nurse as one of the outstanding points of the theatre. There will be no marquee nor vending machines in the unique setup.

Motorcycle officer Martin L. Baird was shot in the right leg while attempting to catch two armed bandits last week who robbed the Fox Theatre in Baker-Selld. The desperadoes were finally forced off the road near Wasco and imprisoned.

Iva Griffith, who has been secretary to Nicky Goldhammer for a long period of time, has moved from the I.A. Eagle-Lion exchange to New York, where she will continue as girl Friday to Goldhammer, now E.I. Western Division Manager.

HARTFORD

The car capacity of the suburban E. M. Loew's Hartford Drive-In Theatre has been increased to 850 cars.

Ben Wassell, formerly of the Colonial and Rialto, has been appointed student assistant manager at Loew's Poli.

N. E. Brickates, manager of Warner's New London Garde, is the father of a baby girl.

Ann Adams, Manchester State cashier, is recovering from illness at the Manchester Hospital.

Warner's Theatres announced the following changes; Tom kilcoyne, manager of the Rialto, South Norwalk, Conn., has been appointed manager of the Palace, Norwich, Conn. John Mathews, who has been managing the Norwich house, has been transferred to the circuit's Warner, Worcester, Mass.

Salvatore Romano is now operating the Bay State Drive-In, a new drive-in theatre, in Seekonk, Mass.

Sam Horwitz, assistant manager at Loew's Poli, in Hartford, is home from a New York vacation.

The following theatre committee has been lined up in Hartford, by the Fire Marshal, to assist in city fire prevention plans. George E. Landers, district manager, E. M. Loew's Theatres (Continued on Page 20)
## FOREVER AMBER

You'll Forever Remember

on the Screen in Technicolor

The Greatest Asset Any Theatre Can Own!

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**SCHEDULE**

<table>
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<th>TITLE</th>
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REGIONAL NEWSREEL

LONDON OBSERVATIONS

British Production at Normal Postwar Pace Despite
Dalton Duty; Herbert Seeks Recognition of the Arts

By JOCK MacGREGOR

About the only section of the industry not
brought to all but a standstill, as far as
planning is concerned, by the Dalton Duty
is the production schedule, which, other than
doing a certain amount of talking about
speeding up output, continues in its normal
postwar manner.

I spent a few days recently visiting some
of the Rank Studios where the last of its
luxury offerings are be-
ing completed, before
austerity takes over. At
Pinewood, I found both Cinegield’s “Oliver
Twist” and the Archers’ Technicolorized “Red
Shoes” on the floor, with Wexsey’s “Esther Walters” on location
and “The River,” “Blanche Fury” and “Woman in the Hall” in the last stages of
cutting.

With Cinegield Publicist Stuart Chant
indisposed, it was ladies’ day, with his as-
sistants Joan Davies and Jo Smith taking
me around the sets for “Oliver Twist” which
David Lean is making as his follow-up to
the successful “Great Expectations.” With
the Technicolor’s in pictures also at his
disposal, he is unquestionably one of the most
brilliant of rising directors.

Painstaking as he was over getting a
drab street scene with Henry Stephenson in the
can, I was delighted to see that he was
nonetheless particular in the shooting of the
stills. He did not leave this to an assistant
or just the photographer and go off for a
smoke, but directed it most thoroughly. It
is a pity that more producers do not take
a similar interest in this vital department.

After lunch I was handed over to Vivienne
Knight, of Allairs, and taken to the stage
during which the ballet scenes for “Red Shoes”
were being shot. Flooded with sufficient
light to cause a fuel crisis, Maria SHEarer
was dancing one of the trick sequences
which, it is hoped, will juvenile the coming of
the word ‘choreography.’ A sheet of
newspaper carried on the breeze, becomes
to paper man and finally a ballet partner. An
elaborate contraption controlled the movements
of the paper and expert marksmanship
was needed to fix the dissolves.

Five miles away at Denham I found that
display cabin was set up since my last
visit so that all could see the press
previews which are received. Imposing were
the pictorial spreads and front covers on
“Hamlet” which Ken Green had planned
during consecutive weeks in Britain’s three
leading illustrated weeklies. This is believed
to be the first time this has been achieved
for any film. It is doubly creditable since Sir
David Lean’s films have not had press men
on the set while shooting and is reluctant
to meet them.

Between takes pressmen are allowed to
inspect the sets and I saw the layout for the
grayarded sequence. Originally nick-
named “Omelette” by the workers, the film has
recently been referred to as “The Egg and
Olivier,” no doubt in anticipation of a Uni-
versal-International release.

Also in production is “One Night With
You” with Patricia Roc and Nino Martini.
This is a light musical with an Italian setting.
“Vice Versa” is in the cutting room and
“Precious Bane,” which was set for early production,
is a dispute with Director Robert Slodmak.

Most central Rank Studio is Gainsborough
at Shepherds Bush where Sydney Box carries
on Maurice Oster’s policy of popular hits
for the home market at reasonable prices.
With only five stages and two away at Isling-
ton, he has four pictures on the floor, one
on the location in Venice, and four cutting.
Greta Garbo, one of the most glamorous of British stars, was doubling between the
stages on the first and second floors for
scenes in “The Calendar” and “Easy Money.”
Stars are, incidentally, also in short supply
today in Britain, and Dennis Price is appear-
ing currently in both the latter and “Bad
Lord Byron,” a title which one hopes will be
changed.

From other sources Rank has seven pic-
tures, including Ealing’s Technicolorized “Sara-
band for Dead Lovers,” in advanced stages of
production. In all, he has 24 top features which
will provide programs for his GB and
Odeon Circuits for a mimimum of 12
weeks.

* * *

To celebrate the completion of his first
independent production, “Idol of Paris,”
well under schedule, Maurice Oster
gave a party to the technical crew and stars,
I was impressed when he admitted the
cost and gave quite a light speech but it should
be borne in mind that he has had to pay
heavily for staff and offices for a year before
he could get the necessary studio space.
Now we hope to be in almost continuous
production, with “Wild Marriage” starting
soon.

* * *

Almost as popular as passing Hollywood
films is criticizing the critics. Growing be-
hind the scenes has been increasing and now
R. J. Minney is airing his views in the BBC’s
“Picture Parade.” It is understood that
others wish to express their opinion on these
ladies and gentlemen.

Meanwhile, some papers are beginning
to stress the effects of no Hollywood pictures.
Campbell Dixon started the movement in
the restrained Daily. Daily and this has been
taken up in earnest by Ewart Hodgson,
who describes himself as the “poor man’s
Lejeune” (she is undisputed queen of the
higher-browed critics), in the 7,000,000 cir-
culation of the World with a most
reasoned analysis on the effects.

* * *

Sir Alan Herbert, MP, speaking at the
Leichner lunch at the Savoy, deplored the
government’s “linking of the cinema and
theatre with boring and profitable operations
and laundries as non-productive industries.
He wants full recognition for the arts and
would like to see the entertainment tax
reduced. This annual lunch drew a represent-
ative gathering of film and theatre people
headed by J. Arthur Rank and John Davis.

(Continued from Page 18)

OMAHA

Robert Kruger, Sioux City, la., is new assist-
ant manager of the Dundee Theatre. Edward
Kaplan of Los Angeles is the new assistant at
the State.

Glen Partlow has bought the Loan at Logan,
la., from Robert Johnson of Omaha.

Mrs. Faustine Boys, Universal inspectress,
has been ill for several weeks.

A. H. Records, former exhibitor at Hebron,
Neb., surprised old friends with a visit.

Elvira Roslund, RKO cashier, is vacationing
in Kansas City; Eleanor Horvich, Columbia
cashier, in Chicago.

Construction got under way here on the new
$125,000 Warner exchange building. Some
of the new equipment already has arrived.

Columbia District Manager B. C. Marcus
from Kansas City was in town.

A rather serious back ailment has put Co-

Columbia Salesman Bill Barker temporarily off
the road.

Mr. and Mrs. Robert Hoff have a new
addition to the family, Jeffrey Colwell, Hoff
heads the Ballantyne Company sales depart-
ment.

Omaha Jean Barna has started a fan club
headed by Actor Warren Douglas.

The Circle Theatre, managed by John Daley,
has undergone remodeling and has new seats,
sound and projection enroute.

The Spencer Theatre, Spencer, la., has
re-opened following remodeling.

Thomas Baxter has opened the Masonic The-
atre at What Cheer, la., after being completely
redecorated and new equipment installed. Policy
calls for three changes a week.

The former Krug Theatre block, most famous in
Omaha’s early show days, was sold here for
$110,000.

CHICAGO

A talk on “Lighting of Tomorrow” will be
given by Ward Harrison, manager of the
engineering division of General Electric’s lamp
department, on Nov. 7 at the meeting of
the National Electrical Manufacturers Ass’n at
the Stevens Hotel. Dr. Gerald Wendt will talk on
the “Challenger of Science to the Lighting In-
dustry.” Practically all the lighting and electri-
cal companies in the country will have exhibits
at the International Lighting Institute session
at the same hotel, Nov. 3-7.

Jack McBurney is chairman of a committee preparing a directory of mem-
bers of the Chicago Variety Club.

Howard Hughes’ “Outlaw” has finished its
15-week second-run in the loop district at the
Rialto, and the Barger theatre, in a change of
policy, is showing “Lucky” first run.

Rudy Valentine of the Balaban and Katz

(Continued on Page 22)
VARIETY CLUBS INTERNATIONAL

says, from the bottom of the Heart of Showbusiness,

"Thanks, Paramount,"

for

VARIETY GIRL

the picture all America has taken to its heart!

Last week the 24th and final key-city Premiere took place under the auspices of Variety Clubs International.

These benefit performances—made possible by Paramount through the magnificent cooperation of Charles M. Reagan—have netted approximately $200,000 to local Heart Funds to help under-privileged children in their own communities.

The gratitude of Variety Clubs International is extended to Paul Short for the original idea for this picture, to the owners of the twenty-four theatres which were made available without any charge for our benefit premieres, and to the entire Paramount organization, including the forty great stars whose talents make "Variety Girl" a show that's

"BIG AS THE HEART OF SHOW BUSINESS"

—VARIETY CLUBS INTERNATIONAL

JOHN H. HARRIS
International Big Boss

R. J. O'DONNELL
International Chief Barker
managerial staff is confined with a heart attack to the Presbyterian Hospital.

S. J. Gregory, back from his west coast trip, is in Indianapolis attending the fall meeting of Alliance Circuit managers.

Terry Turner of RKO Theatres was here for conferences. Charles Schlaifer, 20th-Fox publicity chief, stopped off on business en route to the west coast.

The following have been appointed to assistant theatre managers: J. Bingemer, at the Pantheon; Ted Duval and Bob Beaudine, at the Gateway; Gus Bjelke, at the Riviera.

Leslie C. Walrath of the Uptown Theatre was elected president of the Balaban and Katz Employees Ass'n; Carl Russell of the Gateway; Luther B. Richardson of the Southtown and William A. Studdert of the Tivoli, vice-presidents; Sam E. Stott, treasurer; J. F. Hanrahan, secretary. Directors elected were: George W. Thomas, W.B.K.B.; Hector Bishop, Century; Joseph Afla, Tivoli; Harry L. Odendhal, Harding; Harold Dyar, Betsy.

Charles Butwill and John Wesley of the operators' union died here recently.

MILWAUKEE

The Riverside Theatre in downtown Milwaukee is again featuring stage shows and name bands.

Arthur P. Desormeaux, retired manager, who went to Madison, Wis., as manager of the Strand in 1918, and later bought out the Finn and Mainman interests in the house and operated it until 1927, is leaving Madison to make his home in Tulsa, Okla. Desormeaux managed the Capitol in Madison for a time and in 1930 took over the Majestic which he sold in 1943 to Warner Bros.

In a talk before the Milwaukee County Better Films Council, Mrs. Henry Smith of Sheboygan, Wis., motion picture chairman of the Wisconsin Federation of Women's Clubs, said that the "movies are two years ahead of the people." She stated that the public should accept information as well as entertainment in films.

The Fox-Wisconsin Amusement Corp., which has 27 theatres in Milwaukee, intends to make the Mirth Theatre a second-run for foreign pictures which it shows first-run at the Downer Theatre.

ELECTED TREASURER. Thomas F. O'Connor (left), has been elected treasurer of RKO Theatres, succeeding A. W. Dawson (right), former treasurer, director and vice-president, resigned. In addition to his new duties, O'Connor will continue to supervise the RKO real estate and maintenance department.

Theatre. The houses are about eight miles apart.

Alfred Zuelke of Mayville, Wis., has been refused a permit to build a theatre at Poynette.

Kenneth E. Slem is a new Eagle-Lion salesman in this territory.

HARRISBURG

The Colonial has arranged a Saturday morning program for high school boys and girls, called "Saturday Morning Quiz Show." Broadcast over Station WHEB, the program each week includes school pupils of one or two designated high schools, participating in a question-answer program aired over the station, for which cash prizes are offered.

Visitor to former local associates was Frank Fowler, now head of a New Jersey circuit, former officer manager in New York for Wilmer and Vincent. With him was R. A. Speers.

Lient. and Mrs. Jack Perrigo (she is the former Mary Ellen Hatfield), are expected home from Hawaii next month. Mrs. Perrigo is a former Wilmer and Vincent secretary for many years.

The grapevine whispered that "Forever Amber" had been booked into a local theatre for the last week in October, but local theatre men requested a change in booking, believing that the film name might give more ammunition to the many opponents of Sunday movies, on which citizens will vote Nov. 4.

Bob Sidman, manager of the Senate, was in New York last week on business.

Theatres were aiding in the Community Chest drive, with staff members making solicitations for contributions.

NEW HAVEN

Jim Darby of the Paramount Theatre, running a special Saturday morning kids' show with main attraction being Popeye the Sailor who later visited crippled children's home where he entertained.

Herman M. Levy, general counsel of the TOA, will speak and take part in an arbitration demonstration before the Connecticut State Bar Association and the State's Assembly of Judges at the Yale Law School in New Haven. Demonstration is being arranged by American Arbitration Association.

Levy was recently named secretary of the New Haven Bar Association.

Division Manager Harry F. Shaw of the Loew Poli N.E. theatres is making an inspection trip into Bridgeport and Hartford. Dito Lou Brown, publicity chief who also covered Waterbury.

New England premiere of MGM's "Green Dolphin Street," starring Lana Turner, will take place at the Loew Poli Broadway Theatre in Norwich, Conn. on or about Nov. 12. Manager Joe Boyle announced.

Mrs. Morris Rosenthal, wife of Loew Poli New Haven manager, is off to Canada to visit relatives.

Morton Katz, MGM salesman, sporting a new automobile.

Columbia Branch Manager Tim O'Toole is attending a New York sales conference.

INDIANAPOLIS

Senator Homer E. Capheart, was the speaker at a luncheon Thursday in the Coral Room of the Hotel Antler, the antecedents of the Neighborhood Theatre Owners Association, was held in protest against an increase of Ascap's music license fee for theatres.

F. L. Williams, former city manager of the Shine Circuit at Athens, Ohio, is the new manager at the Ritz Theatre here.

Ralph Bedwell, who operates the Iris Theatre at Lyons, Ind., has sold his house to Mr. and Mrs. Thomas Pierce.

Harry Walsh, the Scott Theatre, Scottsburg, Ind., is the father of a 5 pound 8 ounce baby girl born at the Napper Hospital, Oct. 2.

Thomas Dillon, formerly with MGM, is the new assistant booker at Columbia exchange. Morton Kramer, formerly with Columbia in Milwaukee, has been transferred to the Indianapolis exchange in the same capacity.

Jesse Stuckey, operator of the Princess Theatre, Cayuga, Ind., is recovering from a broken hip.

Grace Wolland, operator of the Hamilton Theatre, and A. C. Holt were married recently.

Columbia Salesman Curtis Butler is retiring temporarily effective Nov. 1.

The Variety Club of Indianapolis, Tent No. 10, will move into new quarters at 129½ West New York Street, in the near future. Decorating the new quarters is about completed.

AT $27,500 'HEART FUND' PREMIERE. There was good reason for smiles by all who worked for the success of the "Variety Girl" benefit premiere at the Paramount Downtown Theatre, Los Angeles, last week. The Variety Club and climaxned a series of similar country with local Variety Club Ten's as the sponsors. The Los Angeles premier netted $27,500 for the "heart fund" of Tent 25. Seen above in the smiling huddles photographed at the theatre are: George Jessel, Tent 25 Chief Barker Charles P. Skouras, Eddie Cantor, William Bendix, Jerry Colonna, Bob Hope, Dorothy Lamour. (Story on Page 10).
SALT LAKE CITY

Monogram Branch Manager Don Tibbs is currently working in the Montana territory.

Harry Kerrer, local manager for Premier Films is leaving for Denver within the next few days.

Engineer Dave Cantor was in the city from the RKO Radio home office for a short visit with Branch Manager Giff Davis.

C. R. Wade (Buck) plans a trip into Idaho shortly with his attractive Universal-International lineup.

Bob Bran, former booker here for Universal-International, left for his new post in the same capacity at the Denver office a few days ago. Bran's place is to be filled in Salt Lake by Richard Cobert from San Francisco.

Manager Art Jolley of Eagle-Lion is back from a swing into Idaho.

Paramount Division Manager George Smith and Assistant District Manager Harold Wirthwein spent a few days here conferenceing with Local Branch Manager F. H. Smith. The salesmen who came in for the conference included Giff Sessler and Dave Frazier, from Montana; Wayne Therios from Idaho and C. F. Ross, Utah.

Harry Ashton, manager of the Uptown, one of the Joseph Lawrence houses, is back from his vacation, during which he visited his two daughters in Denver.

BOSTON

Report that Bert MacKenzie, dean of publicists, had severed his connection with MGM, which he has represented in this area for many years, were received with feelings of regret in this territory where he has long been regarded as the mainspring of the public relations fraternity.

Mrs. Ellis Hult, for many years known as "Prunella Hall" the name under which she wrote as motion picture editor of the Boston Post, died recently at her home in Brookline. She had made several trips to Hollywood and was well known to many of the stars and producers.

John Sebastian and Carl Brisson are scheduled for early personal appearances at the Terrace Room in Boston.

Alan Fraser has returned from San Francisco and Hollywood and will conduct a gossip column titled "Hub Bub" in the Boston Evening American.

The Winnah?

Ed Ramsey, who closed his 220-seat Plymouth at Plymouth, Ohio, for 10 days in protest over the city's three per cent admission tax on the grounds that it discriminated against him by compelling him to make public his revenue, opened it again this week—and victoriously.

Ramsey reopened when the council passed an amendment which would fine any city official from $100 to $500 for refusing to amount of tax collected for revealing the gross of the theatre. The Plymouth, only theatre there, had protested that it was the only business compelled, under the original tax ordinance, to reveal its revenues.

In Shelby, Ohio, the neighboring community council included a similar punishment for disclosure of tax information on its city tax which becomes effective Nov. 15.

Shepard Epstein has gone to Hollywood and may move his family to that film capital soon.

Jim Healey, formerly with RKO, is in town for a two weeks' visit with his parents after which he will return to the Pacific Coast and the Richmond Productions.

Ziegfeld Cohen is taking a brief rest from his work; first vacation in some years.

The new John Hancock Theatre in Boston will have a seating capacity of 1,800 and will be equipped for either motion pictures or stage shows.

LOUISVILLE

The Kentucky Ass'n of Theatre Owners' convention will be held in Louisville Oct. 22-23 at the Seelbach Hotel. Registration will begin at 9 a.m. on Wednesday, Oct. 22. There will be a directors' meeting and a general business session in the afternoon and cocktails later. At night there will be a dinner with TOA President Ted Gamble speaking. Thursday there will be another business session and a luncheon.

W. E. Carroll of Allied will be a guest speaker.

Switow Amusement Chief Engineer Willis Hopewell has returned from his two-week vacation in Florida where again, though he delayed his holiday this year, he encountered another hurricane.

Mrs. Ethel Lucket Walsh expects to open her new Scott Theatre in Scottsburg, Ind., this week.

M. E. Sparks refused to accept a good figure offered at the auction of his Strand in Edmon- ton, Ky., and will continue to operate it himself.

Paul Sanders, owner and general manager of the Sanders Theatre in Campbellsville, Ky., has returned from a three-week trip to Washington, D. C., during which he also visited his daughter there and another in Kingston, Md.

After District Manager M. G. Thomas and J. A. Aul of the Switow Amusement Co. of Evansville, Ind., were business visitors here.

Mary Anderson Burks replaced Wayne Smith as manager of the Lincoln Theatre at Hodgen- ville, Ky., for several weeks while Smith was moved over temporarily to the newly-acquired Ace in Cave City.

The Dixie Drive-in, the largest in Louisville, was opened Oct. 15 with Floyd Morrow as manager. Morrow says the drive-in's screen is the largest in the south—30' x 37 feet, 11 inches. Two shows will be given nightly with a midnight show on Saturdays.

CHARLOTTE

Barney Slaughter, Republic salesman, has resigned from that company to become the salesman for the new Film Classics exchange.

Following the practice set up by many of the large theatres in the North, the Wilby-Kincey "A" house in Charlotte, the Carolina, has just installed a new grand organ to be played between shows.

H. F. Kincey of Wilby-Kincey circuit and his wife have just returned from a visit to Woodberry Forest, Virginia, where they went to enter their son in school. Also returned from a trip to the same place is Robert Saxton, Exhibitor's Service booker.

Metro Salesman Bill Mattingly has resigned, and Pete Prince, also salesman for Metro, has been transferred to another branch.

Charlie Leonard, booker for Columbia Pictures, has resigned to accept the position of Head Booker at the local Warner branch. (Continued on Page 24)
San Francisco

The name for the newly re-modeled Rialto Theatre has been changed again. This time it's the Crown, with opening set for Tuesday (14).

Irving Levin, general manager of San Francisco Theatres, led a hurried trip to New York to raise important conferences.

Felix, familiar local character at the Golden Gate Theatre, inherited a legacy from his sister that sets him for life.

Phil Zenovich has sold his interest in the White Theatre, Fresno, and has purchased an apartment house locally. He retained his interest in the Navato, Navatro.

Leo Durocher and Laraine Day in town. She opens at the Geary in the legty show, "Angel Street." The rumors have it that Leo will land a spot with the Hollywood team of the Coast League.

Hedy Lamarr attended the opening of the Civic Opera. Edward Arnold and Walter Pidgeon were other Hollywood visitors. attending the A.F. of L Convention.

Washington

Julius Bowes of Eagle-Lion, assistant to Max Miller, was in town to promote "Out of the Blue" which had a world premiere at the Metropolitan Theatre.

Constitution Hall booked the film version of "The Barber of Seville" for a 4-day engagement, one performance a day, at a scale of $1.80 and $2.40.

After a war-time lapse, the Warner Club duckpin league has been revived. Officers are

Regional Newsreel

(Continued from Page 23)


Hap Bell, the former MGM booker who resigned recently to open his own booking outfit and Hugh Sykes, another operator of a booking organization, have formed the Queen City Booking and Buying Service.

On the dotted line. Burt Lancaster whose rise to film fame has been meteoric looks on as producer Hal Wallis adds his own signature to a contract which places Lancaster under the Wallis Productions banner for the next seven years. Agreement provisions permit the actor some outside pictures, including those he will produce himself and three commitments remaining with Mark Hellinger Productions.

Sidney Homan, chairman; James Gleason, treasurer; Walter Cereley, protest chairman; George Page, publicity chairman and Alan Bachrach, prize chairman. Two hundred persons are in the league with 19 teams registered from the theatres and one from the office.

Frank Antonelli, of the Warner contact department, is doubles partner to the MacArthur Theatre on weekends and evenings.

Nathan D. Golden, chief booker of Variety Club Tent No. 11, called a general meeting of all members in the Variety Club Rooms on Oct. 13 to acquaint them with the importance of the welfare fund-raising drive. The tent will elect officers for 1948 at a luncheon meeting at the Willard Hotel on Monday, Nov. 3.

The Warner Bros. stockroom in the Warner building have been converted to an especially equipped quarters on the sixth floor. The seventh-floor reception room is now completed, after extensive alterations.

Cleveland

Dorsey Brown is doubling as office and booking manager at MGM's Cleveland exchange. Molly Davis of the MGM office is back from a trip to California.

Arnold Weiss, projectionist at the Cedar Lee Theatre, has joined Ben Ogron's Ohio Theatre Supply Co.

Member of IATSE Local 160 presented a spindled piano to Victor Wellman, local business manager, and his bride, the former Elsie Berg.

Reel Film Service is a new company formed by John Urbanisky, Sr., John Urbanisky, Jr. and Harry Urbanisky, who handle 16-mm. films and projection equipment.

Albert Norton whose job as manager of the Dreamland Theatre, Lorain, went up in smoke when the theatre was destroyed by fire, has been appointed manager of the New Theatre, Cleveland, a unit of the Washington Circuit.

Martin Samuels of the Warner theatre booking department will pilot the Warner Club this year as president. Robert Lytel, manager of the Lake Theatre, is vice-president. Barbara Brown of the contact department was elected secretary and Marjorie Streib remains as treasurer.

Committees for the year are headed by Frank Wheatley, entertainment; Lillian Brooks, membership; Louis Lenater, Welfare. Former presidents Dick Wright, Tony Stern and Julius Lamann are advisors.

Maurice Baker has resigned as manager of the Palace Theatre, Youngstown, to become an exhibitor. He has bought a theatre in Fort Meyers, Fla., and will operate it in person.

Martin Herman Seed has been appointed Eagle-Lion salesman in Cleveland.

Newsreel Synopses

(Released Saturday. October 18)

MOVIE TONE (Vol. 20, No. 14) — Hero war dead home to final resting place; Army, Berger, green family of 16; Mrs. MacArthur made a member of the Girl Scouts; Holland's royal family at baptism of princess; U. S. favors plan for partition of Palestine; Football; Yale vs. Columbia; Notre Dame vs. Purdue—Army vs. Illinois.

NEWS OF THE DAY (Vol. 19, No. 212) — U. S. backs proposed partition of Palestine; Refugees' ship seized by British at Haifa; G. I. griets family of nine children at Yokohama; Mrs. MacArthur made honorary Girl Scout at Tokyo jamboree; Football; Yale vs. Columbia—Texas vs. Oklahoma.

WARNER PATHE (Vol. 19, No. 17) — Pupils escape in high school fire; War dead arrive in the U. S.; Holland's princess baptized; Milk for Greek kids; Football; Army vs. Illinois—Yale vs. Columbia—Texas vs. Oklahoma.

PARAMOUNT (No. 15) — War dead come home; Christening in Holland; U. S. back Palestine partition; Football; Texas vs. Oklahoma—Army vs. Illinois.

(Released Wednesday. October 15)

MOVIE TONE (Vol. 20, No. 13) — President urges U. S. housewives to save food; Turkish chief of staff to tour U. S.; King Paul of Greece visits war front; Do Gauile urges French to resist communists; Haven found in China for newborn girl babies; H. Ly Juma pronounced and candlelight service in Boston. (Boston only); Seif salvation demonstration at Brownsville, Q.; (Cincinnati only); First U. S. insured farm loan hailed at Americus, Ga. (Atlanta only); Salmon derby; Prison robber; Meet Russell Oakes; screwball inventor of goofy gadgets.

NEWS OF THE DAY (Vol. 19, No. 211) — Truman at banking. In his Europe's plight is described. Do Gauile denounces reds; Hero dead homeward bound; Yanks release captive Tanks; Nazi police gun des - trayed; Jet flying wing unveiled; Fastest planes test guns. More Mamas and Papas; Warner, Eagle-Lion, and Paramount (Philadelphia and Pittsburgh only); Holy Name convention (Boston only); China's "basket babies" find haven.

PARAMOUNT (No. 13) — Howard Hughes back in spotlight; Movie stars lead ceremonies at old Port Plet; Zaar votes union with France; Do Gauile calls for unity against communism; Churchill demands ouster of labor government; U. S. patents approach 2,500,000 mark.

WARNER PATHE (Vol. 9, No. 16) — War dead returned; U. S. foreign policy "sits down at table"; Do Gauile, Churchill hit comeback trail; More prison return from Russia; Chinese babies find refuge in orphanage; Mongolian dancers at youth congress.

UNIVERSAL (Vol. 20, No. 81) — Floods devastate India; Tornado rips Jacksonville; Jet "flying wing" seen; Jet fighters roar; China orphans saved; Medi - cal center started (Ohio City only); Candlelight parade (Boston only); Texas prison rodeo; Football; Green Bay Packers vs. Los Angeles Rams—South Carolina vs. Southern California.

ALL AMERICAN (Vol. 5, No. 200) — Cotton picking test; Publisher promises millions; scooter for little tots; Teachers gain recognition; World series highlights.

TELENEWS (Vol. 1, No. 25) — Nazi industrial lead - ers tried at war criminals; Germany to furnish film report on life in a conquered country; Field Marshal Goering, former high ranking official in production in Russia; Ancient tombs found in wake of bombing in Russia; Death-defying performers in bird dance in Mexico.

Newsreel Synopsis

Showmen's Trade Review, October 18, 1947
TORONTO

All interviews obtained from Protestant clergy and laymen regarding "Black Narcissus" after they had attended a special screening in the Odeon Fairlawn at Toronto were definitely favorable to the picture which is about to be released in Canada.

The sixth annual meeting of the Motion Picture Theatres Association of Ontario at Toronto, Oct. 21, has a program which includes a wide variety of subjects including the developing 16-mm. situation in the Province, regarding which a special report has been prepared by a committee of which H. C. D. Main of Toronto is chairman.

Arch H. Jolley, secretary of the Motion Picture Theatres Association of Ontario, has been appointed to a committee of five, representing all industries, which is discussing the electricity shortage over a wide area with the Ontario Hydro-Electric Commission with a view to arriving at a basis of conservation which will dissolve the necessity of a semi-blackout during the winter months. Regulated hours for outdoor illuminated displays is expected to be arranged.

O. J. Silverthorne, director of the Ontario Government's Theatres Inspection Branch, has issued an order for the compiling of a photographic record of 430 theatres in the Province for official reference purposes. The file will include exterior and interior views.

The Canadian Motion Picture golf championships resulted in an individual victory for George Georgas, an Owen Sound, Ont., exhibitor, who won the Famous Players trophy with a low gross of 76.

ATLANTA

 Quite a bit of coming back to the heartside this week with William Miller (Smike) Richardson of Astor Picture of Georgia back from an Alabama and Florida trip and Tom Brain, formerly of Affiliated Pictures a film row visitor. Pete Rosian, southern district manager for U-I, came to see Jim Parlow, local manager, while Fred Jack, United Artists southern district manager, also was in town.

O. S. Barrett, Monogram office manager, is back after a trip to St. Louis to see his daughter and coming in either to book or have fun were J. Boho, Augusta, Lakeview; D. L. Busby, Daleville, Ala., Ritz; Mr. and Mrs. Fred Weiss of the Weiss Theatres, Savannah, Ga.

Jack Coletrane and Jimmy Wilson of the Will-Kin Theatre Supply sales department are back at their desks after a sales trip in Tennessee and Florida; ditto S. B. van Dellen, sales manager of the same company, who announced that Miss Racy Tucker, has been added to the sound department.

Ethel Williamson and Lillie Morris joined Republic this week. Bill Sluder, who was with U. S. Army Pictures Service in New Orleans has been moved to the Atlanta office.

The Alliance extended its sympathy to Miss Mary Brockett of the Crescent Amusement booking department over the death of her mother and to Mr. and Mrs. N. E. Savini, both of whom are back from New Orleans where they attended the funeral of Mrs. Savini's mother.

Funeral services for John Louis Townley, 49, formerly of the Jacksonville, Fla., Princess were held at the Jacksonville First Methodist Church.

ANNUAL ANNIVERSARY

ANNIVERSARY

VANCOUVER

Jim Shevley has purchased the Century at Bonnyville, Alta., from owner H. Prefontaine.

Bill Williams, former manager of the York Theatre, Victoria, is the new manager of the Century at Sudbury, Ont.

Howard Booth, Odeon district manager, is in Victoria checking progress of the new Odeon.

Dorothy Clark of Odeon circuit was married last week to Claude Smith of the Commercial Art Shop. Erna Vail, secretary to Ivan Ackery of the Orpheum, was married to Cordie Stranger of Vancouver.

Winnifred Redmond is the new head usherette at the Capitol.

ANNIVERSARY

TENT NO. 1

VARIETY CLUBS INTERNATIONAL

PITTSBURGH, PA.

Presents

WORLD'S GREATEST BANQUET

SUNDAY, OCT. 26

6:30 P.M.

WM. PENN HOTEL, PITTSBURGH

For Reservations Wire or Write

JOHN H. HARRIS, Gen. Chairman

Wm. Penn Hotel, Pittsburgh, Pa.
The Lost Moment

Universal-International Drama 89 mins.

AUDIENCE SLANT: (Adult) Extremely off the beaten track. This picture will puzzle average audiences.

BOX-OFFICE SLANT: The star value of Cummings and Hayward is unbalanced by unfavorable word-of-mouth comment.


Plot: An American publisher, determined to find his wife's letters written by a great poet 20 years ago to a lady still alive in Italy, goes to Venice. Disguised as a writer, he gets into the lady's home as a lodger, but is rebuffed by the old woman's niece. The climax comes when the publisher and the niece fall in love and the niece is freed from her demented attitude that she is the old lady as a young woman. He doesn't get the letters, but everyone who are burned in a fire, but he wins the girl.

Comment: Extremely off the beaten track. "The Lost Moment" will puzzle the average audience. The situations the spectator may confuse in viewing the production are so complicated that he will leave the theatre feeling he has not been sufficiently entertained. As a piece of artistic work, however, the film is excellent; orchestrations by David Tankin are beautiful and the music by Daniele Amfitheatrof is superb. The acting is also of a high order and technical department gets well above par. However, the film does not obviate the likelihood of the picture being unsatisfactory at the average box-office: it has star values in Cummings and Hayward, but the likely mediocre box-office will probably overbalance that factor. Give an "A" for effort, anyway, to Wanger for his production.

While I Live

(Reviewed in London)

20th Century-Fox Drama 85 mins.

AUDIENCE SLANT: (Adult) Stagily produced with a surfeit of dialog, this courts the unconventional and is notable for introducing Sonia Dresdel, a brilliant dramatic actress, to the screen.

BOX-OFFICE SLANT: Shunning accepted box-office standards, the story, while reaching a reasonable conclusion, is too fanciful for general audiences.

Cast: Tom Walls, Clifford Evans, Carol Raye, Patricia Burke, Sonia Dresdel, John Warwicke, Edward Lezy and others. Credits: Based on Robert Bell's play, "This Same Garden." Adapted and directed by John Harlowe. Produced by Edward Bernds.

Plot: When Audrey Felde, a brilliant composer, falls over a cliff while sleep-walking, her possessive sister, Sonia Dresdel, is deeply grieved. On the 25th anniversary of the death, Carole Raye, suffering from lost memory, comes to the house and takes on the mantle of the dead composer, playing her music and following her hair and dress styles. Sonia is enraped and does everything to keep the girl. Patricia Burke a relation, tries to break the spell and identify her. Carol's husband traces her but she does not recognize him. Apparently Carol, a reporter working on a story about the dead woman, had had a row with him and been drawn by some urge to the locality. Her mind is restored through the memory of the woman she was walking on the cliff top from which the other woman fell. She is reunited with her husband and Sonia is left to her loneliness.

Comment: Too many British producers are inclined to shun box-office conventions in favor of the unusual. The gamble often comes off, but in this case there is an air of bewilderment about the proceedings. The audience is asked to believe that a girl, suffering from lost memory after a tiff with her husband, takes on the mantle and personality of a composer who died on the day she was born 25 years before. Director John Harlowe has tried to install some movement but the whole is weighted down with a surfeit of none-too-inspiring dialog. The interior sets are excellent, but the studio exteriors lack of the period shop. The film is important if for no other reason than it introduces Sonia Dresdel, a West End actress who gives an impressive performance as the possessive sister. Tom Walls is also excellent as the old landman.
blade, given to scarves and follies even in his exile until he meets blonde and beautiful Paule Crozet, then a runaway farmette from France (fictionally) became the love of young Charles' life. While the story of Charles' exile is historically correct, as these things go (faithfully depicting the fanatical followers and adherents of political and botanical hypocrisies, and the cavaliers of Charles' time) it mostly is told to give Fairbanks opportunity to show his undoubted skill in the acrobatics that made his later father a household name and in which the younger Fairbanks is also in top form. For young Doug does all-out in a series of thrilling sequences in "Green Dolphin Street" and "Roundheads" who have him cornered inside an old Holland mill until the arrival of his own group, who eventually tell him that work has come from England that he is to return on his own terms to take up his rightful (sic) position as head of the British Empire. The production values are nicely and cleverly handled to give the appropriate tone of authenticity; the direction is good and the epic production adds to the film's visual effect. The cast perform well, particularly Fairbanks, the new and classic Crozet, and Monte Blue as the king's chancellor, Nigel Bruce as the King's chancellor and Henry Daniell as Crowell's emissary. Intelligently and intensively exploited, "The Exile" should do good business everywhere.

**Green Dolphin Street**

**MGM** Drama 141 mins.

**AUDIENCE SLANT:** (Family) Spectacular, stirring, but, above all, impressive, this is true motion picture entertainment. Only on the screen can the story teller bring into action such scope of scene as occurs in this romantic melodrama of turbulent love and heroic sacrifice. Acting and direction match the superior writing and technical skills that accomplish such superb reality of character and atmosphere as mark this most distinguished production.

**BOX-OFFICE SLANT:** A widely-read best seller in this third century is scooped into a new and shrewd advance selling for the picture assurance "Green Dolphin Street" of a guaranteed good opening at every type of theatre and the show can sell itself for record grosses from that point on.


**Plot:** This is the love story of a man who marries a woman to protect her from the eloping and sometimes ruthless wife who made her marriage a success in the face of great obstacles, including a devastating New Zealand earthquake. The story moves from New Zealand to London, then back to the woman's home against the white people, and the sinking of a sailing ship in a tidal wave.

**Comment:** Since the especially successful novel upon which this great picture is based was sponsored two years ago by the world's largest commercial organization, MGM's annual literary contest, there goes to Metro-Goldwyn-Mayer a measure of fuller credit than normally attaches to the accomplishment of such an outstanding work of motion picture production as "Green Dolphin Street." That it is a distinguished work as well as an impressive piece of screen entertainment there can be no doubt on the part of the producer. This is particularly true of the great emotional and spiritual beauty. There have been advance reports of the spectacular effects achieved for the earthquake and tidal wave sequences of "Green Dolphin Street," but this is understandable when one sees all the effect on the screen in witness to the terrifying ensemble by the spectacle and sound which will be part of this picture. 'Director and technicians to accomplish the stunning moments which accompany this portion of the story. As for the acting! Well, Lana Turner takes on stature as one of the finest type of dramatic actresses and unfoldingly magnetic portrayal of the dominating enchantress whose whole being goes into an intense love for a young man who loves another. Despite the fact that her introduction is on a note of dramatic emphasis, Miss Turner in progressive crescendoes succeeds in rising to a gloriously vigorous and heart-warming climax at the final fadeout. Donna Reed as the younger, more tender sister, also vibrates with a penetrating charm and she shines radiantly in a series of affectingly lovely scenes—notably in the gripping sequence when her mother confesses an unrequited love in order to assure the hurt to the young girl's heart, and the inspiring scene in which she tells her husband how she knew he was dead. The young man who jilted her as though by a trick of fate but for the life of spirituality she prepares to enter as a nun. Richard Hart has a rather difficult role that of a weakling almost imperceptibly raised to stature as a man under the influence of his devoted wife and a self-sacrificing friend, and he develops it beautifully. Edmund Gwenn does his usual workmanlike acting in the other principal role. In secondary, but important parts, Edmund Gwenn, Gladys Cooper and Frank Morgan excellently carry the con- tention, the spectacle and photography and every little detail of production deserves the utmost credit. With no wish to be insular, much less isolationist, we can't help saying that the strong eight of this picture is of tremendous importance—up to now at least—is possible only at one of the major studios of Hollywood.

**The Swordsmen**

**Color by Technicolor**

**Columbia** Drama 81 mins.

**AUDIENCE SLANT:** (Family) Dashing, thrilling and swashbuckling, plus a tender romance, this is excellent entertainment for all classes of audiences.

**BOX-OFFICE SLANT:** Should do better than average if properly exploited. Cast names are good and angles for exploitation are many.


**Plot:** A bitter feud between two Scottish clans has resulted in violence for generations. In "The Swordsmen" one of the clans falls in love with the daughter of the rival family. They try to end the struggle and when the young man offers the friendship of his clan to the head of the rival, it is accepted. Treacherous plotting by one of the rival clan's leaders almost succeeds in breaching the truce and after a dramatic battle in which the plot fails, he is ordered executed. The feud is over and the young couple marry.

**Comment:** Producer Burt Kelly has apparently allowed nothing to stand in the way of this product's beauty and impressiveness; for beauty and impressiveness, as to costume, location, Technicolor and all-around production values, are almost overwhelming. Excellent performances are so numerous that to almost dely select, with or without, the player's work is equally as good. But Larry Parks, Ellen Drew, George Macready and Edgar Buchannan, in particular, stand out as convincing, thoroughly satisfying jobs of acting, with young Mr. Parks as the serious, sword-wielding, dashing young blade giving strong evidence of his increasing stature on the star list. "The Swordsmen" is excellent entertainment for all classes of audiences and should do better than average business if properly exploited. Angles for exploitation are many.

**The Invisible Wall**

**20th-Fox** Mystery 72 mins.

**AUDIENCE SLANT:** (Adult) Slowly paced and mildly entertaining mystery for average audiences.

**BOX-OFFICE SLANT:** Fair enough as supporting fare for double-bill situations.


**Plot:** A man is sent by a big gambler to Las Vegas to pay off a big winner. The winner does not arrive on time and the man gambles and loses a large part of the sum entrusted to him. A casual acquaintance had played with him and places an opportunity to invest in a copper mine to recoup his losses. The acquaintance is a confidence man who is killed accidentally by the pay-off man in a cafe. Detective Kline is assigned by his chief to meet the man's wife, falls in love with her and eventually marries her when he has told his story. He is blackmailed by the confidence man's partner, confesses to the con man's murder when he thinks his wife confessed it, but they are both acquitted when the man is discovered to have been killed by police.

**Comment:** John R. Coincidence apparently has the biggest part to play in this mild mystery, entering the story just when it seems impossible for the actors to get one out of Flamingo, Las Vegas and in the gambling casino there. As a whole, "The Invisible Wall" provides just mild entertainment but is suitable for supporting fare for double-bill situations.

Gulistan Wilton Theatre Carpet

**JOE HORNSTEIN has it!**
Independents Producing Over Half of Films Now in Work

Today, as never before, the system of independent units is being used in Hollywood. In some cases the percentages are higher; in other instances, the financial arrangements are more beneficial to the parent company. However, the fact remains that well over half of current production is being independently made. Prime example is Metro-Goldwyn-Mayer, where for "The Toast of the Victor," and many years an independent organization, Frank Capra's Liberty Films, in making "State of the Union" for MGM, released. Latest starter for the company, itself, is "The Big City," which includes Margaret O'Brien, directed by Ray Enright, and loaned from Paramount and others. A comedy-drama with music, Joe Pasternak is producing and Norman Taurog directing. Another independent arrangement that transcends the usual relationship is "Mr. Blanchard Builds His Dream House," in which RKO is producing the film for Selznick Releasing Organization. Jeff Donnell was added as Cary Grant's secretary in the comedy, SRO's own production, "Portrait of Jennie," is being completed with new sound equipment just received from Western Electric.

Harold Arlen and Leo Robin finished five songs for the Yvonne DeCarlo-Tony Martin co-starring "Casbah," being made independently by Martin Productions for Universal-International national release. Rampart Productions, another independent outfit working on a percentage deal that calls for U-I as the releasing organization, tested 15 boys for Joan Fontaine's son in "Letter From an Unknown Woman." Ten-year-old Leo Pessin, who never before has faced cameras, was signed. Meanwhile, U-I's "All My Sons" troupe returned from Santa Rosa location and resumed production.

Warner Bros, is a notable exception to the independent preponderance just now, although the studio has arrangements with several such companies not producing at this time. Warners engaged Charles Malden, who has played Lincoln five times on the screen, to portray him once more for one of the dream scenes in "Christopher Blake." William Conrad went into "The Last of the Mexicans" and Barbara Bates was set for "April Showers.""Cathy Downs and Paul Langton won starring roles in Film Classics' "For You I Die," being made independently by Arby Productions. Others in the cast of the film are Mischa Auer, Rory Mallinson and Roman Bohnen. Lee Boul- nell, Ray Bennett and Al Zeliman were placed in Carl Krueger's "The Last Nazi," for which no release has been announced. Richard Hober direct.

Republic, which also has independent times, is not using any just now. Only picture going is the studio's own "Old Los Angeles," plus a serial being produced by Mike Frankovich. United Artists, essentially a distributing company with myriad independent producers supplying product, started "Cagilystro" in Italy. Picture began Oct. 7 in Rome for Edward Small, with Gregory Ratoff directing. Cast includes Orson Welles, Nancy Guild, Frank Latimore, Akim Tamiroff and Margot Grahame. RKO Radio which, next to UA, has more independents making films for its sale than any other company, announced that Hunt Hatfield is "The Smartest Man in Hollywood," starring Eugene Bergman. This Sierra Production is being directed by Victor Fleming in Technicolor for RKO release. Leo McCarey's "Rainbow Productions' Good Sam" was given full cooperation of the Salvation Army for comedy sequences. John Kavlin is directing "The Arizona Ranger," Tim Holt western which started Oct. 17, with Herman Schon producing.

Shooting began last week, with Edgar Ulmer directing, on an elaborate set for "The Prelude to Night," erected by Producing Artists at a reported cost of $62,000. It's to be used for final scenes of the film, being made independently for Eagle Lion release. Allied Artists got going on "The Fighting Man," at the Motion Picture Center Studio. This is the sixth AA production to go before the lenses since the company's inception a year ago.

Jack Soo's one-time famous child star, was signed for Paramount's "The Long Gray Line" and Tom Neal returned to films after a considerable absence for the same film.

NOW BEFORE THE CAMERAS

COLUMBIA. Coroner Creek (Harry Joe Brown, in Cinecolor); Return of October (Technicolor); Return of the Barons (Bryan Foy, Technicolor); Sam Katzman Serial); The Fuller Brush Man (Edward Small).

EAGLE-LION. Prelude to Night (Producing Artists); Hawk of Powder River (PRC); Red River Renegades (PRC).

REPUBLIC. Old Los Angeles; Dangers of Canadian Mounted (Serial).

TWENTIETH CENTURY-FOX. The Flaming Age; Ballad of Furnace Creek; Call Northside 777; Deep Water. WARNER BROS. To the Victor; Christopher Blake; April Showers; Winter Wedding; Johnny Belinda; The Adventures of Don Juan (Technicolor). MGM. B. F. S's Daughter; State of the Union (Liberty); Homecoming, Man of Home (To-Talk); The Big City.

UNIVERSAL-INTERNATIONAL. Letter from an Unknown Woman (Rampart); All My Sons; Casbah (Marston); Up in Central Park. RKO RADIO. I Remember Mama (Liberty); Good Sam (Rainbow); Rachel; Station West; Berlin Express; Joan (Sierra, in Technicolor); The Velvet Touch (Independent Artists); Mystery in Mexico; The Arizona Ranger.

MOHONGRAM. Smart Woman (Allied Artists).

SRO. Portrait of Jennie; Ms. Blondings Builds His Dream House (RKO).

PARAMOUNT. The Long Gray Line; Speed to Spare (Pine-Thomas).

UNITED ARTISTS. So This Is New York (Kramer Enterprises); Cagilystro (Edward Small).

INDEPENDENT. The Last Nazi (Carl Krueger).

FILM CLASSICS. For You I Die (Arpl).
CLASSIFIED ADVERTISING

SHOWMEN'S TRADE REVIEW, October 18, 1947

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629 Blind Spot (My)A. 
630 Blondie's Big Moment (C)F. 
631 Blood on the Trail (D)A. 
632 Bulldog Drummond at Bay (My)A. 
633 Bulldog Drummond Strikes Back (My-D)F. 
634 Cigarettes Girl (C)A. 
635 Corpse, Came C.O.D., (The)My)A. 
636 Darin, Young Man, The 
637 Dead Reckoning (D)A. 
638 Doctor Takes A Wife, The. 
639 End of the Rainbow (C)F. 
640 For the Love of Rusty (C)D-F. 
641 Golden Boy 
642 Good Kids Go To Paris. 
643 Gray Lady (My)A. 
644 Gunsfighters (C-W).F. 
645 Johnny O'Clock (D)A. 
646 Kentucky Story, The (C-M-D)F. 
647 Keeper of the Bees (D) 
648 Key Witness 
649 King of the Wild Horses (D).F. 
650 Last of the Redmen (C-D)F. 
651 Little Miss Broadway (M).F. 
652 Lone Wolf in Mexico (My)A. 
654 Miller's Daughter (D)F. 
657 Millerson Case, The (M).F. 
658 More Than A Secretary 
659 Mr. District Attorney (My).A. 
660 Pacific Adventure 
661 Spook, I Am the (C)F. 
662 She Couldn't Take It 
663 Shut My Big Mouth 
664 Singin' in the Com (C-M)F. 
665 Son of Rusty, The (D)F. 
666 Skins, The 
667 Swordsman, The 
668 The Tapeman 
669 When A Girl's Beautiful.
<table>
<thead>
<tr>
<th>Run Time</th>
<th>Film</th>
<th>Production Company</th>
<th>Director</th>
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<td>RKO</td>
<td>Jean Hersholt</td>
<td>3/2/47</td>
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<td>55 min</td>
<td>The Last Round-Up (W/F)</td>
<td>RKO</td>
<td>Art Gober</td>
<td>7/7/47</td>
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<td>William Dieterle</td>
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<td>59 min</td>
<td>To Be Alive (W/F)</td>
<td>RKO</td>
<td>George Seaton</td>
<td>7/12/47</td>
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<td>RKO</td>
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<td>Westerns (Current)</td>
<td>RKO</td>
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<td>7/21/47</td>
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<tr>
<td>60 min</td>
<td>Buckaroo from Powder River (W/F)</td>
<td>RKO</td>
<td>RKO</td>
<td>7/22/47</td>
</tr>
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<td>RKO</td>
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<td>7/26/47</td>
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<td>57 min</td>
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<td>RKO</td>
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<tr>
<td>57 min</td>
<td>Whirlwind Raiders (W/F)</td>
<td>RKO</td>
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**EAGLE-LION**

**CURRENT 1946-47**

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<th>Director</th>
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<td>Prairie Raiders (W-MF)</td>
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<td>Kidnapped to Love Star</td>
<td>Charles Starrett-Smiley Burnett</td>
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<td>Smokey River Serenade</td>
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<td>West of Dodge City (W/F)</td>
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**SHOWMEEN'S TRADE REVIEW, October 18, 1947**

**COLUMBIA**

**COMINGS**

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>Film</th>
<th>Production Company</th>
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<tr>
<td>56</td>
<td>Lone Wolf in London</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
</tr>
<tr>
<td>57</td>
<td>Man from Colorado, The (D)</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
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<tr>
<td>58</td>
<td>Mary Lou (M)</td>
<td>Columbia</td>
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<td>11/12/47</td>
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<td>Man from Spain (D)</td>
<td>Columbia</td>
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<td>11/12/47</td>
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<td>60</td>
<td>Prince of Thieves</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
</tr>
<tr>
<td>61</td>
<td>Rose of Santa Rosa</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
</tr>
<tr>
<td>62</td>
<td>Return of October, The (T)</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
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<td>63</td>
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<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
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<td>Prince of Thieves</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
</tr>
<tr>
<td>61</td>
<td>Rose of Santa Rosa</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
</tr>
<tr>
<td>62</td>
<td>Return of October, The (T)</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
</tr>
<tr>
<td>63</td>
<td>Sign of the Ram, The (D)</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
</tr>
<tr>
<td>64</td>
<td>Strawberry Roan ©C (W)</td>
<td>Columbia</td>
<td>Roy William Neill</td>
<td>11/12/47</td>
</tr>
</tbody>
</table>
EAGLE-LION (Continued)

Prod. No. 744

744 Ghost Town Renegades (W/F) Gun Fighter

753 Fugitives of Powder River Red River Renegade

756 Return of the Saddleman Shadow Valley

758 Stage to Mesa City Town Takes Trip Topper Returns

FAVORITE FILMS CORP.

Broadway Limited Diamond Duster

Of Men and Women (D/A) Road Show

There Goes My Heart

Taylor Takes Trip

FILM CLASSICS

Catherine the Great

For You I Die

Ghost Town

Henry the VIII

Man Who Could Work Miracles

Metropolitan

CASA LYNNE-MAYER

300 Annoo Affair The (D/A) Boom Town

Beginning of a Career Courageous

Cynthia (C-D/F)

Rains of Tobacco (C/D/F)

Desire (D/A)

Pluto (D-M/F)

Great Waltz, The (M/F)

High Barbaree

Hucksters, The (C-D/A)

It Happened in Brooklyn (M-F)

Lady in the Lake (M/A)

Lady of the Lilies

Living in a Big Way (C-D/F)

Molly Foote at Andy Hardy (C/D/F)

Mighty McGown

My Brother Talks to Horses (C-D/F)

Of Mice and Men (D/A)

Sea of Grass (D/A)

She's Off, The (C/F)

Song of Love (D/M/A)

Song of the Thin Man (M/F)

She Couldn't Take It (M/F)

Undercover Maisie (C/A)

Undercurrent (D/A)

Yearling, The (D/F)

EAGLE-LION (Continued)

Prod. No. 100

Alton Affair The (D/A) Boom Town

Beginning of a Career Courageous

Cynthia (C-D/F)

Rains of Tobacco (C/D/F)

Desire (D/A)

Pluto (D-M/F)

Great Waltz, The (M/F)

High Barbaree

Hucksters, The (C-D/A)

It Happened in Brooklyn (M-F)

Lady in the Lake (M/A)

Lady of the Lilies

Living in a Big Way (C-D/F)

Molly Foote at Andy Hardy (C/D/F)

Mighty McGown

My Brother Talks to Horses (C-D/F)

Of Mice and Men (D/A)

Sea of Grass (D/A)

She's Off, The (C/F)

Song of Love (D/M/A)

Song of the Thin Man (M/F)

She Couldn't Take It (M/F)

Undercover Maisie (C/A)

Undercurrent (D/A)

Yearling, The (D/F)
<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
<th>Run Time</th>
<th>See Also</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventures of Don Coyote &quot;C&quot; (W/F)</td>
<td>Current 1946-47</td>
<td>134 - 6/14/47</td>
<td></td>
</tr>
</tbody>
</table>
ADVANCE DATA
(Continued from Preceding Page)

ROMANCE IN HIGH C (W.B.)
Comedy. Technicolor. Principal: Jack Carson. Doris Day, Jamie Faye. Directed by Michael Curtiz. Plot: Jealous young married couple get caught in a furious tangle when the wife, supposedly taking a South American cruise, substitutes a night club singer so she can stay at home and spy on her husband. The husband hires a detective to trail her on the ship; the detective falls for the singer, who is the employer's wife's substitute, and things go from bad to worse. But It's all solved in Rio.

BUSH PILOT (Screen Guild Drama, Principal: Rochelle Hudson. Jack LaT��, Austin Williams. Plot: A bush pilot, in love with a schoolteacher, rescues her half-brother from an inaccessible region. They crash and he, dying, confesses that he was responsible for her brother's death.

NATIONAL REVIEWING COMMITTEES' CLASSIFICATIONS

BLACK GOLD (Mono.)

HAL ROACH COMEDY CARNIVAL (UA)

VARIETY GIRL (Par)

The authorities quoted in this column are as follows:

GENERAL FEDERATION OF WOMEN'S CLUBS: A film picture committee is headed by Mrs. Arreton F. Bicknell. The two reviewing committees are maintained—Mrs. Mary Lilly, New York, Eastern Superintendent; Mrs. John O. Thayer, Los Angeles, Western Committee chairman, Designation used—FAMILY—sex and age. Unless otherwise designated, FILM—8 years and up; MATURE FAMILY—14 years and up; ADULTS FAMILY—sex and age. FILM—class document.

NATIONAL BOARD OF REVIEW: Founded in 1919 "to represent the interest of the motion picture public." Its members are selected from a pool of some 300 men and women of all ages, representing the wide range of public taste." Designations used—FAMILY—14 years of age and up (recommendation for sex and age); FILM—14 years and up; ADULTS FAMILY—sex and age; FILM—eight years and up; MATURE FAMILY—14 years of age and up; ADULTS FAMILY—sex and age.

NATIONAL Legion of DECENCY: A film picture committee consists of some 1000 members of the Legion—composed of those members of the Legion, the Legion's international chapter, and the Legion—organized for the protection of young people from the dangers of the movies. Designations used: Class A—Sex; Class B—Class C—Class D—Class E—Class F—Class G—Class H—Class I—Unobjectionable for General Patronage; Class A—Sex—II—Unobjectionable for Adults; Class B—Objectionable in Part; Class C—Unsuggested.
SOON YOU WILL SEE...

Ingrid Bergman as Joan Madou, the woman of the shadows...

Charles Boyer as Ravic, the ghost doctor, stalking Charles Laughton as Haake, the enemy he was sworn to kill!

Arch of Triumph

ERIC MARIA REMARQUE’S BEST-SELLING NOVEL.

SOON FROM The Enterprise Studios
FAIL TO PROVE RED TAINT IN FILMS
(See Page 7)

MOTION PICTURE ENGINEERS MEET
(See Page 9)
PRESS-TIME FLASH!
First week's business is biggest M-G-M record in entire history of Loew's Criterion Theatre, N.Y.

BROADWAY IS "GREEN DOLPHIN STREET" NOW!

Congratulations FROM M-G-M TO ALL THESE HIT MAKERS!

LANA TURNER
VAN HEFLIN
DONNA REED
RICHARD HART
FRANK MORGAN • EDMUND GWENN • DAME MAY WHITTY
REGINALD OWEN • GLADYS COOPER

Screen Play by Soman Raphaelson • Based on the Novel by Elizabeth Goudge
Directed by VICTOR SAVILLE • Produced by CAREY WILSON
A METRO-GOLDWYN-MAYER PICTURE
Eagle Lion

is proud to welcome

Walter Wanger

who has given the public many of its most memorable film experiences, combining box-office entertainment with high artistic purpose.

"CANYON PASSAGE"
"SMASH UP"
"ALGIERS"
"STAGECOACH"
"LONG VOYAGE HOME"
"QUEEN CHRISTINA"
"PRIVATE WORLDS"
"ARABIAN NIGHTS"
NO BOOK EVER PRINTED CAN MATCH THE PUBLISHING RECORD OF

FOREVER AMBER

3 Years on ALL best-seller lists!
32 gigantic Printings!
668,000 1st Printing!
360,250 2nd Printing!
275,000 3rd Printing!
125,000 4th Printing!
115,000 5th Printing!
141,000 Overseas Edition!
50,000 1st Printing England!
Condensation in Pageant!
Condensation in Coronet!
Translated into 9 foreign languages!
More than 2,000,000 copies in print!

300,000 copies new movie edition to be printed in October, 1947!

NO PICTURE EVER PRODUCED CAN MATCH THE BOOKING RECORD OF

FOREVER AMBER

COLOR BY TECHNICOLOR

NOW PLAYING THE FIRST OF THE 3,102 BOOKINGS THAT WERE SET MORE THAN ONE MONTH BEFORE RELEASE DATE!

THE PICTURE THE PLAYDATE YOU'LL REMEMBER FOREVER 20TH CENTURY-FOX
Campaign For New Customers

Theatremen, generally, should recognize the fact that there are millions of people who never go to the movies and, undoubtedly, every community contains a substantial number of them.

We doubt if these people have any particular grudge against screen entertainment, but rather just never developed the movie-going habit and stay that way.

Motion picture theatres have graduated from nickelodeons years ago and during the last fifteen or twenty years they have moved forward and become attractive theatres embodying the last word in comfort, equipment, safety, projection and every other phase of efficient theatre operation.

There is always a certain amount of film-fare that appeals to the most discriminating, and when a theatre plays such attractions, the theatreman should make a particular play for those in his community who do not go to the movies at all or who go very rarely.

Reaching out for the patronage of these non-movie fans is an activity that should command a great deal of the average theatreman’s thought and energy.

A smart, institutional campaign designed to sell the comfort and attractiveness of the good movie houses would go a long way towards creating interest in these theatres and when they have the kind of attraction that would appeal to the newcomers at the box-office, an intelligent advertising and direct mail campaign, tied directly or indirectly to the institutional campaign, might do the trick and make for your theatre a lot of new and possibly steady patrons.

Too many theatremen stay deep in the rut of old-fashioned advertising with rarely a thought about the many people right within easy distance of their theatres who might be attracted to come and “take a look.”

Smart showmen can do much to build such new patronage if they would only investigate its possibilities and keep hammering away at them.

Again the Spotlight

Well, Hollywood’s in the spotlight again. Or perhaps it’s more accurate to say that the House Un-American Activities Committee is in the spotlight of Hollywood’s glamor. In either case, the first three days of hearings failed to disclose whether the Committee is trying to find out if there has been Communistic propaganda in films produced in Hollywood or whether there are some people working in Hollywood who are Communists.

Whatever the purpose—if there is any purpose other than headline-seeking—the witnesses called by the Committee thus far have said things which put Hollywood in a very good light in so far as resisting efforts by the alleged Communists in the writing and directorial and acting field to peddle the Party Line in films. Even the severest critics of the alleged Communists emphasized that point.

We publish elsewhere the text of the statement read at the hearing Monday by Louis B. Mayer. We believe it to be a most forthright, intelligent, honest statement representative of the film industry’s production chieftains’ attitude in keeping the screen free from subversive propaganda. We believe exhibitors should keep that statement handy for reference and for citation in connection with any local misconceptions of what actually is coming to light in Washington.

Harry Rubin

In a special section of this issue, there is well-merited recognition of the thirtieth anniversary of Harry Rubin as a member of the Paramount organization.

Harry is a great showman as well as a great technical man—a credit to the industry with which he has been identified so prominently and to which he has made many important contributions—technical and artistic.

We are proud to join in a salute to the very able, modest and most likable Harry Rubin—distinguished Projectionist and Showman.

Thank the SMPE

The Society of Motion Picture Engineers has concluded its latest—and probably greatest—Fall Meeting in New York.

The SMPE is the symbol of the whole theatre equipment branch of this industry. That organization has fostered activities which have accounted for practically all the progress accomplished in the field of theatre presentations of motion pictures. As the champion of improvement, of finer standards, of the ways and means wherewith the exhibitor can give a better show in a more comfortable, attractive, and safe theatre, the SMPE deserves the thanks and the support of the entire picture industry.

—CHICK LEWIS
GENERAL—The room was packed, hot with lights and tense with expectation. The House Un-American Activities Committee was starting its probe into the alleged influence of communism on motion pictures. While cameras ground, witnesses, ranging from sartorially conservative actors who gave fluent testimony to equally fluent but less well-dressed industry executives, testified. As the hearing neared the end of its first week the results showed a miasma over Hollywood, which individuals as “un-American” and a vain effort on the part of the Motion Picture Association to get the committee to look at the pictures which were supposed carriers of communist propaganda. (P. 7).

While the Washington Red Hunt was going on and meeting with some severe criticism by the press, theatre business meanwhile seemed to take a boost, especially on the coast where one company reported a 30 per cent rise over past weeks.

And also on the coast Director Delmer Daves was preparing to make the first industry documentary short, part of a series to be shown as the motion picture industry goes on record. Titled “Film Directors,” it will be followed by “This Theatre and You,” “A Film Tour of Market,” that Oscar-winning short, “Meaning,” “Film Writers,” “Film Actors,” “History Brought to Life,” “Pictures Are Adventure.” The films are being made by the Motion Picture Academy of Arts and Sciences under a committee consisting of N. Peter Rathvon, Fredric Ullman, Jr., King Vidor, Mark Hellinger, and Maurice Call. Leon Ames, Margaret Herrick, Daves, and Coordinator-producer Grant Leehorns.

In Hollywood, too, a series of conferences held by Rep. Carroll Kears, chairman of the House Post Office and Postage Committee, with the International Alliance of Theatrical Stage Employees and the United Brotherhood of Carpenters and Joiners with a view to ironing out the difficulties which are behind the studio strike, ended in a draw this week.

The IATSE was willing to make some minor changes in the contract it prepared to get back the jobs they lost when they struck and the IATSE furnished replacements. The IATSE is insisting that these replacements be taken care of and the slow production pace on the coast right now doesn’t offer enough jobs to take care of both.

An earlier attempt by the American Federation of Labor in San Francisco to settle the disagreement, ended in no results also.

Paramount won by default a judgment against Willie BOFF, convicted labor extortor, by which it sought to get back part of the money he paid him and his associate George Browne when allegedly threatened with a strike of its theatre employees. The court set the hearing on a similar suit against Browne for Nov. 21. Amount paid to both is around $10,000.

In Columbus, Miss Susanna M. Warfield, one of the Onso censors, finds that long love affair with the problem in movies today, but ways of killing people and the amount of liquor drinking is. After 25 years of censoring she feels that the public decides "pretty largely" what is censorable and that tastes change with changes in convention—witness the fact that a lady today may light a cigarette unmindful anyone to see if she stands under a red light.

**DISTRIBUTION—**Film Classics will offer 14 new features next week with 10 in Cinecolor. Board Chairman A. Lam Blumenhal said this week. It will also have a flock of reissues. Cinecolor meanwhile is planning to start plants in Mexico and England.

Foreign film distributors are reportedly looking at television as an outlet for their product with Lopert Films planning to leave them day-and-date to video and subsequent-run houses. Monogram-Allied Artists has set up to deal in Switzerland, Belgium, Sweden, Italy and Norway and Sulzmann Releasing Organization will open branches in Montreal and Winnipeg.

Sam Goldwyn’s “The Bishop’s Wife” has been selected for the royal command performance in London on Nov. 25, making it the first American film so selected.

**EXHIBITION—**Planet Pictures, which makes 16-mm. features for distribution in the non-theatrical field, is ready to expand its activities. (P. 9).

Two new drive-ins were planned for the Kansas City area, with the Dickinson Circuit announcing a project outside of Kansas City and the Durwood Theatres a 600-car situation outside of Jefferson City, Mo.

And Quonset theatres were making some progress in the Chicago area with a 500-seat house in Grange, Wis., another in Middleton, Wis., and one to go up in Love Park, a suburb of Rockford, Ill.

In Chicago the Essaness Oriental was playing a film on nickel production and in St. Louis police of the Carr Street Station were crediting the kid shows there with cutting juvenile delinquency in their district by about 10 per cent.

From Chicago, Franklin Lamb, attorney for Milton Reynolds in the proposed purchase by that outfit of the Golden State Circuit in San Francisco, said the deal was being held up while the Justice Department investigated it.

In Louisville, Theatre Owners of America President Paul Gamble revealed that among the first TOA steps would be to seek at least a 50 per cent cut in the federal amusement tax.

**INDEX TO DEPARTMENTS**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance Data</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Audience Classifications</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Box-Office Slant</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>Feature Booking Guide</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Feature Guide Title Index</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Harry Sabin 30th Anniversary Section</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>Hollywood</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>Newsreel Synopsis</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>Regional News</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Selling the Picture</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Shorts Booking Guide</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>Theatre Management</td>
<td>13</td>
<td></td>
</tr>
</tbody>
</table>

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**SHOWMEN’S TRADE REVIEW, October 25, 1947**

**Variety Clubs Complete Plans for Okla. Events**

Arrangements were completed this week for a double-barreled Variety Clubs International event in Oklahoma when the clubs held the first of a series of midseason national officers’ meeting at the Will Rogers Memorial at Claremore on Nov. 4 to unveil their bronze plaque at the late showman’s shrine.

The plaque presentation will be broadcast in connection with Bob Hope’s radio show which is moving to Claremore for the occasion and will be shot by all newssenders. It is presented, according to a Variety Club release, to "commemorate the life-long devotion of Will Rogers to the entertainment business" and was authorized by the Clubs at their convention last May.

**Meeting to Precede**

The meeting to be held the day preceding will hear the International Tent’s report on interim activities, reports on the charitable activities of the various tents, plans to extend these activities and the Tent’s reports on the success of the “Variety Girl” premieres, and a preliminary report for the next convention to be held in April at Miami by Convention Director Chuck Lewis.

Chamber workers from all of the 33 Variety Club Tents are expected to attend, arriving on Nov. 2 to be guests of Ralph Talbot and J. C. Hunter of Talbot Theatres, dedicating Nov. 3 to an all-day meeting and being entertained at night by the Oklahoma Club. National officers scheduled to attend both events are: John H. Harris, R. J. O’Donnell, Carter Barron, C. J. Latta, Marc Wolf, Jack Beresin, Col. William McCraw and Lewis.

**Gamble Appoints TOA Admissions Committee**

Appointment of a temporary committee consisting of Chairman S. Fabian, Lewen Pizor, H. T. Kiney, and Max Young to conduct the studies began in Washington last month on advanced admissions was announced this week by Theatre Owners of America President Ted Gamble.

Gamble also announced that the Motion Picture Theatre Owners of North and South Carolina and the Virginia Motion Picture Association had voted a TOA affiliation with the former, sending Ben L. Strozier as a director from South Carolina and H. F. Kinsey as a North Carolina director, while the latter delegated Morton Thalheimer, E. L. Martin of the Motion Picture Theatre Owners of Georgia, R. R. Livingston of the Nevada Theatre Owners Association and Clarence Kalman of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois have been appointed to the TOA Board.

**So Sorry**

Due to a typographical error Love’s State Theatre at Elizabeth City, N. C., which outdid the Webster houses on product was reported as Loew’s State. A similar error brought out the name of H. D. Hearn general manager of the North Carolina Drive-In Corporation as H. D. Head.

**Para. Sets 2 Jan. Releases**

Paramount has set Jan. 18 for release of "I Walk Alone" and Jan. 30 for "Albuquerque."
Mayer 'Proud' of Industry, He Tells Investigating Committee in Capital

The complete text of Louis B. Mayer's (see cover) formal statement read before the Un-American Activities Committee Monday follows:

Committee Rejects Request To Cross-Examine; Hears One-Sided Testimony

By WAY OF EXPLANATION:

By BILL SPECHT

Committee Rejects Request To Cross-Examine; Hears One-Sided Testimony

The Klieg-lighted, televised, publicity-trumpepted inquiry of the House Committee on un-American Activities into the motion picture industry, which opened Monday in Washington, Neatly the end of the week without conclusively establishing by evidence a single charge that communists were introducing their views to the public.

The hearing to date has been particularly quiet—and one-sided. Chairman Parnell Thomas has indicated that there will be sensational testimony Monday, after he and his colleagues hold a closed hearing. But to date all the testimony has been purely opinion and save for bursts of applause by the 400 some-odd spectators when some actor witnesses carried a point that went over, it has been orderly. Only one lawyer—Charles J. Katz of Hollywood—was thrown out of the hearing.

Katz had interrupted to demand a right to cross-examine witnesses who had named his clients—comrades of fellow travelers. He claims that by cross-examination he could have saved time by showing that the charges were unfounded. He might have had logic on his side, but the committee had force on its side and Katz was not only escorted out of the hearing but outside of the Capitol by police.

The committee also gaggled Paul V. McNutt, legal representative of the Motion Picture Association. Their rule effectively prevented the silver-haired, silver-voiced orator, who is no political babe in the woods, from pulling another Wendell Willkie and smoking issues into the open by cross-examination and legal maneuvering.

McNutt's demand that since there was a charge of communist taint in motion pictures the pictures so accused should be examined also did not get to first base, the committee in effect agreed with them. They are being discussed in closed chambers—without an audience.

Try to Dictate and Control

But if McNutt had to be silent in the hearing, he wasn't outside where he took the committee to task for trying to control movies.

"I became perfectly apparent," he told the press, "during the chairman's questioning of Mr. McGuinniness, that the purpose was to try to dictate and control through the device of these hearings, what goes on the screens of America." This is no concern of any Congressional committee. It is the concern solely of those who produce motion pictures. You don't need a law to impair the constitutional rights of free speech. It can be done by intimidation and coercion. That is the way of all totalitarian regimes, which we are trying to avoid.

The committee's attempt to take was indicated early when Chairman Thomas opened it. Thomas stated that he believed the majority of the motion picture industry's workers were "patriotic and loyal Americans." He later denied any efforts at censorship were behind the hearing but insisted there was communism in Hollywood and the inquiry was to determine it.

Immediately after this Thomas refused to consider a motion by Attorneys Bartley C. T. (Continued on Page 8)
Red Hunt Charge Against Films Unsupported

Committee Rejects Request To Cross-Examine; Hears One-Sided Testimony

(Continued from Page 7)

Crumm and Robert W. Kenny to quash subpoenas issued against 19 of their clients on the grounds the summonses violated the free speech clause of the first amendment of the Constitution. Thomas intimated the motion might be heard later.

"May we ask if we have a right to cross-examine (witnesses)?" Crumm asked.

"You may not ask at this time," replied Thomas.

"This is certainly un-American," Crumm shot back. (Later, he said his witnesses would refuse to testify.)

Warner on Stand

Jack Warner was the first witness. Carefully refraining from terms anyone a communist, he refused to "do anything in that direction" and claimed that 95 per cent of this un-Americanism existed among the writers. He declared he refused to renew some writers contracts for this reason, and added a call in outlawing the communist party and said:

"If there are communists in our industry or any other industry, organization or society, who seek to undermine our free institutions, let's find out about it and know who they are...."

"Many charges, including the fantasy of 'White House pressure' have been levelled at our war-time production 'Mission to Moscow'."

Same Wartime Purpose

"That picture was made when our country was fighting for its existence with Russia as one of our Allies. It was made to fulfill the same wartime purpose for which we made such other pictures as 'Air Force,' 'This is the Army,' 'Objective Burma,' 'Destination Tokyo,' 'Action in the North Atlantic' and a great many more.

"If making 'Mission to Moscow' in 1942 was subversive activity, then the American Liberty ships which carried food and guns to Russian Allies and the American naval vessels which conveyed them were likewise engaged in subversive activities."

Louis B. Mayer, followed Warner, read a statement, defended the industry of any un-Americanism and defended his production "Song of Russia." He pointed out that it was a musical, had been made during the war period and reminded the hearing that had also made

Communism Prevalent Among Writers, Unsupported Testimony Declares

Bulk of the unproved accusations about communism or fellow-traveling in the motion picture industry was leveled at writers as the House Committee on Un-American Activities inquiry got under way this week. Writers named, with some of their screen work, follow:

Kahn, Gordon, New York newspaperman, writer of Gene Autry westerns, "A Yank on the Burma Road" (MGM), "SOS T113 Waves" (Repochi), "Whiplash" (Warner), "Prelude to Night" (Eagle Lion).

Lardner, Ring, writer for "Woman of the Year" (MGM), "The Coons of Lorraine" (MGM), "Tomorrow the World," (UA), "Forever Amber," (20th-Fox).

Bentele, Alva, who wrote "Objective Burma," (Warner).

Koch, Howard, radio writer, whose screen work includes "Life with Father" (Warners), "Carthage," (Warner), "Sergeant York" (Warner), "In This Our Time" (Warner), "In Our Time" (Warner), "Letter from an Unknown Woman" (U-I), "Upon Emmy's Door" (Warners), "The White Cliffs of Dover" (20th-Fox), "They Built a Nation" (Fox), "The Guild" (Guild), "The Guild" reportedly is seeking a percentage of a picture's profits for writers and also a share of the profits for reissues. Lavery stated that if his screen writer, Jack Warner, would waive his immunity his statements have before a Congressional committee, he would see him for libre."


Kaltz, Albert, screen writer for "The House I Live In," (RKO), "Destination Tokyo" (Warners), "Clash and Dagger," (Warners), "This Gun for Hire," (Paramount), "Pride of the Marines," (Columbia); and the documentary "Moscow Strikes Back," (Republic).

Rosson, Robert, whose screen writing includes "They Won't Forget," (Warners), "Edge of Darkness," (Warners), "A Walk in the Sun," (20th-Fox).

Shaw, Irwin, playwright, screen writer and drama reviewer for the New Republic.


"Our Vines Have Tender Grapes," (MGM).

Weedon, John, scripter for "Confessions of a Nazi Spy," (Warners).

Odets, Clifford, scripter "Rhapsody in Blue," (Warner).

Coe, Lester, who prepared scripts for "None Shall Escape," (Columbia), "Blood on the Sun," (UA); "Objective Burma," (Warners); "Romance of Rossy Ridge," (Columbia).

Stewart, Donald Ogden, screen play on "Without Love," (MGM).

Quotations from the Hearing:

"The important thing is this. We have asked for a list of pictures in the committee's possession and they declined. It now appears that the so-called suspect films--two per cent of them, named in executive session, We stand on the pictures themselves. We apparently will not be given a chance to defend these films. Actually they need no defense. If the committee says certain pictures are subversive, name them and let us answer."--Paul V. McNutt.

"If you need an index or sign indicating how much democracy has deteriorated today and the dangers facing the American way of life, you can get it in the un-American hearings today."--Sen. Claude Pepper of Florida speaking of committee testimony and procedure.

"Back in 1934 Hitler formed what he called the People's Court. I attended a great many sessions of that court. There was no right of cross-examination there. The pro-judicial procedure was not unlike that being used by the House Committee.

"The difference is that the House committee cannot execute sentence on a man. It can only 'investigate' its activities. It can smear him, vilify him, and he cannot talk back, but it cannot sentence him."--Quentin Reynolds, ex-war correspondent writing in P.M.

"...it is clear that the committee on Un-American Activities is actually trying certain individuals for alleged subversive and un-American acts without affording them any ordinary rights accorded a defendant--namely, the right to cross-examine or call witnesses on their own behalf."--The New York Times.

The first two days of testimony upon Communism in Hollywood before the House Un-American Activities Committee have produced exactly what was expected of them: an abundance of unsubstantiated charges, some dizzying new definitions of Communism, a satisfactory collection of clips from songs for Mr. J. Parnell Thomas's scrapbook. A good many citizens of Hollywood have been called Communists, to the evident delight of Mr. Thomas and his witnesses. One man has already been thrown bodily from the hearing room, and Mr. Bartley Crum escaped the same fate only because he was able to swallow his sense of indignity just before Mr. Thomas struck.

"Some attempt was made to show that Communism was being permitted to creep into films, but in each case the attempt dissolved into the ludicrous. Mr. John Moffitt, for example, cited as an example of the party line a scene in which a banker is portrayed as an unsym pathetic man—a typical Hollywood stereotype that has been written into moving pictures since long before any Communist menace was noticed on the west coast."--The (N. Y.) Herald Tribune.

"Ninotchka" which "kidded the pants" off communism.

Mayer in answer to questions said he had employed writers who had been described as communists but that he had had no proof of this and that his lawyers had advised him against discharging them on unproved grounds.

Following Mayer came Producer Sam Wood who was sure there were Marxists in Hollywood but that their efforts to seize the Screen Directors Guild had been foiled.

Actor Adolphe Menjou on the second day testified that communists were well organized in Hollywood and sought to gain control of the screen but had not succeeded in distorting any picture. Menjou could not positively identify communists. He took a bow on the applause his testimony won him.

Bits of Propaganda

John Charles Moffitt, a magazine writer, told the committee communists sought to get bits of propaganda against American ways into expensive scenes in films but declared there was more communism in the Broadway theatre than in Hollywood product. He also charged communists had infiltrated into book publishing staffs.

On the third day Actor Robert Montgomery threw a surprise into the smooth-running testimony by declaring he had never been "forced" to play in "Song of Russia" an implication which a previous committee hearing had so strongly implemented that the pressure was
Film Engineers Sought Light from Exhibitors

Survey Develops Only 40% Follow SMPE Standards, New Equipment Suggested

By AARON NADELL

Engineers went to the exhibitor to learn what was right or wrong with their standards of screen brightness and found that only 40 per cent of the successful exhibitors followed the engineers' standards of 9 to 14 foot lamberts at the screen center when the projector is working without film.

This was revealed during the week when the Society of Motion Picture Engineers met at the Hotel Pennsylvania for its 62nd semi-annual convention and first Theatre Engineering Conference.

The survey, made in the field by the SMPE, showed while the exhibitor might have a cavalier contempt for what the men of science set down as proper lighting that in about half of the houses examined the exhibitor is getting less than half the center of the light that his equipment should deliver. This prompted Nathan Golden of the United States Department of Commerce to remark in a forum panel that a great deal of equipment now in use should be replaced.

President Loren Ryder, in opening the conference, expressed the view that it would help the theatre, and the program, which was wide enough to cover almost every theatre problem, seemed to bear out his hope.

Dr. A. N. Goldsmith, past president of the society and Capt. A. G. D. West, past president of the British Kinephotograph Society declared that engineers will try to do with theatre television what exhibitors want done, if only they will speak up. Architect John McNamera pointed out that "low-cost" theatre building is approaching de luxe prices and that there seems to be no hope of reduction.

Building Costs

A more optimistic note was sounded by S. Charles Lee, who said he is building a prefabricated theatre at the cost of $75 a seat, without equipment, while S. Herbert Taylor, engineer for Park-In Theatres, Inc., said he could build drive-in theatres at the cost of $70 per patron.

W. A. Gedris of Ideal Seating claimed that slide-back chairs spaced at 34 inches gave more passing room than conventional chairs spaced at 40 inches.

Robert E. Lewis described a method of producing a synthetic sound track that is superior to the original method. (A "synthetic" track is produced by shooting the original direct record track on the screen and distorting it for effect by lens action or by touching up the original track).

Light Argument

A three-way argument enlivened one of the sessions when Architect Ben Schlanger, R. Gillespie Williams of England and Lester Isaac, chief of Loew's projection and sound and an STIE projection and advisory councilor, differed on the subject of best surroundings for the screen.

Schlanger favored use of an oversize screen with the picture projected onto the center of it so that spilled light from the picture would create a "peripheral vignette."

Williams proposed silhouetting the screen against a luminous background of changing color.

Isaac openly opposed both declaring: "We have for years been trying to fight extraneous light in motion picture auditoriums. It is surprising that anyone would want to introduce more. Additional light will certainly cause audience discomfort. It will compel the eye to do gymnastics... A black background is the best method of preventing stray light from reaching the screen and it makes possible framing out keystone distortion."

Other subjects discussed and demonstrated were:

Television

Television with Dr. A. N. Goldsmith urging exhibitors to keep abreast of developments and W. E. McKee of McKee Theatres pointing out what a tremendous cost theatre television would be. This view was taken up by Capt. West who said the British had tried it before the war and their present attitude was to try it and see how it could be profitably used.

A push button projection room, nearly automatic, was described by Loren Ryder.

16-mm. projection demonstrated by DeVry which guage an image approximate 14 feet wide with excellent light and sound.

Ornamental Lighting

Ornamental lighting demonstrated by Eugene Beggs of Westinghouse with patterns of pure light that can now be achieved by combinations of the semi-circular Circlarc fluorescent lamp.

"Package" black light murals 9 x 14 feet, sold complete with a ultra-violet light source, ready for the exhibitor's use.

John A. Maurer of the manufacturing corporation of that name received the first Samuel L. Warner Memorial award for his pioneer work in 16-mm. recording techniques, and the following officers were elected:

James Frank, Jr., financial vice-president; Ralph B. Austrian, treasurer; John A. Maurer, selected engineering vice-president and the following Board of Governors: Alan W. Cook, Paul J. Larsen, R. T. Van Niman, Lloyd T. Goldsmith, Gordon E. Sawyer.

Planet-Eraho Believed Expanding Use Of 16-mm. Entertainment Features

(Also see Jack Jackson, p. 18)

What was regarded as a well-defined plan to expand the use of 16-mm., entertainment features in such non-theatrical situations as school and church auditoriums, etc., was thought under way this week as Stanley N. Celizyk, president of Planet Pictures, was reported headed for Chicago to confer with executives of Eraho, Inc.

Produces 16-mm. Features

Planet is the producer of feature-length pictures made only in 16-mm. of the first of which it actually booked into the Marcell Theatre at Los Angeles during March, 1946, Eraho is a 16-mm. distributing outfit which has franchises for Planet in the east, midwest and the southwest. Its officers are Donald J. Lynnis, president; Pierre A. Robichaud, executive vice-president; J. Charles Nauman, secretary; Raymond A. Johnson, treasurer.

Offer Features

to date Eraho is offering at least three kodachrome features—"Sheep Herder," "The People's Choice," "Detour to Danger,"—presumably on a long-rental basis to accounts which the field reports are non-theatrical in nature. The films are rented to the accounts for $20 weekly for a 20-week period after which the account renting them owns the film outright.

That this system can lend itself to creating 16-mm. opposition to established theatres even in larger communities is indicated by the fact that it was reported in operation at Corpus Christi, Texas (population, 1940 census, 57,301) where Robb and Rowley virtually control show business.

More Competition

That there is increased 16-mm. competitive activity in some sectors has been reported by exhibitors lately and Planet from Los Angeles stated that it was moving to establish additional franchises throughout the nation shortly.

To Meet

Officials of the Motion Picture Association and of the Society of Independent Motion Picture Producers were reported ready to hold a joint meeting in Washington next week to resume talks on the British Tax situation.
Hey, Diddle, Diddle,
The Cat and the Fiddle,
This Bride Runs Away from

COLUMBIA PICTURES presents
GINGER ROGERS • CORNEL WILDE
in
It Had to Be You

with
PERCY WARAM • SPRING BYINGTON • RON RANDELL
Screenplay by Norman Panama and Melvin Frank
Directed by DON HARTMAN and RUDOLPH MATÉ • A DON HARTMAN PRODUCTION

Irresistibly funny!
Four Grooms!

Triumphantly romantic!
Mayer 'Proud' of Film Industry, He Says

(Continued from Page 7)

carry the message to the world of our democratic way of life.

The primary function of motion pictures is to bring entertainment to the screen. But, like all other industries, we were rendering every support to our government in the war effort, and whenever a subject could be presented entertainingly, we tried, in so far as possible, to cooperate in building morale.

Metro-Goldwyn-Mayer produced "Joe Smith, American" as a de luxe worker incentive. There were a number of films produced for the army among which there was "Mrs. Miniver," which was rushed into release at the urgent request of the U. S. officials to meet the rising tide of anti-English feeling that followed the fall of Tobruk.

There were a number of representatives of the government who made periodical visits to the studios during the war. They discussed with us, from time to time, the type of picture which they felt might assist the war effort. They were coordinators and at no time did they attempt to tell us what we should or should not do. We made our decisions on production. We are proud of our war effort and the results speak for themselves.

Mention has been made of the picture "Song of Russia," as being friendly to Russia at the time it was made.

Of course it was. It was made to be friendly. In 1938 we made "Ninotchka," and shortly thereafter, "Comrade X," with Clark Gable and Hedy Lamarr—both of these films kidded Russia.

It was in April of 1942 that the story for "Song of Russia" came to our attention. It seemed a good medium of entertainment and at the same time offered an opportunity for a pat on the back for our then allies, Russia. It also offered an opportunity to use the music of Tchaikovsky. We mentioned this to the government coordinators and they agreed with us that it would be a good idea to make the picture.

Pledged for Assistance

According to research I had had made, our newspapers were headlining the desperate situation the Russians at Stalingrad at that time. Admiral Standley, American ambassador to the Soviet Union, made a vigorous plea for all-out aid. He pledged for assistance second only to the supplies being provided the U. S. Fleet and emphasized that the best way to win the war was to keep the Russians killing the Germans and that the most effective way was to give them all the help they needed.

The U. S. Army Signal Corps made "The Battle of Stalingrad," released in 1943, with a prologue expressing high tribute from President Roosevelt, our Secretaries of State, War and Navy, and from Generals Marshall and MacArthur.

The subject of "Song of Russia" was little more than a pleasant musical romance—the story of a boy and girl that, except for the music of Tchaikovsky might just as well have taken place in Switzerland or England or any other country on the earth.

I thought Robert Taylor ideal for the leading male role in "Song of Russia," but he did not like the story. This was not unusual, as actors and actresses many times do not care for stories suggested to them.

At the time, Taylor mentioned his pend-

Missouri Drive-Ins

Two new drive-in theatres were planned this week for the Kansas City area as the Dickinson circuit announced a 750-car facility to be built on Highway 60 outside of Kansas City from plans by Local Architect Robert Boller, and the Durwood Theatres announced a 600-car situation to be built inside of Jefferson City. Each will cost over $75,000 and the Durwood job will be the first drive-in in the Missouri capital.

Quiz Fails to Prove Red Taint in Films

(Continued from Page 8)

attributed to the White House.

Taylor however favored firing every communist from the studios, favored sending them to some "unpleasant place like Russia." He found the communist influence chiefly in the preparation of scripts. (Rudolph Hugenholtz had testified earlier that non-communist writers in Hollywood had a hard time of it and that producers were in effect fearful of producing anti-communist pictures because theatricals might be stinch-busting.)

James K. McGuinness, 53-year-old MGM executive writer also indicated the writers were communist dominated, but that there were no fascist movements. He termed "Mission to Moscow," "North Star," "Song of Russia" a "form of intellectual lead lease."

Howard Rushmore, ex-Communist, present Catholic and editorial worker for the New York Journal American followed with a statement that he felt it could write in was a representative of Moscow in Hollywood.

Writer Morrie Ryskind gave testimony to the effect there were communists in Hollywood and named one or two writers.

Thomas said he had a list of "at least" 79 persons engaged in subversive activity in Holly-

SRO Sets Release Dates Up to April, 1948

Selnick Releasing Organization this week announced the following release dates: November — "Intermezzo," reissue; December-January — "Portrait of Jennie"; April — "Mr. Blandings Builds His Dream House." The company this week opened Canadian offices in Winnipeg, Vice-President Milton S. Kusel announced and appointed J. J. Oulahaa, formally with Paramount, as Ohio-Michigan district manager with Cleveland headquarters.

In Explanation:

(Continued from Page 7)

problem may arise if some witnesses refuse to answer questions. Attorneys for some of them claim that the committee is unconstitu- tional since by the nature of its questions it violates the freedom of speech safeguarded by the constitution.

Chief direction of the hearing so far has been toward individuals and the overall direction being to show there are communists in Hollywood.

No witnesses to date have offered positive proof that any one they accused is a communist. No witnesses avoided the direct use of the word.

There Is Confusion

No definition of communism has been laid down by either the committee or the testifying witnesses of a handbook type as to whether a communist is a member of the legal political party in America, or one who wishes to overthrow our form of government and takes his orders from Moscow. (Rupert Hughes, former Hollywood writer, informs us that a so-called "soul" is a soul, and in Russia it was he says a soul is a soul."

Despite the demand by Paul V. McNutt, attorney for the Motion Picture Association, that pictures accused of communist taints be viewed, the committee has not done so and the present matter will be discussed in closed sessions.

Acting Like Communists

Witness Adolph Menjou accused several Hollywoodites of acting like communists but he did not say why or how. He thought Motion Picture Association President Eric Johnston wanted to run for president of the White House but that he would never "get it" (about this, Johnston previously had denied presidential aspirations). He accused Conference of Studio Unions President Herbert K. Sorrell of holding a communist membership card under the name of Stewart and buttressed this with the testimony of a handwriting expert. (Sorrell denied it, pointing to the fact that he was under oath on an affidavit as not being a communist).

Charles Moiff's testimony was on the "low" comedy levels worked to get in the movies. It sounded logical in view of their infiltration tactics elsewhere. He declared that a communist literary agent had procured information on anti-communist picture for press. He indicated that Chalmers Goodwin wrote an article on the planes and revealed information that was classified as "restricted."

All testimony offered up until the time this was written has said there were communists in Hollywood, which is obviously true. All testi-

mony has accused the communists of seeking to dominate the films for propaganda purposes—another obvious truth considering communist tactics. But not a single witness has declared that the communists succeeded in dominating anything, least of all the finished product which flashes on the screen.
MGM Plans Extensive Bally via ‘Dolphin’ Replica Tour

Plans for national exploitation of MGM’s “Green Dolphin Street” are proceeding apace with the projected exhibition in key cities of a replica of the “Green Dolphin” clipper, constructed by studio craftsmen for the purpose. Arrangements are now being completed to make this tour “the outstanding event of the year, far exceeding in scope and coverage the famous Bess tour staged in conjunction with ‘Gallant Bass’,” according to an announcement from MGM.

In actual size the replica is one-sixtieth that of the original used in the film. It is 39 feet, eight inches in length, including the bowsprit; the beam is six feet, ten inches; the mainmast is 28 feet high; has 900 square feet of sail and 8,000 feet of rope.

Capt. Volney Phifer, who handled the Bess tour, will be in command of the Green Dolphin enterprise, again assisted by Roy Osborn Elliot. S. Foreman, advance man, has been in Houston, Texas, working with E. B. Coleman, field representative in the Dallas territory, and Homer Mallon, Loew’s State Theatre, Houston, who will begin October 25.

Other cities now set for the replica’s visit include Kansas City, Oct. 28; Evanston, Ind., Oct. 30; Cleveland, Nov. 1; and Buffalo, Nov. 3. These will precede openings of the picture scheduled for Nov. 13. It is planned to include other cities on the itinerary.

The trip was made by Howard Dietz, vice-president and director of advertising-publicity-exploitation, and the tour will be under the supervision of William R. Ferguson, exploitation manager, in cooperation with Loew Theatres.

Morris Set for ‘T-Men’ Advance Exploitation

Claud Morris, exploitation and promotion veteran of many years with major distributors including David O. Selznick, MGM, United Artists and Samuel Goldwyn, has been named special home office representative of Eagle Lion to handle advance exploitation on “T-Men.” It has been announced by Max E. Youngstein, E-L director of advertising, publicity and exploitation.

Morris left New York Sunday for Chicago as the first stop in a nationwide tour of all 31 company exchange cities and other cities, where he will confer with district and branch managers on advance promotion and exploitation campaigns for the film. During his countrywide swing, Morris will meet with exhibitors, newspaper editors, radio commentators, local merchants and leading circuit heads to set “T-Men” campaigns on a long range scale extending up to local release of the film.

Direct Mail Campaign

Through magazine subscription lists and the book club lists of the Literary Guild, Book of the Month and Book Find, Enterprise plans to reach more than 12 million people in three million homes by means of a direct mail campaign on its forthcoming production of Lina Fuochtwanger’s “Proud Destiny.”

ILLUMINATED SOUND TRUCK accompanied by sheeted and robed “Ke-Kluxers” toured San Francisco night and day for the world premiere of Screen Guild’s “The Burning Cross.” Truck and its entourage made appearances at public gatherings and night ball games as part of the extensive campaign for the picture.

‘Burning Cross’ Premiere Campaign Reaches Public and Special Groups

A two-phase campaign for the world premiere of Screen Guild’s “The Burning Cross” at Blumenfeld’s Esquire Theatre, San Francisco, was designed to reach both the general public and organizations interested in human relations, civic groups, educational, church, labor, the foreign population and the Negro market.

Jack Blumenfeld, district manager, headed the group which left San Francisco know about the premiere. Also active in the campaign were Manager Eugene Poplack; Advertising Director Sam Liles; Publicity Man Tiger Thompson, plus Screen Guild’s Branch Manager Al Grostiek and Advertising Director Jack Lee-wood.

Among the methods used generally to attract attention were the distribution of 30,000 coin stickers which were pasted to coins used in four Blumenfeld theatre box-offices. One hundred six-sheets and 150 trolley car dashboards were used in advance and kept alive during the film’s run.

An illuminated sound truck (see photo) mounted with stock six-sheets, was used to cover public gatherings and night baseball games, and also appeared in a street parade.

Personal appearances of Virginia Patton, one of the picture’s stars, gathered extraordinary publicity in the Examiner, Call Bulletin and News. Ten radio appearances also resulted in coverage in the newspapers’ radio columns in addition to the actual radio talks.

Useux paraded the streets in Klan costumes and the entire theatre staff conducted a whispering campaign well in advance of the premiere.

Movie Editors to Name Gable-Turner Film

Motion picture editors in all cities which have Loew first-run theatres have been invited to take part in a contest to name a title for the Clark Gable-Lana Turner starring vehicle at present titled “Homecoming,” which is now before the cameras at MGM. A cash prize of $250 has been offered for the winning title.

In Reade Ad-Publicity Post

Albert Floersheimer, Jr., formerly with the Signal Corps Photographic Center and before the war associated with the Macy chain of daily newspapers in Westchester County, N. Y., has joined Walter Reade Theatres as director of advertising and public relations. Floersheimer succeeds Stephen W. Brener, who resigned to enter the real estate business.

Hallowe’en Party Set

A Hallowe’en party, including a parade and prizes, is planned for the Southern Theatre, Oak Park, Ill., by Manager Lenny Uecht and Dr. Albert Odey. Doorman Len Hruby will have the role of a clown in the proceedings.
Star in Person, Stunts Sell 'Blue' in Baltimore

Personal appearances by Turhan Bey, one of the stars of Eagle Lion's "Out of the Blue," and newspaper contests were the highlights of the exploitation campaign put on by E-L Exploiter Max Miller for the Baltimore premiere of the picture at the Hippodrome Theatre. Bey's program included radio interviews, a press and radio party at the Lord Baltimore Hotel, appearances on the stage of the Hippodrome, at supper clubs, department stores and at Kernan Children's Hospital where he gave autographs to the inmates.

The News-Post ran a four-day contest with U. S. bonds and other prizes awarded to the readers sending in the funniest stories. It also ran a daily story for a week announcing the giveaway of balloons, promoted from a local store, which were given to children attending the Saturday kids' matinee. The Sun carried a full page of rotogravure art in a Sunday section. Go magazine gave over its front cover to a picture on the film, and all dailies ran news stories and pictures, with comments in columnists' departments. Music, drug and department stores, women's and men's shops and all stores which carried any blue-colored merchandise tied up with window and inside displays. Pre-set national tieups produced many such displays as well as co-op advertising.

Radio coverage was widespread and included plugs on all stations, sponsored by local advertisers, and special disc jockey tieups featuring songs with the word "blue" in their titles. A sandwich board street ballyhoo, a florist tieup for giveaways of blue-dyed chrysanthemums; banners on soft drink trucks, announcements between halves of a pro-football game, and special displays in various parts of Baltimore were other stunts.

Restaurant Tieup

Restaurants in Hartford, Conn., aided Manager Walter B. Lloyd of the M & P Allyn Theatre in publicizing Paramount's "Welcome, Stranger," by placing cards in windows and on tables, with this reading matter: "Welcome Stranger! With a sincere wish that we may be afforded the opportunity to serve you, please accept our appreciation of your patronage." Result was much favorable word-of-mouth publicity.—HPD.

BATH ON BROADWAY. This traffic-stopping, three dimensional replica of Paulette Goddard taking a bath in the same kind of wooden barrel tub she used in Cecil B. DeMille's "Unconquered" is an important part of the impressive front for the picture's showing at the Rivoli Theatre, New York. The front was designed by Stanley Shuford, Paramount's advertising manager with the bath, activated mechanically, waiting soap bubbles out over Broadway.

RKO Sets Campaign To Back Tim Holt

As a result of the increase in his fan mail and a survey of the box-office returns of his recent pictures, RKO is launching an all-out build-up campaign for its outdoor star, Tim Holt. Production Head Doré Schary gave the green light for the campaign in the belief that the studio has an important personality who is ready to bid for top honors in the outdoor field. Since his return from military service, more letters have come to Holt from big cities like Chicago, Philadelphia, Detroit and New York than from rural districts where western stars have long been tabbed as their own.

Educators Are Backing 'Power Behind Nation'

"Power Behind the Nation," produced by Warner Bros. and being distributed under the sponsorship of the Motion Picture Association of America, will be the subject of a special talk at the Visual Education Conference to be held October 30 at the Chicago Board of Education in Chicago. Mrs. C. B. Haskell, ex-educator, chairman of the Chicago region of the Illinois Congress of Parents and Teachers, will discuss and recommend the picture.

Meanwhile Chicago schools already are using "Power Behind the Nation" as the basis of round table discussions in their Motion Picture Appreciation and other classes. Similar sessions are being held by P. T. A. and women's clubs, while the Illinois Congress of Parents and Teachers will carry a special article on the short in the next issue of its publication.

E-L Sets Campaign for 'Stallion' in New York

Eagle Lion Director of Advertising and Publicity Max E. Youngstein has set up a strong campaign for the engagement of the company's "Red Stallion" which opens an indefinite run on Thanksgiving Day at the Gotham Theatre in New York.

Included in the campaign will be street parades, displays of live animals, newspaper and radio contests, bands, floodlights and the color and hoopla associated with Hollywood premieres. Tieups will be made with school organizations, Boy Scouts, Girl Scouts and similar organizations.

Youngstein said Eagle Lion had allocated for the Broadway engagement the largest promotion budget ever expended on one of its productions.

Gifts for Newlyweds

Manager Bob Goldstein of the Community, Queens Village, L. I., tied up with a local store for wedding gifts to be presented to all couples getting married on Sept. 14, theatre's last playdate for RKO's "Honeymoon."
That Hagen Girl is going to make a big name for herself!

Ronald Reagan
Shirley Temple
That Hagen Girl

She joins "Life with Father" (Technicolor)
"Dark Passage" "The Unsuspected"
"Escape Me Never" "My Wild Irish Rose" (Technicolor)

All from Warner Bros.
Cincy Stores Plug Film
By 'Down to Earth' Sales

Several of the important department stores in Cincinnati were tied up through the "down to earth" sales motif to give Columbia's "Down to Earth" an extensive campaign preceding its showing at RKO Albee Theatre. House Publicist Nate Wise eschewed ballyhoo in favor of a merchant campaign that would take the picture into practically every household in the city.

The Sixth Street Merchants Ass'n aided through the distribution of "down to earth" price material to all stores on the street and also set up banner displays on light poles, etc.

Backbone of Wise's exploitation was the play on the title of the film through cooperating stores. A month in advance The Fair began advertising a "down to earth" sale which would combat inflation and bring prices down. In its newspaper advertising, in its windows, on its counters, the sale was plugged. It devoted eight full windows, throughout the month, to the title of its sale to the film. In its tea room it promoted the film through two-color materials.

The local Ford agent jumped in with a late model coupe, with a sign advertising a "down to earth" price for the car and also the picture, theatre and playdate.

McAlpin's department store used the "down to earth" merchandise theme in many of its large newspaper ads, and ran a two-column ad from the "Down to Earth" press book topped with "McAlpin's recommends." It gave three windows and five counter displays to the film and posted playdate cards in the tea room. About 20 other stores tied in on the "down to earth" sales motif.

Eck Bros. Florists named a rose the Rita Hayworth rose. The first 500 for 50 cents, the first 500 women attending the first morning showing of the film, and then 500 more for the first 500 at the evening show. The theatre gave a 40x60 lobby card highlighting the rose tteup and gave away 10 days in advance a "down to earth" handicap was run at the Fairgrounds Race Track the day before the film's opening. Winner was awarded a basket, lettered "Down to Earth," with appropriate ceremonies and resultant publicity.

Sold by Megaphones

The State Theatre in Oklahoma City cashed in on the football season for its engagement of RKO's "Crossfire" by distributing imprinted paper megaphones for use of cheer leaders and cheering sections at football and basketball games. The megaphones were printed on card stock and contained schedules of coming sports events as well as selling copies on "Crossfire."

Carousel N. Y. Street
Stunt for 'Pink Horse'

A 32-foot "Ride the Pink Horse" carousel on a busy New York City street intersection at Washington Square was an attention-compelling and popular ballyhoo for the engagement of the Universal-International picture at the Winter Garden. It was also a fine example of community service, for the proceeds from selling rides were contributed to the Madison Square Boys Club, which was holding its annual fund-raising drive, and to the Greenwich Village Association.

The carousel was erected at Thompson Street and Washington Square South where it was passed by every bus entering the Square. Stunt was the brain child of U-I Ad and Publicity Director Maurice A. Bergman and was in keeping with his instructions to the company's exploitation held force to make use of more street ballyhoo in promoting film engagements. Wandra Hendrix of the film's cast was on hand and sold the first 11 tickets to Hugh Casey, pitcher of the Brooklyn Dodgers.

Pearls were the Lure

Pearls were used to lure patrons into the Fantasy Theatre, Rockville Centre, L. I. by Manager John Matthews, just as they were the lure that led the adventuriers of "South of Pago Pago" to that island. Matthews displayed a dozen pearls on black velvet cloth in shadow box equipped with a flashing light. The public library arranged a display of Alexandre Dumas' books for the associate feature, "The Corsican Brothers."

SHOWMEN'S TRADE REVIEW, October 25, 1947

'Miss Pilgrim' Campaign
Wins Award for Hodges

A no-cost exploitation campaign that won Georgia Theatres' September award for good showmanship and commendation from President William K. Jenkins, on "How to turn new locales devised, was that of Manager Jack Hodges of the Georgia Theatre at Columbus, Ga., for 20th Century-Fox's "The Shocking Miss Pilgrim."

Highlight of Hodges' exploitation was a contest to select Columbus' most beautiful typist, which ran for two weeks in advance. Tieup was made with local Remington-Rand dealer, with newspaper cooperation, leading to a number of cooperative ads announcing free publicity. Entrants in the contest sent in photos which were displayed in the lobby. Local business men selected the city's most beautiful typist from the photos. The winner appeared on the stage opening night and was awarded a portable Remington typewriter by the company's local dealer. The theatre awarded a six-months' and a three-month pass to second and third place winners. Unstuffed photos of the winners were kept on display in the lobby throughout the run.

The Business Women's Breakfast Club staged a "bosses" night at the theatre's opening night of the film and then, with their bosses, were guests of Hodges at the Georgia Theatre show. Letters about the picture had been mailed in advance to all members of the club. For three weeks in advance Manager Hodges lettered all lobby mirrors, Set pieces were made from three sheets. The Remington-Rand dealer distributed 10,000 booklets, imprinted with proper credits, on "How to be a Super-Secretary," and 5,000 colored proofs of a "Miss Pilgrim" ad which appeared in a national magazine.

'Miracle' Promotions
Stimulate Attendance

An unusual advertising keyed, to local promotional angles, brought top business to the Chester, Allentown and Bethlehem houses when they played "Miracle" on 34th Street.

Tieing-in with merchants, similar to the New York campaign, the theatre managers got themselves large-scale ad space from the stores with exploitation on "Miracle Values" as supplied by the film. Further cooperation was secured from local b'g'wigs, who endorsed the film after a private screening. Quotes from the mayor, Chamber of Commerce heads, the Superintendent of Schools, executives of the American Legion and Kiwanis and other notables, were used in ads urging moviegoers to see the picture. Further emphasis was placed on the family angle, with the managers personally recommending the picture throughout the large-scale ad barrage.—PH.

Girl Taking Bubble Bath
Is a Lure for 'The Women'

A girl in a low-cut white bathing suit taking a bubble bath in a store window is a stunt calculated to stop street traffic and that is what Manager Norman Pullem and his assistant, Harold Marshall, of Loew's in Louis- ville, Ky., counted on—and succeeded in getting—for the showing of the MGM reissue, "The Women." Tieup was made with a local record shop which lent its window for the purpose, incidentally playing up its radio and record business as "The picture and playdate at Loew's."

An attractive blond model from the Academy of Charm was hired for the stunt.
**Newark Mayor Aids 'Crossfire'**

Manager Herb Heintz, RKO Proctor, Newark, extended the aid of various civic leaders, including Mayor Vincent Murphy; heads of business organizations; heads of Parent-Teachers organizations and clergymen of every denomination to bring to the attention of the city's populace, the strong note against racial and religious bigotry contained in the Schary's "Crossfire."

Leaders of the various groups were invited to a special showing of the picture in advance of opening. Endorsement of the film was secured for distribution to members of their organizations, the total list amounting to more than 23,000 names. Many clergymen used the film's theme as the basis of their sermons.

A scroll of thanks to Producer Shary was placed in the lobby for patrons to sign on their way out, with final signature reserved for Mayor Murphy.

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**Schine Managers Prove Showmanship With Back-to-School Kiddie Shows**

Individual Schine theatre managers got their back-to-school show parade off to an excellent start through ingenuity and imagination. The kiddie shows proved that Schine managers can, and do shine! Merchant response with donations for prizes was surprising. The managers approached their task with an aggressiveness that showed results, as the several following examples demonstrate:

- **Manager Bud Sommers of the Madison at Richmond, Ky., sold the entire house to the J. C. Penney Store which promoted the back-to-school show with window and counter displays and took additional newspaper space advertising it. Tickets were distributed from the store on the day of the show and the kids paraded from the store to the theatre in a body. Out in Piqua and Bellefontaine, O., the J. C. Penney stores again gave active cooperation in the promotion, directed by Manager Bob Anthony of the Piqua Theatre and Manager Bill Gordon of the Holland in Bellefontaine. Every child attending the shows was presented with a historical cartoon book.**

- **Manager Seward Munger of the Auditorium, Perry, N. Y., induced a local merchant to contribute $10 worth of merchandise as prizes. Manager Lou Markes of the Strand, Delaware, O., promoted free candy and a lot of prizes for the back-to-school audience. Group Manager Harold Siler got free radio plugs before the Tom Mix show three days prior to playdate at the Avon in Watertown, N. Y., and a second plug one day in advance. William Mommat, his assistant, promoted 500 rulers, blotters and pencils from a local bottling plant, 30 Mercury Mike Kits from the Mercury dealer, and 18 assorted games and toys from an auto supply store. The J. J. Newberry Store in Carthage, N. Y., gave 25 prizes for the show at Eddie Grey's Stratord; gave window displays and featured a grab bag in the store which contained five guest tickets for the kids, Grey's assistant, Jack Killen, who arranged the store (趔he, also placed some of the activities consisting of a tug-of-war, spelling bee, history contest, etc. Manager George Sullivan of the Auburn in Auburn, N. Y., and his assistant, Ed De Burgh, promoted a raft of prizes. A shoe store donated a special lobby window display and featured a grab bag in the store which contained five guest tickets for the kids, Grey's assistant, Jack Killen, who arranged the store. This store also donated a special lobby window display and featured a grab bag in the store which contained five guest tickets for the kids.**

- **Manager Harold Siler got free radio plugs before the Tom Mix show three days prior to playdate at the Avon in Watertown, N. Y., and a second plug one day in advance. William Mommat, his assistant, promoted 500 rulers, blotters and pencils from a local bottling plant, 30 Mercury Mike Kits from the Mercury dealer, and 18 assorted games and toys from an auto supply store. The J. J. Newberry Store in Carthage, N. Y., gave 25 prizes for the show at Eddie Grey's Stratord; gave window displays and featured a grab bag in the store which contained five guest tickets for the kids, Grey's assistant, Jack Killen, who arranged the store (趔he, also placed some of the activities consisting of a tug-of-war, spelling bee, history contest, etc. Manager George Sullivan of the Auburn in Auburn, N. Y., and his assistant, Ed De Burgh, promoted a raft of prizes. A shoe store donated a special lobby window display and featured a grab bag in the store which contained five guest tickets for the kids, Grey's assistant, Jack Killen, who arranged the store. This store also donated a special lobby window display and featured a grab bag in the store which contained five guest tickets for the kids.**

**First-Aid Station for 'Beast'-Shocked Patrons**

A first-aid station was set up a week in advance in the lobby of the Royal Theatre, Columbus, Ohio, by Manager M. J. Langi for patrons who couldn't "take" Warner's "Beast With Five Fingers." On a table he placed three cards, announcing treatment for those on whose scalp the "Beast" would raise goose pimples for those whose hair would stand on end and for those who would scream themselves hoarse.

Bottles of ointment, hair dressing and throat gargles were arranged in front of their respective cards. A three-sheet cutout with stills and playdate information was placed near the first-aid table. Manager Land distributed 2,000 "faint" checks in advance so that those who fainted at seeing the picture could return to watch the rest of it.

**Bookmarks in Texts**

Receiving permission from school officials, Manager Charles Smith of Georgia Theatres' Ritz Theatre, Brunwick, Ga., placed imprinted bookmarks in county-furnished text books at various schools as part of his campaign to spread the film's theme, "Last of the Mohicans."

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**'Ruth' Candy Kisses**

Distribution of candy kisses and 24-sheets to schools were among Manager Jack Hodge's stunts for the showing of Paramount's "Dear Ruth" at the Georgia Theatre in Columbus, Ga.

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**Hands Attendance 300%**

Having booked a Gene Autry film and a Roy Rogers film, Manager Eddie Clare of Century's Park Theatre, New Hyde Park, L. L., boosted kid attendance 300 percent by advertising that the first 500 children attending the first weekday matinee would receive autographed photographs of Roy Rogers, and the first 500 at the following day's matinee would each be given an autographed picture of Gene Autry.

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**Cards for Staff**

For the dual bill of Astor's "Hell, Angels" and "Scarface," Manager Harry Gilbert of the College, Brooklyn, N. Y., supplied his theatre staff with cards plugging the show.
The Brass Tacks of Efficient Picture Theatre Management

16-MM. COMPETITION — IF YOU CAN’T BEAT IT, JOIN IT

By Jack Jackson

I had no more than battened down the hatches on my typewriter after spouting off on the threat of 16-mm. Free Movies last week than I ran smack into a circumstance that pulls the 16-mm. out of the threat class and gives it A No. 1 position in the genuine menace category. Here’s what happened:

The mailman delivered a letter from a company seeking my services as a distributor of 16-mm. pictures. I answered and their representative came in to explain the proposition, I had him on my Q&A program for a full day and dug out a lot of facts that should once and for all convince every theatreman of the imperative need of taking every possible step to block every avenue open to this virulent form of opposition.

This company has secured a guarantee of a picture-a-week from a Hollywood producer who has already made three of the midget films. The producer has agreed to make the others as if, and when the company has lined up sufficient outlets to guarantee adequate returns. Their representative informs me that some 28 territories have already been franchised—all on the sameleasing of print basis prevalent in the 35-mm. field—and that some have pushed the enterprise so successfully that a deal had to be made with another long established 16-mm. distributor to keep the contact alive pending the nationwide coverage the new concern expects to garner from their intensive selling effort.

The organization was formerly engaged in the high pressure sales field and, according to the chap who called on me, “handled everything from Aerosol bombs to X-ray machines.” Some time last March the Hollywood producer with the three midget films called them in for assistance in planning a national market. The executives of the organization conducted a six-week test and the field showed such flattering prospect that it was decided to discard all other effort and concentrate on the movie field. Their success to date has been nothing short of astounding and they have added a distributorship for one of the nationally known projector units as a needed sideline.

The plan, as presented to me, possesses great lure for the immense army of uninitiated who seem to be clamoring for a chance at what they fully believe to be the “easy money” of the moving picture exhibition field without incurring any of the expense or risk involved in erecting and operating theatres. The chosen representative is required to pay for a territory franchise (in my case that particular feature would be overlooked) and to buy or rent a film library. Fortified with a prepared campaign he would then approach ministers, school heads, labor organizations, civic clubs and mercantile establishments and induce them to engage in test performances of films tailored to the demands of their respective groups. Projectors would be rented for the “test” endeavor with the privilege of applying the rental charge on the purchase price.

According to my informant the plan had been working perfectly and he named some territories with which I am acquainted where regular weekly showings of entertainment film were on the agenda of churches, labor and war organizations, etc. He also mentioned having a few territories where the franchise holder was financing the projection of films in group centers such as Federal Housing Units. I probably gave him an idea when I asked about merchant-sponsored showings in communities lacking regular theatres. The representative went on to tell me that his superiors were so satisfied with the quick return and early prospect of immense earnings in the religious field that they were arranging for the production of a series of stories backgrounded in biblical lore to be used as an established week-to-week service to Sunday Schools and churches. He went on to explain that the ministers engaging in the practice had found the financial returns as well as the comment of the congregation to be extremely flattering and had been unhesitant in recommending the procedure to the new prospects being contacted by the aggressive sales force. His bosses are depending on the support of these men of the cloth in gathering the talent for their religious productions as they intend canvassing drama schools, choirs, etc. for the needed personnel.

When I asked about the entertainment commercial film he advised that several of the larger manufacturers had already been contacted and that his company expected to procure exclusive exhibition privileges on the more desirable films which they would serve free to their distributors but be paid on a per-patron basis by the manufacturer.

(Continued on Page 20)

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Borland Tells Patrons Of His Theatre’s Creed

From past reports on these pages it is pretty well known that Manager Hugh Borland of the Louis Theatre, Chicago, counts not only on showmanship to attract patronage to his neighborhood house but institutional advertising as well. As a matter of fact, real showmanship also includes the institutional angle, so Borland is merely following the precepts of the live-wire showman.

Recently he devoted most of a pamphlet (exception: the last page featured merchant advertising) to an institutional message. On the cover he presented the theatre’s Creed, as follows:

“To provide clean, wholesome entertainment for everyone; to fill the hearts of children with joy and happiness while spending their hours of recreation in the Louis Theatre.”

On the inside spread Borland directed a personal message to his patrons in relation to the Creed. He wrote:

“On the cover page of this leaflet is a copy of our Creed. It is our most sincere desire to live up to this Creed—to give our patrons not only the finest entertainment available, but also service and courtesy.

“We aim to be perfect but do not claim to be. We therefore invite the cooperation of you—our patrons—in the form of constructive criticism.

“We trust that your visit to the Louis Theatre has been an enjoyable one, and we invite you most heartily to come again, bringing your family and your friends.

“May we have the pleasure of seeing you, your family and you, friends regularly at the Louis?”

Other showmen should make known their Creed, just as Borland has done. But even if they don’t, they will at least be operating under a successful policy if they adopt such a Creed and live up to it at all times,

6,500 Kids at Century Sat-R-Day Camp Shows

Century Theatre’s Sat-R-Day Camp program for teen-agers and younger children got underway last Saturday (18) at noon with more than 6,500 youngsters attending the Patio and Mayfair theatres in Brooklyn, and the Sunny- side, Floral and Freeport on Long Island.

The shows, which lasted until 5 P.M., included motion picture approved for children by a special committee and stage activities supervised by a “camp councillor,” an accredited teacher.

Century’s Vice-President Fred J. Schwartz and Commissioner of Licenses Benjamin Fielding officially opened the program at the Patro by presenting pen and pencil sets to winners of an essay contest recently conducted at a local school.
The Armat Vitascope which projected the first theater movie, April 23, 1896.

With this, the "unseen showman" got his epoch-making start . . .

The projectionist has come a long, long way . . . since the 1890's when he put on his show with equipment such as this.

And today, as then, much of a motion picture’s success depends upon the unseen showman in his booth.

To his sure sense of split-second timing . . . to his alert control of sound . . . to his deft handling of elaborate equipment . . . the film illusion owes much of its dramatic, realistic presentation on the screen.

Helping the projectionist to keep the mechanics of the medium from intruding is the top quality of Eastman motion picture films (both sight and sound) . . . members of a famous family started more than fifty years ago.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
Showmen's Trade Review, October 25, 1947

You and 16-mm. Competition

(Continued from Page 18)

(1 neglected to mention that all of the films are to be in color and that the rental price will be well below the charges now made by other 16-mm. distributors but usually a flat guarantee against percentage would be demanded.)

You'll probably remember that line: "Fools rush in where angels fear to tread." Well this bunch, being unaware of the sacred preserves of the local church and thereby leaving their map to success, according to the fellow I talked with, in cities and territories that I personally know to be 100 per cent "locked" so far as 35-mm. exhibition is concerned.

I'll say this about the group that would—you or I should say "what could you"—do if this group—or another just like it that is certain to spring up if we neglect to plug the gaps—gets going in your community and you should find yourself with a "donation" show at each of your churches once each week and a show on another night of each week at the school house to raise funds for this or that. You'd be helped a lot in November with its legs tied and its head on a chopping block. You just can't "keep face" and oppose churches and schools.

Some two years ago or more, when I was asked by a large circuit to outline potential box-office threats to picture theatre business, I featured the menace of commercial entertainment films. At that time I never for a moment entertained the slightest thought of intensive church and school coverage such as is being pushed by this outfit. I did suggest that every theatre arrange for the addition of a 16-mm. projector to its standard equipment and that local agents or church representatives desiring the exhibit films concerning their merchandise be invited to make use of theatre facilities. Such a move would go a long way toward preventing store room exhibitions and the theatre would twice benefit in that they would be paid for the use of the premises and stand a chance of attracting new customers through the advertising campaigns conducted at the local merchant's expense. A properly exploited special film exhibition is still to come but come it will and the suggestion above, if followed, will put you in position to convert a box-office threat into a box-office asset.

More to the point, however, is the question of whether the community good—again, or have you? His customers are the parents of the congregations of the churches desirous of augmenting financial reserves or implementing special charity endeavors. His customers are the parents of the youngsters attending the schools anxious to test the merit of the highly advertised visual education methods.

With all this in the exhibitor's favor why not take opportunity by the forelock and barri-cade the doors against the opposition that is already on the scene. The local church ministers will listen to any plan that promises the desired financial aid without expense or effort on their part, so why not give over a mainline period for the exhibition of religious film with a percentage of the proceeds to go toward the cooperative church or churches? If this seems unfair try book admission sales with the congregation acting as a sales force and a percentage of the total sold reverting to the church funds.

If neither of these ideas click, go the whole hog. Rent the 16-mm. equipment to the church and contract with a 16-mm. distributor for the desired film. Offer the package job of equipment and film at a percentage of gross. In this latter instance the recognized efficiency of yourself and your staff in presenting entertainment film should more than compensate for the slightest interference with potential financial returns to the church.

When it comes to the labor organizations I believe you'd have a pretty tough time getting them to assemble at the theatre. But you can get in the Van of exhibitions scheduled for their Union Hall if you are in position to offer them the package deal described above. The Legion, Vets, etc. can be handled through many of the suggestions listed above but I'd like to add that it would be advisable to get a nice 16-mm. institutional trailer made up about your theatre and its attractions for exhibition in connection with any such showing.

With the public or private schools the prestige of the local theatreman should again be a vital factor. He is generally credited with knowing all about the best sources of supply for desired films, the best and most efficient manner of presentation with safety and, overshadowing even these, is his reputation for dependability. In my estimation the local theatre owner should establish reliable contacts with the distributors of educational films and then arrange contacts with local school authorities with a view of setting himself up as the clearing house through which all orders for viewing purposes are filled. The extra charge made for this service should be sufficient to cover rental on projection machine and the salary of the operator as well as a normal charge for the film service over and above actual costs.

It would hardly be advisable to exact any exorbitant margin of profit from this source as the resultant good will would be certain to reflect at the box-office in the form of increased theatre attendance. In addition there is the possibility of trailer exhibit and the full cooperation of the school authorities for use of bulletin boards and other facilities.

Again let me caution that this is not an unwarranted "Wolf Cry." This is a well merited warning about a form of competition that is already advancing to the steam-roller stage that can quickly eat up the proverbial backbone of even the larger theatres. From the information provided me previously about the number of ex-GI's and others crowding the barriers for a place at the starting line of theatre operation, it would seem that there is a basis in fact for every word the representative of the high pressure sales organization uttered about the success of their project. The cost of entering the field is cheap and the plan of procedure certain of ready reception with consequent early profit. You're a sap if you consider this menace in relation to the size of the film. There is nothing midget about it and it possesses all the elements of parasitic fungus that demands extermination at any cost.

'Sweet 16' Contest Plugs Anniversary of Pilgrim

As a stunt in celebration of the 16th Anniversary of the Skouras Theatres Corporation's Pilgrim Theatre, Bronx, New York, Manager Ted C. Rodis instituted a contest to find the most popular "sweet sixteen" girl in the community.

Rodis tied-in with the Surrey Jewellers who contributed seven prizes totaling $300 in value and helped to publicize the event. The first six were awarded with a diamond cocktail ring and number of votes cast for each girl. Each found his patrons greatly interested in finding the most popular "sweet sixteen" girl in the community as was proved by the constant crowd forming in front of the lobby in order to see an up-to-date record of the votes for their favorites. A goodly proportion of them went in to see the film then showed back.

Prizes were jewelry ranging from a diamond cocktail ring to a pin-and-earring set.

This effective stunt can be used in most situations to the prestige and financial benefit of the theatre putting it into effect.
CHICAGO

Select Lake City Theatre Co., a Shubert subsidiary, has filed complaint with the National Labor Relations Board charging the Chicago Musicians Union, Local 10, with featherbedding contrary to provisions of the Taft-Hartley bill. Attorney David Katz says the union will oppose the charges, and that theatres are not engaged in interstate commerce.

J. Albert Woll has been appointed general counsel for the American Federation of Musicians.

Mrs. Selma Mandel, wife of Irving Mandel, Monogram franchise holder, is dead, following a long illness.

The Essaness Circuit announced the following managerial changes: Foster Liederbach, manager of the Crown, previously at the Irving; Richard Hale, previously assistant at the American, now manager at the Plaza; David Gold, manager of the Irving, previously at the Plaza; Bill Dunham, assistant manager of the Crawford, previously at the Crown; Len Urecht, manager of the Lake in Oak Park, previously at the Southern Oak Park; Bill Koch, previously assistant at the Lake, now manager at the Southern; Jimmy Smith, returns to his post as assistant at the Lake, under Len Urecht; Gene White, Jr., will assist Bill Koch at the Southern; Gene Langenfeld, previously at the Lake, in Oak Park, has joined Cory Mfg. Co., as a promotion man.

Other appointments: Larry Doyle, assistant manager, Harding Theatre; Bill Evers, assistant manager, Congress; Alberta Robbins, office force of Filmack; Joel Schwartz, country sales manager, Albert Dowell Roadshows; Frank Taylor, public relations director, Celotex Corp.; Jack Springer, assistant to Alliance Head Booker John Doer; Herbert Sullivan, feature booker, Alliance Circuit; Harry Turner, manager, Pickwick; Al Schalk, assistant manager, Palace; Harold Karneffel, assistant manager, Will Rogers; Milton Officer, managerial staff, United Artists; McNeill Smith, manager, Will Rogers. Warner Theatre Skinny Rogers helped beat a proposed plan to place a tax on downtown parking. A plan to remodel the Warner was also selected by the Warner Employes Club.

Paramount Branch Manager Hal Stevens is chairman of the amusement division of the Community Fund.

James Booth, independent theatre operator, is taking over distribution of "The Story of the Pope." Variety Pictures will handle the film in his Chicago territory.

OMAHA

Charles Schlaifer, head of 20th-Fox advertising and publicity, arrived here to help plan the opening of "Forever Amber" Nov. 24 at the Paramount Theatre. Walter Hoffman, Fox exploiter from Minneapolis, also was on hand.

MGM Salesman F. C. Thorsen died here suddenly in a local hospital as a result of a stomach ailment. He had served 18 years with the company. A native of Omaha, he was the only survivor of his family.

Universal District Manager E. Heiber, arrived in Omaha from Kansas City.

At Hastings, Neb., theatre representatives presented the mayor, the boys in blue, with a war of 25 cents per seat per year on film houses. City Council went 5-2 against the ordinance after passing it on first reading. Bill Miskell, Tri-State district manager from Omaha, spearheaded the attack.

Ralph Goldberg, circuit owner, is back from a New York trip.

Paramount Office Manager Bill Haarmann, was taken to the hospital.

J. D. Lockman, Stuart, Neb., has installed new sound and projection.

United Artists Cashier Ruth Moberg is vacationing in California. Mary Boyce, her assistant, has resigned and left Omaha.

Universal Booker Sam Deucht, has been out due to illness.

The RKO-Brandels will have more space in their lobby due to a shift in entrances of the city's largest department store which used space jointly with the theatre.

R. J., Golding State Theatre again outbid competitors to keep first-run shows in the house when it booked "Romance of Rovi Ridge."

Mrs. Charles Stewart, Shenandoah (Ia.) exhibitor who has been in and out of the hospital for many months, paid a surprise visit to film row.

Henry Saggau, Dennison, Ia., has installed new air conditioning, carpet, chairs, lenses and screen in his Ritz Theatre.

F. A. Van Husen, Western Theatre Supply boss, and Mrs. Van Husen are back after three weeks in the East.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>City</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany</td>
<td>22</td>
</tr>
<tr>
<td>Atlanta</td>
<td>23</td>
</tr>
<tr>
<td>Chicago</td>
<td>24</td>
</tr>
<tr>
<td>Cleveland</td>
<td>24</td>
</tr>
<tr>
<td>Columbus</td>
<td>27</td>
</tr>
<tr>
<td>Denver</td>
<td>27</td>
</tr>
<tr>
<td>Des Moines</td>
<td>27</td>
</tr>
<tr>
<td>Harrisburg</td>
<td>27</td>
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<td>Hartford</td>
<td>27</td>
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<td>Indiana</td>
<td>27</td>
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<td>Kansas City</td>
<td>27</td>
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<td>Los Angeles</td>
<td>27</td>
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<tr>
<td>Louisville</td>
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<td>Memphis</td>
<td>27</td>
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<td>Minneapolis</td>
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<td>27</td>
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<td>New Haven</td>
<td>28</td>
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<tr>
<td>New York</td>
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<td>Omaha</td>
<td>28</td>
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<td>Philadelphia</td>
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<td>28</td>
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<td>28</td>
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<td>Salt Lake City</td>
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<td>San Francisco</td>
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<tr>
<td>Toronto</td>
<td>28</td>
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<td>Vancouver</td>
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<tr>
<td>Washington</td>
<td>28</td>
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Portland

Tom Blair, Oregon manager for Western Amusement Company's chain, in reporting purchase of three Eugene, Ore., theatres advises that two of the theatres will be remodeled, and that Arthur Turner, formerly of Victorville, Calif., will manage the houses.

Don Haas, for 17 years MGM head booker in Seattle, has resigned to become office manager of the Business Exchange. He will succeed as Mildred Blatt.

L. A. Gillespie has reopened his fire-damaged Granda Theatre at Oroville, Wash.

Bill Thedford, manager of Evergreen State Theatres in Oregon, week-ended in Seattle.

Katherine Marshall, secretary to William H. Thedford, Portland district manager of Hamrick-Evergreen theatres, recently celebrated her 21st year in theatre work. Her first job was in Yakima as cashier for Fox West Coast theatres. She was transferred to Portland in 1932 and in 1937 became secretary at the Paramount Theatre. Shortly thereafter she was made secretary to the late Albert J. Finke of Hamrick-Evergreen.

PHILADELPHIA

The Coloseum of Motion Picture Salesmen held a meeting at the Broadwood Hotel at which El Gibsberg was named president and delegate to the Chicago meeting in November. Sam Palan was named treasurer, and Joe Schaeffer, secretary.

Mattie Presby, former booker at Eagle-Lion, is managing Dave Moliver's Aurora.

Jean O'Hara, stephanographer, and Christine Romanino, inspector, both of the Warner exchange, announced their engagements.

The trade was sorry to hear of the death of the father of Lou Formato, MGM branch manager, and Hugo Formato who recently joined Clark Films.

Resignations at Eagle-Lion included Stanley Arnold, salesmen, Dave Sager, student booker and Ruth Dubrow, clerk.

Roslyn Foxman, booker's stephanographer at Universal-International, was named to keep house for her recent bridegroom.

Oct. 22 to 31 has been set as the period for the Variety Club's clothing collection drive.

Nora McDermott, Stanley-Warner film payment office, is shopping for the drive items.

A policy change at the Savoy Theatre sched- ules double features on Sundays, in addition to Wednesdays and Fridays as heretofore.

The Stanley-Warner Masbaum Theatre was robbed last Sunday afternoon of a reported $8,000. Chet Werner, assistant manager, was working in the office preparing for the 2 o'clock opening when two thugs wearing black masks entered and ordered him to open the safe. After putting the money in a bag, Werner was ordered to face the wall and then knocked unconscious by one of the thugs. Werner was discovered by Manager Al Reh, who found him sitting in a dazed condition in a chair. Reh called the police and took Werner to the hospital. The thugs missed a substantial amount of change in a bag in the office.

PORTLAND

(Continued on Page 22)
(Continued from Page 21)

Spokane's two outdoor theatres, the Auto-Vue and the Motor-In at Trentwood, are still open despite increased coolness of the weather. Attendance at the Auto-Vue is heavy at weekends, and it will remain open as long as the weather permits. The Motor-In will continue showing seven days a week until the attendance drops off.

Alliance Theatre and Midwest Amusement Vice-President S. J. Gregory announced a change in policy of the circuit's theatres in Walla Walla, Wash., at a recent meeting there. The Capitol will be an A house, the last three days of the week and play roadshow engagements on other days. House has been redecorated and the front revamped. Gregory stated that a long-range expansion policy affecting the entire Inland Empire area will soon be announced.

ALBANY

Condolences are being extended to Ralph E. Crabil, Warner Bros. Jamestown district manager, upon the death of his mother. MGM Salesman Bill Williams, has resigned and is now affiliated with Selznick Releasing Corporation.

Congratulations to Joe Rosen upon his promotion to Fox Cincinnati branch manager and to Dan Hourihan, salesman, who replaces Joe as branch manager in the Albany office.

Condolences are being extended to Elinor Pardeis of Pam-O-Film upon the death of her mother.

Screen Guild Producer Max King, visited the Warner Bros. Theatre office.

Harry Berckson of Monogram Pictures visited the Albany area as did Sam Berkowitz and Lou Brager of Warner Bros.

Irene M. Smith, secretary to Warner Bros.' assistant zone manager, weekended in Boston.

Sylvia Glasson, president of Warner Club in the Albany area, is attending the convention in New York City for the election of national officers, and then will take her vacation visiting her family at Fort Hamilton.

Gordon Eggle, salesman out of Albany Eagle-Lion office, has been transferred to cover the Rochester and Syracuse territory.

RKO Office Manager Howard Goldstein is very happy that he was finally able to get a car.

Congratulations to Tom Carroll, Republic shipper, who is honeymooning with his bride, Patricia Dale, in New York City.

Friends are happy to hear that Mrs. Leonard Rosenthal, wife of Upsate Theatres counsel, is doing nicely at the Memorial Hospital where she is confined because of a touch of pneumonia.

Angelina Viola is new employee at Universal office as telephone operator and availability clerk.

LOS ANGELES

MGM Branch Manager Thomas Aspell, Jr., is on a two-week vacation. Columbia Western District Manager Jerry Safino returned from a swing around the territory. U-I Western District Manager Foster Blake has been visiting Salt Lake City and Denver exchanges.

The $2,000 that the Variety Club gained at the recent all-star premiere of "Variety Girl" at the Paramount will go to the new Boys' Club on the east side.

Sam Sobel, former district manager for Eagle-Lion, has resigned to enter his own business. He will run a states-right exchange in the San Francisco territory.

Earl Peterson, manager of the Seville Theatre in L. A., suffered the smashing of the left rear fender of his car, parked in front of the house. Because his theatre is right on the Inglewood-L. A. line, both police forces refused to prosecute the offender who smashed into Peterson's automobile. It seems that his right rear fender was in Inglewood and his left in L. A. Earl is too tired to carry the matter farther.

The Avalon Theatre has been bought by the 53rd Street Theatres, Inc., headed by Jack Broder, Edward Ezra Stern and Barney Ader.

MINNEAPOLIS

W. C. Gehring, 20th-Fox general sales manager, was at the Minneapolis exchange last week.

A number of theatres in the smaller towns in the territory have followed the lead of Minne-
nesota Amusement Managers in establishing a junior admission price. However, most inde-
pendent houses in Minneapolis and St. Paul still have not done so.

W. Benjamin has been named head of sales for the recently-opened Milwaukee office of Don Swartz, independent distributor. The Milwaukee exchange will be known as Realart Pictures, and the Minneapolis office will continue to be known as Independent Film Distributors.

Minnesota Entertainment Enterprises, Inc., has been organized by 17 independent exhibitors in the Twin Cities "to engage in all branches of the amusement and entertainment business." The firm, whose capital is listed at $1,000,000, plans to construct and operate several drive-in theatres in the territory, which will have a capacity of 1,000 automobiles. Organizers are W. R. Frank, Benjamin Berger, Lyman O. Lee, Paul Jones, M. I. Silverstein, Mrs. Mary Guern-

Ione Johnston is the new switchboard opera-
tor at Columbia. Norman Pyle, formerly ex-
plorier at MGM, has been shifted to the Chi-
icago office of MGM. Louis Orlove has been assigned to the Minneapolis territory, as well as Milwaukee.

MEMPHIS

R. M. (Buster) Hammond, Memphis repre-
sentative for United Artists for the last three years, has announced his resignation. On Oct. 28 he opened a new branch office in Memphis for Film Classics. The new Film Classics office is located on South Second. Before going to United Artists Hammond was a salesman for Fox.

"Forever Amber," blasted in advance by Lloyd T. Binford, chairman of the censor Board in Memphis, proved a surprise when Binford after viewing the picture gave his permission for it to show at Leow's State starting Thursday, Oct. 23. Prior to seeing the picture, Binford reportedly told a writer for the United Press that he had every inten-
tion of banning the film in Memphis.

Evans Sprott, general manager of Bijou Amusement Co., Nashville, announced this week that his company had purchased the 600-seat Negro Theatre in San Antonio, Texas, from Carl A. Millanta, possession to be taken Nov. 1, that his company had assumed management of the Ritz Theatre in Wilson, N. C., making the 50th unit operated by the company out of its Nashville office.

INDIANAPOLIS

National Screen Manager Ted Liebtag, spent the week in New York City, attending a dis-

NEW POSTS FOR FWC THEATREMCN. Appointment of Spyros G. Cardas, Loew's State manager, Los Angeles, as first-run co-district manager of Southern California, together with other changes that were announced this week by Dick Dickson, Fox West Coast Circuit manager. Cardas joins Bruce Fowler, who has held the first-run reins for the past five years. Bob Duke leaves the Uptown Theatre to succeed Cardas at Loew's State, while Louis D. Silverstein, manager of the Guild in Hollywood, takes over Duke's Uptown post. Dick Prichard will take over operation of the Guild. Above (l-r): Fowler, Dickson, Cardas, Duke, Silverstein and Prichard.
REGIONAL NEWSREEL

G scheme Tax Rescinded

A three per cent amusement tax ordinance passed by the city council of Millipacc was rescinded following the appearance of the lone exhibitor in the city, Manager Roy L. Russell of the Russell Theatre in the city. Russell, also an attorney, pointed out that the tax affected only his theatre, exempting schools, churches and organizations; that it was discriminatory, opened his books to public record, and that, because it increased his costs, it would necessitate a rise in admission prices. He also stressed the fact that a theatre is an asset to the community and as such should be supported, not discriminated against.


Finance committee: Samuel Schneider, Samuel Carlisle, Thomas J. Martin, and W. Stewart McDonald.

Alex Arnswalder has left his salesman's job at MGM and moved over to 20th-Fox Division in time to get in on the Ray Moon Moon and the Andy Smith Drive.

Howard Lesser of the Callicoon, Callicoon, New York, was a film row visitor.

Veterans were saddened over the news that John Rolfe, 59, director of the Independent Theatre Owners of America and an ex-exhibitor, had died. Funeral services were held at the Parkchire St. Paul Evangelical Church. He is survived by his widow, Louise, two daughters—Edith Marshall, Peggy Anne Rolfe—and a son, John C., Jr.

Film Inspector May McGee is recovering from an operation and Film Inspector Kay Bland is out of the running because of an arm injury while cranking a rewriter.

ST. LOUIS

The 950-seat St. Clair Theatre in East St. Louis, Ill., was destroyed by fire Oct. 16 with a loss estimated by Owner Edwin Ditzenberg at close to $100,000, including structure and contents. Fire started in the rear near the screen and had gained considerable headway when discovered at 1:22 a.m. by a waiter in a nearby sandwich shop. House was 40 years old, Ditzenberg has not yet determined whether he will rebuild.

Norman Probst, a nephew of the late Harry Koplar, pioneer exhibitor, is the controller of the Afton Theatre Corp., which contemplates building a 1,000-seat theatre in Afton, St. Louis County.

Johnny Walsh, veteran film salesman and independent exchange manager, has been appointed manager of the St. Louis exchange of Screen Guild Productions, succeeding Andy Johnson, who is devoting his entire attention to the recently organized Cooperative Theatres, a booking and buying combine for independently-owned theatres in the St. Louis territory. The Beek Theatre in Thayer, Mo., recently contracted for Cooperative's services.

Joe Rosset, manager of the Tivoli in Norris City, Ill., is chairman of the Egyptian Council, Boy Scouts of America, financial drive.

Loew's Midwestern Division Manager Mike Cullen has moved his headquarters from Kansas City to St. Louis, at the MGM exchange, as being more centrally located for his territory.

Monogram has issued a general denial in the U. S. District Court to the anti-trust damage suit filed last summer by Martin D'Arcy against Fanchon and Marco, et al.

Lee Norton of Sullivan, Ill., contemplates an early trip to California. He will be gone several weeks.

Ruby S'Renco, owner of the Art Theatre, and Mrs. S'Renco reserved rooms at the Edison Hotel, New York City, for this week during which he planned to book product for the Art. Missouri incorporations: International Productions, St. Louis, to do a formal picture business; McClure Distributing Corp., St. Louis, to deal in coin-velocity machines.

ATLANTA

Selznick Releasing Organization Southern District Manager Henry Krumm has returned from a trip to Memphis and New Orleans. Columbia Southern District Manager R. J. Ingram is back from a sales meeting in Charlotte, N. C.

Marian Starr of the Talgar Theatre circuit and Ford Hall, MGM sales representative, were here late last week for meetings in Charlotte, N. C., to which Hull was recently transferred.

Al Tomlin of the local MGM office has been transferred to the firm's Oklahoma City branch. Helen Hicks of Eagle-Lion will be married on mid-November.

Charles Colville, C. D. Walling, Cowan Oldham and Ernest Smallman have organized Lou- don Theatres, Inc., in London, Tenn.

Out of the nine houses in Pensacola, Fla., are protesting the city council's proposal to raise amusement taxes by one per cent.

Jefferson W. Seckinger, 36, manager of the Arcade Theatre in West Palm Beach, Fla., was killed recently when his auto went out of control and plunged into a canal.

Jack Fitzwater, former city manager of the Florida State Theatre in Fort Lauderdale, has been named east coast district supervisor for the company with office at West Palm Beach. R. J. Ludwig, former manager of the Edgewood in Jacksonville, will move to Fort Lauderdale.

Bill Morton, formerly manager of the Liberty in Johnson City, Tenn., has been made manager of the State in Knoxville, succeeding Louis Barkshadt who went over to the Booth. Louis Hamly, former assistant at the Majestic in Johnson City, has been named manager of the Liberty, same city.

Miss June O. DeVis of the Monogram branch booking office is at desk following a visit with her folks in Charlotte, N. C.

Columbia branch items: Local visitor from New York is H. C. Kaufman, manager of branch office operations; A. C. Clark in the booking department and Booking Manager Gregory Vojac have returned from out-of-town visits.

Eagle-Lion District Manager Ralph McCoy and Atlanta Branch Manager Grover Parsons (Continued on Page 24)
**Cleveland**

Sanford Gottlieb has been appointed manager of the new Film Classics, Inc. exchange which opens here about Nov. 1 in the Film Bldg. Gottlieb, until recently a member of the local 20th-Fox sales force, has been in the picture business the past 14 years, 10 of which were spent in Minneapolis and Milwaukee as MGM sales representative. He was manager of Film Classics exchange in Buffalo before coming to Cleveland two years ago.

Dr. V. C. Arnspiger, executive vice-president of Encyclopaedia Britannica Films, Inc., Chicago, addressed a capacity audience in the auditorium of the Cleveland Public Library last Thursday as guest speaker at the open meeting of the Motion Picture Council of Greater Cleveland. Calling visual education the greatest educational advance since invention of the printing press, Dr. Arnspiger urged the greater use of teaching films as the most modern device for instruction in a free society and also to teach students to recognize the signs of despotism.

George Tarassoff, resigned from the MGM booking staff, succeeds Irving Zilbert as Schine short subject booker. Zilbert will go into business with his father.

Peter Bathory's wife, Corinne, is home from the hospital where she underwent a major operation.

Jack Walsh, former MGM city salesman, has joined Reel Film Service.

Charles Burris, manager of the Telenews Theatre, is president of the new Cleveland chapter of the Film Council in America, whose interest is confined to the use of audio-visual materials for educational purposes in Greater Cleveland. Virginia Beard, head of the Film Bureau of the Cleveland Public Library, was instrumental in organizing the chapter.

Theatre attendance, while below the wartime peak, is still maintaining a higher average than in 1940, according to local theatre owners. "Gone With the Wind" at popular prices is doing twice the business in this territory that it grossed in its first engagement.

Warner Brothers will follow the 20th Century-Fox lead by making their pictures available to deluxe subsequent-run theatres 21 days after first-run instead of 35 days, as has been the practice here for the past 15 years.

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**No License, Jailed**

Dale McNicol, Paramount checker performing his duties in Springer, N. M., was put in jail and fined $5 for not having an occupational license. He later bought one for which he paid $10.

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**Washington**

The inauguration of Sunday movies at the Capitol Theatre, Winchester, Va., drew such crowds that any doubts Manager Lamar Keen might have had about the wisdom of the new policy, were expelled. Lines of patrons queued half way around the block to see "Welcome Stranger" with crowds filling and overflowing the lobby before the first show.

"Power Behind the Nation" sponsored by Eric Johnston and the Motion Picture Association of America, as the first of a series of public service films, was booked at the Warner and Ambassador Theatres week of Oct. 16.

Wade Skinner, president of the local Warner Club, attended the annual meeting in the home office in New York.

A masquerade dance at the Prince Georges Country Club on Oct. 30 will be held by the local Warner Club in celebration of Halloween. Entertainment chairman for the affair is Warner Theatre Manager Fred McMillan.

Charlie Barron, Eagle-Lion promotion representative, was a Washington visitor, conferring with Warners' Frank La Falce.

Esther Williams, Hollywood star, made a one-day personal appearance at Loew's Capitol on Oct. 22 in conjunction with her new picture "This Time for Keeps."

At the annual national meeting of the Warner Club, Inc., in New York on Saturday (18),

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All attendance records topped in

- Pittsburgh
- Cincinnati
- 30% over biggest current hits
- Atlanta

Roadshows, current hits— all topped

And now in

- NEW YORK—

- Baltimore

First week breaks every record

---

**Gary Cooper**

**Paulette Goddard**

**Cecil B. DeMille**

**UNCONQUERED**

*Color by Technicolor*

*Directed and Produced by Cecil B. DeMille* 
*Screenplay by Charles Balink, Paul Appleton and John Balck* 
*Based on the novel by N. H. Storm*
the Washington delegate, Wade H. Skinner, Jr., was presented with his fourth $50 check since 1939 as a token from the club on the birth of his fourth child.

**HARRISBURG**

Manager Sam Gilman of Loew's Regent is handling publicity for the state horse show sponsored by the Kiwanis Club this week at the State Farm Show Building.

John Sites has resigned after several years as student assistant at Loew's Regent to become manager of the Checotoff circuit's Lemoyne Theatre. He is replaced at Loew's by Arnold Barkst of Pottsville who is a brother of former manager of the Senate, Alex Barkst.

Fabian Pennsylvania Advertising and Publicity, Chief Edgar Goth who headquarters here was in Johnstown last week visiting Dennis Shepherd and in Altoona for conferences with Ward Kreig.

Harrisburg Community Theatre's Director Richard North Gage attended the Eastern Theatre Conference last weekend at the University of Delaware in Newark, Del.

Ted Baldwin of the Selznick Releasing Organization was here planning the campaign for the reissue of "Intermezzo" at Loew's Regent.

Jane Krieger and Shirley Murray are new usherettes at Loew's Regent.

Regent Assistant Manager Bob Westerman is back from a vacation at his home in Richm. n.J., Va. He has not yet found a place to which he can bring his family after having been here for eight months.

**Fed Up**

Bleecker and Jones, operators of the La Mesa in La Mesa, Calif., have posted this sign on their house: "This theatre refuses to buy any more psycho-thrillers and murder melodramas. Our audiences are fed up."

As election day approaches the opposition to Sunday movies is gaining momentum. Proponents of Sunday films have placed ads in the Harrisburg papers and distributed a great quantity of buttons—"Vote yes for Sunday movies."

**SAN FRANCISCO**

Irving M. Levin, district manager of San Francisco Theatres, Inc., on a two-week eastern tour, attended the semi-annual convention of the Society of Motion Picture Engineers in New York City. He attended special sessions on television as he plans incorporating its use at the new Coronet Theatre now under construction. He also studied theatrical design, lighting and sound.

Eagle-Lion has promoted Salesman Lloyd Katz to the post of San Francisco branch manager, succeeding Earl A. Stein, resigned.

**LOUISVILLE**

Kentucky Association of Theatre Owners President Guthrie Crowe attended the Memphis convention of the Theatre Owners of Tennessee, Arkansas and Mississippi.

Motionsgraph Vice-President Fred Matthews was here from Chicago checking on the company's recent installations.

The young daughter of Frank Carnahan of the Manchester Theatre in Manchester, Ky., is confined in the Johns Hopkins Hospital in Baltimore for observation.

A. B. McCoy is the new manager of the Dixie Drive-in theatre. Name of the drive-in was originally to have been the West. McCoy was formerly manager of the Strand here.


A party luncheon, a radio interview and other events were scheduled for the visit here this week of Hollywood actress, Paule Croset.

Mrs. Gratia Locke, head of the Asvoy Amusement Co., returned from an extended visit in Chicago to attend the convention of the Kentucky Association of Theatre Owners of which she is a director.

The Falls City Theatre Equipment Co. has installed a new marquee and sign on its building.

Loew's will shortly give a special midnight show consisting of 10 cartoons with Clayton (Continued on Page 26)
Pessimism Grips British Threatened Entertainment Tax Increase in Budget

By Jock MacGregor

Pessimism has Wardour Street in its grip at the last moment of a threatened increase in the already remarkably high entertainment tax in the forthcoming budget. Some still hope for a reduction in the lowest-priced seats, but in view of the remarkable success last year at the nation’s box-offices, this seems like wishful thinking.

Another major blow to the exhibitor is the move of Tom O’Brien, M.P., as Secretary of the National Association of Theatre and Cinema Employes, to get a wage increase for lower-grade personnel despite the signing of an agreement with the CEA last year.

Meanwhile, some exhibitors are beginning to query the necessity for CEA President B. T. Davis and Secretary Walter R. Fuller to fly to America on the Dacron Duty when they admit they have no definite proposals and both Eric Johnston and Donald Nelson are due to visit London.

One of the principal reasons for not cancelling the trip is so that an official CEA delegation can be met, in view of the number of personal and unofficial ideas which have been expressed by visiting Britons this summer. The American trade leaders and trade press will hear first hand how the situation affects the British showman collectively, not merely individually.

Some 37 cinemas in thriving centres, with no opposition more serious than one of their own houses in a few locations, is the enviable position of Shipman and King’s independent circuit in the Home Counties. Some three years ago Alfred Shipman dabbled in production and financed the successful “Seventh Veil.” Later he got control of the Riverside, Twickenham and Southall studios and formed the Alliance group. He was connected financially with “The Silver Darlings,” “Master of Bankdam,” “They Made Me a Fugitive” and “Dancing With Crime,” which met with varying success before trouble came its way.

Early in the summer, Alliance started “Daughter of Darkness” for Paramount release. This apparently reasonably-budgeted green version of the West End play, with Anne Crawford, Maxwell Reed and Siobhan McKenna, has now been completed after 27 weeks’ shooting at a cost reputed to exceed $1,000,000. Another recent production, “No Orchids for Miss Blandish,” went to the cutting room after 21 weeks’ shooting.

This week 500 employees left the Alliance group after two weeks’ notice. James A. Cushing, the producer, has stated that the shut-down is temporary for structural alterations and general cleaning. Meanwhile, ACT Secretary George Elvin is endeavoring to find some means of keeping them open while studio space remains at a premium.

** On Jan. 1, 1948, we shall be hearing officially of Filippo Del Giudice’s plans. Meanwhile, details are leaking out. Since he left Twice, there have been strong disagreements with Rank over policy regarding costs and prestige pictures. He has formed Pilgrim Pictures. With strong financial backing, he will put many of his own projects into practice and intends to call himself administrator rather than producer.

A number of individuals hope, when their current commitments are completed, to work for the efficient “Del” who plans to have no extravagant head office setup. They can then concentrate on turning out the unusual, as he believes that bookkeepers hinder creative work.

No less unconventional will be his exhibition plans. He believes that his pictures should not be booked for set runs, but should be allowed to go on indefinitely, maintaining that the public will talk about them and want to see them.

Bumping unexpectedly into Frank Green, prewar independent exhibitor who is now in charge of Rank’s Overseas Cinema Theatres, I was interested to hear some details of this group. I must admit that it was a surprise to learn that they control over 700 cinemas throughout the world. Green is supposed to open to Cairo a 2,500-seater which he claims has no peer for luxury anywhere. Restaurant, cocktail bars, elevators and every modern convenience have been included. Also rapidly taking shape is another in Lisbon.

The most satisfying event in the film trade this week was the presentation of the ribbon of a Commander of the British Empire to MGM’s Sam Fielding, Jr., by Lord Hall, First Lord of the Admiralty, on behalf of His Majesty, The King, for services rendered to the Royal Naval Film Corporation.

Mr. Fielding is one of the very few Americans ever to be awarded this honor.

This column has long maintained that the BBC’s “Picture Parade” program, with its anti-film attitude, should be boycotted by all producers and Americans in particular. Now I am delighted to hear that an independent has barred his interviewers and recorders from his studio, and I am only sorry that he does not want the fact publicized to show that someone has taken a firm lead. He does not wish to make a public issue of it. I hope the Motion Picture Association will recommend members to follow this example, for after all, there is little point in providing the BBC with good material gratis to attract listeners if the next moment the listeners are going to hear films ridiculed.

“GWTW,” showing for the first time at normal prices, is in its 227th West End week. From April, 1940, to June, 1944, it ran 18 weeks at the Empire and 206 at the Ritz where it was interrupted for four weeks so that British quota obligations could be completed. Incidentally, the CEA have agreed that a rental of 50 per cent is reasonable for this reissue, but they feel that 35 per cent is excessive for “Random Harvest.”

(Continued from Page 25) McMitchen and his Georgia Wildcats orchestra as a stage show at a 65-cent admission.

Mr. and Mrs. Bruce Aspley of the Aspley Theatres, Glasgow, Ky., were Louisville visitors en route to Indianapolis to confer with the directors of the Affiliated Theatre Owners. T. N. Luckett of the French lick Amusement Co. in Frech lick, Ind., and Don Steinkamp of the Dream Theatre, same town, were also among visiting theatre men here.

HARTFORD

Midnight shows on Friday evenings at E. M. Loew’s Hartford Drive-In in suburban Newington, Conn., have been discontinued for the season, and Howard Hill has resigned as assistant to Manager Vince O’Brien.

Congratulations to the Clair Jamisons—he’s assistant manager at the Colonial, Hartford—on the birth of a baby boy.

James Twaddle has become chief of service at the Rialto Theatre, Hartford. Charlie Patch, formerly manager of the Art Theatre, Springfield, Mass., has been appointed manager of the Broadway Theatre in that city.

Over in nearby New Britain, Conn., proposed ordinance which would prohibit the use of sound amplifiers on automobiles, trucks and airplanes, and park noise makers, has been tabled for a month.

A 90-day truce between the State Theatre, Hartford vaudeville-motion picture location, and the musicians’ union, on question of whether standby musician should or should not be employed at the theatre has gone into effect while waiting to see if the Taft-Hartley Act provides a solution.

The Loew’s Poli, Hartford, will offer a mid-week spooky show Nov. 14. A Hallowe’en costume contest will be held at the Loew’s Poli Palace Oct. 31.

Back from a South American vacation is Ed Fitzpatrick, manager, Loew’s Poli, Waterbury, Conn.

The mother of Jim McCarthy, Warner Strand manager, has been recuperating from injuries received in a fall.

Downtown Hartford had a number of industrial events last week, with W. U. Shaw, division manager, Loew’s Poli circuit; Lou Brown, circuit ad-publicity chief; Morris Mendelson, circuit legal aide; and also Steve Fitzgibbons of Devonshire Film Group; and Harry Gibbs of Connecticut Films in town on business.

Jim McCarthy, manager of the Warner Strand here, discovered that a local man appears in Monogram’s “Thunderbolt.” So Jim jumped on the bandwagon and promoted publicity for the picture in the local newspapers. This, in addition to his regular campaign.

KANSAS CITY

Eagle-Lion has named Guy S. Finnell a new salesman in this territory.

Mrs. Jay Johnson Anderson, 70, died last week in Mexico, Mo. She was the stepmother of Eddie “Rochester” Anderson, film and radio comedian. He is currently on the West Coast. Mrs. Anderson was the widow of the late J. B. Anderson, who for many years operated the Kansas City Hotel, the hotel now owned by her son.

Edgar Alley, district manager for Columbia in Kansas and Missouri, spent several days last week resting after an illness.

Elmer Rhoden, president of Fox Midwest
Check Exhibitors

The Lord’s Day Alliance of Canada has launched another crusade against theatres which give midnight shows by checking exhibitors who are believed to have opened their doors before the stroke of midnight. Actual performances, however, have not been started at the theatres before the permitted hour.

that the most popular pictures are westerns as they appeal to both old and young. He has viewed more than 3,000 films and he said he enjoyed them all.

The Composers, Authors and Publishers Association of Canada has made no announcement on doubling the 1948 license fees for performing rights for theatres despite a rumor to that effect. A substantial increase is expected by exhibitors who are preparing to protest any increase when the application comes before the Federal Copyright Appeal Board in December.

Morris Stein, eastern division manager of Famous Players Canadian Corp., has been appointed to represent Ontario on a national committee to press for abolition or reduction of the Dominion’s 20 per cent tax on theatre grosses.

There was a healthy attendance of chain and independent theatre owners and managers, at the convention of the Motion Picture Theatres Association of Ontario in Toronto, Oct. 21. The agenda included a wide range of subjects.

Famous Players Canadian Corp. conducted its regional managers’ conference for Central Ontario at the General Brock Hotel, Niagara Falls. The two-day session Oct. 22-24 dealt with plans and policy for this season.


As a part of his expanding program across the Dominion, I. H. Allen, president of Astral Films, Toronto, has announced the opening of a large branch office at 5965 Monkland Avenue, Montreal, with Jerry Balsden as manager for the Quebec territory. French-language films are being released there.

SALT LAKE CITY

James A. Christensen, Arcade Theatre manager in Salt Lake City, was elected executive secretary of the newly organized Independent Theatre Owners of Utah and Idaho at a meeting at the Hotel Utah. The board of trustees elected were: Ralph Trathen, manager of the Tower Theatre, Salt Lake City; Roy Firmauge, exhibitor of Milford, Utah; Harold Chesler of Bingham, Utah; Max Floyd, Twin Falls, and Hugo Jorgensen, Rigby, Idaho.

Art Jolley, in charge of operations in the Intermountain territory for Eagle-Lion, is back from a sales trip covering Montana, Idaho and Utah.

Eagle-Lion District Manager Beverly Miller is visiting here for a few days.

Universal Exchange Manager C. R. (“Buck”) Wade will make a business trip into Montana next week.

Fox Intermountain District Manager Hall Baetz is expected back this week from a sojourn into Montana, as is Monogram Branch Manager Don Tibbs.

Old motion pictures were shown as a climax of the Centennial Celebration at Bingham, Utah, the famed “One Street” Mining-Town, adjacent to Salt Lake City.

Paul Hammer, who was active in Salt Lake City theatre circles for more than 30 years, died of a heart ailment at the weekend at his residence here.

DENVER

Horn & Morgan have sold the Star, Hay Springs, Neb., to Hardin Esmund.

Hugh Ronnie, 20th Century-Fox Denver salesman for 20 years is being retired on a pension and was also given a sizeable bonus in recognition of his long service. Prior to coming to the Denver he was manager of 20th-Fox’s Omaha, Milwaukee and Memphis exchanges.

Paramount Branch Manager Chet Bell, underwent a major operation at St. Luke’s Hospital last week, and is getting along as well as could be expected.

(Continued on Page 28)

TORONTO

Jack Evans of the Ontario censor board in a Toronto interview said that 20 to 25 per cent of all pictures which dealt with crime themes drew the most censorship attention. He held

HOLLYWOOD ADVERTISING CLUB HONORS ACADEMY. Tribute was recently paid by the Hollywood Advertising Club to the work of the Academy of Motion Picture Arts and Sciences at a luncheon at the Roosevelt Hotel in Hollywood. Delmer Davis was co-speaker with George Murphy, vice-president of the Academy. Seated above (l-r) are Davis; Margaret Herrick, executive secretary of the Academy; and Janet Blair, actress. Standing (l-r): Tom Lewis, club president; Sam Brown, Academy official; Mu-phy, and David Lipton, Universal-International coordinator of advertising and promotion, and luncheon chairman.
(Continued from Page 27)

Palmer C. Allen has bought the Delmar, Morrill, Neb., from Hans Peterson. A thief broke into the Gallagher Transfer Co. and made off with three films, "Shoot to Kill," "I Was a Criminal," and "Bohemian Girl."" Republic District Manager Earl Collins made one of his regular visits to Denver.

Tom Bailey, Selected Pictures exchanges owner here and in Salt Lake City, is establishing exchanges in Des Moines, Omaha and Kansas City to distribute Astor product.

Several from film row have gone deer hunting, among them being Joe Dekker, A. P. Archer, J. J. Morgan, Ted Knox, his son Rod
ey, and Virgil Gould.

Marlin Butler, who owns the Ernie Pyle and Sandia, Albuquerque, N. M., has bought the Drive-In and the Hatch, Hatch, N. M., from Mrs. S. E. Allen.

United Artists Branch Manager Kenneth MacKagflew to Deadwood, S. D., on a sales trip to see Charles Klein, buyer for the Black Hills Amusement Co.

Robert Riddle, salesman for United Artists, suffered a fire in his car, which called for extensive repairs, and then someone stole his Gladstone bag, not even leaving him a razor.

NEW HAVEN

Warners Branch Manager Carl Goe is back from a week's vacation at Southern Pines, N. C. Bob Carney, manager of the Loew Poli Lyric, Bridgeport, announces that big name bands will have a one-day showing on Sundays at his theatre starting Nov. 26. Lead off band is Charlie Barnet, followed by Blue Barron, Ted Weems, Gene Krupa, Louis Prima and many others.

Condolences are being expressed to Frank Manente and his wife on the loss of their first-born child. Manente is assistant manager of the Loew Poli, Worcester.

Vincent Capannio is the new assistant manager at the Warner Theatre in Bridgeport, succeeding Joseph Stanwood who has been transferred to Norwalk to manage the Rialto. Variety Club Tent 31 of Connecticut announces through it's chief Barker, Barney Pitkin, that a definite state-wide charity will be announced at it's next meeting on Nov. 5.

Projectorist Phillip Van Ardsdale of the Loew Poli Theatre received a serious spinal injury when he fell off the roof of his house while making repairs. Another casualty was Marshall Juten, police car driver, who broke his arm in the Paramount Theatre, when he fell down stairs and broke an arm.

Morris Rosenthal, manager, Loew Poli Theatre, was appointed public information representative for the advertising and publicity directors committee of the Motion Picture Association.

Congratulations to Franklin Ferguson, manager of Whalley Theatre, and Mrs. Ferguson on the arrival of their second son.

MILWAUKEE

William J. Corby, manager of the Fox Wisconsin Shorewood Theatre in suburban Shorewood, announced a heart attack in his office on Oct. 15, but was revived by the local fire department. His condition was later pronounced fair.

Milwaukeeans had their second chance to see the Theatre Guild presentation, "Henry V," at the Pabst Theatre where it has just closed a two-week engagement at advanced prices but lower than at the first showing of the film at the same theatre last January.

... NEWSREEL SYNOPSIS ...

(WARNER PATHE (Vol. 15, No. 18)—Power family gripe Europe; Paris crippled by transportation strike; high waters forced low in Miami area; winter, five o'clock open, previous clips; pictures for album of a future Queen; Makes own beer in brew-short Britain.

NEWS OF THE DAY (Vol. 19, No. 213)—Marshall calls upon labor to back U. S. foreign policy; Black gold rush in Bremen; U. S. consolate bombed; New book record set; Royal family portrait: Nimitz rules re-align; Lear's fashions for fall: Lighter side of the news, continues.


UNIVERSAL (Vol. 20, No. 82)—New crisis in Germany; Yanks train China cadets; Dutch give free film to the Netherlands; California rules for Wisconsin; Steeplechase thrills at United States meet.

ALL-AMERICAN (Vol. 6, No. 86)—Battle high living cost: Broadway comes to Nebraska; New Negro hospital; Craftman is rewarded; White House correspondent; Wilburforce crashes Toulouse.

TELENEWS (Vol. 1, No. 20)—Samos makes plea for freedom; West Africa honors Mexican dead at Mexico City; Hardy-gurdy returns to Berlin streets; New clock invented in Austria; Radiation ships from Poland aid cancer victims; The show race staged in France.

Showmen's Trade Review, October 25, 1947

(CUTS COSTS IN HALF!)

with Fimlack's Prevue Trailer Service

(Released Saturday, October 25)

Gulistan Wilton Theatre Carpet

JOE HORNSTEIN has it!

(Released Wednesday, October 22)

DELEGATES from the American Legion, local to the number of 100 attended the meeting of the Wisconsin section at Sheboygan, Wis. on Oct. 15, and heard a talk on the Taft-Hartley labor law by Mrs. the V. F. Sheen, assistant to LATSE President Richard E. Walsh. Also attending were Felix Snow, IA representative, and Otto Trampe, business manager for the projectionists' union, Local 164, Milwaukee.

Manager Elmer Alright of the West End Theatre, West End, Wis., claims he has one of the most up-to-date houses in that section of the country, having spent more than $20,000 on it in improvements during the past year. The marquee was revamped, new illuminated display cases were placed, the outer lobby layers removed, new rugs laid, hearing aids for the deaf, new sound heads and rectifier installed.

VANCOUVER

Alber Moss, manager of the Odeon in Haney, B. C., has been given indefinite leave of absence, because he has joined the local military hospital. Frank Marshall of the Marpole will manage the Haney temporarily.

Albert Ross, former official of the British Film Council and now living in Victoria, B. C., has been appointed a director of the Vancouver Film Council.

Pete Egan, manager of the Palace at Calgary, has left for Toronto where Mrs. Egan will undertake more correspondence and will save her from total blindness. Norman Duncan, western exploitation manager for Famous Players, is subbing for Egan at the Palace.

P. W. Mahon, Prince Albert exhibitor, was re-elected president of the Saskatchewan Motion Picture Exhibitor Association at its annual meeting in Regina. Other officers are: G. Miller, Wynyard, vice-president; Jack Proud
dove, Regina, treasurer, and Jack Watson, Rex, Regina, secretary. Proudlove succeeds Isodore Reinhold of the Roxy, Regina, who resigned because of ill health. Twenty-five exhibitors registered 36 theatres.

Saskatchewan reported recently that 516 motion picture theatres were licensed in that province in 1946, compared to 421 in 1945.
Paramount's

Harry Rubin

Thirtieth Anniversary Testimonial

1917  ~  1947
Congratulations to

HARRY RUBIN

on the completion of 30 years of service with Paramount Pictures from his many friends at

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HARRY RUBIN,

Projection Pioneer

Career of One of the Industry’s Foremost Theatre Technicians
Is Intimately Identified With Progress in Screen Showmanship

When one of the first of all sound systems was planned for the New York Paramount Theatre, back in 1927, Harry Rubin, Director of Projection for Paramount-Publix, took a look at the specifications and contract, and said to the manufacturer’s representative:

"Now what do I do when this gadget breaks down? Give four thousand people their money back?"

“You pick up a telephone,” said the manufacturer’s man, “and one of our engineers will come and fix it.”

“And how do I keep my audience happy while all that is going on? No, sir, it’s not enough. You’ll have to put in a double system, and a switch.”

That was the birth of dual-channel amplification, and it was typical of Harry Rubin’s approach to his work. He takes no chances. In the case of later sound installation, the manufacturer insisted a double channel was needless, but Rubin refused to be content with less.

And even in that very distant day the New York Paramount, and many other theatres under Rubin’s supervision, had three projectors instead of the usual two. The projectors had rear shutters—specially built to order for Harry Rubin by a small firm, at a time when all other projectors had front shutters only.

Another precaution Rubin pioneered was the idea of using the film cabinet as part of the wall separating the rewind room from the projection room. This was to eliminate the slight risk of the film catching fire, or being damaged, while it is carried from one room to the other. Under Rubin’s arrangement, it is never carried. The film cabinet is directly behind the projectors, and the projectionist needs only a step or two to put the used reel into its bin in the cabinet. It is then removed from the bin from the other side—the rewind room side—examined, rewound, and restored to the bin ready for use. Thus, each reel passes between projection room and rewind room through the fireproof film cabinet, never through the door.

Eagerly Sought the New But Adopted Only Innovations of Tested Value

It might be thought so careful and cautious a man would be among the last to try anything new, but the fact is exactly contrary. Rubin is among the first to try new things, and has pioneered many of the industry’s most helpful devices and practices. But nothing he ever pioneered was crude or imperfect by the time it reached the audience. The new development, whatever it was, was put before the patrons as a smooth and perfect bit of showmanship, or they never saw it at all.

His wide-screen presentation of the silent picture “Old Ironsides” at the Rivoli Theatre, New York, was one of the sensations of the early 1920s. At a crucial moment in the story the screen image swelled in size, and there was the moving, living ship, every sail set, filling the whole area of the proscenium. Audiences ooh’d and aah’d. They went home to tell their friends there was something wonderful at the Rivoli.

The magic lantern is older than the motion picture; the stereopticon song slide is as old as the nickelodeon, but Rubin was not satisfied with the simple song slide. He pioneered the art of projecting magic lantern backgrounds, still and moving, behind the words of the song. He developed similar “effects” as backgrounds for the titles of his feature pictures, and—with stage presentations—as attractive and very inexpensive scenery. Neither the effect slides nor the effect projectors existed when Rubin started this work. They are largely his own development.

Today, Rubin uses the New York Paramount Theatre, the Brooklyn Paramount, and other Paramount houses in the metropolitan area as his principal laboratories for developing new ideas and practices, and for tests of every kind. Leading manufacturers are constantly bringing him new apparatus and arrangements for his opinion, trial or decision, knowing that they will get abundant cooperation and absolute fairness. The most important manufacturers in the country develop new apparatus at his request, and bring it to him for trial. Paramount gets the benefit of this work, Paramount and the whole industry also get the benefit of Rubin’s rejections:

As the market has matured, and more than one manufacturer has withdrawn some important item of apparatus from the market after Rubin tested it and showed the maker exactly why something that worked out well in the laboratory would not work so well in the theatre. The total savings to the industry resulting from the day-to-day work would add up to an enormous figure.

But nothing is ever tested with a paying audience present until it has been abundantly and repeatedly tried in midnight-to-morning experiments and every possible “bug” ironed out. The number of occasions Rubin has worked all night through on such trials is beyond computation. He never permits tests of anything that might prove even faintly imperfect in the presence of a paying audience.

Rubin’s basic principle of operation—the one key to every branch of his highly complex activities—is his conviction that in projection and sound Paramount patrons are entitled to the best—the absolutely pluperfect best.
Harry Rubin—Pioneer

(Continued from Opposite Page)

That is why he pioneers—trying always to find something still better.

He selects what he considers—the basis of thorough tests—to be the very finest equipment, and keeps it in factory-new condition at all times.

He finds the best men available, and then trains them to his own way of working, his own super-careful carelessness that regards the show and its perfection as the most important thing in the world.

The technique of his attitude toward perfection is the twelveth-year period of intensely hard work he put in as chairman of the Projection Practice Committee of the Society of Motion Picture Engineers. Under his leadership that committee pioneered—to cite only one detail—the SMPE projection room plans that are now standard guides to projection room layout, consulted by theatre men and theatre architects the world over. Yet elaborate as they are, and difficult as they were to construct, those projection room plans represent only a small part of the committee's contributions to the art of projection under Harry Rubin's leadership. Those who go to those committee meetings will never forget them. If it took until three o'clock in the morning to settle some problem, Rubin kept his group in session until three in the morning. And, as Dr. A. N. Goddard, one of those who went to those meetings, has said, he always insisted on quality, objected to weak or undependable solutions of problems, stressed reliability of performance, and was ready at the drop of a hat to take up the cudgels against those who would have accepted lowered standards of projection.

In the New York City theatre Harry Rubin made his first contribution to show business when the manager of a nickelodeon hired him to dress in Indian clothes after school hours and stand in front of the theatre as part of the exploitation of a series of Westerns. But the hand-cranked projection machine fascinated the boy, who took every opportunity to watch it, and to ask questions. One day the operator got a telephone call, and asked the young kibitzer to turn the crank for him while he went to answer it. Right there Rubin demonstrated that he had a mind of his own and intended to get what he wanted. He refused to relieve the operator unless the man promised to teach him to run the machine.

Serving out his apprenticeship in that nickelodeon, Rubin secured a New York City operator's license in 1907. In 1908 "the kid operator" as he was called, was on the road with Cameraphone, said to be the first talking motion picture. Subsequently, he alternated his activities between projection work and film laboratory work, including cutting and editing.

In 1917 he became a projectionist at the Rialto Theatre, Broadway and 42nd Street, New York. The quality of his work there quickly brought him promotion. He was named chief projectionist for both the Rialto and Rivoli Theatres, both of which were then managed by the late, great Roxy. Under the tutelage of that never-satisfied genius Rubin learned that technical attainments were not quite enough—that projection involves showmanship as well as technology. He began devising "effects" and novelties that satisfied even Roxy.

Meantime, beginning in that same year 1917, Paramount had inaugurated a program of buying or building theatres all over the United States, and was preparing to road-show the great classical films of silent days. Rubin's outstanding work at the Rialto and Rivoli had attracted the attention of Paramount executives. He went back to the road, for Paramount, supervising projection for those important pictures.

In 1919 the combination was formed and Harry Rubin named its Supervisor of Projection. He traveled throughout the United States, planning projection rooms for the many new theatres Paramount-Publix was building. This work, later on, produced a further result in the creation of the SMPE standard projection plans that is widely recognized in the theatre industry. He kept in close touch with every technical detail in 1,200 projection rooms throughout the

Projection Perfectionist

By LEONARD GOLDENSON

Vice-President in Charge of Theatre Operations

Paramount Pictures, Inc.

For thirty-five years Paramount has prided itself on the quality of its motion picture production. And ever since an infant industry grew out of its swaddling clothes Paramount has proudly proved its presentation of pictures to the public through its highly technicalized methods of projection. To Harry Rubin, now rounding out three decades of service for Paramount, should go much of the credit for the ultra methods of screen projection wherever motion pictures are shown.

For thirty years Harry Rubin has been turning out or emerging from some Paramount projection room more often daily than throwers wandered from bull pen to pitcher's mound in the last hectic World Series. For thirty years he has been eating and breathing change-over systems, speeds, motor pick-ups, threading and synchronisms.

Rubin Reached Broadway in 1917

Rubin came to the old Rialto Theatre as a film projectionist in 1917. He had previously apprenticed in a Third Avenue nickelodeon near where he was born. In 1919 Rubin became chief projectionist at the Rialto.

Smooth projection of films at that theatre attracted the attention of Sidney Kent, Paramount's home office executives. Harry was called in to supervise projection of one of the country's first great films—"The Covered Wagon" ready to start an historic two-a-day engagement. He was sent to St. Augustine, Florida, to handle all the technical details of a special showing of the film for President Warren G. Harding.

Scared With 'Ten Commandments' Showing

Cecil B. DeMille, a perfectionist in all things pertaining to motion pictures, had Rubin supervise the projection of "The Ten Commandments." And since that time DeMille has never allowed the first public showing of one of his productions unless Rubin was in the projection room. When DeMille's "The Story of Dr. Wassell" had its impressive big brass premiere in Washington, D. C. during the war, Rubin was again the man behind the projection guns.

With the formation of Paramount-Publix in 1925, Rubin was appointed Chief Projectionist. He toured the country planning theatre projection rooms in the scores of theatres built by the Paramount-Publix Corporation. The Foreign Department of Paramount utilized his services abroad. He became a projection Johnny Appleseed as he wandered around the world.

The industry owes a lot to Harry Rubin, projection pioneer.

Inspired Younger Craftsmen

By JOSEPH D. BASSON

International Representative, IATSE

Harry Rubin's 30th anniversary at Paramount is an occasion of special significance for those who have been associated with him closely in the craft and the art of showmanship.

His contributions to good motion picture projection, especially through the training of operators to put on top-notch programs, have been of inestimable help to the industry. The special effects he has created are among the finest to be seen anywhere. The results of his efforts have been enjoyed by countless thousands, and this pleasure is increased immensely for the workers whose privilege it has been to know the quiet, unassuming man responsible for these achievements and to benefit by his inspiration and guidance.

Hailed by fellow Projectionists

I have valued Harry's friendship for 35 years. He has belonged to our I. A. Local 306 since its start in 1913. For nearly two decades we worked together at the Rialto, where he was chief projectionist, and later for many years supervisor. As a fellow employee, as a brother unionist and as a supervisor, he has earned our warmest appreciation.

Congratulations, Harry, and best wishes for the years ahead.
BAUSCH & LOMB

is proud to salute
a fellow veteran
in movie projection

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with Paramount Pictures

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extends
Greetings and Best Wishes
to
HARRY RUBIN
on the completion of 30 years
of service with Paramount Pictures

Kindest Regards
to
Harry Rubin

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The Service Organization
of the Motion Picture Industry

Congratulations
to
HARRY RUBIN
On Your
30 Years
With Paramount Pictures

BEN PERSE
HARRY PERSE
A group from the Paramount Managers' School of the early 1920s in which Harry Rubin (circled) instructed the budding theatre and the theatre in the essentials of projection. Among students of the school who later reached eminence in the industry was R. H. Gillham, now Eastern Director of Advertising and Publicity for the Selznick Releasing Organization. P. A. Maguire, public relations representa-

HARRY RUBIN—Pioneer
(Continued from Page 33)
ation. Shortly afterward, he was sent to Paris by Paramount's Foreign Department to straighten out projection and sound troubles in the company's studios and theatres in France. During the recent war, his services were utilized by the FBI. Mr. Edgar Hoover's bureau wanted an extensive projection set-up in one of their buildings in Washington; they needed someone to plan and design it for them and Harry Rubin was asked to do the job. Today, Rubin combines his extensive services to the Paramount organization as a whole with intimate and direct service to the circuit's "Showcase" for Paramount product, the New York Paramount Theatre. Under the aggressive management

of another indefatigable showman, Robert Weitman, the Para-
mount is one of the most outstandingly successful theatres along Broadway; and Rubin serves Weitman as he once served Roxy, with ever-new devices for putting showmanship into both pro-

Rubin has always been an outstanding proponent of the value of extreme teamwork between projectionists and management, contending that the whole personnel of a theatre is only one team in which each individual must not only play his own position well but also cooperate perfectly with all the others. A brilliant manager with uncooperative projectionists, or the best projectionists with an uncooperative management, are equally at a handicap so far as the final score is concerned, he insists.

His theory of labor relationships—the one he himself practices with success—is simple: get the best men, pay them well, treat them well, and then demand superb results.

Rubin maintains that the projectionist's work demands greater proficiency than that of most craftsmen because in other crafts the finished result passes through the hands of competent ins-
spectors before being revealed to the public—any error that may have been made is caught and corrected and the customers never know it existed. An error by the projectionist is witnessed

Rubin therefore compares the projectionist to a professional baseball player, and holds that the demands made upon him are

similar in every respect. The same split-second timing, preci-
sion of movement, accuracy of judgment and perfection of effort are required of both.

Like the ballplayer, the projectionist must at all times be aware of the vital importance of error-proof planning. He must

at all times be on his toes to avert an error or—if one does occur—to cover it instantly. As with the ballplayer, there is no

dummy chance for the projectionist, says Harry Rubin—he must be right the first time.

The customer in a theatre seat is subject to responses closely

related to those of the baseball spectator. If the screen perform-
ance is ragged, marred by bad change-overs, by misframed
pictures, poor screen lighting or distorted sound the spectators

suffer. That the theatre audience restrains itself from emitting

the hoots and howls which greet errors on the baseball diamond

is a result of the disciplinary atmosphere of a theatre and does

not imply any greater tendency to condone slovenly performance.

But as the haphazard or poor playing of an individual ball-
player affects the financial standing of his team for better or

worse, so does the quality of a projectionist's work reflect itself

in the week-to-week business of the theatre.

Believing, as he does, that the theatre personnel is a team

in which everyone's position is important and that showman-

ship is the essence of everything that distinguishes a theatre from

any other place of business, Rubin is the last man to under-

estimate the value of other features of audience appeal apart

from projection or sound.
**Artist as Well as Artisan**

**By ROBERT M. WEITMAN**

Managing Director, Paramount Theatre, New York

My association with Harry Rubin for twenty of the thirty years he has spent with Paramount has been one I shall always cherish. My first contact with Rubin was when I was a member of the Managers' Training School conducted by Paramount. Rubin discussed on projection. Later, when I assumed management duties at the old Rialto, we started not only a business association but a lasting friendship.

The great films such as "The Ten Commandments," "The Covered Wagon," and scores of others that Rubin has been the first to project, the thousands of pictures he has seen and the thousands of miles he has travelled to insure perfect projection for Paramount pictures all over the country, would give Riniey material.

During our long association I have always respected Harry as an artist as well as an artisan. He has helped us not only solve many of our earlier problems in projection, but has been responsible for many technical improvements.

**Scenery Projection Developed by Rubin**

Of great value to us has been development of scenery projection now utilized by Paramount in its "in person" shows and adopted by other theatres around the country.

During the war I got a closer insight into Rubin the man, rather than the technician, than ever before. He gave unstintingly of his services at all the big benefit shows sponsored by the motion picture industry. Many of these shows were produced in areas which necessitated portable projection machines. But we could always depend on Rubin to solve any problems along this line.

I am proud to salute Harry Rubin, not only for his thirty years of splendid service with our company, but as a man of character who is a credit to the industry he has so capably served.

**Master of Projection Arts**

By DR. A. N. GOLDSMITH

"It is hard to say all the good things one knows about Harry Rubin in a few words."

"There are a few men whose careers are so closely interwoven with the growth of an art that they can be truly said to be a very part of the development and success of that art. Harry Rubin is one of the few people whose work in the field of theatre projection has been so prolonged, so constructive and helpful, and so original and wise that one rarely thinks of theatre projection without thinking of him."

"Starting thirty years ago, he joined the staff of the Rialto Theatre in New York as a projectionist, and learned his work 'the hard way.' Ever since he has had the thoroughly practical viewpoint of a man who knows the problems of the projectionist by first-hand experience."

"Shortly after this, when the Paramount organization acquired a group of theatres including the Rialto, he became the supervisor of projection for this theatre group. The important shows of those days were opened under his direct supervision, and included such classic contributions to the art of the cinema as 'Covered Wagon' and 'The Ten Commandments'."

**Blends Showmanship With Technical Know-How**

"Whenever a particularly difficult and critical job in the projection field, involving both technical knowledge and good showmanship, required a man of high caliber in his organization, Harry Rubin was called upon. For example, when the late President Harding, in Florida in 1922, wanted a special and direct presentation of 'Covered Wagon' as usual Harry Rubin was sent to supervise this job. There never was any question as to his dependability, nor of his capability of delivering the goods."

"When the Pabst organization was formed in the mid-1920s to handle a major group of theatres in this country, Harry Rubin was placed in charge of all projection for this organization. He laid out projection rooms, worked out their plan of operation, and studied the best methods of handling the films in the Paramount showmanship."

"Some years later, with the advent of sound pictures, he was equally active and contributed many advances in design and dependable operation. He particularly stressed the idea of having three projectors available so that, even with the possibility of one break-down of a single projector, the show could continue without interruption. He created numerous and important effects, operated from the projection room, which added substantially to the audience appeal of the show. He also developed the idea of enlarged-screen projection for special purposes, whereby the picture was 'blown up' for special purposes during part of the show."

**Leader in Industry-Wide Projection Practices**

"But it was not alone in the field of practical projection and its supervision that he contributed substantially to the motion-picture art. For twelve years he was Chairman of the Projection Practice Committee of the Society of Motion Picture Engineers. Those who were privileged to work under his direction during those years knew that he always insisted on quality, objected to weak or unreliable solutions of problems, stressed reliability of performance, and was ready at the drop of a hat to take up the cudgel against those who would have accepted lowered standards of projection. The Society and the projection men alike owe him much for the basic work which he did during those years."

"Rarely has the motion picture field known so hard working, selfless and intelligent a leader in any of its divisions. His life has been an example of a combination of practical wisdom, technical knowledge, excellent showmanship, and an almost unlimited capacity for hard work. All his friends will wish him well during the coming years, and will be confident that his valuable contributions to motion picture operations will continue."

(Dr. Goldsmith is a consulting engineer; Past President, Society of Motion Picture Engineers; Past President, Institute of Radio Engineers; former Vice-President, RCA; Lifetime Associate Professor of Electrical Engineering, College of the City of New York. Dr. Goldsmith is former Chairman of the SMPTE Theatre Engineering Committee, under whose auspices Harry Rubin's Projection Practice Committee made its most significant contributions.)
We love you, Harry Rubin:

When you get through lighting a stage for us, it's beautiful enough for a wedding or an inaugural ball. Our very best wishes to you . . .

Sincerely,

THE ANDREWS SISTERS

Patty - Maxene - La Verne

Management
LOU LEVY

Congratulations
Harry Rubin

RIVOLI THEATRE
Monty Salmon, Mng. Dir.

- Broadway at 49th St.
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“Where the Best Films Play Their Longest Engagements”

Best Wishes
To

HARRY RUBIN

HARRY & BEN BLUMBERG
Philadelphia, Penna.
Congratulations

HARRY RUBIN

We laud your steadfast devotion to your industry and your craft; your many valuable contributions, both as craftsman and executive, towards advancing the art of projection; and your three decades of service to Paramount.

And we express the sincere hope that you will continue to serve this great industry throughout the many happy years that stretch before you.

RCA THEATRE EQUIPMENT SECTION

and

RCA SERVICE COMPANY, INC.

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to
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30 YEARS
have marked tremendous advances in the art of motion picture projection.
For much of this time it has been our privilege to enjoy the friendship and counsel of Harry Rubin, whose contributions to fine projection will long be remembered.

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On his Thirtieth Anniversary

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on the completion of
30 Years

with Paramount Pictures

FOREST MFG. CO.
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FOREST ELECTRONIC CO.
744 Broad Street
Newark, New Jersey
Zero for Conduct
Cine-Classics, Inc. Drama 80 mins.

AUDIENCE SLANT: (Adult) Sub-standard picture with little or no appeal for average American audiences.

BOX-OFFICE SLANT: Unlikely to do much business at foreign-product houses, where it will be most apt to play.


Plot: This concerns a boys’ school in France, and a running battle between autocratic and depraved teachers and recalcitrant youngsters. It is climaxcd by the boys’ defiant revolution.

Comment: This sub-standard picture made in France years ago will have little or no appeal for average American audiences, might have had a certain appeal for the naive French market when it was made, but at this time it appears outmoded and uninteresting for the present American foreign-product department. Technical departements all along the line are below par. “Zero for Conduct” is not likely to do much business at foreign-film houses.

It Had to Be You
Columbia Comedy-Drama 98 mins.

AUDIENCE SLANT: (Adult) One of the year’s sprightliest comedy-dramas, cleverly satirizing the wave of psychological pictures. Ginger Rogers and Cornel Wilde score solidly.

BOX-OFFICE SLANT: With top star names, an excellent story, and high production values, this should pile up grosses in theatres everywhere.


Plot: Three times a rich young girl has stood at the altar with a different man, and each time she has refused to go through with the marriage. She has dreamed of an Indian brave who suddenly makes an appearance in the flesh, causing embarrassment to her family and her most recent fiancé. The girl understands that this dream man is the one she has waited for, so when he makes his real-life counterpart appears, she marries him.

Comment: “It Had to Be You” is one of the year’s sprightliest comedy-dramas, cleverly satirizing the wave of psychological pictures. Ginger Rogers and Cornel Wilde, both on loan-out to Columbia, score solidly in parts that were tailor-made for them. The maximum of credit, however, should go to triple-threats the wave of psychological pictures. Rogers and Wilde, who not only produced and shared in the direction but also helped pen the original story. Special mention should be made, too, of Rudolph Mate who directed so capably as director of photography (with Vincent Farrar) and co-directed the success. The ladies will surely vote Jean Louis a share in the grand results of this production because she designed the beautiful wardrobe worn by Miss Rogers. With top star names, an excellent story and high production values, this should pile up grosses in theatres everywhere.

Killer McCoy
MGM Drama 104 mins.

AUDIENCE SLANT: (Adult) The intellectual minority may think this is trite or “corny,” and perhaps it is. But the vast majority of moviegoers will have enthusiasm for actual time rooting for Mickey Rooney and sympathizing with him.

BOX-OFFICE SLANT: Good cast names and enthusiastic word-of-mouth should do wonders for this. Could be one of the year’s major box-office winners.


Plot: A tough New York kid becomes a boxer and kills one of his opponents in the ring. Sickened, he decides to quit the ring. But a big-time gambler buys his contract and as partners they then go to clean up as the kid hides his real identity, and makes his victories appear to be lucky. The kid falls in love with the gambler’s daughter, eventually gives up fighting and wins his girl.

Comment: There are many excellent performances in “Killer McCoy,” notably those of James Dunn, as Mickey’s diplomatic father; Brian Donlevy as the smooth, big-time gambler; Sam Levene as Mickey’s trainer and Ann Blyth as the gambler’s daughter. Lesser, but particularly well done, are the performances of those of Mickey Knox as a champion boxer, whom Rooney accidentally kills in the ring and Bob Steele as a happy-go-lucky, punch-drunk fighter. But it is Mickey Rooney, with his electrical personality and speshien ability, who stands out in a part perfectly tailored to his peculiar abilities. He clowns; he is the young, indifferent lover; he is serious and stirring when the parts calls for it. But two things remain: his ability as an actor, his ability as a boxer when he is in the ring. Versatile, that’s what he is. There are evidences of sensible production values here, adequate but not overpowering. Director, Roy Rowland has laid onto some of the situations with a figurative trowel, but the action is fast and smooth. There are bits of by-play in the prize fight crowds that are marvels of direction and photography. However, as the climax of the film approaches, there will be opinions expressed by the intellectual minority that this is trite or “corny” and that it does nothing to advance the technique of picture making, and maybe the comments are justified. But the vast majority of moviegoers will see nothing of this, and undoubtedly will have a fine time rooting for Mickey and sympathizing with him. Properly exploited, this may turn out to be a sleeper.

Man About Town
(Russian-English Narration)

RKO Radio Comedy 89 mins.

AUDIENCE SLANT: (Adult) Although the dialog is in French, this film is so uniquely presented, and so shot and enjoyed by most U. S. moviegoers. It also brings back Maurice Chevalier, a name many will remember.

BOX-OFFICE SLANT: Because of the manner of its presentation, this French film should do business at practically any situation. Play up the return of Chevalier.

Cast: Maurice Chevalier, Francois Perier, Mareille Dar WINDOWS; Edith Piaf, Raymond Cordy, Paul Olivier, Roland Armett, Credits: Produced and directed by Rene Clair. Photography, Armand Thariard. Associate in production and English adaptation by Robert Iona.

Plot: A satire about the love of a middle-aged Frenchman for a young girl; his false hopes pertaining to marriage and the renunciation of his love when he learns that his young friend and the girl are in love with each other.

Comment: This satirical comedy about the French motion picture industry at the turn of the century, not only brings back Maurice Chevalier to the American public but also has amusing entertainment for general audiences in practically anent situation. The film was made in France, and the dialog is in French, but this is no hindrance at all because of the clever presentation in which Chevalier narrates the proceedings in English. For the moviegoer who wants good comedy, unique in its presentation, especially those who remember Chevalier, this is worthy of their attention. Chevalier, a little older, but still possessing the same charm and Gallic wit, turns in a smooth performance. The other members of the cast, strangers to most U. S. audiences, are all excellent character presentations. Especially Francois Perier, as Chevalier’s young friend and Mareille Derrien, as the young lady they both love, “Man About Town” has all the unusual touches Rene Clair has become known for, and to him goes credit for the fine production, since he handled the three main chores: writing, producing and directing.

That Hagen Girl
Warner Bros. Drama 83 mins.

AUDIENCE SLANT: (Adult) All types of audiences are certain to be strongly moved by some scenes and cheered by others. Excellent groundwork entertainment.

BOX-OFFICE SLANT: Good cast names, plus certain word-of-mouth approval indicate at least average or above average business. Strong exploitation recommended.


Plot: Gossip in a small town has branded a young girl as the illegitimate daughter of a young attorney and the hopelessly ill daughter of the town’s richest family. She
showmen's trade review  october 25, 1947

has been brought up by a middle class family. She meets all kinds of snubs and abuses until, following an attempt at suicide, the story tells of her rehabilitation by her attorney, who is said to have suspected of being her father, with whom she now finds herself falling in love.

Comment: It's difficult to understand or even to believe that Shirley Temple has been actively engaged in making motion pictures for 15 years! But the year before Franklin Delano Roosevelt became President, the Miss Temple, who made her feature film debut in a thing called "Red Haired Alibi," the history of her rise to fame is too familiar to recount here. But during those 15 years Miss Temple steadily but surely learned her trade, until in "That Hagen Girl" she emerges as a fine, dramatic actress and one who gives promise of even becoming great. "That Hagen Girl" is Miss Temple's picture, look, stock and barrel. With all due respect to the acting ability of Ronald Reagan, one of the screen's most dependable performers, Miss Temple walks away easily with every scene while he appears. This is, of course, the script, the director had all important parts in the star's ascendancy in this film, but when a youngster of her age can convincingly become a Juliet, in "Romeo and Juliet," and almost move audiences to tears with her interpretation of the part, she has arrived. That this is what is known in the trade as a "woman's picture" is a further token of how much more than just a determined effort to cause tightening of throat muscles and the use of handkerchiefs. It is a thoroughly convincing story, and the script, in the way it treats the audiences—audiences that are certain to be strongly moved by some scenes and cheered by others. It is a film that shows evidence of careful production, casting and infinitely careful direction and editing—none that should do excellent business when word of its splendid entertainment values gets around. Careful and intensive exploitation is recommended.

on the old spanish trail (trucolor)

rhoebt western with songs 75 mins.

audience slant: family. very much in the Rogers tradition with plenty of action and some pleasant singing to please average audiences.

box-office slant: should rack up pleasant grosses, as have past Rogers films

cast: roy rogers, tito guizar, jane frazee, andy devine, estelita rodriguez, charles mcgraw, fred graham, steve darrin, marshall reed, wheaton chambers, bob nolan and the sons of the pioneers and trigger. credits: associate producer, edward j. white, director, john flinn, screenplay by sloan nibbley from an original story by gerald geraghty, andrew barton, roger angels. special effects, howard and thomolelydaker.

plot: rogers and the sons of the pioneers expose a pair of crooks who, under cover of the musical numbers, are stealing national treasures. the real criminal is really the advance agent and business manager of the show. after a stage coach chase which began as an advertising ballyhoo but suddenly turned into the real thing, the villains are captured.

comment: this is very much in the tradition of roy rogers' pictures, with perhaps a slight new variation here and there, nevertheless the tried-and-true formula with which these films have come to be associated. a new girl, new for Rogers that is, jane frazee, who is nice to look at and who sings nicely. tito guizar sings too, mostly solo but a few numbers with estelita rodriguez, sultry beauty whose voice is perhaps the most pleasant in the film. their joint rendition of guadalajara is outstanding. there is a fight between rogers and fred graham that should have the kids on the edges of their seats. bob nolan and the sons of the pioneers are in their familiar style and rogers and miss frazee combine their vocal talents in my adobe hacienda. the trucolor seems to have improved to some degree, with a truer rendition of color, particularly in the reds, than has been seen with this process before. altogether, "the old spanish trail" is a good example of roy rogers' films and should do as well as previous rogers films.

when a girl's beautiful

columbia comedy-drama 67 mins.

audience slant: (family) there is little to satisfy audiences in this mediocre presentation.

box-office slant: may manage to get by as a supporting feature, but even then some discriminating spectators might complain.

cast: adele jergens, mare platt, patricia white, stephen haggard,ursula howard, gino brazzi, marvin leonard, paul harvey, credits: producer, wallace macdonald, jerry sloman, screenplay, brenda weinberg, story, harry moritz, photography, herm freulich.

plot: the advertising agency and models' bureau handling a wealthy bachelor's plush perfume account are unhappy when the rich man breaks up with the girl slated to be the key figure in a giant campaign. a young agency executive gets his girl to masquerade as the comrade of the model's most beautiful features. just as things are about to be exposed, the masquerading girl and her suitor have their estranged beauty reunited.

comment: lacking in production values, direction and acting, "when a girl's beautiful" has little to satisfy audiences. the weak story is heard taped over in 67 minutes, despite the fact that veteran performers steven geray and mona barrie do their best to salvage matters. at best, the picture is merely supporting fare for double-bills. while most audiences may be willing to bide their time waiting for the top feature, more discriminating spectators may complain about having to sit through this film in order to see the "a" attraction.

fury

(italian dialog—english titles)

film classics drama 89 mins.

audience slant: (adult) this is pure, unadulterated sex, served plainly and at times almost embarrassingly. good, until the picture is merely supporting fare for double-bills. while most audiences may be willing to bide their time waiting for the top feature, more discriminating spectators may complain about having to sit through this film in order to see the "a" attraction.

scholl on block series; nesbitt pact reviewed

jack scholl has signed a writer-director contract with mgm, where he will act in both capacities in the production of the new martin block series of short subjects. first of the series featuring andy moulton, star of the "martin" series, with keenan wynn as guest star. herbert moulton produces.

john nesbitt has signed a new contract with the same studio for eight short subjects to be released during the 1947-48 season. first of the group is "miracle in a corner," a tricolor, to be followed by "my old town," "it can't be done" and "goodbye, miss turlock."
42 Films in Work Brightens Hollywood Production Scene

Hollywood production figures fluctuate more than a candidate's promises at election time, but this week's outlook is the brightest in some time. There are 42 films before the cameras, which compares most favorably with as far back as three years ago when there were more conducive to movie-making; at that time there were 46 going. It is also significant that Hollywood, for the first time in months, has twice as many in Hollywood as in the British studios.

Allied Artists is contributing to the present resurgence in production with "Smart Woman," to which Benny Baker, Nita Hunter and Al Bridges have been added, Paramount placed several top films in the lineup, "Sainted Sisters." started Oct. 13, and "Connecticut Yankee" and "Hazard" were given the green light on Oct. 20. Heading the "Sainted Sisters" cast are Veronica Lake, Joan Caulfield and Barry Fitzgerald. "Yankee" in Technicolor stars Bing Crosby with Rhodes Fleming, on loan from Selznick, Paulette Goddard and MacDonald Carey top the cast of "Hazard." Pine-Thomas, who produce independently through Paramount, finished "Speed to Spare," but started "Hard to Kill" on Oct. 21 with Frank McDonald directing.

Eagle-Lion started "Mickey," being produced by Louis L. Schenck and directed by Ralph Murphy. The picture introduces 15-year-old Lois Butler to the screen. Bill Goodwin plays her father and Irene Hervey returns to films after four years to enact a music teacher.

"Mystery in Mexico," RKO Radio production now shooting at the Chuazarus Studios in Mexico City, is due back at the home lot next week to resume filming there. Another location is "Deep Water," which 20th Century-Fox is shooting. Jeff Chandler and Rhonda Fleming struck the set of "California Firebrand" at Republic when Roy Mason, 44, veteran actor, suffered a heart attack and died several hours later. The film was completed shortly after.

Warner Bros. finished "Christopher Blake" but still have five pictures still going, including "The Adventures of Don Juan," starring Errol Flynn, Romney Brent, English actor, makes his American debut in the film, as does Helen Westcott, who portrays the heroine.

Director William Seiter used 200 dress extras and talking and singing hit players for five days in the "Rip Van Winkle" number of "Up in Central Park," Universal-International musical starring Donna Durbin, Dick Haymes and Vincent Price. The studio signed eight-month-old twins, Maurice and Myrna Davis, to play in "All My Sons," and leased the entire Western Stage Company in Culver City to shoot factory scenes for the film.

A camera unit headed by Fred Fleck went to New York to film backgrounds and process for "Mr. Blandings Builds His Dream House," which RKO is filming for Selznick Releasing Organization. Louise Beavers was chosen for one of the top supporting roles in the picture. Anne Nagel, who made her comeback in Film Classics' "The Spirit of West Point," was assigned a role in MGM's "Homecoming," Tommy Breen, who was injured in the Marines' attack on Guam, started work in "B.F.'s Daughter" at the same studio.

Kirby Grant, who starred in a series of Westerns for U-I, was called back from a hunting trip in the high states of Montana for the romantic male lead in "Song of Idaho," Columbia musical featuring the Hoosier Hot Shots. June Vincent carries the feminine lead in the film, which started Oct. 21 with Colbert Clark producing. Barbara Brown, character actress, joined the group of Hollywood players on route to Rome for the Gregor Rabinowitch production for Columbia, "The Eternal Melody." Jan Kiepura and Janis Carter are starred, supported by Marc Platt, Constance Downing, Sterling Holloway and others. James Cardwell replaced William Bishop in "Return of the Whistler," playing the principal beauty. Nearly the entire town of El Monte turned out one last night last week to watch the Legion Stadium apparently go up in smoke as Producer-Director S. Sylvan Simon made exterior shots of the building for "The Fuller Brush Man." Over 400 flames were exploded from windows and roof of the stadium. lighting up the entire community and spotlighting 20 pieces of fire equipment and 30 police cars that figured in the scene.

NOW BEFORE THE CAMERAS

COLUMBIA. Return of October (Technicolor); Return of the Whistler; The Fuller Brush Man (Edward Small); Song of Idaho; The Eternal Melody (Rabinowitch).

EAGLE-LION. Prelude to Night (Producing Artists); Mickey.

REPUBLIC. Old Los Angeles; Dangers of Canadian Mounted (serial).

TWENTIETH-CENTURY-FOX. You Were Meant for Me; Ballad of Big Creek; The Northside; Deep Water.

WARNER BROS. To the Victor April Showers; Winter Meeting; Johnny Belinda; The Adventures of Don Juan (Technicolor).

MGD. B.F.'s Daughter; State of the Union (Liberty); Homecoming; Hills of Jesse (Technicolor); The Big City.

UNIVERSAL-INTERNATIONAL. All My Sons; Cavabok (Marston); Up in Central Park.

RKO RADIO. I Remember Mama (Liberty); Rachel; Berlin Express; Joan (Producing Artists); Technicolor; The Velvet Touch (Independent Artists); Mystery in Mexico; The Arizona Ranger.

ALLIED ARTISTS, Smart Woman.

SIO. Mr. Blandings Builds His Dream House (RKO).

PARAMOUNT. The Long Gray Line; Hard to Kill (Piha-Thomas); Sainted Sisters; Connecticut Yankee (Technicolor); Hot Mile.

UNITED ARTISTS. So This Is New York (Kramer-Enterprise); Capolastro (Edward Small).

INDEPENDENT. The Last Masl (Curt Krugger).

Columbia, Yordan Join to Produce 'Anna Lucasta'

Columbia announced last week that "Anna Lucasta," the Broadway stage hit, will be brought to the screen by Yordan Enterprises in collaboration with Columbia. Philip Yordan, author of the play, will also write the screenplay.

"The Moneyman," Thomas B. Costain's best-selling novel which was purchased last week by Producing Artists, will be produced through Eagle Lion, it has been announced by President Arthur B. Krin. The picture will have a $2,500,000 budget and will be produced in Technicolor, with five topflight stars scheduled to head the cast. To enable the picture to go before the cameras early next year, writers have already started the screen adaptation of the Costain book. Also at E-L. Diana Lynn has signed a new seven-year contract with Producing Artists calling for over out of year. Jack Donahue has been signed by Producer Robert Joseph to direct "Close-Up," initial Marathon Production for E-L release. Donahue was borrowed from MGM.

A little more than a year ago Fred Astaire retired from the stage and screen to "give his feet a rest." Apparently they are rested, for MGM has announced that he will replace Gene Kelly in "Easter Parade," the Irving Berlin Technicolor musical co-starring Judy Garland. Kelly's feet need a rest, too; he broke his ankle last week practicing dance routines for the picture.

At Republic Harry Brown has been signed to write the final screenplay on the studio's forthcoming top-budget production, "Wake of the Red Witch," based on the novel by Garland Roark. John Wayne will star and Edmund Grainger will produce.

Twenty-two writers currently are at work on the RKO Radio lot developing 20 scripts slated for production for the 1948 program. The same studio announces the purchase of "Our Son Pablo," novel by Alcin and Darley Gordon, which Studio Head Dore Schary has scheduled for 1948 production.

Last week Jack L. Warner, vice-president and executive producer, announced the inauguration of a new "proving ground" production project at Warners, designed to develop young players, writers and directors. The special unit will have available the entire resources of the studio, with first-rank Warner stars and directors assisting so that young players and directors will derive the benefit of working with topflight and seasoned performers. The studio will also look for new sources of good story material, Col. Warner said, with special attention to young authors who intend to make a career out of fresh thinking in modern screenplay writing. Saul Elkins will produce the first picture and head the unit.

Also at Warners Irving Rapper, who has been off salary since his refusal to direct "Christopher Blake" because he did not approve of Alexis Smith for the feminine lead, has obtained his release from his contract.

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PHOTO SOUNDS, $14.95; Braille Projector, $21.95. New Century Book Co., 115 W. 30th Street, N. Y. 1, N. Y.

STUDIO EQUIPMENT

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THEATRE MACHINES

Louisville—The American Drive-in Co. has been formed by Louis A. Aru, operator of the Skyview drive-in at Buechel, Ky, and A. Edward Campbell, owner of the Lyric in Louisville. They have plans drawn for three drive-ins expected to be ready for opening April 1. The first, called the Skyview West, will be built on 12 acres of land north of Vincennes, Ind., on road 50; the Sky-Hi on the outskirts of Lafayette, Ind., on Road 26 at the intersection of 52; the Skyview will be situated near Indianapolis. Each theatre is to accommodate 500 cars with the layout so arranged that additions can be made later.

Louisville—Construction has begun on the present Lyric, a theatre for Negroes, at Lexington, Ky., the first A. Edward Campbell house in that situation.

Atlanta—On a recent visit here Carl Floyd, owner of the Floyd circuit in Florida, announced that he would build a $100,000 movie theatre in Waucha, Fla., in expectation of completed last expectation in December.

Atlanta—Harry Whitestone will build a modern film theatre at Fairmont, Ga.

Atlanta—The Beck Circuit will build a drive-in theatre at Daytona Beach, Fla., Richard Beck is partner. Formerly employed as Milwaukee, vice-president of the company, Hardwick will be house manager.

Atlanta—E. C. Holland, owner of several theatres in North Carolina, will build a drive-in at Kinston, N. C.

Pelly, Tex.—Howard E. Brunson, who operates seven theatres in the Tri-Cities, La Porte and Channelview, announced that he would build a $200,000 theatre in the Goose Creek section of Pelly as soon as CPA approval is forthcoming.

Philadelphia—David Shapiro has purchased a 236x366-foot plot of ground at Adams Ave. and Montour St. on which he will erect a theatre, food market, and stores at an approximate cost of $400,000.

Vancouver, B. C.—Work has begun on a new $10,000 Famous Players theatre at Chilliwack, B. C. Its height—54 feet—will be greater than any other building in the city.

Vancouver, B. C.—Harold Warren, who controls three theatres in the Alberni district of Vancouver Island, plans to build a new theatre at Parksville, B. C., in the same zone.

SHOWMEN'S TRADE REVIEW, October 25, 1947

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## Title Index

Listed in the following index are titles (exclusive of western series pictures) with name of the distributor following the title. For titles appearing on the same page, time, stars, etc. refer to title under distributor company listing.

### Allied Artists

<table>
<thead>
<tr>
<th>Title</th>
<th>Number</th>
<th>Current</th>
<th>Run Date</th>
<th>Time Reel</th>
<th>See Date</th>
<th>Min Date</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>It Happened on Fifth Avenue</td>
<td>C.F.</td>
<td>Gale Storm-Don DeFore</td>
<td>11/5/47</td>
<td>9/18/47</td>
<td>b3/4/47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Black Gold</td>
<td>C (D.F.)</td>
<td>A. Quinn-R. deMille-Knox</td>
<td>9/2/47</td>
<td>9/18/47</td>
<td>b2/5/47</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Coming

<table>
<thead>
<tr>
<th>Title</th>
<th>Number</th>
<th>Current</th>
<th>Run Date</th>
<th>Time Reel</th>
<th>See Date</th>
<th>Min Date</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Gangster, The</td>
<td>D(A)</td>
<td>Bette-S. Sullivan-L. Lorring</td>
<td>8/20/47</td>
<td>b10/4/47</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Hunted, The</td>
<td></td>
<td>Bette-F. Foster</td>
<td>8/25/47</td>
<td>b10/4/47</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Song of My Heart</td>
<td></td>
<td>Frank Sandstrum-Audrey Long</td>
<td>8/25/47</td>
<td>b10/4/47</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Astor Pictures

<table>
<thead>
<tr>
<th>Title</th>
<th>Number</th>
<th>Current</th>
<th>Run Date</th>
<th>Time Reel</th>
<th>See Date</th>
<th>Min Date</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheers for Miss Bishop</td>
<td></td>
<td>Martha Scott-Wm. General</td>
<td>8/6/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Courageous Dr. Christian</td>
<td></td>
<td>Jean Hersholt</td>
<td>8/9/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Her bridal Affair</td>
<td></td>
<td>Barbara Stanwyck-Young</td>
<td>8/9/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hollywood Bound</td>
<td></td>
<td>Betty Grable</td>
<td>8/12/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jimmy Steps Out</td>
<td></td>
<td>J. Stewart-P. Goddard</td>
<td>8/12/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let's Dance for Coney</td>
<td></td>
<td>Lancer-H. Warner</td>
<td>8/12/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little Men</td>
<td></td>
<td>Oskle-Scott</td>
<td>8/12/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Road to Hoboken</td>
<td></td>
<td>W. Crosby</td>
<td>8/12/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silver Devil (D.F.)</td>
<td></td>
<td>H. Gibson-Philadelphia</td>
<td>8/12/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sky Devils (C-D)</td>
<td></td>
<td>Spencer Tracy</td>
<td>8/12/47</td>
<td>New Release</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stairway to a Simple Wife</td>
<td></td>
<td>Swiss Family Robinson</td>
<td>8/12/47</td>
<td>New Release</td>
<td></td>
<td></td>
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### COLUMBIA

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<td>Blondie's Holiday (C) F.</td>
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<td>Sailors Are Like That</td>
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<td>Ship, That Couldn't Take It</td>
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<td>Blondie's Night Out</td>
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<td>Warner-Baxter-Michelle Cheir</td>
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<td>It Had to Be You (C-D)</td>
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<td>Lady from Shanghai, The</td>
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<td>Rita-Hayworth-Orson Welles</td>
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**Westerns (Current)**

<table>
<thead>
<tr>
<th>#7 Law of the Canyon (W-M) F.</th>
<th>Charles Starrett-Smiley Burnette.</th>
<th>55. ..04/24/47</th>
<th>b6/23/47</th>
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<tr>
<td>#8 Riders of the Lone Star (W-M) F.</td>
<td>Charles Starrett-Smiley Burnette.</td>
<td>55. ..08/14/47</td>
<td>b10/11/47</td>
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<td>#9 Stranger from Ponce City, The (W-M) F.</td>
<td>Charles Starrett-Smiley Burnette.</td>
<td>55. ..07/3/47</td>
<td>b9/13/47</td>
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<td>#35 Swing the Western Way</td>
<td>J. Leonard-M. Dugan-Hooiser Hot Shots</td>
<td>66. ..06/25/47</td>
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**Westerns (Coming)**

| Buckaroo from Powder River | Charles Starrett-Smiley Burnette. | 55. ..10/14/47 |         |
| Last Days of Boot Hill (W) | Charles Starrett-Smiley Burnette. | 55. ..11/20/47 | a7/19/47 |
| Phantom Valley | Charles Starrett-Smiley Burnette. | 55. ..12/04/47 |         |
| Six States of Missouri | Charles Starrett-Smiley Burnette. | 55. ..12/18/47 |         |
| Way of the Sonora | Charles Starrett-Smiley Burnette. | 55. ..01/22/48 |         |
| Whirlwind Raiders | Charles Starrett-Smiley Burnette. | 55. ..02/19/48 |         |

### EAGLE LION

**CURRENT 1946-47**

| #103 Adventures, The | Deborah Kerr-Trevor Howard. | 106. ..07/17/47 | a7/10/47 |
| #104 Caravan (D)A | Stuart Erwin-Glenda Farrell Conway. | 56. ..01/04/47 | b12/11/46 |
| #105 Champion of the Plains (D) | William Tabbert-John Miljan. | 56. ..01/11/47 | b12/11/46 |
| #106 House of Secrets (C) | Alvino Switzer-Gas House Kids. | 63. ..08/23/47 | b6/20/47 |
| #107 Green for Danger (My)A | Sally Gray-Trevor Howard. | 55. ..11/10/46 | a12/14/46 |
| #108 Heartaches (My)A | Wyardn W. Valley. | 71. ..04/27/47 | b7/20/47 |
| #109 International Lady | G. Brent I. Massey-B. Rathbone. | 102. ..05/24/47 | b7/20/47 |
| #110 Virtue | D. Andrews-J. L. Bart. | 55. ..07/10/47 | b12/11/47 |
| #111 Kit Carson | R. Scott-Barnes-R. Wilcoxen. | 94. ..06/25/47 | b3/22/47 |
| #112 Last of the Mohicans | Alan Curtis-Terry Austin. | 60. ..04/12/47 | b4/30/46 |
| #113 Thrill of a Ticket (My)F | N. Cherie-A. D. Beulah. | 46. ..05/20/47 | b12/16/46 |
| #114 Untamed Fury (D)A | Mikel Conrad-Gaylord Pendleton. | 61. ..03/22/47 | b3/07/47 |

**Adventures of Casanova.**

| Blind Savages | D. Coburn. | 62. ..03/17/47 | b13/11/47 |
| Enchanted Valley, The (D) | M. Daniels G. McClure-M. O'Donnell. | 71. ..07/06/47 | b10/11/47 |
| Howard of the Plains (D) | A. Curtis-G. Wynne. | 71. ..09/29/47 | b10/11/47 |
| Linda Be Good (D) | E. Knox-J. Hubbard-M. Wilson. | 80. ..10/10/47 | b10/11/47 |
| Love from a Stranger (D) | J. Hodack-S. Sidney-A. Richards. | 71. ..07/17/47 | a10/12/47 |
| Man Wanted | Anabel Shaw-George C. Lowery. | 71. ..07/17/47 | a10/12/47 |
| Mickey 'C' | J. Butler-D. Goodwin-P. Hervey. | 71. ..06/16/47 | a10/12/47 |
| Northwest Stampede 'C' | J. Leslie-C. Craig-J. Oake. | 71. ..06/16/47 | a10/12/47 |
| Philo Vance's Peril. (D) | W. Wright-B. Balacco-R. Ames. | 56. ..01/25/47 | b10/11/47 |
| Pistols 'That' | Brent V. Staker. | 56. ..01/25/47 | b10/11/47 |
| Prelude to Night | John Ireland-Ellen Lowe. | 71. ..09/29/47 | b10/11/47 |
| The Return of Barretts (D) | John R. Smith-J. Ireland. | 56. ..01/25/47 | b10/11/47 |
| The Secret of My Heart | J. Ireland-Ellen Lowe. | 71. ..09/29/47 | b10/11/47 |
| T-Men | A. de Cordova-L. Bremer-T. Bey. | 56. ..01/25/47 | b10/11/47 |

**Westerns (Current)**

| #32 Border Feud (W-F) | Lash LaRue-Fuzzy St John. | 55. ..05/10/47 | b5/24/47 |
| #36 Code of the Plains. | Buster Crabbe-Fuzzy St John. | 36. ..04/26/47 | b2/14/46 |
| #40 Frontier Fighters | B. Crabbe-Fuzzy St John. | 35. ..09/24/47 | b2/14/46 |
| #41 Purple Steel | John Ireland-Ellen Lowe. | 55. ..05/10/47 | b5/24/47 |
| #43 Raiders of Red Rock | Buster Crabbe-Fuzzy St John. | 36. ..04/26/47 | b2/14/46 |
| #44 Shootin' Irons | Tex O'Brien-Jim Newhill. | 46. ..04/26/47 | b2/14/46 |
| #45 Thrill of a Ticket (D) | Eddie Dean-Roscoe Ates. | 60. ..04/12/47 |         |

**Westerns (Coming)**

| Black Hills | Eddie Dean-Roscoe Ates. | 60. ..05/25/47 |         |
| Check Your Gun | D. Coburn. | 62. ..03/17/47 | b13/11/47 |
| Cheyenne Takes Over | Lash LaRue-Fuzzy St John-J. Hult. | 55. ..05/10/47 | b5/24/47 |
| Fighting Vultures | Lash LaRue-Fuzzy St John. | 55. ..05/10/47 | b5/24/47 |

### SHOWME'S TRADE REVIEW, October 25, 1947
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<td>Bandits of Dark Canyon</td>
<td>Allen &quot;Rocky&quot; Lane-Bob Steele</td>
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<td>California Firebrand</td>
<td>Monte Hale-Art Booth</td>
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<td>Under Colorado Skies</td>
<td>M. Hale-A. Booth</td>
<td>68</td>
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| SCREEN GUILD PRODUCTIONS | CURRENT | | | | |
| hCI1 Bar 20 Justice (W) | Don Ronald | 65 | 7/9/47 | Reissue |
| hCI4 Balls of San Fernando (D,F) | Richard Travis-Mike Warren | 64 | 4/5/47 | Reissue |
| hCI3 Buffalo Bill Rides Again (W,F) | Richard Arlen-Jennifer Holt | 70 | 4/10/47 | b/4/47 |
| hC70 Burning Cross. The (D,A) | H. Daniels-J. Patton | 78 | 16/11/47 | | |
| S-2 Call It Murder | Humphrey Bogart-Richard Whorf | 74 | 8/3/47 | Reissue |
| hCI6 Case of the Baby Sitter, The (My-C) | Tom Neal-J. Jenkins-P. Blake | 46 | 4/26/47 | | |
| hCI0 Cassidy of Bar 20 (W) | Wm. Boyd-C. Hartford-K. Hayden | 59 | 5/10/47 | Reissue |
| hC65 Dragnet (My-A) | M. Brian-H. Wilcoxson | 71 | 10/25/47 | b/7/47 |
| hCI9 Enigma (D,F) | M. Brian-H. Wilcoxson | 71 | 12/14/47 | | |
| hCI1 Heart of Arizona (W) | Wm. Boyd-C. Hartford-K. Hayden | 68 | 6/14/47 | Reissue |
| hC67 Ghosts on the Loose (W) | F. O'Dell-J. Stack-J. Scott | 63 | 6/21/47 | b/7/47 |
| hC62 Killer Dill (C-D,A) | E. Erwin-A. Gwynne-F. Albertson | 71 | 8/2/47 | b/17/47 |
| hC69 Partners of the Plains (W) | Wm. Boyd-C. Hartford-K. Hayden | 71 | 4/20/47 | Reissue |
| hC61 Léon of the Amazons (D,A) | S. Rackett | 65 | 1/25/47 | | |
| | | 66 | 1/29/47 | | |
| S-1 Racketeers | F. O'Dell-J. Stack-J. Scott | 55 | 3/13/47 | | |
| hC43 Riders Times Vast (W) | B. Lugosi-J. Compton | 66 | 1/2/47 | Reissue |
| hC68 Scared to Death *C | B. Lugosi-J. Compton | 65 | 1/2/47 | | |
| hC65 Shoot to Kill (D,A) | R. Wade-E. MacDonald-S. Walters | 61 | 3/14/47 | b/12/47 |
| hC88 Texas Trail (W) | Wm. Boyd-C. Hartford-K. Hayden | 59 | 4/24/47 | Reissue |

| COMING | | | | | |
| X-2 Boy, What A Girl | Negro Cast | 65 | 9/20/47 | | |
| X-3 Miracle In Harlem | Negro Cast | 71 | 11/28/47 | | |
| hC66 Prairie, The (D) | A. Baxter-L. Aubert | 80 | 12/27/47 | | |
| hC67 Rio Hondo (D) | J. Shelton-D. Adams | 72 | 6/10/47 | a/30/47 |
| X-1 Sepia Cinderella (C-M,A) | Negro Cast | 71 | 8/2/47 | b/17/47 |
| hC70 Trail of the Mounties | R. Hayden-J. Hunt | 42 | 12/20/47 | | |
| 5/20/47 | | | | | |
| 7/15/47 | | | | | |

| SEIZLNCK RELEASING ORGANIZATION | CURRENT | | | | |
| | | | | | |
| COMING | | | | | |
| Interneciso | J. Bergman-L. Howard | Nov 47 | Reissue |
| Mr. Blanding Builds His Dream House | G. Grant-M. Loy-M. Douglas | Apr 48 | | |
| Paradise Case, The (D,A) | G. Peck-A. Todd-C. Laughton | Jan 48 | | |
| | | | | | |
| Rupert of Hentzau | L. Jourdan-Valli | | | | |
| Tender is the Night | J. Jones-K. Cotten | | | | |
| | | | | | |
UNITED ARTISTS

**Produced by:**
- CURRENT (1946-47)
- Adventure of Don Coyote (*C*) (W.
- Comedy Carnival (*C*) (F.
- Copacabana (*M-C*) (F.
- Dishonored Lady (D) (A.
- Fur in a Warehouse (D) (F.
- Hoppy's Holiday (W) (F.
- Lured (My) (A.
- Monsieur Verduix (C-D) (A.
- Other Love, The (D) (A.
- Private Affairs of Bel Ami, The (D) (A.
- Stork Bites Man (C-A) (F.
- Unexpected Guest, The (W) (F.

**Run Time (Rel.):**
- 56...5/9/47 b5/3/47
- 124...8/4/47 b10/1/47
- 52...5/30/47 b6/30/47
- 95...11/1/47 b9/25/47
- 89...11/16/47 b11/25/47
- 78...11/24/47 b10/25/47
- 123...Oct. 47 b14/9/47
- 67...6/21/47 b16/11/47
- 60...3/3/47 b12/14/47

**Title (Comedy):**
- Showmen's M.
- Winter Wonderland (W-B)
- Winter Meeting (W-B)
- Wyoming (D)

**Title (Drama):**
- The Yak (D-R)
- You Were Meant For Me...
- Your Red Wagon (K-R)

**Title Changes:**
- "Dark Road" (S-G)
- "Innocent Years, The" (W-B)
- "Flaming Ace" (30th-Fox) You WERE MEANT FOR ME

**NEW PICTURES STARTED LAST WEEK:**

**COLUMBUS:**
- Song of Idaho (D-R) Priscilla: Lois Butner, Bill Goodwin, Irene Hervey. Direction: Ralph Murphy.

**PARAMOUNT:**

**RKO-RADIO:**

**ADVANCE DATA On Forthcoming Product:**

**THE RED PONY (Rep.) Drama, Technicolor:**
- Priscilla: Myrna Loy, Robert Mitchum, Louis Calhern, Dinah Shore, Ted deCorsia, James Cagney. Director, John Ford. When his father buys him a red pony, a little boy is overcome with joy at the sight of the creature. The boy of the hired man, he cares for the pony lovingly, but in spite of his efforts the pony dies from exposure. The boy is wild with grief and blames everyone around him for the pony's death, wounding the breed that already exists near him. In desperation, the hired man offers the boy his own mare's colt as soon as it is old enough to bear the work. The boy is hired on the ranch and he finds the new young colt's real beauty in the work. It then becomes the pride of the ranch.

**RKO:**
- Monaco (D) Drama, Principals: Roddy McDowall, Edgar Barrier. Nila Harker, Director, Phil Karlson. Plot: A boy finds a lost dog, Rocky, whom he raises, not knowing that the dog has a younger brother who joined a wolf pack and became a sheep-killer. When there is an epidemic of sheep-killing, the men bring Rocky and take him into custody. But Rocky finds the real truth.

**WRECK OF THE HESPERUS (Col.) Drama, Principals: Willard Parker, Patricia Collinge. Director, John Hffman. Plot: In the 19th Century, a company deliberately wrecks ships by placing a strange device in a cable, then gets possession of the wrecks for salvage. A young captain tries to stop the company and fight against the wishes of his sweet-
ADVANCE DATA
(Continued from Preceding Page)

A woman becomes suspicious of him. In the end, the killer has the police ringing the "wreck" bell and he and the leader engage in a final fight.

PANHANDLE (Mono.) Western, starring Cameron, Cathy Downs, Reed Hadley. Director, Leslie B. Martin. A Dallas, Texas, man comes to Mexico where he has been mysteriously murdered. He goes to the Panhandle where he gets the killer.

JIGGS AND MAGGIE IN SOCIETY (Mono.) Comedy, Principals: Joe Yule, Renie Riano, Dole Cameron, Arthur Murray. Director, Eddie Cline. Plot: Jiggs and Maggie move to the city. As the 5th Anniversary of their marriage draws near, they decide to crash society and seeks the advice of a shady character who helps her, for a large fee. After acquiring some polish, Maggie gives a ball at which the young girl who is invited is surprised. Some of their women guests are robbed of their jewels, but the thieves are caught.

NATIONAL REVIEWING COMMITTEES CLASSIFICATIONS

COMING

Adventures of Don Juan T...
Dennis, Bickford.

Always Together
J. Reynolds-R. Hutton.

Together
A. Smith-R. Douglas.

Blonde Jennifer
A. Smith-R. Douglas.

Joanny Belinda
J. Wyman-L. Ayres-B. Dickford.

Life With Father T (C-D)
I. Dunne-W. Powell-E. Taylor.

Mixed Up

Night Into Day
Ronald Reagan-V. Vichinos.

The New G-Men T (C)
R. Carson-D. Morgan.

Silver River

That Hagen Girl

To the Victor
Dennis Morgan-V. Vichinos.

Two Guys From Texas T

Voice of the Turtle, The (C-D)

Wallflower
Robert Hutton-J. Howard.

Whiplash
D. Clark-Smith-S. Z. Sakall.

Winter Meeting
Bette Davis.

Woman in White, The
A. Smith-F. Parker-S. Greenstreet.

burning cross (SG)
CLASS A—SEC. II—National Legion of Decency,
ADULT—General Federation of Women's Clubs.

FOREVER AMBER (20th-Fox)
MATURE—National Board of Review.
CLASS C—National Legion of Decency
(Objective in the portrayal of some facets of the story it tells and the manner
in which the behavior of the central character is presented; lacks the...]

RIDE THE PINK HORSE (UI)
MATURE—National Board of Review.
CLASS A—SEC. II—National Legion of Decency
ADULT—General Federation of Women's Clubs.

The authorities quoted in this column are as follows:

GENERAL FEDERATION OF WOMEN'S CLUBS, The motion picture committee, 14 East 45th Street, New York 17, N. Y. Chairman: Mrs. F. Burt, chairman, of St. Louis. Two reviewing committees are maintained—Mrs. Mary E. Yorke, Eastern Committee chairman; Mrs. John Stansbury Thayer, Associate chairman. Designations used:

FAMILY up to 3 years and up; ADULT—General Federation of Women's Clubs.

The two reviewing committees are as follows:

NATIONAL BOARD OF REVIEW: Founded in 1909 to "represent the in-
terests of the motion picture public."

The reviewing committee consists of 8 members, each of whom is "representing a cross-section of public taste." Designations used:

FAMILY—14 years of age and up; ADULT—General Federation of Women's Clubs up to 18 years old; indicates picture is rated as "Exceptional ."

NATIONAL LEGION OF DECENCY: Committee on International Federation of Catholic Alumnae reviews pictures and issues classifications for guidance of members of the Legion of Decency, the Catholic Church that joins the Legion.
Designations used: CLASS A—Sec. I—Unobjectionable for General Patronage; CLASS A—Sec. II—Unobjectionable for Children; CLASS B—objectional in Part; CLASS C—Con-
demned.
a WHALE of an Idea

For Bigger Box-Office Receipts!

Get Back to SHOWMANSHIP!

There's nothing NEW about this idea...but, for over 50 years smart showmen have used good old-fashioned BALLYHOO... to sell celluloid entertainment... to an ever-increasing audience... and that Big IDEA... has grown right along with the Industry!

The need for SHOWMANSHIP is greater today, than ever before... and Newspapers, Radio, Bill-posting, TRAILERS and ACCESSORIES are available... to help you harpoon those extra patrons!

Latch on to this IDEA brother!

... it's BIG! and when you go fishing for patrons... don't use a bent pin! use a Ballyhoo harpoon!

... Get Back To Showmanship!

NATIONAL Screen SERVICE
FAVORITE OF THE INDUSTRY
Beware of Pity 27
Christmas Eve 27
Escape Me Never 26
In Self Defense 26
La Vie de Boheme 26
Linda Be Good 26
Road to the Big House 27
So Well Remembered 26
The Ghosts of Berkeley Square 27

PRODUCT GUIDES
Begin on Page 30

APPLESEED
eravinshs THE MOTION PICTURE INDUSTRY

NOVEMBER 1, 1947

ERIC JOHNSTON (See Page 7)

"I have had a number of close looks at Hollywood in the last two years, and I have looked at it through the eyes of an average business man. I recognize that to be the world capital of show business, there is bound to be a lot of show business in Hollywood. But underneath there's the solid foundation of patriotic, hard-working, decent citizens."

HOUSE PROBE FAILS TO NAME FILMS
(See Page 7)

RED QUIZ—BY WAY OF EXPLANATION
(See Page 7)
THESE LINES WILL INTO RADIO CITY NOW UNTIL AFTER SEE THREE M-G-M "SONG OF LOVE" * "CASS (NOW PLAYING)
CONTINUE TO MOVE MUSIC HALL FROM NEW YEAR'S 1948 TO PICTURES IN A ROW IMBERLANE* "GOOD NEWS" (COMING NEXT) (COMING XMAS—NEW YEAR'S)
Showmen Agree!
Good pictures know no season!
Fall, Winter, Spring and Summer, they can depend on SCREEN GUILD Productions for variety product to solve their booking problems.

Now on the Screen!

HOLLYWOOD
BARN DANCE

When You Deal with Trigger-Happy Rats...

SHOOT FIRST and Don’t Miss...

Kiddin’ the Killers!

DRAMATIZING THE HEADLINES!!

2 TOP-FLIGHT 40 MINUTE STREAMLINERS

SECOND GROUP OF
12 HOPALONG CASSIDY RE-RELEASES

Bush Pilot

Scared to Death

Renegade Girl

Bells of San Fernando

Buffalo Bill Rides Again

Distributed by
SCREEN GUILD Productions, Inc.

Tribute to Will Rogers

It becomes more and more evident that when an outstanding activity reflecting credit to our industry and generating a world of goodwill for the whole motion picture fraternity, is to be done, the Variety Clubs International are always doing it.

Latest in the continuing parade of endeavor along these lines will be the dedication and unveiling of a magnificent bronze plaque at the Will Rogers Memorial in Claremore, Oklahoma, on November 4th.

At this time the amusement business will gather in the person of the International officers and the chief barker of the thirty-three Variety Club Tents, to pay homage at the final resting place of our former ambassador of goodwill, Will Rogers. During the ceremonies outstanding speaker tribute will be paid and to top the whole afternoon and evening of activity, the regular Bob Hope radio broadcast will take place with many of the visiting dignitaries participating.

The motion picture industry may well be proud of its membership in the Clubs because of the fine work being done to help underprivileged children in every community where a Tent is operated, as well as for the great credit they reflect through such activities as the annual Humanitarian Awards.

Thanks to V.C.I. this fine side of the industry is portrayed to the public through the medium of the press and newscasts whose coverage of the events reaches many millions of people throughout the world.

Our industry cannot do too much to support and encourage the work and further expansion of these fine Clubs.

Jackson’s Two Years

Two years ago this week SHOWMEN’S TRADE REVIEW inaugurated the important and significant series of articles by Jack Jackson, and with this issue we take proper notice of both the series and the anniversary.

From the very beginning, the Jackson series attracted widespread attention and interest and before they were far along dozens of requests were coming in from both large and small circuits, as well as individuals, asking for reprints, for permission to reproduce in house organs, etc.

At first we were inclined to cheerfully grant these requests, but it soon dawned on us that the continuity and cumulative power of the series, which so greatly enhances the value of individual chapters, might be impaired by indiscriminate and sporadic publication. So, only a few months after the Jack Jackson series was introduced we knew that sooner or later these outstanding and justly famous texts on theatre management would have to be presented in book form.

This was a logical conclusion because as you read through those articles you soon arrive at the very obvious decision that such a book would be the finest of its kind in the way of an interesting and valuable volume on efficient theatre management, show merchandising, physical operation, maintenance, and about every other phase of up-to-date showmanship.

So, in paying this deserved tribute to Jack we also take the occasion to announce that work has been started on editing the articles published in the last two years with the object of publishing them in book form. Although many hundreds of people in the industry have expressed a keen desire to purchase such a book, orders will not be accepted until it is actually on the presses.

That announcement should be forthcoming shortly after the first of the new year. And we know that its demand and acceptance will be industry-wide.

Thanks, Jack, for the able and intelligent manner in which you have written those articles. Any showman worthy of the title, whether he be an oldtimer or a newcomer, can improve on the job he is trying to do through possessing and reading the book as soon as it becomes available.

We hope this fine series will continue for many years to come so that we can follow up the first volume with a second and perhaps, a third.

Could Be...

(From Iowa & Nebraska Theatre Owners Bulletin).

“Producers who have ... completed pictures ... now find themselves with a real headache caused by that tough old character ‘Dame Fashion’ who has decreed long skirts for our womenfolk. Thus, the short skirts in these held-back pictures will look dated, funny and old in no time.”

MGM’s Bill Rodgers says there is a definite swing back to aggressive show-selling by exhibitors. That’s something to cheer about, and quite to be expected. Because while there was a lot of lackadaisical showmanship during the lush years of heavy attendance and many newcomers got into key spots, there still remains a large segment of very able theatre men in the film business. If the trend to vigorous showmanship is running strong, these fellows with the know-how deserve the major credit, because they set a pace others must follow or lose out in the race.

—CHICK LEWIS
WHAT'S NEWS
In the Film Industry This Week

GENERAL—Sober, solid testimony, truculent, was the motion, saw the House Committee of Un-American Activities near the end of its second week without proving to congressmen that communism was communist propaganda in films. The Committee ignored demands made by the Motion Picture Association that the probe name the films accused of communism, and will not even agree to approve the investigations that the MPA or others in the industry had tried to prevent the hearings. (P. 7).

M. D. Selznick, Selznick, was reported seeking to engage Harold Stassen to head a citizens committee to fight for freedom of the screen and the Committee for the First Amendment, made up of producers who were not under subpoena but thought the Committee prying into political affiliations was a violation of the Constitution, declared that it was permanent and not just for the hearing.

EXHIBITION — That something new which always is being added to the ever-present matter of taxes seems to have come out in Bloomington, Ill., this week where the town canceled all of its theater licensing fees and slapped on in its place a four per cent tax on amusement admission. The new tax is intended to regulate closing hours of theatres like the old license law did. But it's going to cost the exhibitor and the consumer.

Taxes were pretty active this week also. St. Paul passed a five per cent amusement tax by 32 vote over the strong protests of exhibitors, Chicago's council has before it a recommendation for a three per cent admission tax against which the exhibitors see. Chicago, Arizona's New York state was reported thinking over the matter of extending the right to tax admissions to small towns. New cities of 100,000 or counties may impose such a tax which is for educational purposes. In the case of counties the money is prorated among companies.

The Protestant Film Commission was definitely set for church showing of its own 16-mm. program of films. In Pennsylvania the blue elements were fighting Sunday shows. Forty-seven communities will get a chance to vote on whether they want them or not shortly.

In Pittsburgh Columbia, Universal, United Artists, Paramount, Loew's (MGM), Warner Bros., 20th-Fox and RKO filed suits over percentages against Margaret Moody, Charles W. Dickinson and Don G. Dickinson. Punitive damages are sought.

In San Francisco the deal by which the Naily interests gain control of the Golden State Theatres with over 100 houses was reported finalized.

In New York the Associated Press announced plans for a service on television newswires while its rival—United Press and International News Service—also had teletype services planned.

In St. Louis and the vicinity, the power company asked all electric users to go easy on power. While they were coming down the water supply for the hydro plant and the long summer was increasing the use of electricity, air conditioning, and making of air conditioning, W. B. Cott of Westmington told the Society of Motion Picture Engineers its costs of from $40 to $63 seat would probably not go down for some time to come.

TOA President Ted Gamble and Executive Director Robert W. Announced in Washington, this week, Gamble to attend the White House Conference on European aid; and he and Coyne to discuss amusement taxes with the Treasury Department.

** DISTRIBUTION—MG M will not sell "Green Dolphin Street" under an advanced-admission policy, Vice-President Bill Rodgers declared. Rodgers made it plain that this "no-admission policy applied only to this particular picture and was establishing no precedent," Paramount's Distribution Vice-President Chas. Stein. Meanwhile announced that Cecil B. DeMille's "Unconquered" would continue to be sold under advanced admission policy for an indefinite period. Sam Goldwyn, arrived in New York, delivered his usual remarks about exhibitors pointing out that they were in partnership with Hollywood and that when pictures they would cease to be only owners of real estate. He was openly critical of exhibitors who band together to fight advanced admissions on pictures which he said the public had demonstrated a willingness to accept at a higher figure. (P. 6).

Eagle-Lion is going to raise its spending on co-op ads and trade paper advertising, believing that "you've got to put some of your money and some of your manpower to show the exhibitor that he should put up some of his money and some of his manpower, too," Ad and Publicity Chief Max E. Youngstein, declared.

Over at 20th Century-Fox, whose "Forever Amber" is getting under way, Short Subject Section Manager Pete Levathes said that a strong campaign to help the exhibitor exploit shorts will be ready Jan. 1.

** LABOR—Hollywood's jurisdictional strike seemed about to collapse with the Conference of Studio Unions' Screen Set Designers and the Painters voting to go back to work and the machinists and carpenters expected to do so. The Screen Actors Guild is notifying the National Labor Relations Board through its individual members that it wishes to retain Guild Shop under the Taft-Hartley law.

INDEX TO DEPARTMENTS

<table>
<thead>
<tr>
<th>Department</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance Data</td>
<td>36</td>
</tr>
<tr>
<td>Advertiser's Cross</td>
<td>37</td>
</tr>
<tr>
<td>Box-Office Slates</td>
<td>26</td>
</tr>
<tr>
<td>Feature Booking Guide</td>
<td>30</td>
</tr>
<tr>
<td>Feature Guide Title Index</td>
<td>28</td>
</tr>
<tr>
<td>Hollywood News</td>
<td>13</td>
</tr>
<tr>
<td>Newsreel Synopses</td>
<td>22</td>
</tr>
<tr>
<td>Regional News</td>
<td>17</td>
</tr>
<tr>
<td>Selling the Picture</td>
<td>13</td>
</tr>
<tr>
<td>Shorts Booking Guide</td>
<td>38</td>
</tr>
<tr>
<td>Short Subjects</td>
<td>37</td>
</tr>
<tr>
<td>Theatre Management</td>
<td>24</td>
</tr>
</tbody>
</table>


Goldwyn Lashes at Raised Admission Opponents

Producer Sam Goldwyn delivered his annual castigation of exhibitors Tuesday in New York, taking issue with those who said "all over the country" (are) organizing and saying they will not raise the price on an outstanding picture (even) if the public will pay it.

Due to costs and low foreign markets, it is necessary for some pictures to play at higher admissions, which the public is willing to pay, Goldwyn claimed. He declared the public would rather pay $1.25 to be amused than 80 cents to be bored, and said "exhibitors must realize they are in partnership with Hollywood," "for without outstanding pictures for playing, theaters, they are nothing more than real estate operators."

For Advanced Price

Asked how many advanced admission pictures the market could absorb in a year, he replied that the public would decide. Questioned if he could absorb six or seven, he replied:

"You'd do a great deal for the motion picture as a whole if you had six or seven pictures like that."

The criterion on raised admissions should be quality, not cost, Goldwyn continued, adding: "I don't think the public is interested in the cost. What they're interested in entertainment.

"The Secret Life of Walter Mitty" was not an advanced-price picture, Goldwyn intimating, adding that though it was doing great business, he doubted whether it could recover its investment on purely domestic showing.

In a prepared statement he delivered before his interview Goldwyn declared the industry faced the "third great crisis in its history" and that conditions left the producers two choices—"making quickies in which quality will be stangled" or seeking "outstanding quality." He made it plain that he would seek quality and added that he would produce only three pictures during the coming year.

Quality

"Quality," he said, "is the thing which brings people to the theatre. Quality and word of mouth. Great pictures are made by word of mouth.

Other Goldwyn statements were:

On producers:

"The biggest suckers in the business are the producers. They're the ones that take the gamble.

"I don't think any producer is stupid enough to put a picture out at prices it can't get."

Goldwyn asked to be excused from discussing the House Un-American Activities hearing. However, in an interview with Will Lissner of the New York Times, he was quoted as saying that he had been subpoenaed but was unable to find out when he was to appear.

"What's the matter?" the Times quoted him. "Are they afraid to call me?" He was also quoted as saying the hearing was harming the industry and as terming it a "flop."

TOA Affiliate

The Theatre Owners of America this week announced the affiliation of the following exhibitor organizations and the TOA directors they appointed: United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey, and Delaware with Lewen Prior, director; Florida Theatre Owners Association, director, Fred H. Kent; Alabama Motion Picture Theatre Owners Association, director, Mack Jackson.
House Red Quiz Ends 2nd Week to Capacity Audience; Fails to Prove Films Communist

Ignores McNutt Demand to Prove Charges MPA Tried To Forestall Hearing

The House Committee on Un-American Activities neared the end of the second week in its hearing on alleged communism in the motion picture industry before a capacity audience which at times applauded and booed evidence which "spattered, sized, flared into flames," to prove they were communist propaganda in American films.

Motion Picture Association Attorney Paul V. McNutt tried to get the committee out in the open on that, without much success to date. Gagged by committee procedure, except when he is on the stand, McNutt, who has taken his case to the public through the press, wrote a letter to each committee member denying any communists in the finished films and asking that the committee name the pictures so suspected. He offered to produce them for screening so that the committee might then make committee charges because to date there had been only offered "generalized statements unsupported by evidence."

More Boisterous

The committee's, hearings were more boisterous this week, with even savage MPA President Eric Johnston clashing as he offered his testimony on behalf of the industry.

He read a prepared statement into the record (see p. 7) and bluntly told the committee that the industry would fight any attempt by the government to tell it what should go into motion pictures. Then he called upon the committee to repair the wrong it has done the industry with the impression it may have created that Hollywood is over-run by communists.

Johnston tangled angrily with Committee Investigator Robert E. Stripling when the latter asked him if he knew his assistant, Edward T. Cheyfitz, was ever a member of the communist party.

Red Aid?

"Yes," Johnston replied, "he was. He went to Russia and became thoroughly disillusioned and resigned." Johnston also told the committee that when he became MPA president he had made the following suggestions to the industry: 1) Em-

(Continued on Page 12)

Seek Stassen

David O. Selznick this week met with Harold Stassen to see if he could persuade the former governor of Minnesota to head a citizens' group to fight for freedom of the screen. Stassen is reportedly interested.

Selznick's action came as the Committee for the First Amendment, a group of 26 topflight Hollywood stars who flew to Washington to attend the Un-American Activities Committee hearings, decided to return to Hollywood. The committee had petitioned House Speaker Joseph Martin, through the House of Representatives clerks, that the Un-American Activities Committee was "unfair," "natural," and "judged," and that as a result of its actions "reputations have been besmirched."

By Way of Explanation:

By BILL SPECHT

The House Committee on Un-American Activities has been conducting its hearing into alleged communism in Hollywood for almost two weeks now and as this is written, it has not even proved a single one of its charges.

True, some evidence purporting to show that some witnesses who refused to answer questions about their political affiliations were communists has been introduced into the record. The evidence is that gathered by the Committee's own investigators.

But it has not established that the industry is communist-tainted. And to the repeated request that the films which the committee is required to have listed as communist be made public, there has been to date no reply. Also the assurance made by the Motion Picture Association that it would screen such suspect features so that the committee could formulate charges on what it found in them as communist has met with no reply.

The committee has heard several witnesses. To date those who seem to have best served the industry—outside of Johnston and McNutt who are carrying the ball for the newspaper headlines—are Emmett Lavery, SAG President Ronald Reagan, Actor George Murphy and Director Leo McCarey. Their testimony has been temperate, reasoned and enlightened with the spirit of Americanism—which includes a respect for the constitutional rights of the individual and for due process of law. They acknowledged there were communists in Hollywood, wanted something done about it, but wanted it done only within the framework of the American way. McCarey's argument that to produce anti-communist pictures would be prejudicial to our films in that it would put us in the same position as the Russians who produce pro-communist propaganda films hit the target square in the center. It also seems to have stopped the committee's asking the question as to why Hollywood doesn't make anti-communist pictures.

This good work was almost undone by the turbulent attitude of some of the writers who testified. One witness, for instance, said "yes" or "no" to the question of whether they were communists or not. One even refused a direct answer as to whether he belonged to the Screen Writers Guild. Others managed to outwit the committee in some instances by getting attacks into their testimony and all in all the procedure was unwise. Thomas and his associates are not too good at cross-examination since they had to let them go with the questions unanswered and contempt actions hanging over them.

Will Fight Efforts to Dictate to Films, Johnston Tells Committee

(See Cover)

Part of Eric Johnston's statement to the House Un-American Activities Committee follows:

There are several points I'd like to make in this committee.

The first one is this:

Damaging Impression

A damaging impression of Hollywood has spread all over the country as a result of last week's hearings. You have had a lot of sensational testimony about Hollywood. From some of it, the public would get the idea that Hollywood is running over with Communists and Communism.

It must be a great satisfaction to the Communist leadership in this country to have people believe that Hollywood Communists are astronomical in number and almost irresistible in power.

What are the facts? . . .

Lot of Show Business

I have had a number of close looks at Hollywood in the last two years, and I have looked at it through the eyes of an average business man. I recognize that as the world capital of show business, there is bound to be a lot of show business in Hollywood. But underneath there's the solid foundation of patriotic, hard-working, decent citizens. Making motion pictures is hard work. You just don't dash off a motion picture between social engagements.

The American motion picture industry grew by its own efforts. It has rejected subsides and government assistance. It wants no hand-outs from government. All it asks is a fair shake and a chance to live and grow and serve its country without being unfairly condemned and crucified.

I wind up my first point with a request of this committee. The damaging impression about Hollywood should be corrected. I urge your committee to do so in these public hearings.

There is another damaging impression which should be corrected. The report of the subcommittee said "that some of the most flagrant Comm-

(Continued on Page 8)

No Comment

Motion Picture Association President Eric Johnston's letter to the Speaker of the House, the president pro tem of the Senate and the minority and majority leaders of both houses asking that inquiring committee procedures be changed to "clarify and make secure the rights of individual citizens" went unanswered late this week.

Johnston claimed that under the present system each committee has the right to set up its own rules and that individuals too often were condemned without a chance to speak in their own defense or were "slandered and labeled by hostile witnesses not subject to cross-examination."

Neither House Speaker Joseph Martin nor Senate Pro Tem President Arthur Vandenberg would comment to Showmen's Trade Review on the letter.
Religious Film Set

The Protestant Film Commission was this week definitely set for showing of features, documentaries and other 16-mm. films in churches, and auditoriums with the first of its film program scheduled for world premiers on Nov. 10, with "Beyond Our Own," a religious problem feature, preceded by a short feature-length documentary on China. The Commission is recommending that "Beyond Our Own" be used only for night showings but replace the sermon in churches.

Will Fight for Free Screen, Says Johnston

(Continued from Page 7)

unmist propaganda films were produced as the result of White House pressure." This charge has been completely refute by the testimony before you.

The report of your subcommittee stated that you had a list of all pictures produced in Holly-

wood in the last eight years which contained Communist propaganda. Your committee has not made this list public. Until the list is made public the industry stands condemned by un-
supported generalizations, and we are denied the opportunity to refute these charges publicly.

Again, I repeat the fact that we have offered to put on a special showing of any or all of the pictures which stand accused so that you can see for yourself what's in them. The contents of the pictures constitute the only proof.

Unless this evidence is presented and we are given the chance to refute it in these public hear-

ings, it is the obligation of the committee to absolve the industry from the charges against it.

Now I come to my third point—a vitally im-
portant one to every American and to the system under which we live.

It is free speech. When I talk about freedom of speech in connec-
tion with this hearing, I mean just this: You don't need to pass a law to choose off free speech or seriously curtail it. Immmunisation or coercion will do it just as well. You can't make good and honest motion pictures in an atmos-
phere of fear.

I intend to use every influence at my com-
mand to keep the screen free. I don't propose that government shall tell the motion picture industry, directly or by coercion, what kind of pictures it ought to make. I am as wholesaled-
ly against that as I would be against dictating to the press or the radio, to the book publishers or the magazines.

One of the most amazing paradoxes has grown out of this hearing. At one point we were accused of making Communist propaganda by not making pictures which show the advan-
tages of our system. In other words, we were accused of putting propaganda on the screen by keeping it out.

'Strikeout' Price Set

Paramount Distribution Vice-President Charles M. Reagan Wednesday announced that Cecil B. DeMille's "Unconquered," would continue to be sold at advanced admissions for an indefinite period.

Sales Faster Than Usual, Declares Grainger

Claim that Republic's selling season was mov-

ing faster than previous years was made in New York this week by Vice-President J. R. Grainger as he reiterated for a tour of the country to talc deals with circuits and independents in the south and the southwest.

Grainger, who recently closed a deal with the Ehleins circuit, said that he had closed deals with Fox West Coast, Warner's, Butterfield, Maronch Theatres and the Four Avenue Amusement Company. He is accompanied on his trip by Southern District Manager Walter L. Titus, Jr.

Dickinson, Film Safety Expert, Dead at 59

Arthur S. Dickinson, 59, director for 20 years of the Motion Picture Association's conserva-
tion department, died at Santa Monica, Calif., last Saturday after a long illness.

Dickinson, who had retired in July, started in 1912 as a state righter, joined the Hays office in 1927 to handle technical matters and de-
vised a plan of film exchange fire inspections which has been credited with keeping film fire losses at a remarkable low.
20th-Fox Will Push Explotion for Shorts

Impressed by the business-building and tie-up values of shorts, and the fact that they need greater exploitation 20th Century-Fox is preparing a series of press books and practical suggestions which should be ready for distribution in connection with its shorts program after Jan. 1. Sales Manager Pete Levathes said this week.

Levathes believes that because so many shorts were played as part of an information and educational program during the war that the exhibitor lost his showman's concept of shorts.

"Now," he declared, "times are getting normal. People don't go to a show just because it is a short. They go to see a special show. Shorts can play an important part in building up audience interest, he believes.

'Added Business Builder'

A short is plus value," he continued, "it's an added business builder to what you have.

Yet this possibility is too often ignored. Levathes cited as an instance the lack of attention given to the exploitation of carrots, which too often are listed on the program or on the marquee as "cartoons."

Pointing to the exploitation possibilities, Levathes said:

"Comic books are sold by the millions to kids. The newspaper companies pay millions of dollars a year to give cartoons to their readers, and what do we do?"

His same complaint is about heralding of newsreels. The public should not merely be advised that a newsreel is playing, but its headline value should be stressed, such as "World Series."

'Great Tie-in Possibilities'

Further, Levathes pointed out sports shorts have great tie-in possibilities. Not only do special subjects, such as golf, fishing, skiing, indicate the demand for the sport and the clubs that may have been built up about it, but they also offer tie-in possibilities with stores handling equipment.

Audience interest in shorts is made manifest by the inquiries the company gets from organizations and various bodies on different types of shorts and when they will play the local theater, he said. Further, the release at exhibitor request of March of Time's reels, on LaGuardia scored a heavy success. He was slightly more optimistic than most short subject sales managers on the possibility of building up the shorts.

"Exhibitors," he declared, "don't mind paying more money if they can see that the shorts is worth it.

The short has to pay its way and the only way it can pay its way is by being exploited."

Kroehler Names Williams Division Sales Manager

H. V. Williams, formerly western sales representative of Push Back Seats, has been promoted to the position of the public relations division of the Kroehler Manufacturing Company, President D. L. Kroehler announced. Williams succeeds the late E. B. Buchanan and is in turn succeeded by Herbert Jack.

Foreign

The new Westport-International Films will import only those foreign films to the United States which are of a special appeal such as "Shoe Shine," "Open City" which "Hollywood can't produce because of the Johnston office—or other reasons," President Emile Lustig declared last week. Lustig has seven new ones scheduled to come into the country, four of which he named: "Prelude to Love," "The Raven," "Lili" and a modern "Wandering Jew" with flashbacks to Roman times.

Newest foreign film house in New York is Cinema Dante which got under way Oct. 30 with "Luca di Lammernoor," a complete picturization of the Dornreiter opera. Jean Goldworn and George Schwartz formed Times Film Corporation this week with "To Live in Peace," Italian picture, scheduled as their first to be followed by "The Bandit." The pair operates the Little Carnegie in New York.

Names

Actor Picture Bob Savini is back in New York with the negative of "Sunset Carson." Sid Rechentin moves up to the post of exhi-

Eagle-Lion Will Increase Its Field Exploitation Budget 50 Per Cent

In the belief that showmanship has to be backed up by the distributor as well as by the exhibitor and that the backing should be done by selling the picture in the field, Eagle-Lion will raise its 1947-48 advertising and exploitation budget by at least 50 per cent. Advertising, Publicity and Exploitation Director Max E. Youngstein told SHOWWEN'S TRADE REVIEW this week.

Backed by Money

"You've got to put up some of your money and some of your manpower to show the exhibitor that he should put up some of his money and some of his manpower, too," Youngstein declared. He pointed out that E-L would have for 1947-48 release a total of 17 A features, 30 "exploitation specials" and a minimum of eight westerns.

On the 17 A's $2,000,000 will be spent for advertising and operation, 95 per cent of which will be allocated for field work, co-op advertising and trade papers.

Test to Tell

The budget for the "exploitation specials" is not fixed. The pictures will be tested for their audience possibilities in from six to 10 locations.

"If we find we can move them by exploitation, then we'll set up a budget for them," Youngstein declared, intimating that no effort would be wasted on a "bust." As soon as a picture that lacked sales possibilities.

At present "Blond Savage" has been so tested and treated. The picture opened in New York where any large ballyhoo would have been of no profit to its possible returns. So, instead, the exploitation staff went back to simpler methods, concentrating on a simple front and street displays.

"That front," Youngstein claims, "any ex-
hibitor could use. It's not a Music Hall front that would cost a lot of money, but it helped keep the picture above two weeks and it can be easily duplicated."

The same technique will be used on "Blond Savage" in the field.

Work with Exhibitor

Youngstein explained that E-L has 11 field exploiters, one attached to each sales district, who are instructed to work closely with exhibitor and salesman.

"I am getting a lot for what I get out of it," he claimed, "and the exhibitors' reaction is very good."

Memphis Clearance Cut Seen in Suit Settlement

Revision of Memphis' long-term clearance system loomed as a possibility this week as M. A. Lightman confirmed reports that a $43,978,000 anti-trust suit against him, Paul and W. P. Zerilla and associates, as well as Paramount, 20th Century-Fox, Warner Bros., Universal, United Artists, RKO, Columbia, Loew's (MG M), might be settled out of court.

The terms of the settlement reportedly include reduction of the 104-day clearance and payment of some $168,000 in cash.

The plaintiffs—Charles Hulls, Nate Evans of the Idlewild; Kemmons Wilson, Louis A. Weaver of the Airways; Augustine J. Giancola of the Luciani; James West of the Hollywood; E. R. Gillette of the Bristol; Mrs. Lebora Giancola of the Rosemary; John W. Easton, former operator of the Peabody—had claimed they suffered by this 104-day wait and other alleged abuses set up by the distribution companies in concert with exhibitor defendants.
FIRST 45

THE BIGGEST BOOK

THE ENTIRE HISTORY

FOREVER

COLOR BY
Committee Ducks Demand to Prove Charges

Cites Defiant Witnesses For Contempt; Lavery Scores With Testimony

(Continued from Page 7)

portunity of Byron as counsel; 2) There should be no "witch hunts" or "script burning" in the industry; 3) No communists should be employed.

The first two points had been accepted, he testified; the third rejected because it was thought illegal. Today, Johnston added, he agreed that banning communists would be illegal.

After Johnston had left the stand Committee Chairman Parnell Thomas put into the record statements that "some very prominent persons" of the industry had tried to get the committee to "lay off or postpone" the hearing. Thomas also charged the industry had contacted the committee's investigators, seeking to learn what they had discovered. He even intimated that a hint of bribery was in the air.

This caused McNutt, when he took the stand Tuesday, to challenge the committee to prove its points, and to deny everything Thomas had said. The committee offered no proof at the time.

Recommended for Contempt

A note of truculence and gavel-sounding was struck throughout several of the sessions as a number of witnesses were recommended for contempt charges to the House of Representatives for avoiding answers as to their alleged affiliations with the communist party. The witnesses managed to denounce the committee and cause considerable confusion with their efforts to read into the record their accusations.


Also threatened with contempt were Herbert Biberman, director of Columbia's "Meet Nero Wolfe," RKO's "The Master Face," Producers Distributing Co.'s "The Road to Yesterday"; Edward Dmytryk, director of RKO's "Crossfire" and "So Well Remembered," and Adrian Scott, who produced both the pictures.

In sharp contrast to the defiant and truculent attitude of the witnesses cited for contempt was the smooth courtesy employed by Emmett Lavery, president of the Screen Writers' Guild.

Lavery had been cooling his heels for days waiting for his turn and wanting on behalf of its membership to be heard so that it might refute charges that it was communist-dominated. Thursday afternoon he was placed on the witness stand.

Right to Question

Lavery told the committee that as a student of constitutional law he doubted that the committee had the right to question him about political affiliations but that he had no objections to answering "But," he added, "let me break the suspense immediately. "I am not a communist, I have never been and don't intend to be."

The witness said he had been a Republican in his youth but had turned Democrat and if the committee wanted to know why, he would answer that.

Republican Chairman Thomas with a grin thought that would not be necessary.

He denied that testimony offered about him by Rupert Hughes, Morrie Ryskind and John Milius was incorrect and asked for the recall of Jack Warner so that he could show it was not true that Warner had dismissed him but instead that he had quit. (Warner had testified as one of several writers whom he had discharged for alleged "un-Americanism" in scripts.)

He told the committee he was unable to name any communists because there was no definition of communism to go by and acknowledged that there might be some communists in the Writers' Guild but that they were far from controlling it.

Dore Schary followed him to the stand to declare that he would not employ anyone he knew to advocate overthrow of the Government by force.

Chairman Thomas also cross-examined Robert E. Kenny, California attorney, who represents some of the witnesses and who has been thrown out of the hearing once already for protecting its procedure at the wrong time.

Highly Inappropriate

Thomas wanted to know if news reports that Kenny had told his clients not to answer questions were true. Kenny answered that as Thomas was not a lawyer he might not know that a question on what went on between a lawyer and his client was "highly inappropriate" from the legal viewpoint.

Thomas then read the law on conspiracy.

"I'm not," Kenny replied blandly, "here to be cross-examined by the committee." After a few more passages Thomas gave up.

Another witness Tuesday was Roy Brewer, west coast representative of the International Alliance of Theatrical Stage Employees who testified that moves had been made by communists to gain control of the labor movement with a view to organizing all Hollywood studio unions into one vertical organization which the communists could dominate. Brewer blamed the present studio strike and the violence which accompanied it on communist influence.

Probably the most provocative testimony was offered last week when Screen Actors Guild President Ronald Reagan, Director Leo McCarey, Actors Robert Montgomery and George Murphy testified.

All testified that communists were active in Hollywood and sought to control unions but had been defeated by the American majority. All were careful in their testimony and refused to name any communist for lack of proof.

Setsles Question

McCary stopped Thomas cold on the question of why anti-communist films were not made in Hollywood.

"Inclined," he replied, "the screen is an art. Because one picture has been so far by a great many people in other countries, it would only cause more enmity if we take sides."

"Basically, then," Thomas asked, "you think we would be doing the same thing if we did not make anti-communist pictures?"

"Yes, sir," McCary replied. Thomas has not asked that question since.

Federal Taxes

Federal taxes on admission admissions for September reached a total of $37,066,543.76 in comparison with the $32,732,527.35 total for the same month of 1946.
SELLING THE PICTURE

Campaign Built Around Mickey Mouse Birthday

A highly successful campaign for Walt Disney’s “Mickey Mouse: His Early Days” was staged by the Golden Gate, San Francisco, with the 20th Anniversary of Mickey Mouse as the keynote. Clarence Nash, voice of Donald Duck, paid a visit to the city and made a personal appearance at the theatre at an advance screening for teachers. He was also spotted on all the leading radio stations, with plenty of plugs for the picture. His schedule included visits to the Children’s Hospital and the Shriners Crippled Children’s Hospital.

There were also newspaper interviews and consequent wide coverage. Teaser ads were used ten days in advance of engagement and running larger each day up to the opening. Large 24-sheet size banners were displayed for three weeks in advance. The theatre building, facing the Southern Pacific Terminal on Market Street, was also snipped with huge banners. Church windows were secured for 100 22-x-36 silk-screen posters, with music stores favored. Three hundred “Mickey and the Beanstalk” album recordings were distributed to teachers attending the special preview on Saturday morning preceding the opening.

Another highlight was a long-distance call between Fred Johnson, critic of the San Francisco Call-Bulletin and Walt Disney on the occasion of Mickey’s 20th Anniversary. Original drawings from an RKO Radio release were secured and placed on display in the windows of the Emporium department store. The theatre management had the assistance of Joe Longo, RKO exploiter, in staging the campaign.

‘Electra’ Premiere Set For Nov. 19 in New York

The Theatre Guild announced this week that RKO Radio’s “Mourning Becomes Electra,” will have its world premiere on the screen of the Golden Theatre on November 19th at 8:30 p.m.

Produced by Dudley Nichols in association with The Theatre Guild, and directed by Mr. Nichols, the film will play two performances each day at 2:30 and 8:30, except Sundays, when it will play three performances at 2 o’clock, 5:15 and 8:30. The Guild also announced that the work will be presented without intermission.

‘Unfinished Dance,’ Stratosphere Style

What will those press agents think of next? With MGM’s “Unfinished Dance” opening this week at the New York Capitol, what could be more sensational as a promotional stunt than to have Benny and Betty Fox, famous aerial artists, perform an “Unfinished Dance” upon a 18-inch platform supported by a 50-foot pole extending into the air above the Capitol’s new 75-foot-high electric sign?

Nothing, apparently, and so was the stunt planned by Publicis Paul Gold for a one-day-two performance on October 31—barring unforeseen difficulties.

BEAUTIFUL EYE-CATCHING DISPLAY. Manager Julius Lamm of Warners’ Uptown Theatre, Cleveland, Ohio, was proud of his lobby display on Warner’s “Life With Father,” and well might he have been. For, prominent position above the lobby doors, attention, attracted considerable patron interest.

Champion Dad Contest, Rotary Tieup, Sound Truck Plug ‘Father’ in 3 Cities

Each theatre manager works out his own method of exploiting his engagement of Warners’ “Life With Father.” Four campaigns in five cities, recently reported, have original angles that make them worth study, and of adaptation, if not repetition, in other situations.

Jerry Zigmond, managing director of the St. Francis Theatre in San Francisco, employed as his chief stunt a contest to find the champion dad in that city—champion in the sense that he was the father of the most children. Winner received free admission, was paid a tribute in the theatre and was accorded a write-up in the Examiner. Other father angles used by Zigmond included “neonizing” and free admission to see the film to the oldest father in the city: an essay contest, with radio station KFSS, on “My most interesting experience with father,” a “Life With Father” night for father-and-son clubs; an editorial on “Life With Father in San Francisco” by Art Caylor in the Examiner, and a street ballyhoof of a horse-drawn carriage with cutouts and bann-ners promoting the playdates. Many downtown business concerns gave it window displays.

Ben Wallerstein of Warner Theatres’ Pacific Coast zone, where the film was shown at the Downtown, Hollywood and Wildern theatres in Los Angeles, made good use of the high towers atop the Hollywood Theatre building which was undergoing “neonizing.” He supplied “T” shirts, bearing a prominent “Life With Father” stencil on the back, to all tower, roof and ground workmen. The signs, particularly those on the shirts of the “ringers” as they climbed up and down the towers caught the attention of the large crowds in the street watching the men at work. A tieup with Mad Man Munta, famed auto dealer, resulted in a “Coming-WB’s ‘Life With Father’” line on his painted billboards throughout the city. The Rotary Club of Alhambra, Calif., put on a “Life With Father” night—the first time the Rotarians ever permitted a commercial tieup with their activities.

Manager Fred Perry of the Liberty Theatre in Cumberland, Md., lined up a group of merchants to sponsor a sound truck which roamed the streets for eight days, displaying “Life With Father” banners and signs. The truck stopped several times daily in front of the stores of the cooperating merchant, who bore the entire cost of the stunt, and delivered a tie-in message over a loudspeaker. Perry arranged with another merchant to mail out, first-class, 5,000 heralds with one card devoted to the picture and playdate, the other to the merchant’s advice to customers and friends that the picture was one they must see.

In the Twin Cities the picture played the Century in Minneapolis and the Riviera in St. Paul, with the Minnesota Amusement Co. giving “Life With Father” an intensive crossplug trailer. All theatres in both cities ran the trailer for 10 days in advance of opening date. Many of the houses displayed “Father” posters in their lobbies.

On the Job

Bill Hamborsky, manager of Fabian’s Capitol, Staten Island, recently demonstrated the value of being alert and on the job at all times. During a recent Saturday matinee, the trailer on “The Dolly Sisters” (the feature for the following Wednesday) elicited a great number of “oohs” and “ahs” from the kids, mingled with shouts of regret that they couldn’t see the picture since it was playing on a school day. Hamborsky immediately made an announcement from the stage that he would give a special after-school showing of “The Dolly Sisters” at 3:30 on Wednesday. This announcement, coupled with a repeat at Sunday’s matinee, paid dividends on Wednesday afternoon.
Feldman in Intensive Campaign for "Wind"


Ed Murphy, new disc jockey on Syracuse radio station WSYR, brought his disc jockey to the Schine's Paramount and put on his half-hour daily show from then during the run of the picture, playing the music from "Something in the Wind," and plugging the picture, the stars and the theatre on many occasions.

Feldman arranged a tieup with the Onondaga Supply Co., exclusive Columbia record distributors, who distributed 30 window cards to the record stores featuring the picture and the theatre. The Varity Music Shop, one of the local music stores, went for a cooperative ad.

The Rex Amusement Co. and the Davis Sales Co., local distributors and lessees of juke boxes in Syracuse, bought the songs from "Something in the Wind" in their juke boxes with a small card on top plugging the picture, stars, theatre and playdate.

Lash Wins First Prize In Golden State Contest

First prize of $50 in the Golden State Theatres exploitation contest for assistant managers of the two Bay Area circuits, was won by Lawrence Lash of San Francisco Theatres, Inc. His campaign was on Paramount's "Desert Fury" at the Alexandria Theatre where Lash was formerly a student assistant manager. To exploit the picture he returned from the Balboa Theatre, where he was full assistant, to the Alexandria where he will remain. He is also a新鲜man at the University of California.

Second award of $25 went to John Boyd of the New Theatre, in Los Angeles, and Ralph Wilson of the Verdi and Francis Bernardi of the Crown each received $10 for third place.

Golden State Theatres Division Manager Rex Stevenson, sponsor of the contest, made the awards and mentioned that such contests are planning similar contests in the future.

'Safety Day' Highlight Of 'Intermezzo' Campaign

Mayors of Harrisburg and Reading, Pa., issued proclamations declaring last Tuesday (28), as "Intermezzo Safety Day," in connection with the re-release of David O. Selznick's "Intermezzo" in those towns on that date.

Such Safety Days are being sponsored by the National Safety Council in a nation-wide tieup engineered by Ted Baldwin, national promotion and exploitation manager for SKO, because of the avoidable accident to a school child on an unguarded street pictured in "Intermezzo."

Two Book Tieups Set On 'Anna Karenina'

Two major tieups have been set by London Films in this country for the forthcoming Sir Alexander Korda production of "Anna Karenina," which will be released here by 20th-Century-Fox.

Editions of the classic Tolstoy novel will be published by Pocketbooks in their 25-cent reprints, and by World Publishing, who will issue a dollar edition.
Money Dates for December

Few periods are dreaded more by exhibitors than the two weeks preceding Christmas, but by long experience the part of the showman to remember is that a holiday coin can do much to offset the general effect of this 14-day period. Not all results will be reflected in extra grosses, but at least plenty of goodwill can be generated that will react to the benefit of the box-office later. Keep in the black by taking advantage of December’s month’s observances, as suggested below.

Special Observances

Dec. 2-7: National Prosperity Week. If there is any civic, commercial or manufacturing observance of the sort that will make for a better display. Chambers of Commerce should be interested in this.

Dec. 7: Pearl Harbor Attacked. American Legion, Veterans of Foreign Wars and defense organizations may observe the day in some fashion. Contact them.

Dec. 12: Philippine Islands ceded to the U. S. in 1898. Good publicity for the local attractions and accomplishments of the labor organization.

Dec. 15: Bill of Rights enforced in 1791. Try to get a complete copy of the Constitution and the Bill of Rights—who backed it, what it means to you, and so forth. Use the combination American Legion post, V.F.W.s might collaborate.

Dec. 16: Boston Tea Party, 1773. Get kids, dissolve a tea party, and let every member take a stage. Offer prizes for best Indian get-ups.

Dec. 17: Discovery of the New World, 1492. Also an anniversary of Wilbur Wright’s first flight in 1903. Or, for kids, a cooperative effort to show the influence of South and Central American scenes. If there is a nearby aerial or travel bureau to hold some sort of observance in theater, with mutual advantage of the theater to the travel bureau. Promote the observation of South and Central American adventures, with some numbers enticing finders to a park.

Dec. 21: Forefathers’ Day, observing the landing of the Pilgrims at Plymouth Rock in 1620. This is more appropriate for the act of a part of the country, Give a Pilgrims’ dinner, or hold an assembly, and have a Pilgrim costume pageant, with prizes for best costumes. Have the landing of the Pilgrims re-enacted on stage. Get leaders of civic clubs or other organizations, including outstanding churchwomen, to give short talks on strides made in freedom since the Pilgrims landed.

Legal Holiday

Dec. 25: CHRISTMAS.

DECORATIONS: Give the theater a holiday dress in red, white, and green, with the tinsel and holly and pine, in lobby, on stage, light shades, rattle bells, etc. Have a decoration contest in every place, for everyone to ring it (not too frequently). A firecracker with Santa Claus placed upon it will add to the Christmas atmosphere, and will appeal to the kids. Paint a giant Christmas card with appropriate greetings to your patrons and place it either in lobby or atop the marquee. Place a lighted Christmas tree in the lobby, and can be a theatre in any part of the country, Give a Christmas dinner party, and adopt a welfare (or travel bureau, too) in costume pageant, with prizes for best costumes. Have the landing of the Pilgrims re-enacted on stage. Get leaders of civic clubs or other organizations, including outstanding churchwomen, to give short talks on strides made in freedom since the Pilgrims landed.

SERVICE: Advertise in lobby and on trailer free checking service for Christmas shoppers two or three weeks in advance. Offer a free Christmas card or other small gift in each parcel. Relax and see a film.” Post Offices are usually jammed at this time of year, therefore advertise your office so that people can send Christmas cards and gifts in plenty of time. Advertise you are doing a Christmas rush and offer a free copy of your Christmas list to anyone who comes in and buys a copy for his family.

HELP SANTA: There are a number of ways in which the theater manager can brighten the Christmas season of children, and make friends. A Santa Claus in the lobby can listen to requests of kids, write down gifts asked for, with child’s name and address, and mail items to touch with the present. Have children phone to Santa from a booth in the lobby, with an employee at the other end of the wire taking down request, name and address. Or work the letter-to-Santa Claus stunt with a different theme. The children may have been asked to write their Christmas greetings. Such a calendar will help keep the theater’s activities prominently displayed with others. Some theaters have had a calendar in which at Christmas season children are encouraged to write their greetings in a lobby where a small display is set up. Have the message in the lobby theater front. Insist on courtesy and kindness to patrons by all employees.

MUSIC: Christmas is the season of joyousness and what better to express it than season music, both before and on Christmas Day? Give a Christmas carol party, with local organizations singing the carols, prizes to be promoted from music dealers. Or, tie up with radio station or phonograph dealer to get photographs and records of carols and Christmas songs and instrumental mutes for sale or rent. Have a Christmas music display in the lobby and ring it (not too frequently). A firecracker with Santa Claus placed upon it will add to the Christmas atmosphere, and will appeal to the kids. Paint a giant Christmas card with appropriate greetings to your patrons and place it either in lobby or atop the marquee. Place a lighted Christmas tree in the lobby, and can be a theatre in any part of the country, Give a Christmas dinner party, and adopt a welfare (or travel bureau, too) in costume pageant, with prizes for best costumes. Have the landing of the Pilgrims re-enacted on stage. Get leaders of civic clubs or other organizations, including outstanding churchwomen, to give short talks on strides made in freedom since the Pilgrims landed.

MISCELLANEOUS: Involve the theater’s general audience in the Christmas season of children, and make friends. A Santa Claus in the lobby can listen to requests of kids, write down gifts asked for, with child’s name and address, and mail items to touch with the present. Have children phone to Santa from a booth in the lobby, with an employee at the other end of the wire taking down request, name and address. Or work the letter-to-Santa Claus stunt with a different theme. The children may have been asked to write their Christmas greetings. Such a calendar will help keep the theater’s activities prominently displayed with others. Some theaters have had a calendar in which at Christmas season children are encouraged to write their greetings in a lobby where a small display is set up. Have the message in the lobby theater front. Insist on courtesy and kindness to patrons by all employees.

The Rocket Mail Bombs and Flying Discs Plug ‘Ruth’

Three exploitation stunts that proved excellent attention-getters for Paramount’s ‘Dear Ruth’ were put into effect recently in three different cities.

For the film’s opening at the Paramount Theatre in Los Angeles and Hollywood, a tip-up was made with the firing of rocket mail bombs across the Columbia River from the California side into Arizona. Joan Caulfield, star of “Dear Ruth,” stuffed commemorative postal covers into the rocket (which was named ‘Dear Ruth’), while several still and newsreel shots were shot the ceremonies. George James, president of the Reaction Research Society, builders of the mail rocket, enclosed a cover commemorating the experiment and the centenary of the U. S. postage stamp in the name of Miss Caulfield for cancellation at Yuma after the flight. The daily press of the area devoted good space to the mail bomb.

Manager Joseph M. Bouldin of the Fox Palace in Milwaukee adapted the “flying saucer” to his exploitation of “Dear Ruth.” Over the city’s business district, balloons of paper discs were dropped, each bearing the message: “Meet the perfect dish! ‘Dear Ruth!’” Cast and playdate mention was imprinted on each flying saucer.

Manager Ben Grier of the Paramount Theatre in Newark, N. J., used a more modest, yet reliable stunt, which got excellent publicity results. He engaged a personable young woman to go about the streets, going through the motions of photographing people for “Dear Ruth” postcards. The person’s “photographed” was then handed a card which read: “I did not take your picture. If you want to see a good picture, see ‘Dear Ruth,’ etc.”

Leonard Publishes Own Amusement Magazine

To promote his Cinema Theatre in Tampa, Fla., and its screen attractions, George W. Leonard, enterprising manager of the house, has instituted his own amusement magazine called Movie News, a 16-page weekly, and has also sent the weekly’s contents, gathered from the syndicated columns of the Western Newspaper Union, includes the week’s program of radio stations.

A large share of the space is reserved for stills and the advertisements of current and coming attractions at the Cinema. House shows Warner, Paramount and other product.

Should Wife Interfere?

Through the newspapers of Hartford, Conn., District Manager George E. Landers of the E. M. Loew Circuit, asked readers to submit letters giving reasons why a wife should or should not project herself into her husband’s affairs. Stuff, naturally, was to promote the showing of Columbia’s “Her Husband’s Affairs” at the E. M. Loew’s Theatre in Hartford. Cash and guest tickets were awarded winners in the contest.

100 Balloons, 100 Passes

The day before Columbia’s “Down to Earth” opened at the following general advertising in four newspapers, all helium-filled balloons carrying passes to see the film were released from the marquee.

-MNN-
PHILADELPHIA

The second holdup in as many weeks struck one of the Philadelphia theatres, this time the Erlen, which was broken into during the day, last Sunday. A 400-pound safe was moved from the manager's office to an inside lounge and the box's locked out of the vault and $5,000 was taken from the safe.

Jack Goldman is the new clerk at Clark Film. No relation to Jack Goldman, manager of the Stanley-Warner Center.

George Robinson, manager Harry Weiner and salesmen Moe Verbin, Eddie Feinblatt, Francis Flammer, Bert Felcher and Lester Wurtide attended the sales meeting at the home office last week.

Film Classics Branch Manager Mort Magill has announced that Sam Kahn has been put on as Harrisburg salesman, and Russell Eichen green as upstate salesman.

Selanie Releasing Organization Branch Manager Mal Koff was hospitalized at Mt. Sinai.

Sunday movies will be up for a decision by the voters of Princeton, N. J., on Nov. 4. Sunday movies were ad-pubed during the war for benefit of navy trainees at the university and since then the shows have continued. To make it legal, the issue is being put up to the voters. The Spruce Theatre has been acquired by Stanley Adelman and Mort Magill, who will begin operations there on Jan. 1, 1948. They recently acquired the Palace, Atlantic City. Magill will not be associated with the theatres in an active capacity.

Harry Weis, New Broadway and Eureka, just returned from a trip to Milwaukee.

Miran Goodwin, secretary to Screen Guild-Film Classics Branch Manager Jack Engel resigned and has been replaced by Viola Honig. Now at the same exchange is Rose Katz, formerly with Warners and Universal-International.

June Audrey Plough, daughter of S-W District Manager Al and Mrs. Plough, is wearing a sparkly gown at a luncheon for Roger. The future bridegroom is Dan Probnisky.

Variety Post 713, American Legion, installed the following film folks as officers: Everett C. Callow, Warner's head, commander; Jacob Y. Brisky, Warner assistant contact manager, senior vice-commandant; William Brooker of Paramount, junior vice-commandant.

CLEVELAND

For the first time on record, two downtown houses are showing movies at roadshow prices. "Unconquered" opened to capacity at Loew's Stadium where the price range is 75c and $1.25, while "Forever Amber," at $1.19 top is playing at the RKO Palace.

Nai Holt, who was manager of the RKO Palace before he became a producer for RKO, spent a day visiting with friends here on his cross-country business trip.

 Cecil B. DeMille addressed the Cleveland Advertising Club on "Battleground of Freedom" at a luncheon at the Statler Hotel on Wednesday (22).

Max M. Jacobs, who, in partnership with Mrs. D. L. Schmehann owns the Marvel Theatre, has bought the Ridge from Mrs. Helen Fanckley.

Harry Weiss, 20th-Fox exploiter, is working hard for the Variety Club's Children's Christmas party. He has placed coin boxes all up and down film row as a reminder.

Bob Lytle, who has been manager of the Warner Lake goes to the Vogue, replacing Harold Friedman.

Columbia Branch Manager Oscar Ruby who was laid up with a bad cold while in New York is able to spend several hours a day at his desk.

Wedding of the week was that of Helen Hanheim, secretary to Al Sunshine of Advance, Darter Strips and Price Premiums, to Dr. Joseph Schulman, dentist.

It's a six-and-a-half-pound girl for Albert Vermees of the Eclair, Norwood, Vale and Yorktown Theatres, Cleveland, and Mrs. Vermees.

Lina Pagot has recovered from a long illness and is again active in operating the Lansing Theatre at Lansing, which she owns.

John Romanoski is the new owner of the Hopedale Theatre in Hopedale, Harry Mackey, the former owner, is now associated with Nick Calabria in operating the Ohio in Yorkville. Ted Karageorge of the Ohio Theatre, Antwerp, will fly to Cleveland to do his buying and booking as soon as he has completed the flying course to which he is devoting his spare time.

Halts Construction

Construction of an outdoor theatre in Morse Road, near the CCC Highway, Morse, O., was halted when Common Pleas Judge Dana F. Reynolds issued a temporary restraining order against Virginia B. Cox, Frank Vassenoff and Harold J. Schwartz. The order was asked for by property owners on Morse Road on the grounds the area was zoned for residential development only. The judge's ruling stipulates that if a fence enclosure over four feet high nor any building except a residence can be erected in the zoned area.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>City</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany</td>
<td>22</td>
</tr>
<tr>
<td>Atlanta</td>
<td>19</td>
</tr>
<tr>
<td>Boston</td>
<td>17</td>
</tr>
<tr>
<td>Charlotte</td>
<td>22</td>
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<td>Chicago</td>
<td>22</td>
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<td>Cleveland</td>
<td>17</td>
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<td>Columbus</td>
<td>22</td>
</tr>
<tr>
<td>Des Moines</td>
<td>18</td>
</tr>
<tr>
<td>Harrisburg</td>
<td>20</td>
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<td>Hartford</td>
<td>19</td>
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<tr>
<td>Indianapolis</td>
<td>17</td>
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<td>Pittsburgh</td>
<td>21</td>
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<td>St. Louis</td>
<td>23</td>
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<tr>
<td>Salt Lake City</td>
<td>18</td>
</tr>
<tr>
<td>Toronto</td>
<td>23</td>
</tr>
<tr>
<td>Washington</td>
<td>18</td>
</tr>
</tbody>
</table>

BOSTON

Joe Ehrlich, who for the past 10 years has been associated with the publicity offices of 20th Century-Fox in New York, has at last returned to his native Boston and has joined the advertising agency of the Alfred Black Company as an account executive. Ehrlich was formerly with RKO and MGM in Boston. He broke into the publicity work 25 years ago as an office assistant to Joe DiPesa.

When the survivors of the Bermuda Flying Queen arrived in Boston one of the first to greet them and tender all possible aid was Art Moger, publicist for Warner Brothers in New England.

One hour after the Harvard-Holy Cross game the Telepix Theatre in Boston was able to show completed films of the game to the amazed delight of the alumni of both schools.

Alexander Welch, former attorney and politician, has been named chairman of the annual Boston University Law School celebration dinner at Hotel Statler on April 17.

Charles Nichols, well known in the film district here, is seriously ill at Phillips House, Massachusetts General Hospital, but his recovery is now regarded as certain.

Tom Dempsey, son of Earle Dempsey, well known in the film district here, has joined the Harwood-Jost Agency in Boston.

The film district of Boston was saddened by the death of William Dugan, president of the Back Printing Company. Dugan had handled nearly all of the theatre printing in this city for many years.

Eddie McDonald, former film publicist, has re-entered Boston College, of which he is a graduate, to become a student of its Law College.

Jack Goldstein, RKO publicist, was here from New York visiting relatives. Other visitors were Jack Bradley, here with "Oklahoma.," Dave Whalen, former Republic publicist and now personal representative of Gene Autry, and Ralph Bangart, RKO publicity director, here in connection with the roadshow opening of "Mourning Becomes Electra."

INDIANAPOLIS

Fred Dolle, head of the Greater Indianapolis Amusement Co., Inc., and Leroy Furman, representing Ted Gamble of Monarch Theatres, met here Friday and selected Republic's epic "Fabulous Texan" as the Thanksgiving Day attraction at the Circle Theatre here.

William Passon, operator of the Amus-U Theatres, Jassouville, Ind., has tossed his hat in the political ring and will run for city councilman.

Alex Kalafat, who operates the Gala Theatre at Garrett, Ind., is recuperating after a long illness.

Carl Harthill, manager of Monogram exchange, and W. K. Embleton, salesman, attended the funeral of Mrs. Selma Mandell, Monday in Chicago. She was the wife of Irving Mandell, Monogram franchise holder.

Douglas Haney, former operator of the Albion Theatre, Albion, Ind., is confined to hospital.
(Continued from Page 17)
Memorial Hospital, Kendallville, Ind., as the result of a stroke.
C. F. Kreighbaum, operator of the Arc Theatre, Lafayette, Ind., was confirmed to St. Elizabeth's Hospital under observation.
Warner Bros. District Manager Charles Rich held a sales conference at the local exchange Monday, Cincinnati sales staff was present, accompanied by Branch Manager J. Ambrose.
City officials took no action Thursday (23) to stop the showing of "Forever Amber" at the Circle Theatre. Rt. Rev. Msgr. Henry F. Dugan, executive secretary of the Legion of Decency of the Indianapolis Diocese, in a letter to Mayor Denny, asked that the show be barred from local theatres. The city has no board of censorship, and no action was taken.

OMAHA

Ralph Falkenburg, Lexington (Ne.) exhibitor, underwent a serious eye operation at Salt Lake City and will return shortly for another. Frank Illei, Portsmouth (La.) exhibitor, is back from big game hunting in Canada.
Tom Hechaw has succeeded Barney Adams as Columbia student booker.
Twentieth-Fox employees gave a house warming for Salesman Pat Hollaran.
Bill Haarmann, Paramount office manager, is out of the hospital and back on the job. Columbia Salesman Bill Barker is well on the way to recovery and will be back at work soon. Faustine Boyer, Universal inspector, returned after a three-week illness.
Bill Youngclaus, owner of the Island and Empress Theatres at Grand Island, is back from California for a month. If doctors permit he will move back to Nebraska. Remodeling of both theatres is being planned.
Carl Kundsen, new owner of the State at Red Cloud, Neb., is remodeling the front and lobby and installing new booth equipment and carpet.
M. B. Warrick will reopen the long-closed Valley Theatre at Missouri Valley, Ia., in November.
James Ralston, who has been operating the Logan for Bob Johnson of Omaha, will move to Phoenix, Ariz., as will the Johnsons.

DES MOINES

The Des Moines Parent-Teacher Association has protested against the use of a crime picture along with a children's film and has requested RKO to select the second feature with more care. Protest was against the double billing of Walt Disney's "Fun and Fancy Free" with "The Corpse Came C.O.D." at the RKO-Orpheum here.

Lewis M. Garman, 75, veteran showman and theatre manager died at the Talt Hotel in Cedar Rapids, Ia., where he was recently a hotel clerk. He formerly managed the Iowa Theatre at Cedar Rapids on two occasions and also houses in Kansas City.
The Zephyr Theatre at Ottumwa, closed by the floods last June, has reopened after being shut down over four months. The Zephyr was wrecked on the inside, necessitating $80 new seats and a new carpet. Cost of repairs was $11,300. The Strand is not expected to be opened for several more months. Cost of repairing the Strand will be around $30,000.
The Capitol Theatre at Iowa City, site of the University of Iowa, announced it will present a series of foreign-made films during the next few months.

John Wynn, former booker for Warner Bros., has been appointed booker and office manager for King Enterprises at Des Moines, succeeding Marie Slatkoske, who will take over the Kansas City exchange.
Harry Buck has joined Columbia as a sales man.

Pioneer Theatre Circuit celebrated October 12 as Blue Ribbon Month in celebration of its 17th anniversary. The circuit operates houses in Storm Lake, Jefferson and other Iowa towns.

WASHINGTON

The one-day personal appearance of Esther Williams, in conjunction with the opening of "This Time for Keeps," at Loew's Capitol, brought out such crowds that extra police were detailed to direct traffic around the overflow into F St. Several hundred fans waited around the doors before the 9:20 p.m. stage show.
K-B Theatres plan to build a community shopping center in Takoma Park, Maryland. The center will include a community theatre.
Sid Gross, of Film Classics, was in from New York to promote "Spirit of West Point" at the Metropolitan.
Chief Barker Nathan D. Golden of Tent No. 11, Iowa, has held the International midwinter meeting in Tulsa, Okla., Nov. 3-4.
Theatremen who have been added to the advisory board of the Children's Theatre of Washington are Frank LaFalce, Warner Bros. director of advertising and publicity; and Hardie Meakin, regional director of RKO.
The Sheridan Theatre is leading the Warser Club Bowling League with five wins and one loss. Ernie Wells, manager of the Savoy, has the highest individual average in the league.

MINNEAPOLIS

Helen Eide, switchboard operator at National Screen Service, was married to Lloyd Gasman of Alaska.
LaVerne Sammelson, bookkeeper at MGM, was married to Robert Kollodge. She has returned to the exchange after a short honeymoon.
C. Fred Kreidberg, branch manager of Selznick Releasing Organization, attended the Michigan-Minnesota game at Ann Arbor, Mich. Julia Proctor, head shipper at National Screen Service, has been vacationing in the East.

B'way to Fight for Its Lights

Broadway is getting organized to see that the Great White Way stays that way. Alarmed by a recent order of a magistrate's court to the Broadway Theatre that its blazing displays should be dosed at 11 P. M. because residents at a hotel across the street complained, the Broadway Association is seeking to appear as a friend of the court when the case is heard by the Special Sessions on Nov. 25.
The Broadway has ignored the magistrate's order to date, dousing lights at midnight when the box-office closes on weekdays and at 2 A. M. on Saturdays. The Broadway Association, which is not connected with the theatre, is an organization of Broadway merchants and others, claiming that bright lights are part of the street's tradition. Lights have been there, they say, ever since 1879, when, authorities ordered every seventh house to hang a lantern on a pole, with the expense to be shared by the occupants of the other six houses.

United Artists Branch Manager Ralph Cramble and Mrs. Cramble are on a two-week cruise down the west coast of South America. Harry Buck, recently on the sales staff of 20th Fox, Minneapolis, has joined the sales staff of Columbia, Des Moines.
Lake Region Amusement Company has sold the Avon, Hibbing, Minn., to Clinton Pierce. R. J. Nolop is the new owner of the Roxy, Mitchell, S. D., which has been operated by Nelson Logan since 1933.
Harold Calloway has opened the LaFarge, LaFarge, Wis. Kenneth K. Berglund is now operating the State, Sauk Rapids, Minn.
Art Lascombe has purchased the Elk, Elkon, S. D. John Sorensen, who sold the Roxy, Clarkfield, Minn., to Richard Buchholz about a year ago, has repurchased the house.

SALT LAKE CITY

The local Motion Picture Club held a Halloween Party this weekend, with supper and dancing.
Mrs. Giff Davison, wife of the local RKO manager, is chairman. William Seib, in charge of operations for Columbia, is leaving for the Pacific coast to attend the regional convention opening Nov. 3.
Manager C. R. (Buck) Wade of Universal Film Exchange, Inc., here, was covering the Montana section last week.
MGM Branch Manager Carl Nedley is back from a sales trip into Montana. Ditto for Hall Baetz, district manager for Fox International theatres.
Selznick Releasing Organization Branch Manager Howard Caboon will make Montana territory commencing this week.
RKO Branch Manager Giff Davison is visiting Idaho exhibitors.
Universal District Manager F. M. Blake spent several days here before heading for Los Angeles.

John Empey Clark, 82, active in theatre business here all of his life until recent years and former manager of the old Cameraphone and Mission Theatres, died last week at his residence.
The police had to employ tear gas to quell a threatened "brawl" when University students invaded the Paramount Theatre at Provo, Utah, this week, after their snake dance and torchlight parade, following a football game. There were no injuries and property damage was slight.
"Free movies" are to be shown to more than 700 junior traffic patrons when they are guests of the Intermountain Theatres at the Capitol here shortly. The young patrons will see "Vigilantes Return."
LOUISVILLE

Sam Switow of the Switow Amusement Co. of Louisville has been named to the executive committee of the Louisville office of the Conference of Christians and Jews, which is seeking $25,000 during the 10 days starting Nov. 10 to finance the organization's work in Kentucky during 1948.

Joe Goldberg of Popular Pictures, Cincinnati, was a visitor here during his tour of the area.

C. D. Arnold, who owns the Aroco and Crystal Theatres in Bardstown, Ky., arrived here from Florida where he has resided for several months, to attend the convention of the Kentucky Association of Theatre Owners.

R. L. Gaitros has bought the Victory in Haviessville, Ky., from Charles Bowles of Beattyville, Ky., and announced that he will remodel and redecorate the house.

A. B. McCoy is the manager of the Dixie Drive-In Theatre. He says he likes the operation of an auto theatre better than managing a regular theatre.

Ground was broken Oct. 15 for the construction of the new Tell Theatre in Tell City, Ind., Paul Armstrong of the Select Theatre in Haviessville, Ky., is associated with Victor Weisenberger in building the house.

H. Schumacher of the Princess Theatre, Newburgh, Ind., was confined to St. Joseph's Hospital, Louisville, for observation.

Henry Reiss of Amusement Enterprises has returned from a business and pleasure trip to New York.

LOS ANGELES

Seymour Peser, ad and publicity director for Fox West Coast, returned from a vacation in Las Vegas. Vacationing here was Al Weinberg of the Warners theatres in Chicago.

W. H. Lohr of Fox West Coast is chairman of the theatre and exchange division of the Community Chest campaign.

Ila Schreiber, secretary of the Southern California Theatre Owners Association, has recovered from auto injuries and is back at her post.

Thirty-year-old Billie LeBlanc told police that while she was watching a picture at the Admiral Theatre she noticed a pair of feet dangling over the arm of her seat. She asked the woman who owned the feet to place them on the floor. Instead the woman kicked her viciously in the chest. At Hollywood Receiving Hospital, where she was treated for bruises, Miss LeBlanc said she would make a complaint.

Laurence A. Peters, of the Fox West Coast legal department, is the father of a five-pound, 13-ounce baby girl.

Sam Fineberg, who resigned as Monogram manager of the Pittsburgh branch on account of Mrs. Fineberg's health, has joined his wife in Phoenix.

warners Western District Manager Henry Herbel has been touring his offices in Seattle, Portland and San Francisco.

Western Division Manager Roy Haines met Herbel in Fresno for the swing.

Saul Silverman, operator of the Majestic, Santa Monica, with interests in the Crenshaw theatres and a home in Glendale, has died Oct. 18 of a kidney ailment. He is survived by his widow and two sons.

Funeral services for Roy C. Miller, 56, candy popcorn warehouse foreman for FWC, who died Oct. 19 at Queen of Angels Hospital, were held Oct. 23 at Brown Mortuary.

LOCAL representatives of the National Screen Service leave for San Francisco this week to attend a western division sales conference. Nov. 3-4.

HARFORD

Floyd Fitisimmons, exploitation representative for MGM, was in town visiting Lou Cohen of Loew's Poli and Fred R. Greenway of Loew's Poli Palace.

Alce Davis, manager of the Warner Theatre, Worcester, Mass., has left the Warner circuit, to join his own theatre company, as part owner. The Champ firm operates the Champ, Spencer, Mass.; Town Hall, Barre, Mass.; and Town Hall, Oxford, Mass.

Joe diLorenzo, Connecticut district manager for D. W. Theatre Corp., of Hartford, is expected to return to his job in about three or four months. Joe was seriously injured in a recent auto accident. He's been resting at his local home.

Ed Sokolowski, manager of the Plainfield Theatre, Plainfield, Conn., has resigned.

Herbert L. Brown has reopened the Kameo Theatre, Pittsfield, Mass., following renovations. He had managed the theatre for two months, before taking over the house from Jack Robbins of Marlboro, Mass.

Norman Rolfe, district manager in Maine for Lockwood and Gordon Theatres, was a recent visitor at the AMC's Webb Playhouse. Prior to his present position, Rolfe was Webb Playhouse manager.

Renovations have started at the Warner Strand, Hartford. The first-run house will go on a temporary opening schedule for the next few months, with a 1 o'clock opening Mondays through Fridays, and a 11 A.M. opening on Saturday, and 2 P.M. opening on Sunday.

Jim McCarthy is manager.

Mickey Masselli has been appointed assistant manager, Daly Theatre, Hartford.

Sam Giangrave, former manager, Colonial Theatre, Southington, Conn., is now selling Italian pictures in Connecticut.

ATLANTA

One man was killed and several hundred persons were thrown into a near panic recently when an air compressor exploded at a Pensacola film theatre.

Mrs. Jackie Coupel has been added to the sound department of Wel-Kin Theatre Supply. Miss Jerry Castleberry of Wel-Kin has announced her engagement.

George Bell of Monogram Southern Exchange has returned to his post after an illness of several months.

Taylor Hoyne, formerly with Stevens Pictures, Atlanta, is now in his own exchanges with offices in Atlanta and in Montgomery, Ala.

Mrs. Mary Daniels is a new member of the Republic exchange.

Monogram Branch Manager Babe Cohen has returned from a swing about Alabama. Jimmy Wilson of Wel-Kin Theatre Supply is back from a trip to Florida. Astor Pictures President William Richardson is back from a Florida trip. Variety Club Chief Barker Charlie Durrer is another returnee from Florida. Walter Hickey, former Screen Guild sales manager, and Miss Hickey have returned from New York.

Walter Brackin has opened his new 250-seat Claire Theatre in Elba, Ala., with Dozier Roberts as manager. O. W. Philipott has opened his new Drive-In at Winter Haven, Fla.

The Bijou Amusement Co. of Nashville, Tenn., has acquired the Cameo, Negro house, in San Antonio, Tex., making its 49th theatre.

Altec has closed a service contract with the

(Continued on Page 20)
LONDON OBSERVATIONS

British Producers Face Gravest Labor Troubles As Extremists Seek to Nationalize the Film Industry

By JOCK MacGREGOR

The British producer is faced with the gravest labor troubles in history, nursed by extremists who want to see the industry nationalized and are working on such plans. It is in this regard that the trouble with the Alliance group, which laid off several hundred technicians officially so that certain re-construction work might be completed, is important. The BFPA have decided not to intervene and support the Film Industry Employes Council's plea for the studios to be kept open, as they feel their members have made a sound decision.

The newspaper columnist, however, has realized that all is not right with the group for some time; Features have been a fantastic time on the floor and the finished product has not justified it. It has also been noted that a number of hot-headed employees were not helping matters. If the noisy minority succeeds in bringing government action in this case, they plan to turn their attention to one of the most extravagant British producers.

Prepared for a small success, were bad in British studios, with long hours and uncertain employment. Now the workers are virtually the bosses, receiving good pay for reasonable hours, and the producers can hardly move without their backing.

The situation is regarded a throw-back and result of the $5,000,000 spent on the fabulous "Caesar and Cleopatra." The workers felt that if money could flow so easily, then more must come their way.

Certain producers spent more on insure glowing reviews from highbrow critics than could be returned from the British box-office. There was profit, but are inwardly jealous. They suffer from the frustration which was once the prerogative of the French technician of turning out fine pictures and finding they are not acceptable in the general American community and hint that Hollywood is frightened of this product and uses underworld means to keep it off their screens. They will not admit that the trouble lies with their own lack of convention, humor and human touch.

Such offerings can take money in Britain where the patrons have accepted more serious themes, but are now showing a preference for anything which makes them laugh. This is probably due to the more thoughtful programs put out by the BBC and the fact that there is not the same proportion of cinema in small communities as there are in the U. S.

Most regrettable is the criticism by certain producers and newspapers of the selection of an American film for the Royal Command Film Performance. They feel that the occasion should be reserved exclusively for British films. They overlook the fact that the Royal Command Variety Performance always includes American actors and this year has Laurel & Hardy and Borrah Minevitch among them.

The selection of "The Bishop's Wife" is a well deserved tribute to Sam Goldwyn who has done so much for the popular cinema. British pictures are doing extraordinary business in the home market and are being booked on merit. Quota defaults are due almost entirely to the inability of some exhibitors to get British product. Indeed, it is surprising, with the Dalton Duty and lack of new American pictures, that the Government with its re-construction program does not drop the Quota Bill or adapt the Johnston plan of extending the present Act another year.

* * *

One of Britain's less flamboyant producers who watches the purse strings but nevertheless delivers the goods is Marcel Hellman who has just completed, under considerable difficulties, "This Was a Woman" for 20th Century-Fox release. He has been using the Riverside stages which are as sound proof as a silent studio. If the wind blows, the roof rattles, and the last straw was a dog barking on the other side of the Thames. This, however, is one of the lots which Alliance is closing for reconstruction.

* * *

Before leaving for New York on route to Mexico City as a "Go-Sho" to Harry French, Director General of the British Film Producers Association, presided at the opening of their own Crowd Casting Offices and announced that under a new agreement a minimum of $840 a day had been approved for extras.

Phylis Calvert, back in London after completing Paramount's "My Own True Love," will appear in the West End as "Patsy "Parley" Pat" this Christmas and hopes to make a British film in the New Year.

Comedy highlight in new Hippodrome revue, "Starlight Roof," is when Vic Oliver tells the audience that he smuggled an American picture into the country and proceeds to show it. Opening with a delightful burlesque of the "Man with the Gong" and closing with the title "this is a very rank picture," it proves to be the pre-1914 war "Telephone Girl" with commentary by Oliver. The Hippodrome, incidentally, is controlled by General Theaters, a subsidiary of Rank's GB Picture Corporation.

Damages and costs of $2,000 were awarded in the King's Bench Division to the Regal Distributing Corporation of Ninth Avenue, New York, against George Michael Hoeller for breach of contract concerning the American distribution rights of the dubbed version of "The Cheat."

No Water, No Cool Air

Faced with a reduction of water power due to a drought and a longer use of electricity for air conditioning due to the heat, the Union Electric Company of Missouri has appealed to its customers in eastern, central and southern Illinois, to join in a volunteer power conservation program. The appeal includes some 175 motion picture theatres.

HARRISBURG

New acoustic ceiling has been installed at the National, as well as new lights and sidewall decorations. At the Raitto Super Style table, projection heads with new safety devices, and a new air conditioning unit are planned. Ira L. Schiffman is manager of both.

The sweet girl at the State is named "Honey." It's not a gag—she is christened Margaret Honey Coldren. Richard Cramer was transferred from ushering at the State to afternoon doorman at the Colonial.

New at the Senate is Paul Brown, former State usher. Bob Sidman, Senate manager, stressed the Sheila Page angle in the local three-day run of "Repeat Performance."

The Telegraph, in cooperation with Selman, is sponsoring a "Stay at Home" week. High-light is a quiz contest in which citizens are asked to list what they believe wrong with both pedestrians and autists, in safety precautions.

Passes were issued to the Freedom Train here Nov. 16, and are heading committees.

KANSAS CITY

A son was born to Mr. and Mrs. Ed Weaver at Lindsborg, Kan. Ed is the manager of the Plaza Theatre there, and Mrs. Weaver is the daughter of Howard Jameson, Fox Midwest district manager in Wichita, Kan. A daughter was born to Mr. and Mrs. Charles Stoomer in Washington, Mo. Father is manager of Calvin and Garden Theatres there. A son was born to Mr. and Mrs. Mark Hood at Herington, Kan., where Hood is an employee in the Dreamland, Eufaula, Oklahoma, brought with it a cash gift from the Commonwealth Employees Benefit Association.

Jesse Musgraves has purchased the Cozy Theatre, Girard, Kan., from Max Shelton. Myers & Peyton took over the Strand Theatre, Mt. Vernon, Mo., from Mrs. Thelma Richardson. C. C. Schultz, head of Commonwealth Theatres, attended the funeral of his step-father, H. E. Emme, 81, at East Prairie, Minn.

Dwight Borin will be the new manager of the 750-seat Go-Sho Theatre, Clinton, Mo., when it opens on the 1st of March, according to the J. T. Ghoshen circuit. Borin recently resigned as assistant to Jack Trulitt at the Electric Theatre, Kansas City, Kan. J. M. Wooten has replaced Borin at the Electric, coming in from Leavenworth, Kan., where he handled the Durwood Lyceum.

Glen Deeter is managing Commonwealth's Upson Theatre in Columbus, Ga.; going there from the Gilliis in Monet, Mo.

Fox Midwest District Chief Ed Haas an-
NEW YORK

Over 165 reservations for the annual dinner of the Picture Pioneers, to be held at the Plaza, Nov. 19, have already been made, President Jack Cohn reported this week. Cohn looks for a record-breaking attendance. The annual committee includes Hal Horne, chairman; Marvin Kirsch, Jack Levin, Abel Green, Gil Josephson and Hal Hodo.

The New York unit of the Motion Picture Foundation was organized last week with Sam Rinzler as national treasurer and Max A. Cohen as permanent chairman. The committee includes Rinzler, Cohen, Gus Eysell, Harry Kalmine, Malcolm Kingsberg, David A. Levy, Arthur Mayer, Ray Moon, Walter Reade, Sr., Sam Fromen, Edward N. Ruben, Bert Sanford, Fred Schwartz, George Skouras, Solomon Straussberg, Joe Vogel.

Walter Reade has put vaudeville into his Majestic Theatre at Perth Amboy, New Jersey, on Wednesdays and on Monday and Tuesdays at the Oxford in Plainfield, Programs are being billed as “Three-In-One Value.”

Eddie Carroll, veteran salesman for KKO exchange during the past 30 years was let out this week. He would have been eligible for a pension in six months, Harvey Ziller, who 17 years’ experience is also out. This is part of a reported nine-man discharge in the district.

Fabian Theatres President S. H. Fabian has accepted the post of chairman of the amusement division of the 1947 fund-raising drive of the Presbyterian Young People’s Society’s World Missions.

The drive will get under way at a luncheon meeting of the amusement division at the Hotel Astor, Nov. 5.

MGM Exploiter Elliott Foreman is out on the road ahead of the “Green Dolphin” boat which is jumping about the country with the erratic precision of a mosquito.

Neil Helman of the Paramount at Albany was in town visiting the Bell Pictures. Can it be that “Hell’s Angels” or “Scareface” is due for another booking?

Key Kramer, formerly of United Artists, is now with Price Premiums.

Joe S. Clair, assistant to 20th Century-Fox exchange manager Seymour Florin has been promoted to the home office to assist District Manager Ray Moon, and in the exchange, Martha Kafka has been moved up from the billing department to assistant to the Brooklyn hooker.

Filmrowie Irene Green is home nursing the result of the Rhode Island tooth operation.

Judge Samuel S. Leibovitz will receive the tribute of New York’s Cinema Lodge of B’nai B’rith at the Hotel Astor, Nov. 6, President Robert M. Weitman, announced.

NEWLY ELECTED national officers of the Society of Motion Picture Engineers are shown at the annual banquet, held on October 22, at the Hotel Pennsylvania, New York, where they were presented to the membership. L-R: John A. Maurer, of J. A. Maurer, Inc., engineering vice-president; James Frank, Jr., of National Theatre Supply Co., financial vice-president; and Ralph B. Austrian, of Foote, Cline and Belding, treasurer.

PITTSBURGH

More than 700 persons attended the twentieth anniversary banquet of the Pittsburgh Variety Club in the Hotel William Penn Sunday night, including a number of top-ranking film stars, exhibitors, distributors and men from the professional and political fields. The center of attraction was Catherine V. Sheridan III, the eighth homeless child adopted by the local tent in the 20 years since it was organized. This was the first banquet held since the war began.

Among those honored were the retiring chief Barker, Cliff Daniel, and the five new barker’s who had served during the period since the last banquet; namely, Brian McDonald, Joe Hiller, Harry Feistin, Moe Silver and Mike J. Gallagher. The new chief Barker, recently elected, is Sam Finder, who recently resigned as head of Monogram Pictures here to join his former partner, James H. Alexander, in the theatre supply business.

Among the Hollywood stars present at this big affair were: Gene Kelly, Regis Toomey and Vince Barnett, all native Pittsburghers; Walter Pidgeon, Brian Donlevy, Joe E. Brown and Mary Hatch. The latter having the leading role in the motion picture “Variety Girl,” based on the formation of the local club, the mother tent. Other guests were: Senator Edward Martin, of Pennsylvania; Congressman Dewey Short, of Missouri; Rabbi Benjamin Glazer, of Detroit and Manuel de Mayo, minister-consul of the Dominican Republic. Toastmasters were: William McCraw, former attorney general of Texas; Harold Hoffman, former governor of New Jersey, and Norman Prescott, who presided at the first Variety Club Banquet.

Walter Weimer has been appointed manager of Monogram’s Pittsburgh branch, succeeding Sam Fineberg who resigned on account of his wife’s health and will join her in Phoenix, Ariz. Weimer, who assumed his new post on Nov. 3, was formerly sales executive with United Artists, district manager for PRC and exchange manager for Universal and Republic.

CHICAGO

Allied Theatres of Illinois President Jack Kirsch announced that the directors on Oct. 20 elected Charles R. Lindau a director to fill a vacancy. Lindau is owner of the Garfield, Kielie Annex and Lonic Theatres in Chicago. Kirsch also stated that E. R. Austerlade’s Chopin, Lindy and Star Theatres, Chicago, had joined both Allied of Illinois and its buying and booking organization. The Cozy Theatre in South Bend, Ind., operated by Harry A. Prawat, has also joined both.

Another veteran member of the Chicago operators’ union, Sam Guerico, died here recently following a long illness.

Police-Censor Capt. Timothy Lyne, announced that Eagle-Lion’s “Railroaded,” which had been banned for showing here, on re-examination had been passed. Eagle-Lion President Arthur Krin, Vice-President A. W. Schwabinger and Producer Bryan Foy were here for conferences on the film. Krin and Schwabinger later left for Milwaukee.

Attorneys for Great States Theatres may start court proceedings against the four per cent amusement tax recently enacted by the city council of Bloomington, Ill.

Patricia Evans, daughter of United Artists Chicago Publicity Director Chick Evans, is confined to the Swedish Covenant Hospital with a broken leg.

Jack Ross was elected national canvasser at the annual Variety Club election held in the club rooms at the Sheraton Hotel. Walter Immerman. John Balaban, Henri Elman, Irving Mack, Arthur Schoenstadt, Moe Wells, Tom Flannery, Irving Mandel, J. Harold Stevens, Robert Lufniner and James Coston were elected canvassers. Officers will be elected at the next board meeting.

Employees of the Paramount Exchange will (Continued on Page 22)

Lunch Honors Don Gillette

Trade press staffers, advertising men and trade press contact representatives of the major film companies united Tuesday to tender a luncheon in honor of Don Gillette, exhibitor and trade relations chief of Warner Bros., who is taking a year leave of absence from his job Oct. 31 to write a novel of carnival life.

Attending the luncheon for Gillette, whose years of experience embrace posts as chief editor of The Billboard, managing editor of The Film Daily and founding editor of The Radio Daily were:

Bill Ornstein, Mitchell Rawson, MGM; Herb Berg, Jack Allocate Eagle Lion; Harry Blair, RKO; Lew Barsh, United Artists; Loie Pelegteine; Phil Lauder; Sid Rachlin, Warner Bros.; Chester B. Bahn, Win Andrus, Bill Snyder, Joe Bernstein, Joe Prieto, Film Daily; Jerry Jertland, Walter Waldman, Frank Leyendecker, Chas Friedman, Bondell; Martin Quigley, Jr., Sherry Kane, Jim Cunningham, Charles Frank, Gene Arniel, Ray Gallagher, Manny Zitler, Correspondents: Dave Bader, Paul Perez, Film Bulletin; Jack Harrison, Hollywood Reporter; Mont Sunshine, Ben Halpert, Movie Parade; The Hemlock; Lew Sugarman, The Exhibitor; M. H. Shapiro, Broadcast Music, Inc.; Tom Kennedy, Aaron Nadell, Larry Mitchell, Merlin Lewis, Bill Specht, Showmen’s Trade Review.
REGIONAL NEWSREEL

SHOWMEN'S TRADE REVIEW, November 1, 1947

(Continued from Page 21) stage a farewell party for District Manager Allen Usher who is resigning to enter operation on his own account in Elkhorn, Wis. Exchange Manager J. Harold Stevens will preside at the festivities.

Recent Chicago visitors from the Hollywood studios were William Powell, Regis Toomey, Ronald Reagan and Jane Powell.

CHARLOTTE

New theatres recently opened in the Charlotte territory are the Love's State in Elizabeth City, N. C., a first-run white theatre operated by W. C. Dawson; the Palace in Wilmington, N. C., a Negro theatre operated by E. F. Corrie; and the Palace in Gastonia, N. C., a Negro house operated by J. S. McDaniel.


Tropical Variety Club tent held its annual golf tournament last week at the Carolina Golf Course. Beginning at 2 p.m. on Monday, the affair lasted until late in the evening and was climaxd by indoor games and refreshments.

Jack Sum, Warner booker, has resigned. He is being replaced by Charlie Leonard, former Columbia booker, who has been appointed Warner head booker. Leonard is being replaced at Columbia by Paul Benton.

Visiting at the local Warner Branch was Sol Kravit, Warner booking auditor. Also a recent Charlotte visitor was Paul Wilson, 20th-Fox district manager, who came to discuss the handling of “Forever Amber” with Branch Manager J. E. Holston.

Bob Steele, Hollywood western star, appeared at the Broadway Theatre in Charlotte on Oct. 24. Steele is making a tour of North and South Carolina theatres.

Film Classics local branch has moved its office from the Screen Guild Exchange to 201

LAKE CITY, S. C.

PRESENTATION. Century Theatres Vice-President Fred J. Schwartz presents a pen-and-pencil set to the winner of an essay contest previously conducted at a local school, on stage at the Palace Theatre in Brooklyn at the recent opening of Century's Sat-R-Day Camp program for teenagers and young children. Looking on are Commissioner of Licenses Benjamin Fielding (left) and General Theatre Manager J. R. Springer.

Latta Arcade. David Weiner, comptroller for the city of Latta, N. Y., was in town to help branch Manager Barney Slaughter set up the office.

Everett Enterprises recently announced the purchase of the State theatre building, site, and equipment, of Newton, N. C., from G. G. Mitchell for $70,000. Everett Enterprises has operated the theatre under a lease for the last seven years; they also operate the other two houses in Newton.

ALBANY

More than two score Albany women last week formed, and became charter members of the Ladies Theatrical Club of Albany, which devotes itself to charitable efforts. Charter and by-laws will be drawn up at a luncheon meeting on Nov. 6. Its program of activities is designed temporarily to supplement some projects of the Tropical Variety Club. Its original membership will be drawn from the wives of members of the Albany Variety Club, though the organization is not an auxiliary of Variety.

The following officers of the new club were elected: Mrs. Joseph Weinstein, president; Mrs. Henry Seiden, vice-president; Mrs. Harry Ladd, secretary, and Mrs. Eugene Vogel, secretary. Charter members include the above officers and Medesmes Harry Alexander, J. P. Faughnan, Jack Goldberg, Sam Rosenblatt, Julius Perlmutter, Dan Houlihan, Harry Hellman, Neil Hellman, Leo Rosen, H. L. Rips, Aaron Winig, Irving Kasehle, Nate Winig, Edward Susse, C. J. Latta, Eugene Teppe, Joseph Saperstein and Charles A. Smakwitz.

The new telephone operator at MGM is Mrs. Anna Martello. Martha Hoffman, contract clerk, has gone to Omaha, Nebraska, for several weeks of vacation.

Eastern Division Manager Al Spelman and District Manager Al Herman visited the Albany Eagle-Lion offices.

Marian Weinstein is another new clerk in the Eagle-Lion office.

Jack Ruback, RKO salesman, has resigned. Jack has not yet announced his future plans.

Paramount Branch Manager Edward Ruff moved out of his new apartment in the village. Charlie Charles, formerly associated with Ross Federal and Advertisers, Inc., is leaving Nov. 11 to make his permanent home at Miami, Fla.

Republic Branch Manager Arthur Newman has again been appointed chairman for the motion picture industry of the Albany area for the Community Chest drive.

Mrs. L. J. Van Buren has sold her theatre at Cairo to D. V. Violletti effectively Nov. 1. Mrs. Leonard Rosenthal (her husband is general counsel for Upstate Theatres) is recuperating at home and will be back in business during which she successfully battled a bad case of pneumonia.

Warner Bros. Theatres Zone Manager C. J. Latta visited upstate theatres and attended 20th anniversary Variety Club dinner at Pittsburgh.

COLUMBUS

Local Variety ClubChief Barker Anagnost will attend the Will Rogers Memorial birthday observance at Tulsa and Claremore, Okla., Nov. 3-4. Tent No. 2 began its fall and winter convention program with a family dinner last Sunday.

Mayor James A. Rhodes has granted per-

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!
mission to Manager Walter Kessler of Loew's Ohio Theatre to change of the name of State Street, on which the house is located, to Green Dolphin Street when MGM's "Green Dolphin Street" opens there on Thanksgiving Day.

Charles F. Clarke, 78, chief engineer of the Hartman Theatre building where he had been employed for 27 years, died recently at his home there.

The 1,000-car Old Trail Theatre which Leo Yassoff's F & Y Building Service is erecting on West Broad Street, is expected to be under roof November. Of the 145-foot frontage, 65 feet will be used for a parking lot and a driveway to a huge parking area in the rear.

Major Robert G. Oestreicher, a fighter pilot during the war and a son of City Councilman Robert T. Oestreicher and a nephew of Fred P. Oestreicher, Loew publicist here, has been named public relations officer on the headquarters staff of the Ohio Wing of the Civil Air Patrol. He won the distinguished Service Cross in the fighting against the Japs at Port Darwin.

Lou Cohen, manager of Loew's Poli, Hartford, and Mrs. Cohen are being parted on occasion of their 25th wedding anniversary. Barney Polkin, branch manager of RKO and chief Barker of Tent 31, Variety Club of Connecticut, will be inducted into office of president of New Haven Probus Club.

**TORONTO**

The sixth annual conference in Toronto of the Motion Picture Theatre Association of Ontario launched a drive for the abolishment of the federal Government's 20 per cent wartime excess tax on theatre grosses. The association adopted a resolution asking that the war tax be abolished in its entirety. Morris Stein of Famous Players was named to represent the Ontario MPFA, in a national tax committee, which comprises theatre owners from other provinces.

Important news at the meeting came from N. A. Taylor of 20th Century Theatres in the statement that the Composers, Authors and Publishers Association of Canada would not raise its license fee for Canadian theatres in 1948. Taylor described the coming year as a period of negotiating with CAPAC for a permanent basis of fees in Canada. There has been no confirming announcement from CAPAC. At present the top fee for the large theatres is 15 cents per seat annually.

The 1947-48 officers will be chosen by the new board at its first executive meeting. The new directors are: Herb Allen, Clare Appel, Ralph Dale, Sam Fine, Morris Stein, William Summerville and Nat Taylor, all representing theatre circuits; J. L. Hunter and Lou Rosefield, independent exhibitors of Hamilton, Ont.; H. C. D. Main of Listowel and Toronto; Floyd Rumford of Forest and Roy Miller of St. Catharines. The retiring vice-president, J. Appel of Odeon Theatres of Canada, is expected to be the new president.

Capt. A. D. G. West of the Arthur Rank; British Organization is scheduled to visit Canadian Odeon units with a view to the installation of television equipment at some future date. Manager Ernie Warren of the Elgin Theatre, Ottawa, welcomed his brother, William, from England, along with his wife and son, whom he had not seen in 26 years, at a reunion with their parents at Hamilton, Ont. William will become a Canadian resident.

**NEW HAVEN**

Rudy Frank, second assistant chief Barker of the Variety Club of Connecticut, will attend the annual mid-season meeting of Variety Clubs International in Tulsa, Oklahoma during the first part of November.

**ST. LOUIS**

The aldermanic legislative committee will hold a hearing Nov. 7 on the proposed ordinance to tax motion pictures and other amusements five per cent and other tax measures. Chairman Herman Novack said the committee would report the bills out for consideration by the full board.

The Frisiana Amusement Co. of Springfield, Ill., has approached Edwin Ditzenberg whose St. Clair Theatre in East St. Louis, Ill., was recently destroyed by fire, to build a modern theatre on the site of the St. Clair for joint operation. Ditzenberg is said to be studying the proposition favorably. Frisiana recently purchased the old 4th Street Theatre in East St. Louis from Dr. George J. Hobbs as part of its expansion plan in that city. A new modern house would be erected on the site. Owner Carl Pehrman of the 200-seat Rio in Edinburg, Ill., has signed a contract for the showing of Paramount pictures at the house.

Mrs. Rose Hearle resigned Oct. 25 as office manager for Columbia to devote her entire time to domestic duties. Salesman Herb Buschman is taking over her duties temporarily until he can train someone else for the post when he will return to his sales position. Branch Manager C. D. Hill arranged a surprise party for Mrs. Hearle at which she was presented with a wrist watch.

Tony Tedesco's stay as a member of the sales staff of Warner Bros. here was short-lived. Within a week he resigned to rejoin United Artists as a salesman in its Memphis office, where he succeeds G. Hammer who is now Memphis manager for Film Classics.

Warren Prairie District Manager Hall Walsh was in Kansas City last week and Branch Manager Lester Bona was calling on exhibitors of this area.

Harold Harris of the Edwards and Harris Circuit of Farmington, Mo., is visiting in Dallas.

**MILWAUKEE**

Sale of Milwaukee's half-century-old Davidson Theatre for a reported $450,000 by the owner, Mrs. Grace Davidson of Ipswich, Mass., to the Ernest Clarenbachs, Sr. and Jr., was announced last week. The west 50 feet of the theatre will be torn down to permit expansion of the Boston Store. The larger part of the theatre and the hotel will remain, the adjacent Medford Hotel will continue the upper stories of Davidson structure as a hotel. The Davidson, a legitimate theatre, has occasionally shown feature films.

The Ellsworth Theatre in Ellsworth, Wis., has purchased new RCA sound system and two new projectors at a reported cost of $5,000 with delivery promised for mid-December. New booths will also be installed. The theatre is city-owned and is managed by Harry C. Knowlton.

The State at Hartford, Wis., is being remodeled and improved with a new canopy and the box-office being removed from the center to the side. Air conditioning is promised for next spring.

Louis W. Orlove, MGM representative here for many years, has been promoted to studio representative, covering Wisconsin, Michigan, Minnesota, North and South Dakota.

Wisconsin Sound Equipment Co. of Milwaukee has opened new offices in Green Bay, Wis., with Robert Johnson, former visual education director of the Wisconsin Humane Society, as manager.

M & E Theatres Supervisor H. J. Quartmont has appointed Charles Nygaard as the new manager of the Falls and Avalon Theatres at Black River Falls, Wis., replacing Carl Weck, resigned. Nygaard formerly managed the Sun Prairie Theatre in Sun Prairie, Wis., and later was American representative for Merkur Films of Norway.
The Brass Tacks of Efficient Picture Theatre Management

IS IT RETRENCHMENT OR RETREAT?

By Jack Jackson

After two successive weeks of chronicling the trends and conditions beyond industry control that threaten continued high theatre grosses, I believe it no more than fair to apply the literary equivalent of the weeds growing under our own gardens that may, sooner or later, blight our most prized flower in the industry's success bouquet: "enharmonia.

For more than 25 years I've been proud as a peacock of my association with this industry and the privilege it gave me to chum with the fast-moving, aggressive fellows who peopled its ranks from studio page to circuit executive and production and distribution chief. For that reason—if no other—I find it mighty hard to put down in black and white some of the gruesome experiences I've encountered in recent visits with exhibition and distribution employes.

To be right blunt about it, there has never been a time, during my years of amours with the Cinema Circuit, when the morale of its greatest army of subjects has been at such low ebb. If I recall correctly, one of the industry's principal sales arguments, our outstanding claim to public recognition and acceptance, has been the intangible but unquestioned value of our product for lifting and sustaining public morale. In this we were encouraged and rewarded during the year wars with citation after citation, medal after medal and award after award from a grateful Government, its appreciative departmental heads and a hostile cheering populace.

One would most certainly conclude that the executive brains of an industry whose marketable wares are credited as being the cornerstone of national morale would be the last to permit the territe of discontent to gain foothold in their own domain. Not only have the territies been granted a foothold but have found sanctuary, and top line decisions dating for months back would indicate that the big boys have decided on a "war of nerves" within the structure of their own industry as a means to some desired—but most assuredly destructive—end.

'H ow to Make Employes Distrust and Despise You'

Whatever the goal, the method of attainment—according to my observations—will mark a new high as an example of "how to make your employes distrust and despise you." I could also add that there seems to be a deliberate campaign being mounted against what producers and distributors have to sell. Whatever was intended at the start the result, as of now, is ruinous and disturbing chaos in the employe ranks of exhibitor and distributor alike, with the weeds of insecurity and uncertainty strangling the enthusiastic pursuit that once marked every step along Cinema Lane from studio gate to theatre aisle.

I remember, during my days as a reporter, hearing a business tycoon make the assertion that keeping "the other fellow" off balance and unsure graded high as a factor in business success. Could it be that the industry's higher executives have done a "Wrong-Way Corrigan" and inadvertently arrived at the horrible conclusion that the branch managers, salesmen, shipping clerks, etc. are "the other fellows"? Can it be that circuit operators have decided that theatre managers, usherers, cashiers, etc., are "enemies within the ranks" and should be treated as such? Whether intended or not—and I'd have to believe these maneuvers deliberate—there is no question about the employes of both exhibition and distribution being "off balance and unsure.

And the lack of trade paper advertising about coming attractions is most assuredly keeping the exhibitors of the nation "off balance and unsure." The difference between the business tycoon's application of the strategy and the manner in which the titled craniums of the cinema seem to be applying it is in the direction of the effort. Our Mr. Bigs are batting over the fellows on their own teams—the guys and gals who are running interference for their bank-bound dollars.

If that makes sense, will somebody please buy me a ticket to Matteawan?

Of course, the crux of all this lies in the early spring order to retrench. As Mr. Webster defines the word it means "to lessen; reduce, economize; to pare away" but as the order came down from the Mr. Bigs to the Mr. Biggers and thence to the Mr. Bigs, Notso Bigs and Wants B. Bigs, the interpretation swelled like a snowball tumbling down a Lake Placid ski course. To some, it must have shrunk like a buzz bomb siren and they coded it as "Get into a hole and pull the hole in after you," and they assiduously tried to do just that. You already know all about the axing of the exploitation men; the cleavage of advertising appropriations, etc. Now let me give you the latest: they're mowing down the sales staffs and scalping the expense accounts of branch managers to the bone. The salaries of the branch managers are already at an all time low in purchasing power.

I recently spent four days in one of the nation's most prosperous exchange centers and got the impression that just about everybody had lost all hope of reward for labor well done and were doing their jobs on a day-to-day basis in expectation of payroll severance at the whim of some unknown and inexperienced ax wielder in a New York swivel chair. Let me tell you some of the gripes I heard.

Vacancies in offices are no longer filled by new recruits. The work is simply divided among the already overworked staffs who get no recognition in the pay envelope for the added work. One definitely and, I believe, two companies have already reduced their sales force and divided the vacant territory among the remaining peddlers. Three other branch managers have been ordered to reduce the contract chasers and all pleas about difficulty in territory coverage, extended periods between customer contacts, etc., have failed to impress the scissors operator.

I had lunch with a couple of branch managers who were seriously talking about starting a pig farm. One cited an instance of the opening of a new theatre to which he had sent a $10 bouquet. The item was denied on his expense account as being of his own decision and consequently his own expense. This, despite the fact that the bouquet was sent in the name of the company and the company stands to profit from the business of the new theatre. The manager may be transferred tomorrow to another exchange.

In another instance a branch manager had secured extended first-run time for one of his ace attractions from all metropolitan outlets and followed through with six- and seven-point sub-run time in the big cities. When a minor engagement failed to get holdover time he was "carpeted" long distance by his sales chief. No word of praise for the swell job that
garnered the company thousands in “extra” revenue, just a “going over” for something unpaid.

Another branch manager informed me that for the first time in his life he was “in black.” That morning he had to borrow in order to fulfill his college student son’s request for a modest advance. His circumstances were due to his having been placed in a position with big buyers where in order to uphold the prestige of his job with the company—he had been required to pick up a sizeable check that could not, under the new rules, be recovered on his expense account. There were so many other instances of petty enforcements of still pettier edicts that I felt a little embarrassed listening. I knew all of the men. They are not spendthrifts, gamblers or inclined to spend for other than family comforts and to uphold the prestige of their positions. The duties of a branch manager today are anything but a snap, with evacuations of more theatres, lower releases, limited prints and “trick” deals augmented by a daily flow of legal advice from befuddled lawyers trying to interpret what has not yet been enacted. Much night oil is being burned and the daily grind is terrific. Couple this with the fact that they are trying to make the modest dollar of a none-too-miserable salary blanket a mode of existence where the price tags seem to have been computed at Chinese exchange rates and you can hardly blame them for gripping.

Unreasonable Demands

Perhaps I’ve gone a little overboard in detailing the complaints, but as I see it anything that hurts distribution is certain to hurt exhibition. The uncertainty, the feeling of being “off balance,” is certain to cost the industry many valuable men who are so thoroughly disgusted with the unreasonable demands of their superiors that they stand ready to jump at any job that promises a modicum of security.

Aside from that, when a branch manager is impoverished, discontented and dissatisfied he unwittingly passes his mood to the men who, in turn, pass it along to the exhibitors they encounter and it goes from there on to the theatre staff and the customers. We are trying to get into our theatres. It’s a vicious cycle that augurs no good for the fellow who must bet cash for postcards and give currency to celluloid.

And remember, I’ve been citing incidents about the higher salaried men. You can guess what is happening to the shippers, invoice clerks, bookers, etc.

Theatre managers and their staffs are all in the same pot and it wouldn’t surprise me a bit if some circuits took punitive measures against Universal—International because of Deanna Durbin’s picture “I’ll Be Yours” the salary of an usher is tabbed at $25 per week. In the territory I’ve visited there just ain’t such a thing as a $25 usher, and the heads of the big exhibition companies are sure to consider the pictured instance sheer and unforgivable.

All of us realize that court decisions, inter-industry legal squabbling and pending and threatened litigation of many kinds are making the high seats of the industry pretty hot for their occupants. The lowering of the flag on the financial pole is also adding considerably to the discomfort. But these sceptered hands are supposed to be steadied by pressure to be unwavering and firm in the interests of opinion and to be cautious and deliberate in their planning: to be precise and decisive in their directives and to carefully examine reports on all objectives. This is no time for the hand of top authority to start wavering. No battle was ever won by the strategy of retreat. Strong doses of forceful aggressiveness are needed to put confi-

Basil Theatres Tie-in
On Fire Prevention Week

A three-way tieup on Fire Prevention Week netted much institutional publicity for the Basil circuit of Buffalo, N. Y. Assistant General Manager Gerald M. Westergren of Basil Enterprises made the trip with the Buffalo Junior Chamber of Commerce, the Buffalo fire department and the Western New York Safety Council. To publicize Fire Prevention Week the eight Basil theatres in Buffalo ran beauty contests. The winners of these eight contests were presented at the Civic Stadium, between the halves of a football game, where one of the girls was chosen Miss Fire Prevention by a group of prominent men acting as judges. The entire judging of the contest was aired over local radio stations.

Besides many valuable prizes for the winner, the fire department selected Miss Fire Prevention as Queen of its parade, in which she rode on a float flanked by runners-up in the beauty contest as her ladies-in-waiting. Buffalo dailies and community papers covered the stunt.

Cooperative Page for Pace Theatre Reopening

A newspaper page of cooperative ads from firms furnishing materials for the remodeling and redecorating of the Pace Theatre, Chadron, Neb., was promoted for the reopening of that playhouse recently.

The theatre, which is managed by Ralph Frame, was remodeled "from stem to stern," including the foyer, lobby and marquee.

SHOWMEN’S SILHOUETTES by Dick Kirschbaum

**Showmen’s Trade Review, November 1, 1947**
La Vie De Boheme
(The Love Life of Mimi)
(French Dialog-English Titles)
Superfilm Drama with Music 93 mins.

AUDIENCE SLANT: (Adult) A well acted but very slow moving period piece with moderate appeal to foreign-language audiences. Not for average American audiences.

BOX-OFFICE SLANT: Best for foreign-language theatres.


Plot: In mid 19th Century in the Bohemian quarter of Paris, a young girl goes to live with an impoverished poet, one of four good friends—all talented but all very poor. They are happy, but the girl decides that she is living in a fantasy land, so she perceives, the mistress of a viscount. She contracts tuberculosis, returns to the poet and dies.

Comment: For average audiences this will appear to be almost incredibly slow moving. The acting is good, particularly that of Louis Jourdan (now in America under a Selznick contract) as the poet, and Maria Denis as the girl. The others are adequate. Puccini's music is adequately sung by an excellent cast of voices. The symbolism of the four seasons, indicating whatever it is supposed to indicate, will not be apparent to average audiences. Fair entertainment for the foreign-language theatres but not suitable for average audiences.

Escape Me Never
Warner Bros., Drama 104 mins.

AUDIENCE SLANT: (Adult) This is a "woman's picture" that should kindle a teary enthusiasm among the ladies. The men probably will like it too.

BOX-OFFICE SLANT: Excellent marque names and word-of-mouth comment would seem to indicate average or better-than-average business in most situations.


Plot: Two sons of a famous Italian musician are conflicting personalities; one is quiet, reserved and in love with the daughter of a wealthy family, while the other is carefree, not so reserved and runs around with a gambit who is madly in love with him. Both are talented. The carefree son falls in love with his brother's fiancée, not knowing who she is and is inspired to write a ballet for her. The gambit stands uncomplainingly by, even though by that time she is married to the man. Matters clear up when the ballet composer realizes it is the gambit he loves.

Comment: "Escape Me Never" is essentially a "woman's picture," carefully designed as a "tear jerker," with one or two of the sequences extended a bit too long. The story has its light touches, its moments as carefree fun; but it is when Errol Flynn turns his back on everything that is decent simply because he has followed an irresponsible path all his life. When he thinks he is in love with his brother's fiancée, that the pathos is turned on with all stops removed. Ida Lupino's baby dies during these sequences, and with an actress of lesser ability the sequences might have become less than convincing. But Miss Lupino is a superb actress and is able to carry off the difficult assignment with the greatest of ease, making her character believable and those sequences convincing. The production values are adequate and the direction satisfactory. But it is the performances of Errol Flynn, Ida Lupino, Eleanor Parker and Gig Young that completely carry the picture. The baby in the case is one whose cheerful gurgles will cause plenty of "oohs" and "aaahs" when he is on the screen. The love scenes are a bit too corny in this day of other film romance, and are an asset. The ladies will love them. The picture should prove quite popular with its well-chosen marquee names and good campaign backing, it should do a strong or better-than-average business in most situations.

In Self Defense
Monogram Drama 63 mins.

AUDIENCE SLANT: (Adult) Performances and direction make this ordinary story an offering that will serve well in the average situation. It has suspense, excitement and romance.

BOX-OFFICE SLANT: Should do satisfactorily as the second feature.


Plot: Sent by a big-time bookie to dispose of a newspaper publisher who has been exposing the racket, a young ex-navy veteran gets a job as an electrician on the publisher's staff. When he finds out she is the man's secretary, creates an enemy of the man's daughter, but ends up by saving the man's life.

Comment: This standard dramatic offering which most of the trade will find satisfactory as a second feature, has an average amount of entertainment, including suspense, excitement and romance, plus a generally good cast. The lead performances are the kind of performances that count. In the leading role Don Castle proves himself an efficient, capable player, and next to him comes Audrey Long in the leading feminine part. Eugene R. Reicher's music impresses itself with the quiet manner in which she handles the role, making the character convincing and believable. Samuel S. Hinds, as is usual, very fine and Peggy Knudsen makes an attractive man-chaser. Direction was by Jack Bernhard and Jack Whetter produced.

Linda Be Good
Eagle Lion Comedy with Music 67 mins.

AUDIENCE SLANT: (Adult) Mildly entertaining comedy with some fairly good musical numbers.

BOX-OFFICE SLANT: Good for double-bill programs as supporting feature.


Plot: The authorship of several scholarly but cold and unsuccessful works gets a job with a burlesque show during her husband's absence on a business trip, believing the experience will make her project novel a success. She falls in love with the manager, but her husband finds out about it and the show is raided by the husband and wife spend a night in jail. They use the show to prove the manager blackmails the husband into marrying the husband's wife with a large raise in salary.

Comment: In spite of the laughable "dumb" comedy of Marie Wilson, the beauty of Elyse Knox and the near-perfect set for Peggy Knudsen, "Linda Be Good" doesn't quite come off as the comedy it might have been. The musical numbers sung by Miss Wilson are on the side, and the stars are thrown in for good measure. The burlesque show bits are entertaining and the police station scenes are amusing, particularly when Lenny Bremen as the police sergeant plays a bit philosophically on life and its problems and the difficult pronunciation of his name. As a whole, the picture is mildly amusing and can fit in nicely on double-bill programs as a supporting feature.

So Well Remembered
(Reviewed in London)
RKO Radio Drama 114 mins.

AUDIENCE SLANT: (Adult) Thoroughly workmanlike and beautifully produced screen version of James Hilton's best-seller, with standout performances by Martha Scott and John Mills. Will appeal mostly to more discriminating audiences.

BOX-OFFICE SLANT: Produced by Americans with an international cast, it faithfully captures the spirit of north country life, but the tempo is slightly slow.

clearance scheme. Diphtheria rages the town because of conditions and through Martha's snobbery in not having their child's health cards at the cepted too and is refused entry. Embittered by her upbringing and Mills' reluctance to accept her as part of the family, her second marriage, falls in love with Patricia Roc, the adopted daughter of Mills' best friend. He is all Martha has left, and she tries to stop the romance but Mills, realizing her possessive, selfish nature, helps them marry.

Comment: Thoroughly competent and beautifully acted, So Well Remembered' will appeal equally to discriminating audiences who will fully appreciate its fine qualities. Filming on the actual locations, Director Edward Dmytryk has captured the spirit of James Hilton's best-seller and gives a very faithful picture of the narrow life lived in the dreary towns of Britain's industrial north. From all viewpoints, it is a class offering, but unfortunately the tempo is inclined to be slow and the acting of some of the women is so uniformly excellent. John Mills, as the councillor who wants to put his own town in order before seeking honors in national politics, gives a restrained and intelligent performance. Martha Scott, as the embittered girl who grows into a hard, possessive and snobbish widow, is outstanding. Trevor Howard, as the medical officer, is first class while the secondary love interest, a young minister, is admirably handled by Richard Carlson and Patricia Roc. John Hilton is narrator. It should be stressed that while there is a strong social background in this film, there is no suggestion of political propaganda.

Beware of Pity

Rank Drama 102 mins.

AUDIENCE SLANT: (Adult) A rather dull, lengthy period piece containing but a modicum of entertainment for average audiences. Acting is superior but the theme precludes a greater unknown interest.

BOX-OFFICE SLANT: Lack of known names, with possible exception of Hardwicke and Lilli Palmer, and general lack of entertainment values, indicate none other than fair business, even in the art houses.

Plot: Mrs. Rosewell, a Countess (Alida Valli), is utilized by her cousin, a baronet (Charles Laughton), to save the Hardwicke family (Gladys Cooper, Linden Travers, Emrys Jones, Edward Hardwicke, Frederick Kerr, Joan Fenn, John Salew and others). Credits: A Two Cities Film. From the novel by Stefan Zweig. Produced by W. P. Lipscomb and Maurice Elvey. Directed by Maurice Elvey. Screenplay by W. P. Lipscomb. Photographic by Godfrey Argue. Additional dialog by Elizabeth Bennet and Margarette Stenn.

Christmas Eve

United Artists Drama 89 mins.

AUDIENCE SLANT: (Adult) A satisfying story, interestingly told by an excellent cast, good entertainment for average adults.

BOX-OFFICE SLANT: Excellent marque names, plus good exploitation angles and word-of-mouth approval, indicates at least above average business.


The Ghosts of Berkeley Square

(Reviewed in London)

Pathé Comedy 90 mins.

AUDIENCE SLANT: (Adult) The hearty adventures of two earthbound but not moribund spirits provide plenty of laughs for Britain, but few for export.

BOX-OFFICE SLANT: Colorful, hilarious and often risque, this should do well with average British audiences either on a single or double bill.

Plot: Robert Morley and Felix Aylmer, 18th century generals, are killed when a practical joke, intended for the Duke of Marlborough, offends the ghosts on the day Queen Anne is due for tea. For so insulting her, "Authority" rules that they shall be earthbound until Royalty visits the house. In turn the premises are used as a gambling den, circus billet, military hospital in the South African war, and officers' club. The ghosts have a high time haunting undesirable tenants and encouraging the right type until the building is burned and the Queen visits the ruins.

Comment: This conglomeration of whimsy, fantasy and slapstick has some very funny moments as these gay old ghosts romp through the last two centuries frightening a succession of tenants, ogling attractive women, becoming invisible when the situation gets too difficult. Robert Morley and Felix Aylmer are delightful as the old soldiers and Yvonne Arnaud as the excellent miss. Production values are good and Vernon Sewell has directed well, maintaining interest in the various episodes. While the film is assured considerable success with average audiences in Britain, where there is a diet of slapstick and shortage of comedy, its humor appears too insular for successful export.

Road to the Big House

Screen Guild Drama 73 mins.

AUDIENCE SLANT: (Adult) This prison drama about the man who went wrong and paid for his crime is formula stuff that will serve merely as the second picture on most programs.

BOX-OFFICE SLANT: Satisfactory fare for the lower half of dual bills.

Plot: A bank clerk, tired of living on his meagre salary, embezzles $200,000 and gets caught by the wire trial, having to return the money, but he has hidden it away because he plans to use it after he serves his sentence. In prison he is maltreated by most of the prisoners who want some of his ill-gotten gold, but he takes the punishment without revealing the hiding place. Upon his release, he goes to get it from his hiding place, only to learn that his wife had returned the money to the bank.

Comment: That oft-repeated tale about the man who went wrong—the story with the crime-does-not-pay moral—is again used in a picture that should serve satisfactorily as the second picture in most situations. "Road to the Big House" has nothing new to offer, for one knows the pattern right from the start. But it does have some good performances and the cast create an interest that gives it whatever entertainment value it has. Tops in the cast are John Shelton and Ann Doran and it is their portrayals that put some feeling of authenticity into the proceedings. Conrad Williams, Dickie Moore, James Donald, Jr., are others in the cast who make their roles count.

"Voice of Theatre Speakers" JOE HORNSTEIN has it!
Production Hits New High With 47 Shooting

**Camera Work Nears 1944’s Plush Record as Activity Shows Return to Normalcy**

Hollywood production this week hit a new high, going above the mark for a year ago and two years ago at the same period—and even approaching the record of the plush year of 1944. With 47 pictures before the cameras, things are getting back to normal; but it should be noted that budgets are being pared and other economies effected.

Most notable progress made was at 20th Century-Fox, where production reached an all-time high for the year, with eight films shooting. "Deep Water" wound up its location work at Vinhalhaven, Maine, and is now working at the home lot. Sam Engel, its producer, is also in charge of "Sitting Pretty," which just started; Walter Lang is directing with Maureen O’Hara, Robert Young and Clifton Webb in starring roles. Producer Fred Kohlmar, who is doing "The Ballad of Furnace Creek," also has the Jeanne Crain-Dan Dailey starrer, "You Were Meant For Me." Ernest Lubitsch is producing and directing "This Is the Moment," just begun, with Betty Grable and Douglas Fairbanks, Jr. heading the cast. Back from location in Chicago, Director Henry Hathaway is filming final scenes on "Call Northside 777." Shooting on "The Snake Pit," suspended a month ago, resumed Oct. 27 when Co-Producers Robert Bassler and Anatole Litvak started work on the flashback childhood scenes. Paul Wellman’s best seller, "The Walls of Jericho," starring Linda Darnell and Cornel Wilde, went before the lenses Oct. 27. Lamar Trotti, who wrote the screenplay, is also producing.

**'Forest' Starts for U-I**


Selznick Releasing Organization’s "Mr. Blandings Builds His Dream House," which RKO Radio is making, was on location at an agricultural college in San Fernando Valley for three days. RKO has finished “I Remember Mama.” William Eythe and Barbara Britton have begun work in "Pine-Thomas' "Hard to Kill" for Paramount release.

Margaret Tracy, Peggy Cummins’ mother, was signed for “Smart Woman," current Allied Artists production shooting at the new Motion Picture Center Studios. Otto Kruger returned to films after a year’s absence for his part in the film, and James Gleason was picked to portray a special prosecutor. Cast and crew of Monogram’s Anseco color film, “Sixteen Fathoms Deep,” headed by Producer-Director Irving Allen and Star Arthur Lake, left Hollywood Oct. 30 for Tarpon Springs, Florida, where the entire picture will be made. The Arthur Lake Production is jointly produced by Allen and James S. Burkett. Louis Gray is producing "Song of the Drifter,” western starring Jimmy Wakely with "Cannonball" Taylor which started Oct. 27.

PRC started work on "Prairie Outlaws," starring Eddie Dean and Roscoe Ates, for Eagle-Lion release; Jerry Thomas is producing; Benedict Bogeanis started "Lulu Bell" for Columbia release on Oct. 27, with Dorothy Lamour, George Montgomery and Otto Kruger, with Leslie Fenton directing. Columbia also put "Adventures of Silverado" into action Oct. 29; William Bishop plays his first lead. Phil Karlson directs for Co-Producers Ted Richmond and Robert Colm.

Janis Paige checked on the Warner lot Oct. 27 to start her role in "Winter Meeting." Pete Kosey, holder of the coveted Congressional Medal of Honor for heroism in Africa, was set as a timid hotel clerk in "April Showers."**

**Kruger, McClure Added**

Producer Benedict Bogeanis has engaged Otto Kruger and Greg McClure to appear with Dorothy Lamour and George Montgomery in "Lulu Bell," which Leslie Fenton will direct for Columbia release.

**'Ruggles' as Musical**

A musical remake of "Ruggles of Red Gap" to star Betty Hutton is planned by Paramount for production next year.

**Colman, Cukor Consider Independent Production**

Having completed "A Double Life," Kamé production for Universal-International release, as their first joint venture, Ronald Colman and George Cukor are discussing the possibility of teaming their talents in an independent venture. They have a story they would like to picture, but they want to produce it on an independent basis according to their own ideas.

Producer Robert Buckner announces "Patent Applied For" as his first picture at U-I, while Burt Lancaster, who is working in "All My Sons" at the same studio, is planning to produce "Advance Man," a circus story, under the banner of Norma Productions, his independent company. Norma’s first picture will be "The Blood Off My Hands."

At MGM Robert Taylor has been named for the leading role in "Colorado," screen version of the Louis Bromfield novel, which Joe Pasternak will produce next spring. Robert Ord is doing preliminary work on John Galsworthy’s "The Forsyth Saga" for possible production late next year, with Greer Garson in the leading role.

Dennis Morgan and Lauren Bacall will star in Warners’ "Cleopatra Arms," a new original comedy by Everett Freeman to be written for the screen and produced by Harry Kurnitz. Also at Warners David Butler has been set to direct "Silver Lining," the Marilyn Miller biographical starring June Haver, which Jerry Wald will produce.

Robert Mitchum and Frank Sinatra will join Cary Grant and Tim Holt as the stars of RKO’s "Honored Glory," production Chief Doré Schary plans as one of the studio’s major pictures.

Republic has purchased "The Eyes of Texas," an original story by Sloan Nibley, as a vehicle for Roy Rogers.
New Theatres

Louisville—Photoplay Theatres President Andy Anderson, who recently bought the Caldwell theatres bringing his circuit to seven, announced he plans to build a new theatre in Hodgensville and another in Scottsville, both in Kentucky. Permits have been applied for.

Louisville—Mrs. Danford Radcliffe and Mrs. E.C. Lewis of Majestic, Ky., announced on a recent visit here that they would build a new theatre to replace the Majestic which they operate.

Cleveland—Two new de luxe neighborhood theatres are announced for Cleveland. The Community Circuit is building one at Mayfield and Richardson Roads. The Scoville, Estick and Reif Circuit has started a theatre at Mayfield and Lander Road.

Milwaukee—Edward John of the Eden Cranberry Co. plans to build a movie theatre at Humbird, Wis. He proposes, if the necessary equipment can be obtained, to show two nights a week, perhaps often. Through the winter, he said, he could show films in a large hall in his cranberry warehouse.

Antioch, Ill.—L. & N Theatre Corp. President William Lenke announced that the company has bought two and a half acres of land in the Waukegan-Lake Villa Park area in which it is planned to build a 750-seat theatre with parking facilities, work to start as soon as possible.

St. Louis—A building permit has been issued in the name of Kay and Cottle for a one-screen, steel theatre, 50 x 134 feet, in Affton, Mo. House will have a steel roof, be heated by oil and seat 1,000 persons. Cost is reported at $30,000. Fred Wehrenberg of the Wehrenberg Circuit, recently announced he had purchased a plot in the Gravois section of Affton upon which he would build a theatre seating between 800 and 1,000 persons.

Shorts Reviews

End of an Empire? (Excellent) 20th-Fox March of Time 18½ mins.

The latest issue of the March of Time presents an apparently neutral explanation of what is going on in the Netherlands and the Netherlands East Indies and poses the question: Are we witnessing the end of an empire? There is explanation that the Dutch Empire has depended for centuries for its raw materials on its colonies, particularly on the fabulously rich Netherlands East Indies. When the Japs moved in during the war they intoxicated the natives with "Asia for the Asians," with the result that when the war ended there was a Republic of Indonesia, led by determined nationalists who would have nothing to do with restoring rule of the colonies to the Dutch. Open warfare between the Dutch and the natives resulted, with both sides' representatives explaining in the film what they believe to be the reasons for the conflict. The narrative is clear, concise and illuminating. The show is highly exploit.

New Mirrorphic Sound

JOE HORNSTEIN has it!
COMING

**COLUMBIA (Continued)**

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>Film Title</th>
<th>Time Reel</th>
<th>Mins. Date</th>
<th>See issue of</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td></td>
<td></td>
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<tr>
<td>11</td>
<td>Black Hills</td>
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<td>12</td>
<td>Check Your Guns</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>13</td>
<td>Gunfighter</td>
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<td></td>
<td></td>
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<tr>
<td>14</td>
<td>Ghost Town Renegades (W.F.)</td>
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<td>15</td>
<td>Wings of Vengeance</td>
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**COMING**

Ginger Rogers-Cornel Wilde...

Ladd-LaRue-Fuzzy St John...

Lamour-Dorog-O. Montgomery...

Glen Ford-Ellen Drew-W. houses...

Lowery-J. Barton-F. Carle & Band...

G. Ford-E. Kayes...

Jon Hall-Patricia Morrison-A. Jergens...

Hoosier Hot Shots E. Noriaga...

R. Young-M. Champman-W. Parker...

M. Duane-L. Aubert-R. Lane...

Shan Peters-Knox...

M. Hult-Ray E. Jergens...

Gene Autry-Glory Henry...

A. Jergens-S. Dunne-M. Duane...

Ward-Will Parker-Patricia White...

**Westerns (Current)**

Buckaroo From Powder River...

Charles Starrett-Smiley Burnette...

Last Days of Boot Hill (W)... 55. 10/14/47

Law of the Canyon (W-M.F)...

Charles Starrett-Smiley Burnette...

Riders of the Lone Star (W-M.F)...

Charles Starrett-Smiley Burnette...

Smoky River Serenade...

R. Campbell-F. Terry-Hooster Ralston...

Stranger from Ponce City, The (W-M.F)...

Charles Starrett-Smiley Burnette...

Singing the Western Way...

J. Leonard-M. Dugan-Hooster Hot Shots...

**Westerns (Comming)**

Phantom Valley...

Six Gun Law (W)...

West of Sonora...

Whirlwind Raiders...

**EAGLE LION**

**CURRENT 1946-47**

**ADVENTURES, THE**

Adventure, The

Deborah Kerr-Trevor Howard...

D. Fairbanks, Jr.-Tamroff-Warrick...

Noreen Nash-D. Hickman-Jack Ford...

G. Brent-L. Massey-R. Bathbone...

D. Andrews-L. Bart-J. Hall...

R. Scott-B. Barnes-R. Wilcoxen...

A. Alan-Tommy-D. Conway...

J. Benedict-J. Smith-R. Darwell...

J. Benedict-J. Smith-R. Darwell...

B. Joyce-D. Woods...

H. Sybil-Bernetherry Walker...

M. Hug-E. Conrad-L. Bennett...

T. Dennis-D. O’Keefe...

**COMING**

A. de Cordova-L. Bremer-T. Bey...

E. Eriksson-G. Sherwood...

M. Daniels-G. McClure-C. O’Donnell...

A. Curtis-A. Gwynne...

L. LaShaw-La. R. Ripo J. T. Amos...

G. Brent-V. Mayo-T. Bey...

J. Leslie-C. J. Craig-J. Oakie...

W. Wright-L. R. Basso-R. Ames...

**Westerns (Current)**

Buster Crabbe-Fuzzy St John...

Buster Crabbe-Fuzzy St John...

Buster Crabbe-Fuzzy St John...

Buster Crabbe-Fuzzy St John...

Buster Crabbe-Fuzzy St John...

Eddie Dean-Donace Roske...

**Westerns (Comming)**

Check Your Guns...

E. Dean-R. Ates-N. Gates...

Gunfighter...

**Caved Fury**

**gigio**

**cat creeps**

**corse capa c. d. o. t. c.**

**centennial summer**

**chess for miss bishop**

**chicago gangster**

**child of divorce**

**chimney trail**

**cigarettes and the devil**

**cocky cove**

**cogwheel**

**time bomb**

**lady vigilante**

**law of the range**

**lucky luke**

**lostlyn**

**lovers on the warpath**

**love's adventure**

**lucky luke**

**lucky luke**

**lucky luke**

**lucky luke**

**lucky luke**

**lucky luke**

**lucky luke**
EAGLE LION (Continued)

**Prod. No.**

- **Hawk of Powder River**
- **Pioneer Justice (W.F.)**
- **Red River Renegade**
- **Return of the Lash**
- **Stage to Mesa City**
- **Westward Trail**

**Nat.**

- Westerns (Coming)

**Release Date**

- 6/6/47
- 7/5/47
- 6/28/47
- 10/11/47
- 11/11/47
- 11/14/47

**Special**


**FAVORITE FILMS CORP.**

**CURRENT**

- Dennis O'Keefe-V. McLaglen

**Reissue**

- Constance Deering
- Robert M. Young
- L. Menjou
- D. Morgan-Steff Duna
- C. Bennett-R. Young-J. Mowbray
- O'Keefe-Landis-Blondell-Young

**FILM CLASSICS**

**CURRENT**

- Catherine the Great
- For You I Die
- Portrait of Government
- Gold Rush
- Those Crazy Days of Our Youth
- The Honeymooners
- That Hamilton Woman

**Reissue**

- D. Fairbanks, Jr.-E. Berger
- Cathy Downs-Paul Langton
- Pola Rosanoff
- R. Donat-J. Parker
- C. Laughton-R. Donat-M. Oberon
- R. Roland-Young Joan Gardner
- Edmond O'Brien
- Glenn Davis-Felix Blanchard

**H**

- Hard Boiled Mahoney
- Hard to Kill
- Hard to Lay
- Hard to Get
- Hazard
- Heartbeats
- Heart's Desire
- Heaven Only Knows
- Heavenly Morning
- Henry the Fifth
- Her Adventure's Night
- Her Highness in the Morning
- Her Husband's Affairs
- High and Daring
- High Conquest
- High Noon
- High Tide
- High Time
- Hills of Home
- Holidays for All
- Holiday Camp
- Holiday Round-up
- Holoway Round-up
- Homecoming
- Home Stretch
- Home Sweet Homicide
- Home Town Hero
- Hoppy's Holiday
- Hoppy and the Pioneers
- How Green Was My Valley
- House of the Seven Gables
- Hussy and the Hill
- Hunted, The

**METRO-GOLDWYN-MAYER**

- Arnelo Affair, The (D.A.)
- Boom Town
- Captain's Country
- Beginning Or the End, The (D.I.F.)
- Cynthia (C-D) F.
- Desire Me (D.A.)
- Fiesta "T" (D.I.F.)
- Great Waltz, The (M.F.)
- High Barabarre (D.A.)
- Hucklebergs, The (C-D.A.)
- It Happened In Brooklyn (C-M.I.M.)
- In the Good Old Summertime (D.I.D.
- Little Mister Jim (C.F.)
- Living in a Big Way (C-D.F.)
- Love Thy Neighbor, Do (D.M.A.
- Sea of Grass (D.A.)
- Show-Off, The (C.F.)
- Song of the Thin Man (M.F.)
- Undercover Maisie (C.A.)
- Womans, The
- Yearling, The (T.D.F.)

**COMING**

- Alias A Gentleman (C-D)
- Big City
- Birds and the Bees, The *T*.n.
- Big Town
- Good News (C.F.)
- Home Town
- Homicide
- Homecoming
- Invincible Wall, The
- Remember Mama
- Run for Cover
- Sitting Pretty
- Stormy Waters (D.A.)
- This Time For Keeps *T* (M.F.)
- Tenth Avenue Angel
- Turquoise

**MONOGRAM**

- Dillinger
- Fall Guy (M.Y.)
- Guilty, The (M.Y.)
- High Conquest (D.A.)
- High Tide (D.A.)
- Kilroy Was Here (C.F.)
- Mutiny in the Big House
- Queen of the Yukon
- Robin Hood of Monterey (D.F.)

**CURRENT 1945-46**

- Lawrence Tierney-Anne Jeffreys
- Giff Perkins-Linda Loring
- Bonita Granville-Don Castle
- Bela Lugosi-Ernest Torrence
- A. Lee-G. Roland-W. Douglas
- Tray D.-C. Ash-A. Shaw
- J. Cooper-J. Coogan-T. McKay
- Charles Bickford-Miss Bickford
- Charles Bickford-Irma Rich
- Gilbert Roland-Evelyn Brent

**MONOGRAPH**

- Male
- Female
- Comedy
- Romance
- Western
- Musical
- Drama
- Suspense
- Action
SHOWMEN'S TRADE REVIEW, November

36

Comftmy

TStU

Whispering Smith
White Cradle Inn
WUd Harvest
Wfld West
Winter Meeting
Winter Wonderland

Widow

Wistful

P«r».

.Brit
Para

Rep.

U-I
Mono.

Wolf Call

Woman From Tangiers
Woman in White
Woman on the Beach
Wreck

Col.

WB

RKO
CoL

Hesperus

of the

Macomber

Rep.

Wyoming

Orleans (D-M)A
Other Love, The (D)A
Private Affairs of Bel Ami, The

MGM

Stork Bites

A

Cagliostro

Chisolm Trail
Christmas Eve

NEW

Jams Car— Principals;
Kiepura, Marta
Jan

Eggerth. Director, Carmine Gallone.
Dorothy LaLulu Belle Principals:
mour, George Montgomery. Director,

—

EAGLE LION
Outlaw

Prairie

Ates,
Taylor.

Mad Wednesday (D)F

Sp. Roosevelt Story,
Silent Conflict
Sinister Journey
Sleep,
Love

My

Is

Lambert

Hillyer.

Britton.

Your Lite

Black Narcissus 'T (D)F
Brief Encounter (D)A
620 Brute Force (D)A

Buck Privates Come Home (C)F
Captive Heart, The (D)A

2791 Destry Rides Again
613 Egg and I, The (C)F

619 Great Expectations

—

Prmcipals;
Desert
Donald Barry, Lynne Roberts. Director,
the

I

Know Where

(D)F

(Trucolor)
Stars
California
Principals: Roy Rogers, Trigger, Sons
Director,
Frazee.
of the Pioneers, Jane

William Witney.

20TH CENTURY-FOX
Pretty

— Principals:

Robert

Young, Maureen O'Hara. Director, WalLang.
This Is the Moment (Technicolor)
Principals: Betty Grable. Douglas FairDirector,
Cesar Romero.
banks.
Jr.,
Ernst Lubitsch.
Linda
Principals:
Walls of Jericho
Cornel Wilde, Anne Baxter.
Darnell,

—

ter

—

John

Director.

Stahl.

UNIVERSAL-INTERNATIONAL

—

Another Part of the Forest Principals:
Fredric March, Ann Blyth, Dan Duryea,
Edmond O'Brien. Director, Michael
Gordon.

2794 I Stole a Million
616 Ivy (D)A
2795 Magnificent Obsession
610 Michigan Kid 'C (W)F
617 Odd Man Out (D)A
2796 One Hundred Men and a Girl
625 Ride the Pink Horse (D)A
622 Singapore (D)A
623 Slave Girl *T (C-R)A
609 Smash-Up, The Story of a Woman (D)

Something in the Wind (M)A
608 Song of Scheherazade *T (M)F
611 Stairway to Heaven 'T (D)A
This Happy Breed 'T (D)A
614 Time Out of Mind (D)A
2793 You Can't Cheat an Honest Man
615 Web, The (M)
621

2792

When

the Daltons

Rode

Forthcoming Product

HOMECOMING

(MGM)

Surrenders (D)A
Sons
Another Part of the Forest
Black Bart *T
Captain Boycott (D)F
Casbah

LeRoy. Plot: The happy life of a
.small-town doctor and his wife is
interrupted by the war. Overseas,
he faces real problems for the first
time and realizes gradually that his
work at home has been self-centered and lacking in purpose. He
also falls in love with an Army
is

later killed in action.

Back home, confused and unhappy,
he unburdens himself to his wife
and together they start afresh to
use his great medical skill for the
benefit

of

mankind.

WHIPLASH
cipals:

Zachary

Dane

(WB)

Dra77ia.

Clark. Alexis
Director.

Scott.

My

The (D)A
Hungry Hill (D)A
Exile,

Drama.

Prmcipals: Clark Gable, Lana Turner, John Hodiak. Director, Mervyn

who

Nov.

'47

b7/5/47

a5/10/4T

Prin-

Smith,

Lewis

CURRENT
b5/3/47
100, ..Oct. '47
b8/31/46
86,
98, ..Aug. '47 ....b6/21/47
77, ..April '47 ...b3/ 15/47

Celia Johnson-Trevor Howard
B. Lancaster-H. Cronyn-C. Bickford
Bud Abbott-Lou Costello

Michael Redgrave-Mervyn Johns
M. Dietrich-J. Stewart
Claudette Colbert-Fred MacMurray
David Farrar-Mal Zetterling

b4/13/47

108.

94 ..Mar. '47

..May

Reissue

'47

....b3/29/47
98, ..Sept. '47 ....b6/28/47
116, ..July '47 ...bl2/21/46
91.
bl/5/4«
78 ..April '47
Reissue
'47
93
.June
b6/14/47
108

Mills- Valerie Hobson
Hiller-R. Llvesy-P. Brown
G. Raft-C. Trevor-D. Foran

W.

Joan Fontaine-Patric Knowles
Irene Dunne-Robert Taylor
John Hall-Rita Johnson
James Mason-Robert Nevrton
Deanna Durbln-L. Stokowski
R. Montaomery-W. Hendrix
F. MacMurray-A. Gardner-P. Dom
Yvonne DeCarlo-George Brent

.

101 ..May '47
Reissue
69 ..Mar. '47 ....b2/15/47
116
.June '47
b2/ 15/47
.

84.

..May

Reissue

101
.Oct. '47
b9/13/47
79 ..Sept. '47 ....b8/16/47
.

80 ..Aug.
S. Hayward-L. Bowman-E. Albert
102, ..Mar.
D. Durbin-J. Dall-D. O'Connor
89 ..Sept.
Y. deCarlo-B. Donlevy-J. P. Aumont.. .106
.Mar.
103, ..Mar.
David Nlven-R. Massey
.

Robert Newton-Celia Johnson
P. Calvert-R. Hutton-E. Raines
W. C. Fields-Edgar Bergen
V. Price-E. Raines
R. Scott -K. Francis-B.

A Lady

ADVANCE DATA

nurse

80...

b2/22/47
b7/19/47
a2/l/47

110,

'47

....b7/19/47
.....b2/8/47
...b7/26/47
b2/l/47
'47 ...bll/16/46
b4/19/47
'47
b3/22/47
'47

'47
'47

88 ..May
73 ..April '47
Reissue
87 ..June '47 ....b5/24/47
81 ..Mar '47
Reissue

Donlevy

COMING
All

On

'47

63

J.

I'm Going (D)F
,

—

Blair.

Under

Sitting

Dec.

90
89... Oct. '47

Deborah Kerr-David Farrar

Frieda (D)A

REPUBLIC
George

b8/2/47
b4/27/4e
a7/5/47

C. Colbert-R. Cummings-D. Ameche
H. Morgan-V. Grey-R. Vallee
D. Powell-J. Greer-A. Moorehead
W. Boyd- A. Clyde-R. Brooks
J. Cagney-Wm. Bendix-J. Cagney
Hillary Brooke-Faith Domergue

New York

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612

William Eythe,
— Principals;
Director, Frank Mc-

of

a3/29/47

William Boyd-Andy Clyde
Wm. Boyd-Andy Clyde

West

of

90... Oct. "47

98
134

Asherson

Randolph Scott- Jacqueline White
K, Lynch-E. Begley-C. Lee

The F

105... Nov. '47

a5/3/47
a4/5/47
b8/16/47

—

Director,

Madonna

b5/3/47
b3/l/47
b8/30/4l
b5/24/47
a2/22/47
b4/26/47
b4/12/4?
b5/10/47
...b7/19/47
bl/25/47
b4/19/47
b5/3/47
b4/5/47
b3/l/47
b3/i/47
b8/ 16/47
bl2/14/4e

Clyde

W. Boyd-R. Brooks-A. Clyde
Robert Mitchum-Jane Greer

Strange Gamble

Time

L. Olivier-R.

.

.

A. Knox-A. Sothern-G. Tobias
G. Raft-J. Havoc-D. Seymour
W. Tracy-P. Morgan-E. Janssen
H. Lloyd-R. Washburn-J. Conlln

(D)

Vendetta (D)

PARAMOUNT
Barbara
Donald.

Summer

Station

—

to Kill

James Mason-Phyllis Calvert
Robert Cumimngs-Brian Donlevy

Marauders, The (W)F
Out of the Past
Return of the Badmen

Eddie Dean.
— Principals;
Director,
Holt.

Sixteen Fathoms Deep (Ansco Color)
Sheldon Leonard, Douglas
Principals:
Dumbrille. Director, Irving Allen.
Principals: Jimmy
Drifter
the
of
Song
Mildred
Cannonball Taylor,
Wakely,

Hard

Wm. Boyd-Andy

So This

MONOGRAM

Coles.

False Paradise

Fanny By Gaslight
Heaven Only Knows (F-D)A
Henry the Fifth (D)F 'T
Intrigtie

Jennifer

Roscoe

Ray

Stanwyck-David Niven
George Sanders-Angela Lansbury
J. McCrea-V. L^e-D. DeFore
Jackie Cooper-Gene Roberts
Wm. Boyd-Andy Clyde

W. Boyd- A. Clyde

LafT-Time

Fenton.

Leslie

G. Sanders-L. Ball

Dead Don't Dream, The (W)

Indian

PICTURES STARTED
LAST WEEK
Piatt,

Iraue at

James Stewart -Henry Fonda
I. Bergman-C. Boyer
Maria Montez-Jean Pierre Aumont
John Garfield-Lilli Palmer
o, Welles-M. Grahame-N. Guild
John Wayne-Walter Brennan

Body and Soul (D)A

the Rainbow" (Rep.) now

Marc

Miracle Can Happen
of Triumph (D)

Atlantis

(RKO) now

Eternal Melody

Man (C)A

Sec

Miin. Date
66... 5/9/47
134... 8/8/47
112... 8/29/47
92... 5/30/47
59... 5/23/47
89... 5/19/47
93... 5/15/47
68... 7/18/47
102.., Sept. '47
90.., 3/21/47
123.. Oct. '47
90... 4/16/47
96.. 7/11/47
115.. .3/7/47
94.. 5/2/47
67.. 6/21/47
60.. 3/28/47

M. Hunt-W. Prince-M. O'DriscoIl
RafEerty-Olsen-Abel-Grahame
C. Miranda-A. Russell-G.Marx
A. Clyde-W. Boyd-B. Alexander
H. Lamarr-D. O'Keefe-J. Loder
Priscilla Lane-Eddie Bracken
W. Boyd-Mary Ware

B.

(D)A

Arch

THE STORM

ter,

Cramer

Time ReL

COMING

CHANGES

COLUMBIA

F. Ra£Eerty-M.

Gregory Peck- Joan Bennett

Unexpected Guest, The (W)F

RACE STREET
of

1946-'47

Charles Chaplin-Martha Raye
A. deCordova-D. Patrick

Ramrod (W-D)A

RKO

Your Red Wagon

"End

The (D)A

New

Rep.
Yankee Fakir
YearUng, The
U-I
Years Between
You Can't Cheat an Honest Man... U-I
20th-Fox
You Were Meant for Me

"Jackpot"

Affair,

Monsieur Verdoux (C-DjA

Y

TITLE

CURRENT

Adventures of Don Coyote 'C (W)r
Carnegie HaU (D-M)A
Comedy Carnival 'C (C)F
Copacabana (M-C)F
Dangerous Venture (W)F
Dishonored Lady (D)A
Fun on a Weekend (C)A
Hoppy's Holiday (W)F
Lured (My)A

EL

1947

Run

Prod.
No.

WB

Wagon Gap

of

UNITED ARTISTS

1,

Imagination (D)
Jassy *T (D)A
Letter From an Unknown
Lost Moment, The (D)A

Margaret Lockwood-Stewart Granger. 113
E. Robinson-B. Lancaster-M. Christians
F. March-A. Blyth-D. Duryea
Y. DeCarlo-D. Duryea
Stewart Granger-Kathleen Ryan
93
Y. deCarlo-T. Martin-P. Lorre
D. Fairbanks, Jr. -M. Montez-P. Croset. 95. ..Nov.
Margaret Lockwood-Dennis Price
109
R. Colman-S. Hasso-E. O'Brien
M. Lockwood-P. Roc-D. Price
102
Joan Fontaine-Louis Jourdan
S. Hayward-R. Cummings-J. Loring.
89
Stewart Granger-Phyllis Calvert
106
C. Boyer-A. Blyth-J. Tandy
.

Woman

Magic Bow, The (D-M)F
Mortal Coils (D>

My

.

Heart Goes Crazy "T (M)F
City. The (My)
Nickelby (D)F
Oh Say Can You Sing

Sid Field-Greta Gynt
B. Fitzgerald-D. Hart
Cedric Hardwicke-Sally Howes
Sheila Ryan-Fred Brady

Monterey 'T
River Lady 'T
Secret Beyond the Door (D)
Senator Was Indiscreet, The (D)
Tap Roots (D)
Tawny Pipit, The (D)A
Upturned Glass, The (D)
Up in Central Park

Maria Montez-Rod Cameron-P. Reed

Naked

Nicholas

Pirates of

blO/12/48

.

Y. DeCarlo-D.

a8/2/47
b9/6/47
'47

blO/18/47
b9/28/4e
a9/6/47
b9/7/4«

.

120
105

b3/22/47
a5/25/48
a5/25/4<I

Duryea

Bennett-M. Redgrave-A. Revere
W. Powell-E. Raines
Van Heflin -Susan Hayward
Bernard Miles-Rosamund John
J.
Mason-Rosamond John
D. Durbin-D. Haymes-V. Price
Wistful Widow of Wagon Gap (C-)WF.... B. Abbott-L. Costello-M. Main
Years Between, The (D)A
M. Redgrave-V. Hobson-F. Robson

...blO/18/47
b9/6/47
a8/16/47
b8/23/47

J.

81
86... Nov. '47
78... Oct.

87

'47

a9/13/47
a5/17/47
a8/9/47
a9/20/47
b9/6/47
b6/28/47
....blO/4/47
b9/13/41


ADVERTISE DATA
(Continued from Preceding Page)

Beller, Plot: Story of a painter who turns his brush against his adopted country and who, hurt the woman he loves, now married to his former model—before the championship fight, he makes a deal with his manager—the girl for the title. Now, with her brow locked, he must fight the ring with a frayed skull and the girl's pardon at his cost at the last moment, stopping the fight. An operation saves his life. And she finds the girl can be saved.

PORTRAIT OF JENNIE (SRO)
Oome, Principals: Jennifer Jones, Joseph Cotten, Ethel Barrymore. Director, William Dieterle. Plot: A struggling artist finds inspiration for a masterpiece through a chance meeting with a tramp. There is a periodic and brief meeting with her as she grows older and is encouraged through his lean and destitute times by a spinster art dealer and her partner. He finds for the illusive girl she could have lived in the American dream.

BOMBER COMMAND (U-I)
Family—National Board of Review. CLASS A—SEC. II—National Legion of Decency.

GREEN DOLPHIN STREET (MGM)
Family—National Board of Review. CLASS A—SEC. II—National Legion of Decency.

TAWNY PIPPIT (U-I)
Family—National Board of Review. CLASS A—SEC. II—National Legion of Decency.

UNCONQUERED (Para.)
Family—National Board of Review. CLASS A—SEC. II—National Legion of Decency.

FAMILY—General Federation of Women's Clubs.

The authorities quoted in this column are those of the Catholic Church at large, and the classes are based on the use of natural color and language. The classes are based on the use of natural color and language.

GENERAL FEDERATION OF WOMEN'S CLUBS
The motion picture committee is headed by Mrs. Arthur F. Burt, chairman, of St. Louis. Two reviewing committees are maintained—Mrs. Mary Walling, and Mrs. Elizabeth S. Waller, and those responsible for theclassification of films. The classifications used: FAMILY—14 years and up; ADULTS—Senior High School Students and Adults; **—Indicates picture is rated as "Exceptional."

NATIONAL BOARD OF REVIEW: Founded in 1926 "to represent the interests of the motion picture public. The reviewing committee includes among its members about 150 men and women of all ages, who follow the arts, literature and the stage, and whose taste." Designations used: FAMILY—14 years and up; ADULTS—Senior High School Students and Adults; **— Indicates picture is "especially worth seeing."

NATIONAL LEAGUE OF DECENCY: Combines the Catholic and Federation of Catholic Alumnae representatives. The league publishes its classifications for guidance of members of the Church with whom they affiliated. The League—composed of members of the Catholic Church who join the League. Designations used: Class A—Sec. 1—Unobjectionable for General Patronage; Class A—Section II—Unobjectionable for Adults; Class B—Objectionable in Part; Class C—Commendable.
"The Unsuspected" is a live-wire tingler... best viewed from the edge of your seat!
— Walter Winchell

Michael Curtiz Production

Joan Caulfield • Claude Rains • Audrey Totter • Constance Bennett • Constance Hurd

and Introducing

Michael North

Directed by

Michael Curtiz

Produced by Charles Hoffman; Screenplay by Ranald MacDougall; Adaptation by Bess Meredyth; From a story by Charlotte Armstrong

Warner Bros. Release
REVIEWED IN THIS ISSUE

Cass Timberlane 24
Love From a Stranger 25
Return of Rin Tin Tin 24
Roses Are Red 24
Song of My Heart 25
The Fabulous Texan 25
The Fugitive 24

PRODUCT GUIDES
Begin on Page 32

Vol. 47  No. 19
NOVEMBER 8 1947

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CHARLES E. CHICK LEWIS
Editor and Publisher

SEE 16-MM. COMPETITION EXPANDING
(See Page 9)

RED HUNT PRESS REACTION IS MIXED
(By Way of Explanation—Page 9)
MEET A NEW M-G-M STAR!

Mickey Rooney as "KILLER McCoy"

Read every word of these reviews. Put them up in your lobby for the folks to see!

SOLID HIT!
"Solid hit... a picture that is as clean-cut and fast-moving as an exhibitor anywhere could wish... Mickey Rooney is at his very best... previewed at Sheridan, New York, audience reaction couldn't have been any better... excellent." —Motion Picture Herald

POWERHOUSE!
"Solid, for the better money... definitely a surprise entry... one powerhouse of entertainment... Rooney turns in a sock performance... should keep the box-offices plenty busy..." —The Exhibitor

GREAT!
"Great entertainment... the kind of picture our industry needs... 'Killer McCoy' will have the boxoffice gals gasping for breath from the arduous ticket-punching... Mickey Rooney's best performance!" —Film Bulletin

SLEEPER!
"The vast majority of moviegoers will have an enthusiastic time rooting for Mickey Rooney... could be a sleeper." —Showmen's Trade Review

DOUGH!
"With shrewd timing and smart showmanship on the part of M-G-M we have here, for the first time, Mickey Rooney playing a mature role and doing splendid straight dramatic acting in a picture bristling with action... dough for any spot... Brian Donlevy turns in superb acting chore... with Ann Blyth looking her prettiest..." —Motion Picture Daily

ACTION!
"Fast action melodrama to introduce Mickey Rooney to adult roles... should give a good account of itself at the boxoffice." —Variety

NEW FANS!
"Rooney will garner new fans... should prove a strong dramatic draw... a well chosen dramatic vehicle... a striking departure for Rooney..." —Film Daily

M-G-M presents

MICKEY ROONEY
BRIAN DONLEVY
ANN BLYTH
in
"KILLER McCoy"

JAMES DUNN

TOM TULLY • SAM LEVENE
Screen Play by Frederick Hazlitt Brennan • Based on a Story and Screen Play by Thomas Lennon, George Bruce and George Oppenheimer
Directed by Roy Rowland
Produced by Sam Zimbalist
Follows "That Hagen Girl"---
---"Dark Passage"---
"The Unsuspected"---
To be followed by "My Wild Irish Rose"

--- and
all
the
time...

all
over
the
land

"Life with Father"

From

Warner Bros.
John Ford Believes That “The Fugitive” Is The Finest Picture He Ever Directed.

(Opening Boston Nov. 11 . . . Baltimore Nov. 12.)
JOHN FORD and MERIAN C. COOPER present ARGOSY PICTURES'

THE FUGITIVE

costarring

HENRY FONDA
DOLORES DEL RIO
PEDRO ARMENDARIZ

with J. CARROL NAISH • LEO CARRILLO • WARD BOND
ROBERT ARMSTRONG • JOHN QUALEN

Screenplay by DUDLEY NICHOLS

Directed by JOHN FORD Released by RKO Radio Pictures, Inc.

Associate Producer EMILO FERNANDEZ Cinematography GABRIEL FIGUEROA

YOUR BOXOFFICE REMEMBERS these John Ford-Directed Hits!

*THE INFORMER • THE HURRICANE • STAGECOACH
*THE GRAPES OF WRATH • THE LONG VOYAGE HOME
*HOW GREEN WAS MY VALLEY • THEY WERE EXPENDABLE

*Academy Award Winner
Color by TECHNICOLOR

WORLD FAVORITE IN MOTION PICTURES

TECHNICOLOR
MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
Showmanship Not Rationed

The extent to which a local theatreman can build his theatre into a local institution has no limits nor is the amount of showmanship and civic activity rationed. But all too often theatremen lose track of some of the smart showmanship that originally built up their standing in the communities.

We recall 'way back in the late twenties and the early thirties some of the tieups successfully engineered that are rarely encountered in the present day scene. Why? Have theatremen forgotten them? Have they lost the ability to promote such tieups?

Motoring through New England in the early thirties we recall running across some swell local activities. One theatre with an unusually large lobby had an exposition of 4-H stuff; another featured an exhibit of art work by local artists; another was staging an amateur photography contest; still another had samples of the work done in nearby blind and old-age homes.

What impressed us was the tremendous interest of the local people who were strolling through the lobbies inspecting these things.

Not long ago we visited a theatre in a fair sized city in which women's and children's fashions were on display. This was a direct tieup, because each night for four nights a fashion show was presented on the stage. During the afternoon and early evening, each cooperating store had people in the lobby to tell the women about the styles, the fabrics, etc.

Last week we mentioned the kiddie dancing school shows that were so profitable in past years. Since then several theatremen have written to say they liked the suggestion and were at work contacting local dance schools with a view of reviving the twice-a-year dancing revues. One had tied a photographer into the plan.

No, there isn't any rationing of ideas but there appears to be a lack of appreciation and incentive on the part of too many theatremen.

* * *

Hollywood Bound

By the time this issue is off the presses we will have reached Hollywood via the Tulsa Variety Club stopover.

In these critical times when most of the picture companies are instituting some unusual and amazing economies it should be interesting to note what the studios are doing to eliminate excess costs and fantastic extravagances where the most sensible economies could and should be invoked.

Letter From An Exhibitor

Dear Chick:

I note that for quite a few months you have been sounding the optimistic note about "fine" and "strong" box-office product coming along for the new season. Will you pardon me if I disagree with you?

It has always been the established practice in this business for any company with a good or outstanding picture to shout its praises in the trade papers through the medium of colorful and attractive advertising so that we, the small fry around the country, could drool at the mouth waiting for the branch manager or salesman to come and sell us.

For more months than I can remember, most of the companies have had little to say about forthcoming pictures.

It seems to me that this is very significant, despite the encouragement you have been dishing out to us subscribers as to the strong product coming up.

Apparently the forthcoming product is not worthy of advertising and therefore certainly not worthy of drooling at the mouth.

You wouldn't be kidding us, would you, Chick?

Sincerely,

J. A. K.

* * *

Here Is The Answer

TO: The Sales Managers and Advertising Managers of all distributor companies.

Gentlemen:

S O S! We are in a spot. Here we've been trying to bolster the morale of the exhibitors around the country with editorials calling attention to the strong quality of the new season product, but you've all left us hanging out on a limb.

What J.A.K. says is absolutely correct. But how can we tell him you and your companies have gone a little cockeyed in your mad dash for so-called economy that has resulted in crippling cuts in advertising necessary to enthuse him—and several thousand others—about the pictures your company will release?

We suggest that each sales manager and advertising manager of the various companies sit down together and ask each other: "Is our present policy harming the grossing possibilities of our good pictures?"

When you arrive at the answer let us know and we'll pass it along to J.A.K., and about ten thousand other exhibitors.

Yours for a return to good business practices,

—CHICK LEWIS
WHAT'S NEWS
In the Film Industry This Week

GENERAL—Chairman Parnell Thomas of the House Committee of Un-American Activities delivered a senseless speech early last week. He delivered it last Thursday out of a clear sky the inquiry into communism in the motion picture industry was suddenly resumed with Thomas insisting it be renewed at a future date. The reason for the adjournment was not quite clear to all observers, especially since it was held in secret. Whether the committee meets again or not, its half-baked testimony will cause the industry a headache for days to come. (P. 9).

In Harrisburg, the Dauphin County Court's ruling that television was movies, made for the purposes of taxation, was being argued by attorneys who claim they aren't. In Claremore, Okla., the Kentucky National International presented a plaque to the Will Rogers Memorial.

EXHIBITION—Opps for a quick cut in the federal amendment taxes were slim this week as the independent committee advising the House Ways and Means Committee brought a majority report favoring high excise taxes (among which are box-office levies) and Sixteen-millimeter, competition is a definite threat for the future if not the present, with merchants, schools, churches, fraternal organizations taking to them as a way of building good will or building funds. (P. 9).

Directors of the Theatre Owners of America met in Chicago for their annual gathering and were set to discuss exhibitor problems.

In New York, the Rialto, home of chill and chatter pictures, went long hair and will play only foreign pictures. Possible reason: The owners, who are also distributors, have quite a few.

In Columbus, the World Theatre, after a six-month trial, finds that foreign language pictures do pay off.

DISTRIBUTION—Major American distributors had given the go-ahead signal to resume talks with the British on the 75 per cent film tax this week. While both sides were optimistic there were a couple of minor snags which might delay settlement: 1) A majority of American distributors is not satisfied with a maximum of $16,000,000 which the British might possibly be allowed to remit to the United States in dollars; 2) the British are keen for increased British film playing time in the United States and would want the American distributors to underwrite that in dollars and cents from those cinemas in the circuit, some of which are owned by independents, are conscious of the fact that this might be costly. Besides it might help a rival distributor who does not own theatres. (P. 9).

Arnold Stoltz resigned his job as assistant to the Allied Artists vice-president to produce a series of family pictures associated with animal themes which will be "Man O' War" rights to which Stoltz and associates own.

The deal whereby United Artists will buy four pictures from RKO has not yet been fully consummated, and Paramount Distribution Vice-President Charles M. Reagan is off to Chicago for sales talks, where the general economic condition of the country is up for discussion.

LABOR—The Screen Extras Guild is moving to secure the right to maintain a guild shop for its members under the Taft-Hartley law. The International Alliance of Theatrical Stage Employees is seeking to reopen its contract to get a 15 per cent wage increase. California's state unemployment officers continue to insist that screen extras are "transient" and won't pay them unemployment benefits even though they pay the unemployment tax.

LITIGATION—Eight percent fraud suits filed by Paramount, United Artists, RKO, Warner Brothers, Universal, RKO, 20th Century-Fox, Columbia, Paramount, were voluntarily dismissed by the plaintiffs this week in the federal court at Pittsburgh. The suits were against the former Manos Lipson circuit.

Four Tennessee theatre companies are seeking to annul the Tennessee state tax on film rentals. A suit filed at Nashville and the Cohn-Marett Theatre at Hammond, Ind., has entered suit in federal court against all majors excepting Loew's (MG M) seeking better playing time.

INDEX TO DEPARTMENTS

| Advance Data | 38 |
| Audience Classifications | 39 |
| Box-Office Stats | 24 |
| Feature Booking Guide | 32 |
| Four-Path Title Index | 32 |
| Hollywood | 30 |
| National Newscast | 8 |

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SHOWMEN'S TRADE REVIEW, November 8, 1947

‘Amber’ Is Green Light For Kicks, Hot Grosses

Twentieth Century-Fox's "Forever Amber" flashed a green light this week for protest petitions, threatened boycotts and phenomenal business as its engagements spread to over 300 situations in the United States.

The current developments were:

Phenomenal business wherever it played with such key spots as Kansas City, New York, Pittsburgh, Detroit, Baltimore, Chicago, Memphis, Milwaukee, Oklahoma City, Akron, Cincinnati, Syracuse, Miami, and Albany reporting record breaking attendance.

Threat in Philadelphia of a one-year boycott against theatres showing the film, condemned by the Legion of Decency, and of a boycott against all 20th-Fox pictures made by Samuel Goldwyn’s Doughtrey. There are 1,000,000 Catholics in the Philadelphia area. The Cardinal’s threatened theatre ban also applied to "The Outlaw."

3,000 Petition

A petition signed by 3,000 in Rockland County, N. Y., asking the Showers Theatres not to play "Amber."

Protests by Catholic priests, supported by Protestants, in Fargo, N. D. and Moorhead, Minn.

A move by Catholic students in the tri-cities of Moline, Davenport and Rock Island to boycott for one-month any theatre showing the picture.

Injunction in Rochester, N. Y., temporarily restraining police from banning "Amber."

PROTEST DETROIT BAN

Protest against a Detroit ban on Screen Guild's "The Burning Cross" was made this week to Michigan's governors and officials of the city of Detroit by producer Walter Colmes. Joining Colmes in the fight to present the Screen Guild story of the Ku Klux Klan is Albert Detel, Screen Guild franchise holder. Picture has already been banned in Virginia.

SRO Appoints Three Sales Representatives

Milton S. Kusel, Selznick Releasing Organization vice-president in charge of domestic and Canadian sales, this week announced the appointment of three sales representatives. They are: Larri Druxerman representative for eastern Canada; Joseph Plotzel, for western Canada; Douglas McLeod, replacing Frank Lydon in Boston.

STOLTZ WILL FILM
'MAN O' WAR' STORY

Arnold Stoltz this week resigned as assistant to Allied Artists Vice-President Harold Mirisch to start plans for his production of "Man O' War," film story of the great race horse, Stoltz and associates had acquired the rights of the story last year from the horse's owner, Samuel D. Riddle. The production of the horse story will inaugurate a series of family-type pictures.

IATSE After 15% Raise

Negotiations for a requested 15 per cent wage increase for studio employees who are members of the International Alliance of Theatrical Stage Employees are expected to start within a month, West Coast Representative Roy Brewer said in New York this week.
TOA Directors Meet

With an attendance of approximately 50 representatives of 29 regional and state exhibitors’ organizations, the first directors’ meeting of the Theatre Owners of America got under way in Chicago this Friday at the Stevens Hotel.

Among the subjects which will be under discussion at the closed sessions of the two-day meeting which conclude Saturday will be higher music license fees demanded by Ascap, 16-mm. competition, and advanced admission pictures. An executive committee of seven as well as standing committees will be appointed.

Johnston Orders New Talks on British Tax

Eric Johnston, as president of the Motion Picture Export Association, this week instructed his Lafayette Allport, to begin immediate discussions with the British Government with a view toward working out an alternate tax plan more favorable to American distributors than the present 75 per cent impost.

Johnston telephoned Allport giving him wide leeway, and that part of the American industry represented by the MPEA was reportedly willing to accept an alternate plan similar to that recommended.

House Red Quiz Adjourned Suddenly; May Be Resumed

In a sudden, surprise move, the House Committee on Un-American Activities late last Thursday adjourned its present hearing on communism in the motion picture industry with Chairman Fred Ellin Thomas (Rep., N. J.) asserting that the inquiry would be resumed at an unspecified date, possibly in Hollywood.

The adjournment came after the atom bomb had been dragged into the hearing without explaining what connection an alleged conspiracy between individuals and the Soviet government to reveal information on the atom bomb had with the motion picture industry.

‘Complete Vindication’

Paul V. McNutt, counsel for the Motion Picture Association and its west coast affiliate, the Association of Motion Picture Producers, described “the abrupt termination of the Hollywood hearings...” as “a complete vindication” of his clients. He pointed to the fact that the committee had adopted “our films contained subversive propaganda” and had failed to produce proof, adding:

“The American public will know how to assess such conduct on the part of the committee.”

In Washington the adjournment of the committee was received with mixed views. One source predicted that the hearings would be resumed as soon as the committee could get its second wind and some of the criticism leveled against it was forgotten.

Won’t Resume, They Say

Other sources felt that the hearings would not be resumed. A report, wholly unconfirmed, was that the committee had gotten an unexpectedly bad press and public reaction and that the criticism leveled against the committee’s procedure was not welcomed by the Republican high command which is sensitive to the fact that the committee majority, as well as its chairman, is Republican.

Meanwhile in the aftermath of the hearings the following took place:

A move was under way to petition the House of Representatives and its Republican Speaker Joseph W. Martin not to try to take votes for contempt which the committee had recommended against 10 witnesses. (The witnesses had avoided answering questions on their political affiliations. The committee recommended them for contempt, but the House of Representatives must approve their recommendation before prosecution before a federal court can be instituted.)

A protest meeting against the committee’s hearing in Philadelphia almost ended in a riot as fist fights, brawls and other activity on the part of those who were against the meeting broke it up.

House Speaker Martin defended the committee at a press conference held in Boston, declaring:

“We’ve got to protect ourselves against communists in this country and find out who they are.”

By Way of Explanation: Quiz Quitting Surprise, But Headache Stays On

By BILL SPECHT

The House Committee on Un-American Activities which has quite a flair for doing the unexpected and in some instances, what this reporter anyway thought was the unessential, did the unexpected in a big way last Thursday when it adjourned its hearings into the film industry suddenly.

The Committee chairman announced that the adjournment was not without date (though in fact no date was announced for the hearing’s resumption) and declared the inquiry would be resumed. He indicated this might take place in some place other than Washington, probably Hollywood.

Whether this change of location was because by going to Hollywood the committee could

Sue on Rentals Tax

Led by M. A. Lightman’s Malco Theatres, four Tennessee theatre companies filed suit this week in the Chancery Court at Nashville in an effort to kill the state sales tax on film rentals. Other plaintiffs are Cumberland Theatre Corporation, Grand Amusement Company and the Independent Theatre Owners.
Hats off to the Gov!

Your seal of approval has given this film one of the biggest screen celebrations ever accorded a GREAT MOTION PICTURE!

EXECUTIVE DEPARTMENT
AUSTIN, TEXAS
October 17, 1947

Mr. Herbert J. Yates, Sr., President
Republic Pictures Corporation
5244 Hollywood Avenue
North Hollywood, California

Dear Mr. Yates:

It has just come to my attention that your release of "The Fabulous Texan" is scheduled for its worldwide premieres in Austin, Texas, November 14th, coinciding with its showing in all other Texas communities.

I am marking this date on my calendar for Mrs. Justice, Resident, and myself.

We are pleased and delighted to know that "The Fabulous Texan" will first be presented in the Lone Star State.

Your message speaks for itself:

"This story was inspired by the heroic deeds of a war-wary and liberty-loving people over the stirring tale of political treachery and dishonesty so cruel as that which would ensue from such today.

"Although terrorized by the domineering State Police, the courage of these Fabulous Texans will serve as a never-failing inspiration in oppressed peoples everywhere as long as men cherish the social ideal of freedom and peace..."

Both my family and I are awaiting seeing this promising picture with great anticipation.

Yours most sincerely,

[Signature]
Governor of Texas

THE FABULOUS TEXAN

BOOKED SOLID! INTERSTATE... ROB... FRELS AND LONG CIRCUITS AND B
More than 300 theatres throughout Texas, the great Southwest, and neighbor states join in day-and-date engagements with these GALA WORLD PREMIERES!

AUSTIN . . . . . PARAMOUNT, NOV. 5
DALLAS . . . . . MAJESTIC, NOV. 6
HOUSTON . . . . METROPOLITAN, NOV. 6
SAN ANTONIO . . . . MAJESTIC, NOV. 6
FT. WORTH . . . . WORTH, NOV. 7
GALVESTON . . . . MARTINI, NOV. 7

WILLIAM ELLIOTT
JOHN CARROLL

ALBERT DEKKER • ANDY DEVINE

PATRICIA KNIGHT • RUTH DONNELLY • JOHNNY SANDS
HARRY DAVENPORT • ROBERT H. BARRAT • DOUGLASS DUMBRILLE

Screen Play by Lawrence Hazard and Horace McCoy • Original Story by Hal Long
Directed by EDWARD LUDWIG • Associate Producer EDMUND GRAINGER

HUNDREDS OF INDEPENDENT EXHIBITORS
50,000 See Variety Clubs Dedicate Will Rogers Plaque

A crowd estimated at 50,000 which jammed the Will Rogers Memorial building at Claremore, Okla., and overflowed on the surrounding grounds stayed past midnight Wednesday morning to witness the presentation of a bronze plaque to the memorial by the Variety Clubs International.

Presentation of the plaque, which honors the memory of the late comedian, took place at the outdoor ceremonies following a special show put on by Bob Hope and his company. The Hope show had been broadcast from Claremore in honor of the Variety Clubs International event.

The presentation climaxed a day of festivities that were as gay as a circus and as colorful as a rodeo. Oklahoma Gov. Roy J. Turner, who had declared Tuesday a legal holiday, an order which closed the schools and turned the kids loose, led the parade which started the festivities.

Leading the parade with him, were International Chief Barker Bob O'Donnell, Marc Wolf, Horace Falls, Ralph Talbot, Col. Bill McCaw, Chick Lewis, Jack Beresin, members of the Oklahoma City Club and nearby Variety Clubs as well as Luis Montes and John Fitz Gibbons from such far off tents as Mexico City and Toronto. Also in the parade were Bob Hope, Jerry Colonna and Vera Vague.

After the parade luncheon was served at the home of Bob and Paula Love, memorial curators, after which poet Edgar Guest spoke on Rogers and read some poems he had written on the beloved comedian.

A reception by the Oklahoma City Club in the early evening with dinner at the Oklahoma Military Academy preceded the Hope broadcast. The broadcast was repeated outdoors for the thousands who could not get into the auditorium and it was at the end of this show that the Variety Clubs International plaque (see cut) was reverently dedicated on the porch of the Memorial.

Assisting local Chairman Ralph Talbot in arrangements were Talbot circuit executive J. C. Hunter and Ralph Drewry.

16-mm. Competition Found Spreading

(Continued from Page 9)

tables on theatres which used to give away groceries and plates by giving free shows in his back yard to the neighborhood. The program consisted of cartoons, comedies, etc., which had originally been released on 35-mm.

In several sections PTAs and churches are using the show system to raise much needed funds. Fraternal organizations in some areas are presenting movies free, counting on the crowds they attract to ring up the gross at the bar which is opened after the showings.

The difficulty in the matter is how to correct it. Some situations may be corrected locally as with one exhibitor who sold several department stores on the idea of teaming up with him to present a series of Christmas children shows they had planned. He used the argument that show business was his business, one with which the stores were not acquainted and that by such team work he could save them a lot of headaches in operation, etc.

However, the general opinion is that the subject must be solved on a national basis and with this in mind both national Allied and the Theatre Owners of America have the matter under study.

One Solution

One suggested method is that the companies selling 16-mm. police this medium more thoroughly. Several companies which give assurance that the pictures wouldn't be used for competitive showings with 16-mm. have never explained just how they prevent this.

Another solution lies in licensing requirements and the like which would give some sort of regulation. At present this field is almost unregulated and is acknowledged to exist only because the rentals are cheap and the regulations few.

What may appear strange at first glance is that the operators of 16-mm. educational films and those who deal in commercial films or sell to hospitals and the like are against these competitive showings. They feel that abuses may cause severe restrictions which will affect their business and result in rental hikes which will be detrimental.

The 16-mm. business is a big business, it is pointed out. It cannot be stopped, but the unfair competitive aspects of commercial showings might be restrained through regulation, some observers think.

Popcorns' Popping

Suit for damages totaling $2,650, was asked in federal court at St. Louis by J. A. McCarty Seed Company charging that 26 farmers in the Evansville, Indiana, and eastern Illinois areas had failed to deliver pop corn contracted for. The suit attempts to force Bates Brothers Seed Company to accept the corn they actually had bought from the 26 farmers.

In Explanation:

(Continued from Page 9) summon witnesses at will without putting the expense of their cross-country travel on the taxpayers, was not said.

Some undid souls are suggesting that the type of reporting that came out of Washington wasn't to the committee's liking, a suggestion which seems unfair since the news value of the inquiry will insure it plenty thorough coverage and it sees fit to sit.

However, it was pointed out, the end of the quiz was not the end of the headache for the industry. Testimony which was one-sided, not subjected to cross-examination, not proved, had several going which can harm the entire industry—from production to exhibition.

While the industry on the face of it fared well in the press and better on the radio where the voice inflections of some involved were a dead giveaway as to what the actual score was, the fact remains the committee received a great deal of support in editorial columns.

A spot check of newspapers shows that among the more important ones who were on occasion leaning committee-wars are the Kansas City Star, the Los Angeles Herald Express, the New York Daily Mirror, the Erie, (Pa.) Dispatch, the Hollywood Citizen-News, the Cincinnati Times-Star, the Cleveland Plain Dealer.

Food for Thought

These few do not include the so-called "unimportant" papers which took the same attitude or who were more pro-committee, a fact which those in the industry might do well to think about.

The Kansas City Star, one of the nation's most distinguished newspapers, pointed out editorially that "two leading producers" among others "have testified . . . of communist activity in Hollywood," adding that the American people were entitled "to know that they are not going to be subject to any sort of ingeniously inserted propaganda when they pay their money to see a movie."

The Cincinnati Post pointed out "freedom of expression" is not reserved to writers and artists who belong to all the people, congressmen included.

The Hollywood Citizen-News declared that the communist "influence" could have been removed long ago and since it had not, what other course was left to "congressmen seeking to protect American democracy than to force matters out into the open."

The Cincinnati Times-Star finds in movies "here and there a speck of poison inserted by the Red script writer."

Federal Censorship

Most severe blow at the industry was aimed by the Hearst newspapers which editorially called upon the government to establish federal censorship of films. In front-page editorials the newspapers said:

"The evidence indicates that there may have been, and probably was, a working liaison between some members of the Hollywood Reds and secret agents of the Soviet government engaged here in wartime espionage."

"But even if this were not the case, the enormous evil and the domestic danger of sheltering and rightly regarding communist propagandists and sympathizers in itself demands protective action."

"Hollywood film companies have shown that they do not intend to take such action."

(Continued on Page 13)
In Explanation:
(Continued from Page 12)

"They have shown that they do not intend to debar Reds from profitable employment in their concerns, and to eliminate their degrading influence from the motion picture theatres."

"The screen companies refuse, in short, to censor the films."

"Consequently, the motion picture industry has made it necessary for the Federal Government to censor the films. . . ."

Describes 'Red' Acts

The Hearst newspapers also ran a series of articles by Rupert Hughes describing what Hughes called communist seizure of some coast professional unions, including the Screen Writers Guild.

American Legion National Commander James F. O'Neill also was reported backing the committee.

These quotations should not give the impression that the press was against the industry. Other quotations, printed in STR, show a large body of able, respected newspapers ashamed or agast at the committee procedure and leaning backward to be fair. But they are an indication that the industry will not create an altogether favorable impression, a fact due mainly to the committee procedure which hamstring the industry defenders.

No Proof

The committee in all its days of hearing, did not prove a single point it supposedly was trying to make.

It did read into the record evidence purporting to show there were individuals in Hollywood who were communist. This has been acknowledged by Eric Johnston. The Communist Party incidentally is a legal party in the United States, as legal as the Republicans and the Democrats. The committee has never defined a 'communist' so the definition logically accepted would be a member of the legal Communist Party. Evidence that any alleged communist called as a witness plotted to overthrow the government by force was never established.

Further, as MPA Counsel McNutt pointed out, the committee had "charged our films contained subversive propaganda. The committee has failed to prove whatsoever. It even refused to make public a list of pictures it had in its possession . . . ."

Charged Pressure

"The committee, McNutt continued, "charged that during the war the White House exercised pressure on us to make films containing such propaganda. The committee dropped that charge at the outset of the hearings."

"The committee charged that 'some very prominent persons' tried to induce it to 'lay off' the hearings. We asked for proof. The committee offered none."

So that's the score.

$200,000 to Date

Estimates—described as conservative—of the cost of the Hollywood probe by the House Un-American Activities Committee run upwards of $200,000, Washington sources said this week. Any estimate of the cost must remain partly a guess, it was pointed out, because so many factors are involved.

Exhibitor Chiefs Praise 'By Way of Explanation'; Decry Quiz Procedure

Two exhibitor chiefs this week praised the handling of the House Un-American Activities Committee investigation by Showmen's Trade Review, especially the conciliatory report "By Way of Explanation."

In St. Louis Theatre Owners of America Board Chairman Fred Wehrenberg declared: "'By Way of Explanation' is a fine example of factual interpretative reporting and it is certain to prove helpful to the small-town exhibitors and others in the film industry who may be called upon to defend their business from certain of the implications created by the . . . hearings under way at Washington." Wehrenberg thought that the committee should have gotten down to giving names and citing pictures and should not have dealt in such broad generalities. He declared he believed that evidences of communist moves in Hollywood or anywhere else should "be brought into the open."

Paul Williams, general counsel of the Southern California Theatre Owners Association found "By Way of Explanation" good because it demonstrated the "exposure of facts is needed." He scored the investigation as a "disgrace," deploring the methods used and said the FBI was the proper agency to explore subversive activities. Williams thought the committee sought to control the industry and that the findings as presently conducted would not be admissible in any court of law where "common justice demands the opportunity for those accused to defend themselves."

Foreign Films Profitable at the World in Columbus

One swallow doesn't make a summer but one theatre at least in the midwest is proving that foreign-magazine pictures and British pictures, properly exploited, can be a success.

It's the World, 325-seat northside theatre at Columbus, the only central Ohio house devoted exclusively to such pictures, which has just completed six months of profitable operation. Run by Lee Holheimer and Al Sugarman who operated the Columbus, Indiana, Champion and Avondale, the house is under the handling of Charles Randow, who is directing his fire not only at the immediate neighborhood but is drawing audiences from 30 to 40 miles away.

Randow is his own press agent, ad writer and exploiter. He develops his campaign to suit the picture. As an illustration when "The Magic Box" was booked at the World, Randow, in association with Norman Nadell, theatre editor of the Citizen and board member of the Philharmonic orchestra, got up a program which included Nadell's giving a commentary on the music of the Philharmonic orchestra while a half-hour reel made by the orchestra was screened.

Randow sticks to single features, usually books first-runs (exceptions: "Open City," "Vacation from Marriage") for two weeks and charges 65 cents for adults; 25 cents for children. (Neighborhoods usually charge 45 cents; downtowns 64 cents.)

TOA Reviewers Okay Five

The Theatre Owners of America Film reviewing committee this week announced it had approved the following: President Truman's Food conservation program; American Heritage Foundation 9½-minute film; 1947 Christmas Seal trailer for National Tuberculosis Association, two minutes; "Through Many Window," two-minute community chest trailer and 10-minute short, "The Red Feather." Rejected was the United Nations' "LifeLine."

Levy Warns

The motion picture industry today is faced with problems which if not skilfully handled may bring about "dire results," Theatre Owners of America General Counsel Herman Levy told the Motion Picture Theatre Owners of New York State Wednesday in Buffalo. Among such problems he cited the federal amusement tax, AACP, the anti-trust suit.
Sound Shindig

It was quite a gathering with about 200 in attendance who got together at the Monte Carlo last Friday night to celebrate the 20th anniversary of sound newsreels and to honor Pioneer Courtland Smith who was a driving force in getting the first of the sound-on-film newsreels to the screen.

The silvery-haired, courtly Smith, whose knowledge of the industry is as excellent as his skill at wearing old-fashioned suits, was presented with memento of the anniversary and recalled some of the events of the bygone days. Other speakers were Jack Connolly of the State Department, who negotiated some of the deals on the early reels, such as the Bernard Shaw interview; General Will Hays, former postmaster general, whose suave silk-glove personality coordinated the Motion Picture Association that folks still think of it as the Hays office; Earl Spoonable chief sound engineer for Fox Movietone.

Three of the early films made to show the advantages of sound to the then-skeptical producers were also shown. These films, made at the Case experimental laboratory, in Ashbury, N. Y., consisted of a German handsman who had been hired for $5 to do his bit to show films could reproduce alleged music; a reel in which Theodore Case explained the sound-on-film process; a Chinese who was someone's cook and played the banjo and a small-time vaude vact which had a quacking duck.

Charles Peden, News of the Day sound engineer, was in charge of arrangements, assisted by William Githens, president of Embassy Newsreel theatres and Dan Doherdy, Movietone news editor, who handled press.

PS

One story that wasn't told at the meeting though was the reply that Courtland Smith gave William Fox over sound, Smith not only had a sound newsreel advocate; he thought it ought to be extended to feature pictures, etc. Fox had his doubts, which was not an unusual thing in those days when sound was touch and go. One day Fox and Smith looked at a silent picture in the screening room while a pianist thumped out a score. At the conclusion Fox pointed out to Smith the superiority of the silent picture over sound, indicating in no uncertain terms that silence was more golden than sound.

Smith looked at him with dignity. Then he asked: "Why did you have that pianist playing away through the picture if silence is better than sound?"

Names

Samuel Goldwyn has been appointed motion picture chairman of the Urban League Service Fund. Goldwyn has also received the Parent's Magazine medal for "The Bishop's Wife." Curtis Mitchell, Paramount's ad and publicity director, turned pro this week and lectured on the industry and its relation to Army public information at Carlisle Barracks, Pa., where an officer's class on public information held forth. Gus Eysell of Radio City Music Hall is back home after a jump to Washington, D. C.

Foreign

New York's Rialto Theatre, which ran chill and chatter films as a policy, is going highbrow and has switched to foreign flickers.

Calendar

NOVEMBER

10-12, 26th Century-Fox division sales managers conference, home office, New York.

17, "Night of Stars" benefit for United Jewish Appeal, Madison Square Garden, New York.

18-20, ATO of Indiana fall convention, Hotel Antlers, Indianapolis.


UA-RKO Deal Unset?

The United Artists deal RKO whereby it was to purchase "Out of the Past," "Indian Summer," "Return of the Bad Men," "Station West" from RKO to add to its releases, was reported to have been delayed this week. The features still remaining under the RKO banner.

'The Good Old Days'

Mrs. Brown: The Job Was Temporary for 30 Years

One time shortly after she had entered the film business, Mrs. Gretchen Brown took a job which the boss said might not last. It lasted 17 years. So did Mrs. Brown. On Nov. 1 she hung a record of 30 years of continuous service in distribution and exhibition.

She didn't think when she started out that she would stick it much more than a year. To the little slip of a girl who went to work for the Kansas City Feature Film Company, predecessor to Paramount, at its location at 28th and Broadway, the film business didn't look like the type of work to which any- one skill in making old-timers hung. Today as she received the congratulations of her fellow workers, she acknowledged she was wrong. And she has never regretted a moment of it. Well any way not many moments.

After a short while with the Kansas City Feature Company, Mrs. Brown went up town to become a stenographer for Vitagraph at the Twelfth and Walnut Street location. It was during her 10 years or so there that she worked for Clarence Shultz.

Shultz had his eye on greener pastures. Like many another in distribution he couldn't see why those exhibitors should wax so fat and in 1931 he made a break to establish his circuit of theatres. When he offered Mrs. Brown the job, she remembers that while he assured her it would be a good job while it lasted it had one drawback—he couldn't be sure how long it would last.

She found it lasting 17 years and still going strong. Today as secretary to the president of the circuit, which has some 65 houses in Missouri and Kansas, she is known as "Mother" to the managers and their assistants who breeze in and out of the offices.

Johnston Orders New Talks on British Tax

(Continued from Page 9) of Australia. The British reportedly also wanted guaranteed cash returns for British films playing the United States with guaranteed playing time. Under such a plan the distributors would invest part of their rentals in England, preferably in motion picture production, and would be allowed to remit part of their rentals to the United States in dollars. The Society of Independent Motion Picture Producers is expected to go along with such an alternative.

The chief roadblock to advancing an alternate proposal hitherto has been an MPEA minority which felt that a remittance of $16,000,000 yearly to the United States—the maximum amount of film rentals which a British official said would be remitted regardless of any changes made in the tax law—was too low. Twentieth Century-Fox President Spyros Skouras and Paramount President Barney Balaban were said to be of this opinion.

Calls Overseas

Johnston's transatlantic phone call to ABPort instructing him to resume negotiations followed a visit to the United States of R. Davies, president of the Cinematograph Exhibitors Association, and its general secretary, Walter R. Fuller. Both executives arrived quietly and met Johnston in Washington last week. Fuller later said he expected some progress, but only on a "fact-finding mission" which should be "of value in the solution of our mutual problem." Both executives left for England last Saturday night but before leaving Fuller predicted that a solution seemed possible.

The Motion Picture Export Association technically is not connected with the Motion Picture Association. It is controlled, however, by the same distributors who comprise the MPA and Johnston is president of both organizations. The reason MPEA is acting in the tax matter instead of MPA is that under special laws governing export associations it is immune to the anti-trust laws. Otherwise concerted action on the part of the distributors might be construed as violation of the Sherman and Clayton Acts.

Tenn. Organizes

Led by Walter L. Morris, Knoxville exhibitor, the Tennessee last week united to form the Tennessee Theatre Owners Association and voted to affiliate with Owners of America, K. C. Stengel of Nashville was named TOA director.

The new organization embraces over 100 theatres in mid and eastern Tennessee of the Tennessee River below Nashville. Officers elected at the two-day organization meet were: Morris, president; L. J. Pepper, L. P. Brichetto, vice-presidents; Emil Berntnicke, secretary-treasurer. The Officers together with R. B. Wilby, Charles Colville, G. B. Odium, James Harbison will be the board of directors, Ben Kohler, Jr., was appointed counsel.
“BY FAR THE GREATEST AMOUNT OF MONEY RACKED UP BY ONE PICTURE FIRST WEEK SINCE VARIETY HAS BEEN TABULATING GROSSES!”

FOREVER AMBER

COLOR BY TECHNICOLOR
Ballyhoos Attends Texas Bow of 'Fabulous Texan'  

Throngs in six major cities and 250 other communities deep in the heart of Texas attended world premiere screenings this week of Republic's "The Fabulous Texan." Festivities started Wednesday at the Paramount Theatre, Austin, with Gov. Beauford H. Jester, Gen. Jonathan M. Wainwright and Mayor Tom Miller in attendance. The Mayor had proclaimed Wednesday "Fabulous Texan Day" in honor of the opening.

James R. Grainger, Republic's executive vice-president and general sales manager; Walter L. Titts, vice-president and southern division manager; N. L. Coble, southwest district sales manager; Tom Kirk, Dallas branch manager; Mort Goodman, studio publicity director and William Bloecher, came to Austin for the premiere.

In ads, lights, broadcasts, parades and other activities at the Paramount, plus the appearance of Gen. Wainwright, hero of Bataan and Corregidor and present resident of the Lone Star State, were highlights of the premiere.

The University of Texas was represented by two student groups—the Texas Cowboys and Silver Spurs, gaily bedecked in colorful attire. "Miss Fabulous Texan of 1947," also was present. Special interviews with Grainger and General Wainwright, were broadcast by station KTBC. CBS affiliate in Austin, which also carried transcribed interviews with William Elliott and John Carroll.

Tall Tales Contest  

A "Fabulous Texan Tall Tales Contest" tieup with the Capitol Rod and Gun Club of Central Texas, was sponsored by the Austin American-Statesman and KTBC. Merchant tieins, and a tieup with the Community Chest, also backed the premiere.

Karl Hlobitzelle, president of Interstate Theatres and Robert J. O'Donnell, executive vice-president and general manager of the circuit, attended the opening in Dallas; Amon Carter, publisher of the Ft. Worth Star-Telegram, was expected to attend the Ft. Worth opening; while Jesse Jones, former cabinet member and head of the RFC and publisher of the Houston Chronicle, was present at the Houston opening.

Tieups covering these cities were arranged, with special contests, merchant, and newspaper promotion hallowooding the opening.

More than 300 additional openings in Texas and adjacent states will follow the premiere showings.

'Body & Soul' Comic Books Aimed at Juvenile Trade  

Enterprise will publish 250,000 comic book editions based on "Body and Soul," the John Garfield-Lilli Palmer film which goes into national release soon.

The standard-size books will be distributed by United Artists exchanges and will be given away free with local theatre imprint to the juvenile and high school trade. Art and text were prepared in New York.

FINE DISPLAY. Marked by the smart use of stills, this eye-catching window display on Columbia's "It Had to Be You" was promoted by Manager Lester Pollock of Loew's Theatre, Rochester, N. Y.

Reade Theatres Prepare November Holiday Shows  

A heavy schedule of special screen and stage shows for November has been planned for weekly series of the Reade Theatres Circuit, it was learned late last week. Collaborating on preparation of the events are Walter Reade, Jr., president, his district managers Nick Schermerhorn and Hal Martz, and City Managers Bob Case, Julius Daniels, Gay Hevia, Murray Meiberg, John Balmer, Tony Hunting and Ralph Lantermann.

Thanksgiving Kiddie Shows will be held in all Reade theatres on Nov. 20. All through Thanksgiving week Paramount's "Farmyard Nights" will be held at which live chickens and turkeys, promoted from local dealers, will be given away. The poultry will be placed in a pen on the stage, with patrons invited to try to catch their Thanksgiving dinner.

In special stage fare, vaudeville will be inaugurated in New Jersey theatres at Perth Amboy and Plainfield; Gay 90s Reves will be staged in Long Branch, Morristown, Ashbury Park, Plainfield, Perth Amboy and Red Bank; and Morristown will also present Jack Pierce's National Radio Jamboree for two days. Plainfield and Morristown will also inaugurate a weekly series of Band Review Music Quizzes on stage, with Hal Tunis, popular disc jockey of Radio Station WAAT in Newark, originating Red Bank will hold a Veterans of Foreign Wars night in connection with a veterans celebration on Nov. 11.

On the screen, another midnight show will be presented at the Savoy in Ashbury Park. The circuit will also play special foreign-language films at selected spots during the month. An example, Saturday's "Sparrows" release was inaugurated Nov. 1 in Morristown. The 10-week program will feature special entertainment and educational films selected by Morris County, N. J. teachers and students, with the support of the entire county educational system.

Music Dealer Tieups Set For 'Golden Earrings'  

The title song of Paramount's "Golden Earrings" had been recorded by six top artists in the jive box field as the precursor of a projected series of tieups with music dealers throughout the country.

The special screening of the film was held this week for 400 record dealers in the Los Angeles area to familiarize them with the music, which will result in special advertising, windows and other merchandising displays. Similar screenings will be held for dealers in other areas as soon as they can be set up.

Press Screenings Set for AA's 'Song of My Heart'  

Lou Lifton, Allied Artists' publicity and advertising director, has set up a series of special press screenings for the company's "Song of My Heart" in key cities throughout the country as opening gun in his campaign for the picture.

Frank Sandstrom, Swedish star who makes his American debut in the picture, will tour the country to visit drama editors.
Film's Songs Serve to Exploit 'Down to Earth'

The hit songs from Columbia's "Down to Earth" were employed by Manager Howard Burkhardt of Loew's Midland Theatre, Kansas City, Mo., as the keystone of his exploitation campaign. He amassed a Deca record team which blanketed both Kansas cities. Deca furnished window streamers which plugged the film and its song hits for spotting in more than 20 large drug stores in both cities—drug chain stores, five-and-tens, record shops, jewelry concerns, etc.

Deca also provided gummed stickers with picture and playdate credits and planted them, along with the Dick Haymes record of They Can't Convince Me, in all juke boxes in both cities. Band leaders at night spots and hotel orchestras were supplied with orchestrations of the "Down to Earth" music which were played, with plugs for the picture, in advance of playdate and during the engagement.

Burkhardt promoted 500 roses from a flower shop as giveaways to the first 500 ladies attending the initial showing, and played up the giveaways in advance posters in the lobby and ladies' rest rooms.

Columbia's advance tieup on Max Factor supplies resulted in window streamers, with picture and playdate credits, in 13 stores which also displayed Deca record posters. All grocers in the twin cities were supplied with window strips on the Rita Hayworth-Lux tieup, arranged through the Lever Brothers local sales department.

Dealers in hats, ties, etc., gave the picture attractive window displays. The Dixon Hotel featured a large poster with stills and credits.

Corsages to Plug 'Dolphins' Openings

A deal has been set by MGM whereby a "Green Dolphin Corsage" designed by Cedric Nelson, chairman of the California branch of the Society of American Florists, will be introduced Nov. 3, start of National Flower Week. Arrangements have been made by MGM's Frank Whitbeck with Chicago representatives of the Society, calling for all Loew field men to work with committees of florists in key cities plugging the corsage on all November openings of "Green Dolphin Street."

Patrons Storm Box-Office For Strings of Pearls

Patrons stormed the box-office, breaking a window and leading to a call for police reserves, when Manager Jerry Shinbach of the RKO Palace Theatre, Chicago, gave away 100 strings of Delacite pearls in connection with the opening of Universal-International's "Singapore."

The giving away of the free pearl necklaces was part of an extensive campaign which Shinbach executed on behalf of the picture.

'Hagen Girl' Screening Sets Youth Talking

A large section of Louisville teen-agers were set to spreading word-of-mouth publicity about Warners' "That Hagen Girl" through an advance screening which Manager Cliff Buechel of the Mary Anderson Theatre gave for dramatic clubs, all societies of the University of Louisville, the city's three high schools and the YMCA and the YWCA.

Buechel got the groups to discuss the effect of gossip in a small town, which is the theme of the picture.

Lists Film's Music Stars

For his showing of United Artists' "Carnegie Hall," Manager Larry R. Park of Loew's Colonial Theatre in Reading, Pa., mailed out an announcement of the engagement in the form of an invitation, listing all the musicians who appear in the picture as well as the film players concerned in the action.

Wins Organizational Support for 'Crossfire'

Support of B'nai B'rith, the leading members of the clergy, the Anti-Defamation League and church-affiliated organizations in Providence. R. L., was won for RKO's "Crossfire" at the RKO Albee Theatre by Manager David Levin and Publicity Director Bill Morton through a special screening held for representatives of those organizations.

First, a letter was sent out with information about the picture's theme with quotations from New York reviews, and this was followed a few days later with a letter inviting the recipients to the screening. After the film was shown a 20-minute-round table discussion on its theme of intolerance was held and recorded for playback on station WRIB which made no charge for its time. Among those taking part in the discussion were the director of the Rhode Island Seminar on Human Relations, members of the Better Film Council, and a prominent Rabbi. Listeners to the broadcast were asked to send in letters with their own opinions on the discussion, with a pair of passes awarded to the writers of the 10 best letters.

An afterward to the round-table, was a discussion of the film at meetings held by the Anti-Defamation League and the B'nai B'rith at which all members were urged to act as press agents for the film in spreading word that it should be on the "must-see" list.

A private screening for the Catholic Bishop of Rhode Island was arranged to be held in his own projection room. Stories on the picture were later printed in a Catholic paper. Ads were carried in Jewish and Catholic papers and in a 55,000-circulation shopping news publication. The latter also ran a contest, with free space contributed, for which it offered pairs of passes to the theatre to the first 10 persons who found their names in the 100 to be found in that issue. The Jewish paper ran several stories and three columns of pictures.

Civic Cooperation

Theatre screens of Kansas City, Mo., were used recently to push acceptance of the city's $45,000,000 bond issue at the election this week. Trailers were made up in advance for insertion in newsreels and coming attraction strips.—K.C.
RKO Offers 'Magic Town' Exploitation Suggestions

The exploitation department of RKO Radio offers the New York campaign for "Magic Town" at the RKO Palace Theatre as a basis for promotion of the Robert Riskin production elsewhere. As with the New York, city officials and heads of civic organizations were invited to the opening on the strength of the title as presumably they would be interested in having their town a "magic" one and curious to learn why the town in the film is called magic.

Stressed in RKO's exploitation report is a feature that was not used in the New York campaign because of the expansiveness of the big town but one that could be used in almost any other locality. Suggestion is that a public opinion poll be instituted a la the James Stewart opinion-gathering campaign in the picture. A group of young people could be used to poll the citizens on any one of a number of civic projects, or why each city is a "magic town." Local newspapers would be interested in printing the best answers.

As Jane Wyman portrays a newspaper editor in the film, that fact can be used as a reason for RKO to send open letters holding responsible journalistic jobs to see the picture, building goodwill for the picture and the theatre management. Realty companies could be induced to name a new development "Magic Town" with a prize contest for the best letters on what made up a "Magic Town." Prize might be a lot in the new development. Paint and hardware stores could be induced to tie-up with the promotion with some such slogan as "Help make this city a 'Magic Town.' Clean up and paint!" This angle may well be applied to dealers in other supplies and appliances that help to beautify a town.

Model Plane Contest

Manager John Kohler of Reade's Paramount Theatre in Plainfield, N. J., tied up with a local hobby shop to offer prizes for a model plane design contest held opening night on the theatre's stage as a promotion stunt for Paramount's "Blaze of Noon." The prizes and the entries were displayed both at the theatre and in a window of the hobby shop.

Newsboys Feted

During National Newspaper Week, the newsboys of Nassau County were feted at Century's Grove Theatre in Freeport. Nearly 1,600 youngsters attended,

Raelson Ideas Draw Patrons

A manager who can draw patrons with simple, inexpensive exploitation ideas is Leo Raelson of the St. Albans Theatre, St. Albans, L. I. Recently, for a Saturday morning kiddie show, he prepared a small, eight-page folder with a cartoon of a father, with babe in arms, his wife and four small children between them on the front cover, with the caption: "We're on our way to the St. Albans Theatre to see a special morning show." Opened, two inside pages listed the feature, nine color cartoons and four short blurbs. "The full, plus an announcement that 400 comic books would be given free to the first 400 children who show up. Opened again, four pages devoted to coming attractions, while on the eighth page was a merchant ad which paid most, if not all, of the cost.

For Raelson's "They Won't Believe Me," Raelson issued a fake, local-looking court summons, summoning St. Albans Theatre patrons to appear at the theatre. Copy of the complaint, accompanied by a portrait of Robert Young, reads: "I, Robert Young, am accused of murder. I say I am not guilty, but They Won't Believe Me—Will you believe me?" Inside two pages contained an ad for the picture. On the back page was Raelson's "affidavit" that "Brute Force" was "another terrific hit you want to see."
Guess Titles from Emblems

Realizing that his June bookings could all be represented by some emblem—a toy, dolls, etc.—Manager John H. Arnold of the Yale Theatre in Houston, Tex., used an available empty showcase to make a lobby display. A locket represented “The Locket,” a map of California was for “California,” a map of Brooklyn for “It Happened in Brooklyn.” A pin showed “The Dolly Sisters,” a little red house suggested “The House” and a toy deer for “The Yearling.” A card in the case asked: “Can you name the June hits represented by these groups of figures?” A card by which people could check their guesses, listed the features for the month and their playdates. It was not a contest, but the stent attracted much comment and attention.

Cultivate Field for Good Harvest, Schine Chain Urges Its Managers

What every farmer knows and practices is something that every exhibitor should know as thoroughly and practice just as strenuously—that to raise a paying harvest the field must be cultivated. Not plowed over once or twice and “laid by” for the season, but cultivated frequently, kept free of weeds that will choke his profits to death, returning him a “rubby” harvest, who does not cultivate his field is in the same profitless state as the farmer who lets his crops “jess” grow like Topsy.

That’s the heart of the Schine Chain Theatres fondest wish, as related to the managers of its theatres in its recent circular and sensible “Fall Festival of Hits” manual, prepared by the circuit’s publicity department.

“Cultivation,” says the cover, “will bring results.” Schine publicity and exploitation heads mean to illustrate in a picture and in text, how the manager who is everlastingly on his toes can reap a good harvest at his theatre’s box-office by initiating the crop-raising procedure of the wise farmer who keeps his hedges full and running over by careful harrowing of the field, expert planting of the seed, and conscientious cultivation of the soil.

The theatre manager’s cultivation of his field, the manual points out, is through advertising and exploitation, the two most important parts of successful exhibition. Like the farmer, again, the exhibitor can’t rest on the box-office ‘take’ of a ‘flush’ year or he’s ‘caught short’ like the farmer who thinks one year’s good crops will carry him through a lean year. Both must be forever cultivating his field, for it’s cultivation that brings results.

To promote its “Fall Festival of Hits” into box-office socks, Schine advises its managers to hit the public “coming and going with a sock lobby display,” the advice pointed up with printed and pictured suggestions. The lobby promotion can be either a display or a setpiece with space provided for changing titles of pictures, the whole to be decorated in autumn colors or orange, brown and black.

To give the Fall Festival an auspicious start—like the farmer’s harrowing of his field—the opening should be a gala affair, tied up with any civic organization planning a fall street-wide fall sale of some sort or a fall and winter fashion show, the latter always to be held on the theatre’s stage. Get competitive ads from the merchants, managers are instructed, using a thumbnail picture of a star in each ad, with the title of another picture under the star portrait, with the first 10 lines being the caption悦ing star with his picture to receive guest tickets. Clues may be scattered in the windows of merchants cooperating. A fashion show should have band, also a suggestion for a design with autumn flowers and foliage. A leading official or citizen participating in the affair will bring in added newspaper and word-of-mouth publicity.

The Schine manual lists as its fall festival of hits’ highlighs of promotion the choosing of a harvest queen by the public at large, and goes into the various steps to be pursued in detail. First, sell the idea to the Chamber of Commerce or to various stores as a business builder; then induce the merchants to donate prizes (dresses, luggage, furs, etc.) for the “harvest queen” and her runners up, extend in the newspapers in a classified ad page tier that runs a ballot; keep daily score of theballoting on a lobby board on which photos of contestants (taken by a local photographer) appear above their ballot record; final day’s balloting to be counted on the stage, all contestants being present, with final scores to be announced by some city dignitary; and finally try to induce a local grocer or restaurant to give a fall-theatre party for the winner and other contestants.

An art contest for school kids to obtain the best design for an emblem embodying the fall festival hits for merchants’ tie-in tie-ins is outlined; winner to be awarded a prize donated by Chamber of Commerce, Rotary Club or other organization. Sample menu blank with theatre tie-in copy for use by restaurateurs is illustrated; also copy to be used in putting a penny in parking meters for cars that are overparked; bakery package inserts and dairy milk bottle collars’ tieups including guest tickets for those collecting enough “points” (each containing one letter) to spell out “Schine’s fall festival of hits.”

Suggestions are included for tieups with department stores, drug stores, cleaners, grocers and super-markets, with samples of copy on the festival to be fed to newspapers. Radio tieups are outlined.

Nor are the children overlooked in connection with activities that will enliven kiddies into theatregoing. Among the suggestions are a fall contest, a baby milk bottle contest, a kiddie fashion show, an amateur show, a harmonica contest, pet show, cracker and pie-eating and costume contests. A tallpiece to the manual sums up the qualities needed by a showroom: “The judgment of a supermarket, the drive of a ballot, the stamina of a fullback—combine them and that’s a showroom.”

Radio Tieups Publicize Disney Film in Boston

For the engagement of Walt Disney’s RKO Radio release, “Fun and Fancy Free” at the Keith Memorial Theatre, Boston, RKO Field Representative Ralph Banghart concentrated on radio publicity by tying in with station WBGH.

On the regular Sunday morning “Children’s Hour,” during which Nelson Bradg reads the Boston Globe funnies, the picture’s synopsis was narrated by Bradg to his studio and listened to by the children.

On another program, “Invitation to Studio A,” in which members of the audience competed for prizes in gag contests, Mickey Mouse T-shirts were awarded to winning feminine participants. Other programs of WBO were also used to ballyhoo the Disney picture.—BOS

Even in Africa

Even in Africa, film theatres are obeying the request in the Warner press book on “Mildred Pierce,” not to tell what Mildred Pierce did. African Consolidated Theatres Exploitation Manager Eric Cohen broadcast the injunction in screen trailers, newspaper ads, radio, teaser cards, window displays, 48-sheets and even in contests and other promotion media. The catchline has become a by-word in South African campaigns.

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OMAHA

Allan Kohan has resigned as head of advertising and publicity for the R. D. Goldberg Theatre Enterprises. He will enter private business. One of the highlights in the circuit sold John Sterling, assistant at the Broadway in Council Bluffs, to replace Manny Simon at the State. Robert Kruger, Dundee assistant, is transferred to the Broadway. Eddie Kaplan, second assistant at the State also is resigning. Universal Branch Manager in Kansas City, Eddie Heiber, spent two days here.

Tri-States District Manager Bill Miskell was the "cardinal" in the Ak-Sar-Ben coronation, club's big social event of the year. The two-night affair hurt weekend theatre business.

Jules Serkovich, Columbia exploiter in Chicago, was in town.

Wally James, Tri-States city manager at Grand Island who became ill while vacationing in Chicago, spent three days in the hospital there and then was returned home to complete his recovery.

Opal Woodson, United Artists booking department, suffered a broken leg, but will be able to continue her work.

Ralph Maw, MGM assistant sales manager in Minneapolis, was here several days. Auditor John Ash, New York, is still in town.

Howard Colon, postmaster and exhibitor at Harlan, Ia., is back from Los Angeles where he attended the national postmasters' convention.

Marcella Carlson is the new United Artists assistant cashier; Olga Taylor the new inspector.

R. D. Goldberg, head of Goldberg Theatres, is back from a Kansas City business trip. Gertrude Hoender, circuit cashier, returned from three weeks in California.

William Youngclas, owner of theatres at Grand Island and now a California resident, visited along film row.

Construction work has been started on Warner Bros.' new exchange in Omaha. The larger and modernized quarters, at 1401 Davenport Street, are expected to be ready for occupancy some time after the first of the year.

LOUISVILLE

The Pike Theatre, Murfreesboro, Tenn., owned by R. H. Banett, has had a new porcelain enamel front installed. The ceiling and walls have been finished in structural glass, and a new ticket booth with plate glass front and back has been built. The foyer has been redecorated with beautiful mirrors and included is a new glass tile floor. Cost of the remodeling and redecorating is around $45,000.

M. J. Snook has purchased a new Monograph Mirrophonic sound system complete with Altec Lansing speakers for his Griffin Theatre, LaGrange, Ky., and plans other improvements. House is managed by George Peyton.

Foster Lane has bought 620 Chief Line Ideal Chairs for his new Lane Theatre now under construction in Williamsburg, Ky.

In town on one of their rare visits to the local scene were Jack F. Goldman and Joseph R. Miller of Goldman Theatres, Cincinnati, Ohio.


If the good weather in Louisville continues the Drive-Ins may continue to remain open for an indefinite period. They have made quite a dent in the business of indoor theatres. The drive-ins have been using various effective methods of advertising, including traveling automobiles, loud speakers, radio, and newspaper exploitation all of which seem to be getting the desired results.

William Adcock's 200-car drive-in theatre at Irvington, Ky., has been closed. It is reported that a new location will be sought for next season.

Kool is in place on the Woodington Theatre, Pikeville, Ky., to replace the one destroyed when the house burned down some time ago. A tentative opening date may be announced shortly.

Pioneers Gain 30

Approximately 30 new members of the Picture Pioneers will be inducted into the organization at its eighth annual dinner in New York's Hotel Plaza Nov. 19. President Jack Cohm announced this week. Supreme Court Justice Ferdinand Pecora will officiate at the induction, while George Jessel will be master of ceremonies. MPA President Eric Johnston will be the principal speaker. The Picture Pioneers consist of men who have been associated with the industry at least 25 years.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>City</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>26</td>
</tr>
<tr>
<td>Boston</td>
<td>26</td>
</tr>
<tr>
<td>Chicago</td>
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<td>Cleveland</td>
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CHICAGO

The Jewish Welfare meeting last week raised $500,000 for relief work. Arthur Schoenstadt presided.

Alliance Theatres Maintenance Chief Lou Harris is a grandfather. His daughter, Mrs. Larry Gilbert, gave birth to a 7-pound, 12-ounce son named Scott Gilbert.

Attending the National Theatres' meeting at the Blackstone Hotel this week were Charles and George Skouras, Cullen Espey, John Lavery, Harold Fitzgerald, Frank H. Ricketson and Elmer Rhone. Skouras and Lavery reportedly have discussed the Chicago sale.

It is reported that Chicago salesmen will hold a meeting at an early date to organize a salesmen's union. They are disturbed by the recent release of several veteran salesmen by film companies over the Chicago area.

Samuel L. Levine announced here the officers and board members of the two recently-formed corporations which will produce and distribute motion pictures—Mammoth Productions, Inc. and United Pictures Corp. Officers and directors, the same for both companies, are: Maurice S. Weinzeilbaum, president; Samuel L. Levine, vice-president and treasurer; Murray Randolph, secretary; Robert Herring and James Low, assistant secretaries. Mr. Levine, executive producer. Offices are at 340 South Beverly Drive, Beverly Hills, Calif.

Manager William Jewel of the Balaban and Katz Lakeside Theatre is confined to his home by illness.

Chicago theatre managers have obtained more than 750,000 signatures from their patrons protesting against any city amusement tax.

Bette Gleason, secretary to Paramount Exchange Publicity Manager Fitzgerald, will be married this month to Will Conroy, but will not give up her secretarial post.

The new grandson of John Balaban has been named Michael J. Simon. Lous Applestone of Manila, P. L., and Michael Liebson of Johannesburg, South Africa, were business visitors here, calling on manufacturers of projectors.

DES MOINES

Gordon Halloran, Des Moines branch manager for 26th Century-Fox and chief banker of the Des Moines Variety Club, attended the midwest meeting of Variety Clubs International at Tulsa on Nov. 3 and 4. The Des Moines club will hold its next meeting with a luncheon on Nov. 10. The club is making plans for a party to earn money for the annual Christmas slum-in shindig.

Red Edinson, Eagle Lion publicist, was in Des Moines and announced that "Red Stallion" had been booked into all of the Tri-States Theatre Corp.'s A houses.

Bill Toney, head of the purchasing and maintenance department for Tri-States Theatre Corp., has returned from a business trip to New York City. M. E. Lee, circuit manager for Central States Theatre Corp., has returned from a three-week vacation in California.

Nate Sandler, independent exhibitor who has a circuit of houses in Iowa, has opened an
office in the Paramount Theatre building in Des Moines. Sandler also has purchased the Valley Theatre at Missouri Valley, Ia., and will open the house on Nov. 9 with "Forever Amber." The theatre has been closed for nine years, and is also expected to open in February, Ia., on Nov. 8.

Work is under way on remodeling the KP hall at What Cheer, Ia., into a theatre. The house is expected to be ready for business within two weeks.

Mr. and Mrs. Clifford M. Anderson have opened the Ayrshire Theatre at Ayrshire, Ia. They purchased the house shortly after a fire last July destroyed most of the equipment.

Dallas Day, booker for Nate Sandler, has resigned to move to Arizona for his health.

INDIANAPOLIS

I. J. McGinley, general sales manager, Prestige Pictures, spent the week here and called on exhibitors in Louisville, Ky., despite a slight attack of influenza.

Mrs. Grace Young, mother of Rex Young, of the Y & W Management Corp., died in her home, Wednesday of last week, at Gary, Ind. Robert Haley, RKO advertising and publicity director of the Indianapolis territory, has been transferred to the Detroit office of the company.

Don Ora Miener, owner of the Gibson Theatre in Batesville, Ind., to Syndicate Theatres, Inc., of Columbus, Ind.

Eagle Lion General Sales Manager A. W. Schwalbberg and Western Division Sales Manager L. E. Goldsmeier visited the company's local exchange on business Monday.

James Akron, manager of the Hines Theatre, Portland, Ind., and co-owner of the Rex at Montezuma, Ind., is the father of a baby boy born in Ft. Wayne, Ind., hospital.

Don Gillian, Warner Bros. booking advisor, was at the local branch during the week on business.

I. A. Kalver and wife, who operate the Adams and Court Theatres at Decatur, Ind., boarded a plane here Monday for St. Petersburg, Fla., where they will spend the winter.

The Warner Club, held a party at the Variety Club headquarters Nov. 1, celebrating Halloween. Herbert Gaines, head booker, was chairman of arrangements.

A new four-star sound equipment has been installed at the Photoplay Theatre at Clay City, Ind. John Hastings operates the house.

A small fire broke out in the basement of the Indiana Theatre Wednesday while some 500 persons were watching the feature attraction. Firemen extinguished the blaze quickly and there was no panic inside the theatre.

HARTFORD

Russ Ordway, manager of the Webb Playhouse, Wethersfield, Conn., was a guest at a Wethersfield school PTA's panel discussion on motion pictures last week.

George E. Landers, Hartford district manager for the E. M. Loew's Theatres; Max Finn, general manager; and Phil Berler, booker, were recent visitors at Manager Johnnie Silver's office at the circuit's Court Square Theatre, Springfield, Mass.

Loew's Poli circuit men last week were hosts to MGM Actress Esther Williams, who toured Hartford, Bridgeport, Worcester, and Providence.

At the State Capitol here M and D Theatre Operating Co. of New Haven, and Carl-Art Management Corp., also of the Elm City, filed certificates of organization with the Secretary of State, with Stella J. Garan named as president of M and D Operating, and Lewis S. Ginsburg and Bernard W. Levy listed as president and treasurer, respectively, of Carl-Art. Ginsburg and Levy are also connected with the Annapolis Theatre of New Haven.

Warren Hills, assistant to Manager Walter B. Lloyd at the M&P Allyn, Hartford, has resigned.

Lou Cohen, manager of Loew's Poli, Hartford, and Mrs. Cohen are observing their 28th wedding anniversary.

Janie Helm and Viola Gorskin are new cashiers at the Eastwood in East Hartford.

State Police Commissioner Edward J. Hickey this week notified all theatre managers in Connecticut that draperies, wall coverings, etc., which had been flame-proofed in February 1946 were due for additional treatment, and requested managers to have them treated.

LOS ANGELES

Best wishes to Doris Davidson, secretary to Galston & Sutton, local theatre operators, who was married last week in Las Vegas to Jack Fritch, studio auditor.

Fox West Coast really went all-out for the Crest opening Saturday, with a number of stars present in San Diego for the big day. A street parade headed by Monte Montana started things rolling, and was followed by street dancing and a reception at the El Cortez Hotel. Among those leading their talents were Gale Storm and her husband, Lee Bonnell; Wanda McKay and Foy Willing's Riders of the Purple Sage.

Charles Skouras is on a tour of the East. First stop was Tulsa where he attended the Variety Club's International meeting. He will then go to Chicago for the Theatre Owners of America board meeting and then on to Milwauk ee and New York.

Marquee at the Mayan Theatre read: "Heely LaMarr in 'Ecstasy'—the Uncensored, Uncut Version Never Seen Before! Also John Lodge in 'Jealous'."

The Million Dollar Theatre is dropping stage shows and going into a straight picture policy.

Third Appeal

Columbus (O.) exhibitors, who contributed $2,021 during the past two and a half years to provide food and medical care for E. B. Glenn, former Paramount exchange film trucker, are contributing in a third appeal. Glenn was stricken with a serious illness in 1945.

This week to aid the Community Fund Drive with personal appearance at Loew's State and Orpheum theatres.

Thursday Oct. 30 was "Variety Club Day" at Rockingham Race Track and several thousands of dollars were contributed by Louis Smith, owner-proprietor of the track for the Variety Club's charity projects.

Murray Weiss attended the national conclave of the Variety Clubs and urged that the clubs all over the country conduct a drive for the Children's Medical Center in Boston. The Boston Tent has pledged $35,000 in cash and $5,000 annually for 5 years to Children's Hospital.

The Majestic Theatre has returned to the management of the Shuberts after five years as a roadshow film theatre and will house legitimate stage shows again.

BOSTON

"Forever Amber" opened in Boston at the Paramount and Fenway Theatres on Oct. 30 and had the largest line of ticket buyers in the history of the Hub. Acting Mayor John Hynes officially released the city council's ban on the picture in time for the opening.

Hal Olver, former motion picture press agent, is in the Hub with "Callypso" which opens here next week.

The new Astor Theatre, formerly the Tremont Theatre, formerly new in every respect, opens this week under B and Q management and will play first-run pictures.

Esther Williams came on from Hollywood this week to aid Loew's Theatres.

STAR CHEERED BY M&P THEATRE MANAGERS' RECEPTION. In Boston in advance of his first starring picture, Michael North, star of the Michael Curtiz Production "Wipers" Warners Bros. release, "The Unsuspected," is cheered by the reception given him by M&P theatre managers. Left to right, above: Abner Pinanski, Paramount Theatre; Harry Goldberg, Olympia; Hugo Ugolini, Scollay; Henry Kalus, Modern; Arthur Morton, Fenway; Kay McDermott, secretary to Robert M. Sternberg, district manager (seated); Jack Saef (hidden behind North), publicity man for the Metropolitan, and Max Nayer, Metropolitan manager.
That J. Arthur Rank puts his exhibition interests before his production enterprises came as a thunderbolt to Film Industry Employes Committee representatives at a meeting with the British Film Producers Association. These bright boys were trying to toss the blame for the temporary closure of the Alliance group of studios and various delays into the hands of others. Their own recent increase in pay, restrictive practices, petty rules concerning overtime and quota of uncooperative shop stewards - which believe the bosses can do no right, were not considered as major causes.

Of course, everything in the studio garden is not happy. The Balloon Duty has struck the British producers quite as hard as it has hit Hollywood. The major producer must re-plan so that should another country make a similar levy he can re-convert his cost in Great Britain; the independent who relied on the American renter now has no market; if Hollywood pictures are not imported quota obligations do not arise.

Not unnaturally his theatre interests take an important place in Mr. Rank's mind, for the time is not many months off when the shortage of product will be acutely felt. After all, it is the cinemas which provide the money for production.

The days of the individualist producer who fosters the uncoordinated and commercially 'doubtful are numbered and I am convinced that the industry's immediate major problem is not seeking to attract the 10,000-000 who do not attend the cinema, but to make sure that the support of the 30,000,000 who go regularly is maintained.

This brings in the subject of showmanship. While there are many fine displays in Britain today, a closer examination reveals that the same names crop up week after week. Jerry Jolliffe, Frederick W. Salter, Ted Herbert, A. J. Brown, J. Hutchison, Francis Minde, R. H. Ainsworth, Harry Kerr, A. J. Scobie, in pay, restrictive rules are constantly to the fore for the stalls they pull.

The Odeon and GB circuits are by far the most showmanship-conscious and are more alive in this direction than ABC, despite its Warner associations. The names Odeon and Gaumont, widely used wherever possible, have become the symbol of class entertainment and are looked for by the public. ABC does not have the same following because it uses the individual names. More often it is just referred to as the 'local' or the house up the street.

Unusual venue for a preview was the House of Commons cinema in the Palace of Westminster where Arthur Dent showed his initial production, "Comin' Thru the Rye" based on the life and works of Robert Burns. It was written by Gilbert McLallister, MP. Mrs. Attlee and several MPs attended the showing and were entertained at tea afterwards.

While there was novelty about the surroundings, the sound provided by 35-mm. portable projectors was the worst I have heard since leaving the Army.

The film was made on a shoe string, using the original locations, but the Films Council have ruled that its quality is such that it justifies getting a Renter's quota ticket. High praise for the film came from the Secretary of State for Scotland.

To celebrate the 3,000th West End performance of GWTW, Sam Eckman, Jr., invited Vivien Leigh and the entire production unit of her current film "Anna Karenina" along with many film celebrities to the Empire. Many critics sat the show through, having seen three features already in the day and the unanimous opinion was that they enjoyed it more than when they saw it originally.

It is playing to the best business the 3,500-capacity Empire has known since the boom days. Other current West End money spinners are "Bachar Knight" ("Bachar and the Bobby Soquete"), "Variety Girl" (10th week) and the unconquerable "Best Years" (tenth month).

Who told Doc Lewin? Wardour Street has its own mystery. David Lewin of The Daily Express scooped the pool through enterprise and hard work with the story that "Bishop's Wife" had been selected for the Royal Command before the executive committee themselves had been told. The intriguing feature is that only a very few really top executives had the information and at least one has received a letter from the editor clearing him of the implication.

The Gainsborough unit filming Dennis Price's "Bad Lord Byron," have returned from Venice, Italy. According to the studio publicist scenes were filmed in Byron's old home, but no ghostly phenomena were experienced. The Central Pressroom release, however, alleges that a mysterious voice believed to be that of the poet was heard... presumably the spirit was willing.

Ask Patrons to Sign

Trailers are being shown in the theatres of Hartford, Conn. asking patrons to sign petitions requesting that the hours for film shown on Sunday be changed from two to 11 P.M. to one to 11:30 P.M. Cards for signatures are also being handed out in the lobbies.

At the last meeting of Hartford's common council the subject of changing the hours for Sunday shows was tabled. It is probable that the matter will come up again at the next meeting.

(Continued from Page 21)

starting Dec. 2. However, the house will resume stage shows Dec. 17. Idea is to reissue "Freaks." MGM bought the rights in 1932, and attempt to hold it two weeks.

Paul Williams, general counsel of the Southern California Theatre Owners, representing nearly 400 houses, has gone to Chicago for the TOA convention. Williams is a director of the Association.

Local theatre men chosen for TOA committees include Harry Vinicoff, additional admissions ex-ecutive policy committee; Paul Williams, co-chairman distributor-exhibitor relations committee; Harry Nace, Jr., co-chairman legislation committee; Charles Skouaras, co-chairman budget and finance committee; and Thornton Sargent, convention publicity.

WASHINGTON

Carter Barron and John J. Fayette spoke at a meeting of the Citizens Committee working on the Washington Chest X-Ray Survey which is under the jurisdiction of the D. C. Health Dept., the U. S. Public Health Service and the D. C. Tuberculosis Association.

"Ninotchka" was brought back to Loew's Columbia Theatre, with the information that "The iron curtain will be raised." The Garbo-Melvyn Douglas comedy brought good reviews from local critics.

The Warner Club's Halloween party at the Prince George Country Club featured prizes for the prettiest, funniest and most original costume.

Variety Club members were saddened to learn of the death of Barker Maurice Kafka on Oct. 25. Kafka was manager of Sidney's Orchestra at the Mayflower Hotel.

Halloween parties were held at 11 Warner theatres, Sidney Lust's houses; and K-B's Apex, Naylor, Senator and Atlas. In addition, Loew's Capitol had a midnight show in honor of Halloween.

"Henry V" after a three-day run at K-B's Apex Theatre, went to the Hiser, Bethesda, for a two-day stay, with performances at 2:30 and 8:30 daily.

COLUMBUS

A plea for greater use of motion pictures in religious teaching was made at the convention of the Ohio Church School and Religious Education Workers by Floyd E. Watt of Dayton.

The Kingdom Theatre in Grove City O., has been renamed the Grove and is now operating on a seven-days-a-week policy.

Loew's Broad Street Manager Carl Rogers received the fourth citation in Loew's Dollar Club from John Murphy, in charge of Loew's out-of-town theatre in Columbus, selling a block of tickets to the Dispatch for a newsboy's party and to the sponsors of the Junior Police.

Willie R. (Tim) Wilson, 63, doorman for the RKO Grand for the past three years, is dead following a lengthy illness.

William T. McGuire, 81, a widely-known theatre manager in Columbus, died here recently. He served in pit orchestras of seven local theatres. Surviving are four sons, two daughters, 12 grandchildren and eight great-grandchildren.

Dr. Samuel Seward, 38, a member of the local Variety Club, is dead of injuries sustained.
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★ Managers' Check List
★ Theatre Advisory Council
★ Projectionists' Check List
★ Projection Advisory Council
★ Architects' Advisory Council

November 8, 1947

Featured in this issue
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How to Insure the Theatre

One of the Industry’s Top Insurance Men Explains What the Theatre Operator Should Do—and Why

By Henry Anderson
Manager, Insurance Department
Paramount Pictures, Inc.

What constitutes adequate theatre insurance?
What protection should the theatreman have so he can sleep at night without worrying?
A tabulation of some of the risks that should most definitely be protected appears on this page. The list is not complete—no general list could be complete, each theatre's case being different. For example, if there is an elevator in the theatre, elevator liability insurance should most certainly be added to the list. On the other hand, if there are only a few plates of glass in the theatre, the theatreman should assume his own risk without insurance.

All business operations are surrounded by risk, and the theatreman must assume some uninsured risk himself.

In this discussion, the general types of insurance will be reviewed, but there will be no attempt to offer a universal prescription applicable to all theatres.

Review the Coverage

One general principle, that applies to every theatre without exception, is the need for reviewing at periodic intervals the kind and extent of insurance carried with a view to seeing whether it can be improved.

There are two good reasons why such a review should be very carefully made at least once a year. At the present time there is also a third, and very important reason, for any theatreman who has not done so recently to overhaul his insurance from end to end.

The first of these three reasons lies in the fact that the insurance industry, like others, makes progress; and finds ways to offer the public better service from time to time. New policies are developed that give the theatreman improved protection. At present, and during the past few years, there have been in development new kinds of comprehensive policies, much more desirable than older forms of coverage. The theatreman will profit by consulting his insurance adviser periodically with respect to "trading in" his existing policies for new ones.

A second reason for periodic review of a theatre's insurance coverage lies in changes in local laws; and in this connection it is very important to keep in mind that "law" means not only direct legislation but decisions made from time to time by the courts. For example, courts and compensation boards are increasingly interpreting workmen's compensation laws in favor of the employee. At one time the application of this law was confined almost exclusively to physical injury resulting from accident, but today such things as infection incurred through handling money, skin troubles contracted from use of cleaning compounds, pneumonia resulting from a drafty dressing room and so on may be held to come within the scope of the Workmen's Compensation Law. Such trends must be watched, and insurance coverage altered as required.

A third vital reason applicable at this particular time for a very careful review of existing insurance is the abrupt increase in property values that has recently taken place. Coverage that was adequate even two years ago may be totally insufficient and completely unsafe today.

Kinds of Insurance

In considering the different kinds of insurance available to, and needed by, the theatre the exhibitor should remember that many of them can be combined into comprehensive policies, thus providing the same coverage at lower cost.

Also to be considered is the fact that buying insurance, like buying anything else, is a business proposition. The price paid is to be weighed against the value of the protection received in return. Thus, a storm will keep patronage away from the theatre; this is a serious loss yet the exhibitor does not insure against it. It therefore seems hardly logical to buy insurance against comparatively minor property damage that may be inflicted by the same storm. Major property damage is another matter. That should be insured against because if it is not the exhibitor may find himself unable to continue in business.

Business Interruption

This is one of the most important forms of insurance a theatre can carry. Its purpose is to protect the operator against loss of revenue following fire or other damage. Ordinary fire or other insurance does not cover anything more than the physical damage done. But while repairs are under way fixed charges go on—taxes, rent, salaries of important employees who must be retained, interest on loans or mortgages, and so on. That burden may prevent the theatre from reopening in spite of the fact that the mere physical damage is insured. Business interruption insurance covers all such fixed charges, and in addition may be written to cover the profit that would have been earned if operation had not been interrupted.

Public Liability Insurance

This form of insurance protects against loss as a result of injuries to persons other than employees. Theatre operation with all its branches of exploitation, tie-ins, sale of candy and popcorn and numerous other activities involves many unforeseeable risks. Public Liability coverage should be very broad. And it should be adequate in amount. In case of catastrophe, losses may run to substantial sums. The cost of complete protection is not significantly greater than that of adequate coverage. The broad, so-called Comprehensive Form of coverage should be used; and in considering the amount of insurance to carry the possibility of catastrophe should be borne in mind. On both points, the theatreman should seek competent expert advice.

Workmen's Compensation

This form of insurance is a "must" for the theatre operator. As already stated, what is known as Occupational Disease coverage should be carried in addition to Workmen's Compensation Insurance. The

(Continued on Page B-18)
Architects Advise On Theatre Lay-Out

The general layout of the theatre, arrangement of lobbies and foyers and exits, location of the refreshment concession and location of the cry room, occupied the attention of the members of Showmen's Architects Advisory Council at this month’s meeting.

Substantial agreement was registered with reference to lobby and foyer relations. An overwhelming majority of the architects prefer to insert a complete, separate foyer between the entrance lobby and the auditorium; only a very small minority like the idea of the lobby opening directly into the auditorium.

"A separate foyer provides easier control and a more restful atmosphere for waiting patrons."

"A complete separate foyer allows more flexibility in handling of crowds and affords better space for waiters."

"The lobby is usually a little crowded, with the public, machine, candy counter and so on. The foyer should be separate, and reasonably spacious."

"Wherever the ground plot allows, we always introduce a foyer between auditorium and lobby. This not only serves as a lounging space but keeps any trace of daylight from the screen. It also gives the customer the impression of a large, roomy theatre."

"A separate foyer, of course. Noise, light, etc. are objectionable in the auditorium. If a separate foyer is impossible, then use of aisle head doors becomes imperative."

"We always prefer a separate foyer between lobby and auditorium."

"So do we."

"Yes provided the ground plot and the owner permit it. Some owners don’t."

Minority View

However, there is also a minority that approves the use of a separate foyer only under some conditions.

"The arrangement of foyers and lobbies depend on the type of theatre designed. Use of a separate foyer and its location, should be determined by its function in relation to the general plan."

"Either a foyer, or a standee space at the rear of the auditorium, is satisfactory."

Discuss Best Placement of Refreshment Sales, Exits, Foyer & Lobby, Cry Room

"I would prefer a separate foyer in northern climates."

"I would not recommend one for the West Coast area. Avoid ‘sleepy jumps’. Provided of course, that outside noise is no problem."

And one architect prefers to have the entrance lobby open directly into the auditorium in all circumstances.

Where to Sell Refreshments

The favored location for the refreshment bar is the lobby, with an additional opening on the street. One architect notes that this arrangement in his opinion, "is almost a must for a modern house."

"Yes, it should be accessible from the street and from the lobby."

"True but if service to the foyer also is possible, and can be controlled, that would be very desirable."

"In any fair sized project the candy concession should be accessible from the lobby and from the street with a Dutch door or sales window to the foyer also, if possible."

"If it is open to the street, as well as to the foyer and lobby, the street entrance will serve also to bring persons within reading distance of the picture advertising."

"The snack bar if entrance is direct from the theatre, should connect to the lobby and not to the foyer or standee area. By this method the noise generally found around a snack bar is separated from the auditorium."

A minority opinion considers that the foyer and not the lobby is the proper place for concession machines and counters, this view being based on the importance of repeat sales during the show, and the desirability of preventing traffic congestion.

However, one architect suggests: "Put it in a sub-cellar or on top of a roof, anywhere that will allow freedom for throwing chewing gum, caramels, popcorn, on the floor or into the other fellow’s lap."

"Yes," says another, "put it in a different building entirely separate from the theatre!"

Opinion is very evenly divided on the use of side exits for the purpose of keeping outgoing traffic away from the lobby and avoiding confusion at breaks.

A number of the architects are strongly in favor of such an arrangement but others see some strong objections to it, and the division of views is so even that the Council as a whole cannot be said to have an opinion one way or the other.

"It is best to provide means of exit other than the entrance way, especially during heavy traffic. Sometimes during the busiest periods, waiting for their chance to enter the theatre partially block and slow up traffic leaving the house. Side exits or other means of exit, preferably onto the main street, are much preferred to speed up operation."

"Yes, side exits are very desirable."

"Side exits for handling traffic, but no cross aisles. Side exits opening out of the rear of the auditorium."

"We always use two rear exits and two or four side exits—all double doors. With panic bolts in cities that require them."

But among the many objections raised, one architect notes that "side exits admit too much draft and light, and may let non-paying customers sneak in."

"Side exits should be for emergency only as control is very complicated."

"They present a bad control problem."

"They require an attendant at each doorway."

"Candy and popcorn trade may be lost."

"Side exits are desirable, but only if their control is well planned."

Cry Room Location

A very similar division of opinion exists with reference to the best location for the cry room if any—that is, whether it should be located on the main floor or at an upper level.

"If any space whatsoever is available (Continued on Page E-21)"
Stereophonic Sound Reinforcement
Gives Improved Illusion of Reality

A new method for improving the quality of stage presentations in motion picture houses is now available in the form of stereophonic sound reinforcement systems. These have already been installed by Western Electric sound system dealers in several of the nation’s cities. The installations can be designed so effectively that the average theatre-goer is not even aware of the existence of a sound system.

In ordinary amplification, all sounds picked up are fed into a single amplifier which, in turn, serves a single speaker or group of speakers. The natural result is that persons in different parts of a stage seem to be speaking from a common source and part of the desired illusion is lost.

The conventional sound system also deprives an amplified orchestra of much of its naturalness, even though the system may have excellent quality, since the sound seems to be coming from a single point instead of the large area which the spectator can see is being covered by the orchestra.

To achieve a stereophonic effect, the Western Electric Company and Bell Telephone Laboratories developed a three channel sound reinforcement system. Each loudspeaker or group of speakers is served only by its associated microphones and is not affected by microphones located at other parts of the stage. Loudspeakers are placed in positions at the front or sides of the stage corresponding to the relative positions of the microphones.

Sound Follows Source

With this system, footfalls, for example, of a person moving from right to left across the stage are amplified so that they actually seem to be following him as he walks. Similar effects are obtained as a person moves diagonally toward or away from the rear of the stage.

A modified three channel sound system has also been worked out for theatres where the use of a center loudspeaker is impractical. Here, only two speakers are used although the three channels still remain. Bridging circuits from the center to the side channels allows speech current to flow from the center channel to the side speakers. The final balance of the three channels must be adjusted acoustically to provide accurate duplication of the sound source on the stage.

High Gain Needed

Western Electric has found it necessary to use a system with high gain, since good pickup must be made at great distance from the microphone without approaching the feedback point. Microphone placement is also of prime importance, since sounds originating very close to a microphone would require continuous adjustments of volume—an almost impossible task in a stage presentation of any size. At one installation, the problem was solved by placing the microphones about 18 inches from the floor and establishing a deadline six feet away, over which no one was permitted to pass. This allowed use of Cardioid microphones, worked at high enough sensitivities so that pickups could be made at distances of 50 feet or more from the nearest microphone without out volume adjustments.

Some idea of the modified three channel stereophonic sound system can be obtained from the accompanying photograph of the Pitt Auditorium in Pittsburgh. The microphones at the footlights are circled; the loudspeakers are shown in rectangles at the sides—this being a typical case of a center speaker not being feasible.

The Pittsburgh Sun Telegraph reported after introduction of this installation: “The illusion of hearing the sound direct from the stage is so perfect that not only were the vast audiences accorded a perfect hearing of lyric and dialogue no matter where they sat, but the singers and players were highly pleased with the new technique of reproducing their voices.”

STEREOPHONIC sound reinforcement in a Pittsburgh Theatre. A three-channel system using two loudspeakers. It creates the illusion that the sound heard through the speakers is not coming from them, but from its true source on the stage. If the source of sound moves about the stage, that fact is heard as well as seen.

SHOWMEN'S TRADE REVIEW, November 8, 1947

New Germicidal Unit Sterilizes Theatre Air

Stiffness and staleness of air in rest rooms, lounges and basements is eliminated, and harmful air-borne bacteria are destroyed, by a new type of germicidal unit called Viragon, which combines the advantages of ultra-violet radiation with safe quantities of ozone.

Odors are eliminated, not masked—the gases and particles that cause them are chemically disintegrated by the combined attack of the ozone and ultra-violet. It is claimed by the manufacturer that even irritating quantities of heavy tobacco smoke are destroyed.

Viragon is said to differ from some other germicidal lamps and ozone generators in that it can safely be operated on a continuous basis, rather than intermittently. Ozone is generated and permitted to reach only an effective, not an objectionable, concentration. The ultra-violet Sylvania lamp used in the device yields a very faint light in the visible spectrum, and hence does not disturb patrons when it is installed in a theatre auditorium.

The unit consumes only 25 watts of power, so that its operating cost is negligible. It plugs into any 110/120 volt 60 cycle a.c. line, and is supplied either mounted on a tall, sturdy stand, or with a wall bracket.

The manufacturer, Viragon Company of Kansas City, Missouri, offers to install the Viragon unit in motion picture theatres on a trial basis.

Arc Fume Hazard Studied in Australia

Serious pulmonary injury to a projectionist who worked in a poorly ventilated projection room is the subject of study by the Silicosis Commission, the Department of Health, and the Employers’ Federation of New South Wales, Australia, according to a featured front-page story that appeared recently in The Australian Exhibitor.

The projectionist, G. M. O’Neill, was employed for twelve years by Western Suburbs Cinemas, Ltd., in the city of Guilford. Medical authority certified that O’Neill contracted silicosis in the course of his employment.

In consequence, theatremen “down under” are alarmed that projection may be ruled to be an occupation in which hazard of silicosis exists. If such ruling is legally handed down they will be subject to an extra tax of up to six per cent of wages paid.
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Theatre Council Analyzes Safety Practices

**Members Agree on Many Points of Construction, Furnishing and Operation**

Safety practices in constructing, furnishing and operating the theatre appear on the face of it, to be largely standardized. Many of these matters were discussed at the current meeting of the Theatre Advisory Council, and while no absolutely unanimous opinions were found, there was substantial agreement by large majorities on a great many of the details taken up, seeming to indicate that—except in special cases—standard safety practices have evolved which a large number of well-operated theatres now follow.

One of the first points the Council considered relates to structural design from the point of view of traffic safety—whether or not it is important in building a theatre to eliminate steps or ramps from the path of audience traffic, even at the expense of extra grading and filling of the site. STR’s Architects Advisory Council has also considered this question; their findings are reported in the issue of August 16th, Page E-18. A plurality vote among the architects favored grading and leveling in preference to putting steps or ramps in the path of traffic. But there was also a strong minority who did not find steps or ramps seriously objectionable, while a number of other architects said, “It all depends.”

The practical theatremen who comprise the membership of the Theatre Advisory Council take a much stronger stand against steps and ramps. An overwhelming majority of them favor grading or filling to remove such obstacles.

“By all means grade the site. This is very important.”

“Yes, very.”

No outright dissent whatever appeared in the discussion. A minority did, however, qualify their approval. For example: “It is necessary in most instances to grade and excavate in order to provide good auditorium sight lines. In view of this fact, it is not always possible to eliminate ramps for exit or entrance to the auditorium.”

“The location of the exit and the cost must be taken into consideration. In the case of a little-used emergency exit, the cost of grading an entire site to avoid a ramp at that point would not be justified.”

An one member finds that in his part of the country building codes require ramps to all exits.

However, not only do the vast majority of the Councilors emphatically prefer grading and filling, but a very strong

**Minority would insist on it even where it is “very expensive.”**

One member of this group notes: “Grading is the least expensive item in building cost. Prepare the site to best advantage.”

Another who feels the same way advises: “Do the job right with a minimum of hazard to traffic.”

**Insurance Coverage**

The vast majority of the members of the Theatre Advisory Council also consider that the theatre should carry the fullest possible insurance against public liability. A very small, almost tiny, minority feels that moderate insurance coverage is adequate. Not one member envisions the possibility of a theatre completely uninsured against liability. There is a qualified opinion:

“In general, theatres should carry high limit liability insurance to protect the owners in the event of an unforeseen catastrophe, but this depends a great deal upon State laws pertaining to such accidents and the limitations placed as to the amount of compensation which may be collected under the law.”

The above is the only qualification offered by any member on the majority side. The sentiment of the rest is conveyed in such comments as:

“We carry complete coverage for our theatres.”

“Yes. Every theatre should carry the fullest and broadest possible insurance.”

Safety against fire and panic was discussed in detail by the members, with a high degree of agreement on many points. The most outstanding finding and opinion uncovered was on the question of whether or not popcorn oil, wax paper wrappings, and so on, constitute an increased fire hazard. Some say yes, some say no; the division among the members participating in this meeting is exactly equal.

As to precautions that should be taken against this increased hazard (if it is one) there was no great agreement.

“It is best to store all oil outside the theatre proper, bringing it in as needed in one-gallon containers. Many cities now require this. Additionally, a carbon dioxide extinguisher should be placed at the location where the popping is done.”

“Store the minimum quantity of popcorn oil—and only in a fireproof vault.”

“As for wrappings and cartons, have the staff keep picking them up, so far as possible, as fast as they are dropped.”

“Keep Pyrene and small carbon dioxide extinguishers on hand for seat fires and other small fires.”

“Where corn is popped on theatre premises, the operator of the machine should be trained to handle the corn properly to avoid spilling oil. The popcorn pot must be kept clean at all times.”

“Proper cleaning is important. And proper waste cans for wrappings and so on should be provided, in which they can be deposited, or they can be permanently disposed of.”

“We are very careful to prevent accumulation of wrappers or other waste except in fireproof cans.”

“A centralized popcorn plant will eliminate popping corn in the theatre.”

“Popcorn oil and wax paper wrappings, etc. should be stored in a fire-proof room.”

The meeting then went on to discuss fire and panic precautions, including fire drills, training of personnel, flame-proofing of fabrics, smoking in the theatre and provisions for handling panic. The view of the Councilors on these matters will be reported in full in the December 5th issue of STR. Don’t miss that discussion.
An exciting modern facade is combined with a restful, woodsy interior in the new 378-seat Bruce Theatre just built by H. E. Zielke and his son Robert in Hawkins, Wisconsin.

Patrons are stimulated to come inside and made to feel at home once they are in.

The facade features white Spanish stucco above a gleaming stainless steel canopy, and shining cream porcelain walls below it. Green neon borders the canopy roof, while the name Bruce scintillates in orange neon. Poster cases along the facade are stainless steel, with cold cathode lighting. Intense illumination is provided at night by twenty-one 150-watt spots recessed into the canopy ceiling. The attraction sign carries the latest Wagner colored translucent letters.

Inside the lobby doors the atmosphere changes completely. It becomes one of relaxation. The lobby is carpeted. Its inner doors and wainscoting are knotty pine in natural finish. Patrons pass into the auditorium without anyone taking their tickets. They do not encounter the rustic pine ticket box until after they have entered into the theatre proper.

Further to accentuate this casual atmosphere the knotty pine wainscot boards are not uniform but of various widths. The walls above them are simple-looking Nu-Wood planking finished in plain white. The carpet is blue Mohawk, with a simple gold scroll.

The decorative scheme of the auditorium and its foyer carries out the same air of casual simplicity, and in fact differs from that of the lobby only in that the Nu-Wood planking above the wainscot is finished with assorted pastel shades instead of white. The rustic knotty pine wainscot is continued throughout the house, even along the front of the screen platform.

The Nu-Wood panels above the auditorium wainscot are the only acoustical material installed. Robert Zielke declares that acoustically they are perfect.

Lighting of the auditorium is carried out by means of colored fluorescent tubing along the center of its ceiling; with colored incandescents in semi-indirect fixtures along the side walls for running lights. Flush type ceiling lighting is used elsewhere in the theatre—in the lobby, the foyer, the cry room (the latter is located on an upper level, alongside the projection room) and in the lounges.

Air conditioning provides a complete change of auditorium air every three minutes. Projectors are Brenkert; sound equipment is RCA. The screen is 15½ feet wide, illuminated by Strong one-kilowatt high intensity lamps drawing 40 amperes from Strong Utility rectifiers.

Peacock and Belongia, members of STR's Architects' Advisory Council, designed the Bruce. Robert Zielke manages it on behalf of his father and himself.
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E-10
SHOWMEN’S TRADE REVIEW, November 8, 1947
INVITATION TO CONTINUED PATRONAGE

The new, postwar Heywood-Wakefield Theatre Chairs are smart in line—as comfortable as they look—designed and built for long, economical service. Illustrated here and above is the Encore, model TC-700. The full line of Heywood-Wakefield Encore and Airflo models is fully illustrated in color in our new brochure "Accent on Elegance." Watch for your copy—it should be in the mail soon. To make double sure, check your nearest independent distributor or Heywood-Wakefield sales office in Boston, Baltimore, New York or Chicago.
The Physical Structure of Projection Rooms


What are the best structural materials for the projection room, and what are the best ways of mounting the equipment? The Projection Advisory Council at this month's meeting took up the questions of materials for external and internal walls of that important enclosure, the desirability of acoustical treatment and the preferred methods of achieving it, whether conduit should be run open or concealed, and what are the preferred equipment mounting arrangements.

As to materials for the projection room floor, and methods of painting and lighting, the Council has already gone into those questions—while discussing projection room furnishings. See STR for December 7, 1946. As there reported, the Council is overwhelmingly in favor of battleship linoleum for floor covering—wherever the law allows its use—with paint or asphalt tile as second choice. Various shades of green predominated in the favored color schemes for painting the projection room walls; while indirect lighting and drop-lights ran a close tie as the preferred methods of illumination.

Materials

With respect to the more basic structural materials and arrangements, which the Council has discussed at this month’s meeting, a very high level of agreement, almost approaching unanimity, exists on some details; while on others there is no agreement at all, almost every member having a different choice.

The question of the best material for external walls of the projection room is one of those on which there is the widest diversity of views.

Says one member: “I follow the SMPTE recommendations.” These call at present: for a brick, tile or plaster wall at least four inches thick, covered with 1/8 of either cement or acoustic plaster. (That recommendation, however, is expected to be considerably enlarged and liberalized by the Society of Motion Picture Engineers in the very near future.)

Another projection chief notes that various building codes permit or require hollow tile, masonry or transite boards. A third calls attention to the Underwriters' recommendation calling for metal lath and plaster.

Still another Councilor finds that concrete is “best by test.” Other choices include: terra cotta tile and acoustic plaster, with and plaster, hollow tile and plaster.

With respect to internal walls—those dividing the projection room proper from the rewind room and other compartments of the projection suite—the members generally express the same choice as in the case of the external walls or that same, drawing no distinction.

Also taken up at this month’s Council meeting were acoustic treatment of the projection room walls, and methods of reducing vibration and noise from heavy, vibrating machines.

Acoustic Treatment

Acoustic treatment of the projection room walls is overwhelmingly favored, with only a small minority dissenting, but on the other hand, there is little agreement as to the best method or material to use.

One member favors extensive acoustic coverage. “In some projection rooms I have seen a smooth wall to a certain height above the projectors, and acoustic treatment from there on up including the ceiling. I feel that what noise is generated in a projection room comes mostly from the projectors, and this smooth wall is a swell sounding board. My choice is acoustic treatment from the floor all the way up, including the ceiling. It makes a difference.”

Another adds: “Acoustic treatment is very much needed. It serves two purposes. First, noise is kept out of the auditorium. Second, operation is improved because a quiet room lets the projectionist hear small warnings of malfunctioning or other trouble.”

“Yes, treat the projection room acoustically by all means.”

“Yes.”

“Certainly.”

Among the very small minority that dissent, one Councilor qualifies his disapproval by saying such treatment is not necessary in most cases, and there is one vote that is negative outright.

But there is no similar agreement with respect to what acoustic material to use. Among preferences voiced by the members were U. S. Gypsum Company's 'Acoustone'—which has a plurality in its favor—perforated metal backed by absorbing material, and perforated transite board backed by rock wool.

A rather even division of opinion also exists with respect to the best material to use under heavy vibrating machinery, such as a motor-generator, to minimize vibration and noise. Cork and rubber are the two favored materials for this purpose. Several Council members, moreover, expressed no choice as between cork or rubber, considering them equally satisfactory.

A minority of the members express no specific preference for any material, but instead rely entirely on the recommendations of the manufacturer of the particular piece of machinery in need of cushioning.

“I have always followed the manufacturer's suggestions on minimizing vibration of his unit and found they worked well. Of course, if excessive vibration comes from something wrong with the unit itself, or a faulty foundation for it, anti-vibration materials are not the solution then.

Installing Equipment

A very high level of agreement, approaching almost unanimity, with reference to the best methods of installing electrical conduit and equipment in the projection room.

The great majority of the Councilors prefer to have the conduit concealed, buried in the wall, rather than mounted along the surface of the wall. Concealment gives better protection to the conduit, it provides a better appearance and prevents accumulation of dirt and dust along the tops of these pipes. Anticipating a minority objection that conduit buried under plaster or other wall surfacing is not very accessible in case of trouble, one Councilor nevertheless favors installing it in this way and also putting a spare conduit in with it for possible emergencies.

Among the very small minority there was a scattered preference for exposed (Continued on Page E-19)
Building 28 Drive-Ins

A syndicate composed of three prominent Carolina theatremen has been formed to build 28 modern Drive-In theatres throughout North and South Carolina. The new theatres will provide playgrounds for children and other special recreational features.

H. H. Everett, head of the 47-house Everett Enterprises circuit; Worth Stewart, and Hank D. Hear, head of Exhibitors' Service, are the organizers of the new drive-in chain, which has been named Everett Drive-In Theatres Corporation.

Construction arrangements for the 28 outdoor theatres have been completed. Additional locations are being investigated for possible future expansion of the circuit.

New Type Plastic Screen Invented by RCA-Victor

A new plastic projection screen originally developed by RCA for television use also "more than satisfies the recommendations for good motion picture theatre practice," according to the Company.

The new screen is built of three layers of plastic. The middle layer is a thin vinylite sheet into which opaque white silica has been dispersed. The outer layers are sheets of Plexiglass. The sheet nearest the audience is molded into a multi-element lens of narrow vertical cylinders; the one behind the whitened vinylite is moulded to form a type of Fresnel lens—has a concentrically ribbed surface somewhat like that of a phonograph record.

The screen at present is made only in the 15x20 inch size for home television receivers.

Special Agents Remove Stubborn Fabric Stains

A line of stain and rust removers, supplied by A. L. Wilson Chemical Co., is offered to theatremen for removal of lipstick, ink, grease, oil, beverage, rust and other stains from fabrics.

There are six different agents in the line, each intended for treatment of stains of a specific nature. In addition to those already mentioned, nail polish, tar, lacquer, indelible pencil, mercurochrome, medicine, blood, iodine and silver nitrate stains on fabrics yield to these agents, according to the manufacturer.

Another 103 Theatres Sign for Altec Service

Altec Service Corp. has announced the conclusion of servicing agreements with 103 theatres in 24 states.

Included in the new contracts are a number of drive-in theatres, the auditorium of the United States Naval Academy at Annapolis, and several Navy hospital and training station theatres.

National Salesman Will Fly to Forty Countries

Roy P. Rosser, Jr., Assistant Manager of National Theatre Supply's Export Division, will fly 30,000 miles and visit forty countries during a five-month period, in the course of calling on National's distributors of motion picture equipment in Europe, Asia and Africa.

Interstate Circuit's

Theatre and Parking Lot

the SANTA ROSA

Houston, Texas

RIGHT: Green ceramic tile facade of Houston's new Santa Rosa, one of a series of five theatres being built by Interstate Circuit under the guidance of J. H. Elder, Supervisor of Construction and Maintenance and member of STR's Theatre Advisory Council. The tile work extends the full width of the facade, and forms the frame for the ticket booth and display cases. The vertical name sign rises to a height of sixty feet above the sidewalk. LOW RIGHT: The auditorium seats 1,000. It is decorated with gay murals in pastel shades presenting a formalized design of tropical vegetation. Chairs are upholstered in red velvet. Ceramic tile is used again in the washrooms, and each washroom further has a wastebasket built of ceramic tile over metal lath which can be cleaned or flushed through a small opening at its bottom. BELOW: Hard-surface parking lot accommodates 500 cars—its capacity in cars is exactly half the seating capacity of the auditorium in patrons. Gaily colored awnings run along each side of the theatre to protect patrons from the weather while they are going to or coming from the parking lot.
New Theatre Is Designed By STR Council Member

California Laws Require Flameproof Decorations

Decorative materials, including false ceilings, drapes, hangings, curtains, drops and "all other similar decorative materials" must now be either flameproofed or "treated and maintained in a fire-retardant condition" according to two new California laws which became effective September 19th.

Standards for defining what are non-flammable materials; and for approval and registration of flame-retardant chemicals, fabrics and retardant concern-applicants are to be drawn up by the State Fire Marshall, according to this new legislation.

The Fire Marshall's office declares that these standards, and rules and regulations for applying them, will be prepared as rapidly as possible and transmitted promptly to local fire chiefs throughout the state.

Improved Rubber Mat

SAFETY MAT, made of rubber, has no holes for dirt to drop through. It is readily cleaned. It is non-skid because the cones are on both sides of the mat. The control layer is 3/16" thick, cones on each side are 3/8" high, making the overall thickness 11/16". Each cone is 9/16" in diameter across its base, 3/16" in diameter across its top. The mat is sold in squares measuring 21¾" to the side. Black is the only color at present available. Avenue Manufacturing and Sales Company are the makers.

Voice Recorder Designed For Theatre Lobbies

An automatic recording machine, "glamorized to suit it to theatre lobbies and other luxurious surroundings," has been developed by International Mutoscope Corp.

For theatre use, the machine is intended to serve the twin purposes of providing additional revenue and furnishing a new instrument for exploitation.

As a source of revenue, the device enables patrons to make records of their own voices, which they can later play over their own phonographs.

For exploitation, the theatre manager can make records, or have them made, to be played later over his non-synch, or through his public address or sound truck amplifiers.

New Color Clips Fit Standard Incandescents

New color clips that slip over standard reflector-type incandescent bulbs have been brought out in seventeen different colors by Amplex Corp. The clips are lightweight, spun aluminum, carrying natural glass color filters which are segmented into four parts to permit heat to escape and to allow for expansion.

Louvers are also available which fit snugly into the color clips. These louvers conceal the light source from view, intercepting any horizontal light, and eliminate side glare.

Eastman Kodak Promotes Drs. Carver and Fordyce

Dr. Emmett K. Carver, chief of Eastman Kodak's Department of Manufacturing Experiments, has been appointed to the newly created position of technical publicist to Charles K. Flinth, the general manager of Kodak's largest manufacturing plant.

Dr. Charles R. Fordyce, Carver's assistant in the Department of Manufacturing Experiments, now becomes chief of that department.

Streuber and Blue Seal Crack Philips Monopoly

Breaking through the virtual monopoly of Philips motion picture projectors in The Netherlands, the New York export firm of K. Streuber & LaChicotte has succeeded in selling a number of American-made Blue Seal Superior projectors to Dutch users.

The Philips organization has long been one of the pioneers in scientific and industrial research and development in Europe; their projectors are rated among the very finest produced anywhere on the Continent, and they are commonly believed to enjoy the paternal beneficence of the Dutch government. Nevertheless, Streuber and Blue Seal succeeded not only in meeting their competition in their own country, but also in the more difficult feat of obtaining import licenses from the Dutch authorities.

New Battery Operated Lamps for Emergencies

Battery-operated emergency lamps adapted to illuminating the theatre automatically in case of power failure have been put on the market by UC Lite Manufacturing Co.

The lamps can be supplied either to project a beam of light for 2,000 feet, or with diffusing lenses to spread illumination over a wide area.

They are plugged into an ordinary power source and do not operate unless the power fails, in which case they switch on automatically. Unplugged, they become portable hand lamps that can be carried about and switched on or off at will.

Four standard dry cells are used.

Television Receiver Production Rising

J. R. Poppele, President of the Television Broadcasters Association, estimates that by this time next year more than one-half million receivers will have been manufactured, and that there will be as many as 30 television broadcasting stations operating throughout the United States.

Very Accurate Work

HERE shown is a small portion of the new plant at LaVezzi Machine Company, equipped with specially designed, LaVezzi-built cylindrical grinders. Each of these machines is fitted with an indicator graduated in one-thousandth inch, so that work is automatically gauged as it is being done. Further, each machinist has on the bench immediately behind him a comparator graduated in millionths of an inch. When a lot is completed, it goes to still another rigid inspection before being shipped. Finally, all inspection equipment, indicators, and comparators are constantly re-checked with master gauges.
Highlights of the SMPE Theatre Conference

Firm Cooperation Between Exhibitors and Engineers In Unprecedented Forum

In a program of cooperation without precedent in this industrv, exhibitors and technicians talked over common problems at the five-day Theatre Engineering Conference of the Society of Motion Picture Engineers held in New York's Hotel Pennsylvania October 20-24.

Repeatedly, at these open forum discussions, the engineers said to the theatremen: "Tell us what you want and we'll try to manufacture it"—"Give us your ideas, you can probably help our committee more than we can help you." And the theatremen replied with comments on the subject, with suggestions, criticisms, and accounts of the practices they follow in their own theatres.

In turn the engineers told the guests of new devices and methods developed in their respective sciences, answered questions from the floor, advised on problems. More than once some technician rose to question publicly a procedure advised by another technician on the platform, with the result that if there was more than one side to some technical matter, the exhibitors present heard all sides. Members of STR's Advisory Councils took a most prominent part in these discussions.

An immense variety of topics was taken up in the course of some 55 separate panels covering almost every phase of theatre technology. Each subject was, as a rule, introduced by a specialist in the field, and then thoroughly canvassed by the audience in open forum. It was a heavy program, consisting of over ten discussions per day, and only the highlights can be reviewed here.

In addition to the discussions, the meeting featured an educational display of theatre equipment and apparatus by some 36 manufacturers; the election of some new officers of the Society, and the award of medals, citations and fellowships.

Lester J. Ryder, SMPE President, opened and closed the conference; James Frank, Jr., a member of the Board of Governors and manager of National Theatre Supply's New York Branch, served as chairman of the committee in charge of arrangements for the conference and did most of the heavy work of arranging its immense multitude of details.

A demonstration of 6x8-foot large-screen television featured the discussion of that subject. Capt. A. G. D. West, Past President of the British Cinematography Society and Director of Cinema-Television, Ltd., called the pictures superior in several ways to any yet achieved in Britain, and added: "I congratulate the Radio Corporation of America."

Theatre Construction

The expense of erecting a low-budget theatre today approaches the level of costs formerly associated with de luxe houses only, in the opinion of John McNamara, architect, who further asserted that the prospect of any decline in construction costs is not at all promising.

Henry Anderson, of Paramount, whose article on Theatre Insurance appears elsewhere in this issue of STR, warned those who contemplate erecting sub-standard houses in communities where there are no codes at present that future codes may prove retroactive. The courts have repeatedly held that safety codes may be made retroactive, he cautioned; consequently the theatre should be built to conform with any code likely to be enacted in the future. Otherwise the investment may be in peril. J. H. Elder, member of STR's Theatre Advisory Council, asserted that not enough thought is given by architects to using materials which will need less maintenance. In reply to a contention offered from the floor, that such materials usually (Continued on Page E-21)
Ten Years Ahead of the Times!

The Famous PUSH-BACK Seat

Originated by KROEHLER

PROVED-IN-USE "BOX-OFFICE"

Ten years ago, Kroehler astounded the theater world with the completely new and revolutionary PUSH-BACK Seat. Theater owners were at first skeptical. Then, as this amazing new-type seat was installed in theater after theater—owners were thrilled to find that seats alone could draw crowds of patrons from one theater to another!

PROVED-IN-USE

QUALITY, DURABILITY, STYLING

Push-Back is made by Kroehler—with all the comfort the world’s largest furniture manufacturer builds into living room lounge chairs. With all the precision features and workmanship Kroehler research has produced!

PROVED-IN-USE

IN THE WORLD’S FINEST THEATERS

Already, finer theaters all over America have modernized with PUSH-BACK. Investigate PUSH-BACK now, the only Push-Back Seat—the only one proved in ten years of use! Write to one of our Kroehler Public Seating Offices listed below.

THE ORIGINAL KROEHLER

Push-Back Seats

PROVED IN USE—Constantly Improved by KROEHLER Research
How to Insure the Theatre

(Continued from Page E-4)

form of insurance, which extends also to damage inflicted by these machinery accidents on the premises of the theatre, or on surrounding properties.

More valuable, perhaps, than the insurance itself is the inspection service provided by the insurance companies when

SHOWMEN'S TRADE REVIEW, November 8, 1947

this form of coverage is carried. The inspections alone are often worth the cost of the premiums.

Fire Insurance should be written with what is known as an Extended Coverage Endorsement. This extends the policy to cover not only fire, but also windstorm, explosion, riot, civil commotion, airplane and other losses.

Fire Insurance Procedure

Calculation of the amount of insurance to carry (taking into account the recent sharp rise in values and costs) can be made in two ways. One is to retain the services of a thoroughly competent appraiser or appraisal company, and this is preferable. The other is to consult the record of original costs and then bring them up to date by following the tables issued by the Engineering News-Record, which insurance companies generally accept as authentic. When this second method is followed, a percentage is deducted for depreciation, depending on the age and physical condition of the building and its contents. Cost of foundations and excavations should likewise be deducted.

This is a highly technical procedure, however, and competent advice should be sought.

Burglary and Holdup

The modern type of protection, known as a "Broad Form Monies and Securities Policy" should be sought. Under older policies, many technicalities were involved, and the fact that money was lost was not always sufficient basis for a claim. For example, if a safe was opened by manipulating the combination and not by force, the older policies provided no coverage. The additional cost of the modern type of policy is fully justified by the greater protection it offers.

Employee Bonds

The two principal forms of Fidelity Bond are: (a) the type that insures against dishonesty of each and every employee, and (b) the type that covers only certain classes of employees, such as cashiers, doormen and managers. The first is preferable. No one can predict with which particular employee or class of employee a loss may originate, nor how much it may add up to over a period of years. The amount carried should be adequate.

The Bonding Company's investigation of employees, and of losses, is an additional valuable service.

Tornado, Explosion, Etc.

The losses that can be occasioned by tornado, explosion, riot, civil commotion, etc., are now often covered, as has been stated, in the Extended Coverage Endorsement attached to the fire insurance policy. To the extent that these accidents, or such other accidents, are not included in the fire policy, separate insurance should be obtained for them according to the requirements of the individual theatre. Obviously these requirements vary enormously—a theatre on a hill-top has little need to insure against flood; similarly, a house that is well-constructed and nestled
among taller city buildings may have little to fear from storms.

If employees use their private cars on the theatre’s business, the theatre may be held liable in case of accidental injury to persons or damage to property. If the theatre hires cars (for example, a sound truck) for exploitation or for transporting persons or materials, it may be held liable in case of accident. And of course, if the theatre owns its own automobile, sound truck or other vehicle, it is liable for its negligence.

Public Liability Insurance

Public Liability and Property Damage Insurance should be carried accordingly. Public Liability Insurance should be written in limits of not less than $50,000 for injuries to any one person, and $200,000 for injuries to any number of persons in any one accident. Property Damage should be covered at least to the extent of $5,000, preferably more.

Elevator Insurance

This is a “must” for every theatre that has an elevator. There is a concentration of risk where elevators are used; and if accidents occur injuries can be very severe. Hence protection in this matter cannot be omitted. Further, the periodic inspection by trained engineers representing the insurance companies is generally considered worth the cost of the premiums, aside from their primary value as insurance.

Because there can never be any such thing as a blanket prescription for theatre insurance, each individual theatre must be studied separately by someone who knows the theatre, the local legal situation, and insurance practice in general.

In other words, the theatre operator needs expert advice—and he should seek it from more than one source. Insurance is such a complicated business that even relatively skilled persons can make mistakes—and one mistake can be enough to put the theatre operator permanently out of business if a catastrophe occurs.

Consult Local Agents

The theatreman should consult his local insurance agents, the insurance companies themselves, his lawyer, and his banker.

He should, with the help of such advisers, make sure his coverage is both adequate in amount, and broad enough to cover not only all the matters discussed above, but also any others that may apply to his individual and local situation.

He should review his insurance with the help of his advisers, and alter it as necessary, at least once a year.

If he does all this and if his advisers are reasonably competent, he will not have absolutely perfect protection, but he should certainly be able to sleep at night without worrying about his finances being seriously impaired as a result of accident.

In closing, though, we should warn that insurance never covers the whole loss. Loss prevention work must be carried on continually, whether it be fire prevention or accident prevention, or the study of the handling of money to prevent loss by violence or by manipulation of accounts.

PROJECT COUNCIL
(Continued from Page E-12)

conduit on grounds of accessibility, while still another member noted:

"Although in general I like buried conduit, the decision of whether to bury it or hang it on the walls . . . is a matter of individual case. "Costs have to be considered, and in building a projection room to bury a conduit might mean expensive alterations."

Finally the Council considered the question of whether it is preferable to build sound amplifiers or other apparatus into a partition wall as part of it—for example, into the wall separating the projection room from the rewinding room—or whether to keep construction and apparatus entirely separate.

The overwhelming majority are in favor of the latter.

"I used to build amplifiers into walls, but now, considering changes that may have to be made, extra apparatus that may have to be added, and so on, I favor setting the equipment out where it can be worked upon for alterations."

"It used to save space to build an amplifier into a wall, because it had to be got at for servicing from behind, and for this purpose a considerable space had to be left behind unless it was made part of a wall and reached for servicing from the other room. But the new equipments can be serviced from the front, and the older practice of mounting equipment in a wall is no longer necessary."

"Check. Keep construction and equipment separate."

Only one Council member still prefers using an amplifier as part of a wall, and only one member has no preference either way.

The Inside Story on the New FOREST Electronic Projection Lamp

One look at the inside of the new Forest Electronic Projection Lamp will demonstrate the reason for its dependable operation, economical maintenance and trouble-free performance.

Simplicity is the keynote of Forest construction. Note the lack of complicated gearing mechanisms, cams and other fast moving parts. Through the use of Electronic timing and solenoid actuation of carbon feeds, Forest has successfully eliminated more than 300 components.

The result is a lamp that maintains constant, maximum brilliance without continual attention from the operator, that reduces current and carbon consumption to a minimum, and that simplifies maintenance and overhaul.

7 Forest Electronic Advantages

- Electronic Control
- Easy Maintenance
- No Fast Moving Parts
- Low-Cost Operation
- Electronic Timers
- Unit Construction
- Solenoid-Actuated Carbon Feed

Now Available For Quick Delivery!

Next Page
SHOWMEN'S TRADE REVIEW, November 8, 1947

FIRE RETARDANT PAINT requiring no undercoat or overcoat, and which may be either brushed or sprayed, has been put on the market by Bryten Chemical Manufacturing Co. Tests, according to the manufacturer, show that after twenty minutes of exposure to fire the product did not flash or flame; after an 18-hour water-immersion test it did not bloom, blister, soften or lose adhesion.

CARPET ADHESIVE that "anti-skids" carpets, and also prevents loosening or fraying of edges along butt joints of carpeting, is now available from United States Rubber Co. Known as "Rug-Sealz" it is a self-curing, liquid, white rubber compound, odorless, and cures in less than an hour without application of heat. One pint is sufficient for an area of carpet backing of 81 square feet.

EMERGENCY LIGHTING EQUIPMENT, available for immediate delivery, and said to meet the requirements of every State for this type of equipment, is offered by Surrette Storage Battery Co., Inc. Consisting essentially of a storage battery, built-in charger and automatic relay switch, the Surrette unit prevents panic by providing light when power fails.

NON-SLIP FLOOR FINISH that can be applied over old paint and varnish without the usual sanding operation has been brought out by Technical Chemical Corp. The material may also be used for furniture and in other applications. According to the manufacturer, it produces a hard, non-porous plastic film that will neither promote slipping nor absorb dirt.

FOAM FIRE EXTINGUISHER. Walter Kidde & Co., Inc., announce a new foam-type fire extinguisher of large capacity, mounted on 50-inch wheels with 2½-inch steel tires, and equipped with 50 feet of 1½-inch hose. A special automatic control mixes the fire-smothering solutions in measured quantities.

"WETTER WATER" FOR FIRE FIGHTING is the objective of a new compound named "Penetrate" which has been brought out by America-LaFrance-Foamite Corp. In the proportion of one part to one hundred parts of water, it is said to give the water better spreading and penetrating qualities.

CHAIR-BACK ASH TRAYS, made entirely of metal, and designed to be fastened to the backs of theatre chairs, are available from Lawrence Metal Products, Inc. The container remains permanently affixed—its contents are removed by raising it in its metal holder and swinging it to inverted position.

FIRE-RESISTING FABRICS for draperies and decoration have been put on the market in a wide range of designs, colors and shades by Plymouth Fabrics. They consist of approximately 60 per cent glass and 40 per cent cotton. They can be dry-cleaned by ordinary processes.

FIRE ALARM that works without connection to any outside source of electricity has been created by Dictograph Products, Inc. The unit houses a bell that rings when surrounding temperature reaches 140° F.

NON-SLIP, NON-TIP STEPLADDER, all metal, is a new product of Hamilton Manufacturing Corp. It is light in weight, fabricated in its entirety of tubular steel.

Please don't hesitate to ask SHOWMEN'S TRADE REVIEW for any information you may want about the theatre structure, its equipment or furnishings.
Useful Book

"Air Conditioning" by Herkimer and Herkimer is a complete and very readable textbook on every phase of air treatment. It is both thorough and practical. On the practical side, such paragraph headings as: "Selection of Water Cooling Coils," "Correcting Old System" and "Selecting Fans for a Given Installation" are common, and are followed by clear and detailed explanation of exactly what to do and why.

Herbert Herkimer is Past Director of the Herkimer Institute of Mechanical Trades; his son Harold is design engineer and project manager for the Raiser Corporation.

Between them they have prepared a book that can be read comfortably as a text book for general information.

"Air Conditioning" is published by Chemical Publishing Co., Brooklyn, N. Y.

Architects Council

(Continued from Page E-5)

on the second floor, we prefer to place the cry room or party room there in preference to the first floor. We have designed cry rooms on the first floor only because space was not available on the second. We feel such rooms should be taken as far away as possible from the view of the average patron.

"Owners seem to prefer it upstairs."

"That is our preference."

"Yes, at one side of the projection room."

But the dissenters point out that "Main floor rear location is more accessible, and usually closer to the rest rooms." It is the final step in the main floor for easier emergency exit."

"If possible, never put any room for public use on a level with the projection room."

"Put it downstairs for ease in policing." And one architect notes: "Either arrangement is satisfactory—economy in construction and in the use of land may dictate the location."

When the Building Ban is Lifted...

Have Your Air Conditioning Ready for Fast and Accurate Installation!

From an engineering standpoint it’s a relatively simple matter to plan and design your air conditioning system right now—so earmark the equipment for your house—and when the building ban is lifted, your usAIRco air conditioning system will be ready to move right into the new construction.

Systems designed now... and ordered now receive all those extra values that come from well-planned, unhurried execution. It is the daily job of usAIRco engineers to design comfort cooling systems to fit into structural blueprints okayed for completion.

usAIRco offers 3 comfort cooling systems at 3 budget levels... refrigeration, cold water and evaporative cooling. Avoid the disappointments of hectic, last-minute planning. Fill in the coupon now. United States Air Conditioning Corporation, Minneapolis 14, Minnesota.

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Please send me details of your “Plan now for better air conditioning” program.

NAME:

ADDRESS:

CITY:

STATE:

Highlights of the SMPE Conference

(Continued from Page E-16)

cost more and that exhibitors will not allow their architects to incur the additional cost. Elder replied that this is a matter of educating the theatreman to understand that the true cost of his theatre is the cost of construction plus that of maintenance. The architect can and should give the theatreman figures on this, he declared.

Philip Alexy of American Seating Company presented a number of plans for improving sight lines by means of staggered seating. Some of these maintained even aisle lines without undue variation in the width of chairs, by occasional interpolation of double arm rests. William Gedris of Ideal Seating Company revealed that Ideal’s retractable chairs spaced 34” back to back give more passing room than conventional chairs spaced 40”.

Television

RCA has completed construction of new, large-screen television equipment capable of producing an 18x24-foot image. This equipment has been successfully tested and will soon be displayed publicly, RCA’s R. V. Little, announced. I. G. Maloff of the same corporation revealed that the screen brightness of the new equipment will equal the minimum SMPE

(Continued on Page E-22)
SMPE HIGHLIGHTS
(Continued from Page E-21)

recommendation for motion picture screen brightness of 9 foot-lamberts. "We no longer talk of the maximum brightness obtainable, we now speak of sufficient brightness," Maloff declared. He explained that special screens would be used to obtain this brightness—screens built to reflect most of the light to the audience and to waste little or none of it in spillage on walls and ceiling. Maloff added that a curved screen on display in the exhibit that was part of the conference (Nu-Screen) represented one type that might be used for this purpose.

Future of Television

Dr. A. N. Goldsmith, Past President of the Society, advised exhibitors to keep in closest touch with television developments. "No one can as yet predict just how theatre television will develop," he said.

Dr. Goldsmith, "Suppose in 1920 I had recommended building 5 and 50 kw. broadcasting stations, interconnecting them with telephone lines costing millions of dollars a year to rent, and erecting major studios. And suppose someone had asked me what all that would accomplish, and I had answered: 'It will enable the whole United States to listen to a ventriloquist's dummy'. With television, what we don't know is what we're going to accomplish.'"

Dr. Goldsmith urged his hearers to watch home television programs so as to acquaint themselves with the artistic techniques and developments of the new medium; to watch the trade press for news of its technical developments, and to make sure that any architects and engineers consulted on theatre television problems have themselves kept in touch with latest developments.

W. E. McKee of McKee Theatres, Inc., declared that the best estimates he could obtain of the cost of future theatre television equipment, added to present costs of building a theatre, suggested that the industry would need an RFC or FHA loan before it could afford to offer television to the public.

Capt. West asserted the British viewpoint was to get some television equipment, put it into some theatres, and then try to learn how to operate it and make it profitable. He predicted ultimate television quality fully equal to that of the motion picture, with 1,000-line scanning replacing the present coarse 525-line picture.

Exhibitors Must Tell Engineers

West, Goldsmith and Little all appealed to the exhibitors present to tell engineers what exhibitors want in the way of theatre television, whereupon the engineers would do their best to supply it.

Paul J. Larsen, chairman of the SMPE's Committee on Television, pleaded for industry-wide, industry-financed research into the subject, declaring that for the first time in its history the motion picture is confronted with direct competition in presenting visual and oral entertainment: that the theatre television frequencies which his committee had succeeded in obtaining from the FCC for theatre television were withdrawn by the
FCC because the industry made no use of them (the SMPE is now trying to get them back); and that research by individuals and companies is not enough because the problems of frequency standardization and interchangeability are industry-wide. Eastman Kodak, said Larsen, spends 4½ per cent of its gross revenue on basic research; the telephone industry and the petroleum industry each spend 8½ per cent of gross revenue on research; the electrical industry, as represented by General Electric and Westinghouse, between 4½ and 5½ per cent of gross revenue, while the motion picture industry does not spend one one-hundredth of one per cent of its gross revenue on basic research. He pleaded for correction of this condition, and for development of theatre television quality far superior to that offered by the television broadcasting industry.

The question of the motion picture screen border evoked a heated debate in which Lester Isaac, Projection Supervisor of Loew's Inc., and member of STR's Projection Advisory Council, took sharp issue with Ben Schlanger, architect, and R. Gillespie Williams, illuminating engineer. Schlanger proposed projecting the picture on an oversized screen, whereby it would be surrounded with an ever-changing "peripheral vignette" of spilled light. The cinematographer would compose the light values of his scenes accordingly. Williams wanted the screen silhouetted against a blank surface, which would be lighted in colors changing from time to time according to the mood of the picture. Isaac said emphatically that these ideas are not new but old and abandoned, that they cause the iris of the eye to do gymnastics, that it is surprising anyone would want to introduce more extraneous light into a motion picture auditorium. "I would hate to see an audience try to concentrate on a moving object on the screen and a changing background at the same time." And he challenged his opponents to explain how they could frame out keystone distortion, or avoid a ragged edge to the picture, without black borders of sufficient width.

16mm. Does Fine Job

An excellentl illuminated, 12-foot picture was projected at the meeting by a DeVry 16-mm. projector. The discussion that followed conceded that both clarity and light intensity were very good, and that sound was surprisingly good considering that only a small portable speaker was used. Sixteen-millimeter experts present pointed out that if theatre-type loudspeaker equipment has been substituted for the small portable speaker, sound of acceptable theatre quality would apparently have been obtained; that 16-mm. sound reproducing equipment has now surpassed the quality of the 16-mm. sound track, and that new and higher standards for such sound tracks are therefore needed.

Only 75% of Screen Light

E. R. Gehl, chairman of the SMPE Screen Brightness Committee, reported that a survey of representative theatres showed half of them are getting only 75 per cent of the screen light their equipment should deliver. This led Nathan Golden of the U. S. Department of Commerce to remark from the floor that much of the theatre equipment now in use has become so inefficient it should be replaced. Gehl further reported that the survey showed a great many successful exhibitors were ignoring the SMPE's recommended limits for screen brightness, either exceeding them or not reaching them, and that this had led the committee to consider whether the engineers ought not revise their present standard.

G. T. Lorance, chairman of the Society's Projection Practice Committee, asked his audience to advise him with respect to the proposed revision of the Society's Standard Projection Room Plans, which were last published in 1942. "I think you can do more for the committee than the committee can do for you." He was told by James Frank, Jr., that it would be helpful if the plans showed equipment and clear-

And Speaking of Safety

The theatreman has all the responsibilities of an industrial safety manager, plus the additional responsibility of "inoculation of a public gathering," Dr. Walter Cutter, internationally recognized safety expert, reminded the SMPE Theatre Engineering Conference.

Four points particularly were stressed by Cutter. 1. The importance of trying to think in advance of everything that can possibly happen, and then taking precautions against it in advance. 2. Since people in panic try to get out the same way they came in, the manager should educate his audience to the habit of leaving by various exits. 3. Employes should be trained to call the fire department immediately, not wait until efforts with hand extinguishers have failed. 4. The manager cannot handle a panic himself; all employees should be well drilled in exactly how each one must cooperate in case of panic.

What shape is your sound in today?

It will not be rundown, worn out, when you buy RCA Service. An RCA Service Contract provides regular check-ups by a skilled, well-equipped technician to make sure equipment meets top standards of performance. You get fast service on replacement parts...prompt help in an emergency. For but a few admissions per day, you prevent trouble...prevent expensive repairs. Join the thousands who find RCA Service their best box-office protection.

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RADIO CORPORATION of AMERICA
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between the plans and the laws of some states. Leonard Satz, Century Circuit’s Supervisor of Maintenance and member of STC’s Theatre and Projection Advisory Councils, exchanged comment with Lor- ence on the height of projection ports as presently recommended in the plans, and on cases in which unusually thick pro- jection room walls might make that height inadequate.

Eugene W. Beggs of Westinghouse demonstrated the ornamental patterns of pure light—circles, half-circles, scrolls, waves and others—that can be created without custom-made fixtures of any kind, merely by assembling Westinghouse Circu- arc lamps and connectors in the pattern desired. Ronald J. Elliot of Switzer Brothers demonstrated new “black light” murals for theatre ornamentation. Painted on velour, measuring 9x14 feet, and each illuminated by a 250-watt u-v lamp, these murals are strictly “package” products that need no skill or fabrication in the theatre, but are selected like any other paintings from among the variety avail- able and mounted or hung with the same ease. Edward Rambusch of the decorat- ing company of that name denounced use of u-v lights as highly unsatisfactory, and suggested downlighting for illumination of auditorium aisles.

Nothing in Sight

There is nothing in sight in the way of lower cost air conditioning equipment, according to Dwight B. Kimball, consulting engineer. W. B. Cott of Westinghouse added that air conditioning now costs $40- $63 per seat because galvanized steel is up 300 per cent, copper up 85 per cent, labor up 85 per cent and so on. He recom- mended utmost effort in servicing exist- ing equipment rather than letting them deteriorate, and that average contracts for air conditioning service and mainten- ance cost approximately 23-27 cents per seat per year, and that manufacturers will recommend reliable service con- tractors in each community.

Air Disinfection

L. J. Buttolph of General Electric and J. W. Speiselman of Air Purification Ser- vice discussed air disinfection, Buttolph describing the ultra-violet lamp method and Speiselman the glycol vapor method. It was wholly in the spirit of this edu- cational and engineering gathering that these two potential competitors compared notes on the respective merits of their two systems in a completely non-competi- tive way. Buttolph at one point remarked that since u-v light could not be permitted to reach the eyes of the audience (direct exposure is harmful) it could not prevent seat-to-seat infection, but that glycol vapor, which pervades the whole atmos- phere of the auditorium, might be able to do so. Speiselman, in noting that his system continued to protect people even after they left the theatre (the killed bac- teria, although rendered harmless, are still capable of evoking protective anti- body reactions in the blood stream), added that the same might well be true of bac- teria killed by irradiation with ultra-violet light.

Producers to Supply Films for Television

Harold Wendt, head of Wendt Advertis- ing Agency of Toledo, Ohio, announces that motion picture companies are negoti- ating to supply cartoon films for televi- sion programs to be aired through Toledo’s new Fort Industry television station. WSND. Shows will begin next April under sponsorship of Lee Motors, Wendt reveals.
Useful Products

HOT COFFEE SLOTT MACHINE, which offers choice of black coffee, black coffee with sugar, coffee with cream, or coffee with both cream and sugar, has been developed by the Bert Mills Corp. The coffee is brewed as required, in five seconds. The machine purifies line water, keeps it continuously hot and ready for service, and fills a special hot beverage cup which is said to have neither wax taste nor paper taste. Dehydrated cream and sugar are pre-blended with the instant coffee. Capacity is 800 cups.

TILE-LIKE WALL BOARD made of plastic heat-fused to a fibreboard backing has been brought out in sheets 4'x4' and 4'x8' by Barclay Mig. Co. Of hard, smooth finish, with all surface pores sealed, the material repels moisture, stains, acids and vermin. It is available in 12 colors and three designs—plain; plain with contrasting parallel lines seven inches apart, and ruled off in tile-like squares.

DISINFECTANT VAPOR, described as a chemical union of pine oil and ozone, is dispensed into the air from a metal unit with louvres, manufactured by Perfection Stove Co. The vapor is said to be effective against organisms responsible for common colds, sore throats, bronchitis, sinusitis and athlete's foot, and to be harmless to body membranes.

RUBBER MATS claimed to be exceptionally efficient in removing dirt and moisture from traffic at any angle (because the ridges change angle every six inches) are produced by A. N. Brabrook. They can be cut to any size in multiples of the six-inch squares, and a finished, beveled edge will always result. Standard sections are 4 ft. wide, 15, 30 and 60 feet long.

INSULATION MATERIAL consisting of a light, cellular substance formed of cement, water and a foaming agent, has been developed by Higgins Industries Corp. of New Orleans. Known as Thermo-Cell, it is said to be impervious to vermin of every kind, and completely fireproof.

RUBBER-FIBRE STAIR TREADS in which incorporated fibres serve to give longer life in the same way as in automobile tires are a product of Buxbaum Co. Treads are 3/16th inch thick, and available in 18, 24, and 36-inch lengths, and in special lengths.

SOLDERING FLUX IN STICK FORM, for maximum convenience in doing soldering work in hard-to-get-at locations, has been developed by Lake Chemical Co. It can be applied with equal effectiveness to hot or to cold metal.

PHOTO ELECTRIC SOAP DISPENSER, which dispenses soap when the user's hand interrupts a light beam, has been developed by General Electric Company jointly by the E. J. Scarry Co. of Denver.

COLLAPSIBLE LADDER, made of aluminum and said to weigh 40 per cent less than conventional ladders, is offered by La Bart Manufacturing Co.

**SIX-PHASE MEANS NO FLICKER**

Only "C&C" Offers You SIX-PHASE Full Wave Rectifier Power (ACTUALLY EQUIVALENT TO 12-PHASE HALF WAVE)

Motion Picture Theatres all over the United States and many Foreign Countries enjoy better protected light through rectified power from the new "C&C" SIX-PHASE Rectifiers. SIX-PHASE full wave rectification eliminates ripples and disturbing harmonics unavoidable in conventional three-phase rectifiers. The superiority of "C&C" SIX-PHASE rectifiers is universally recognized by experts in protection.

With progressive theatre owners the "C&C" SIX-PHASE full wave rectifier is fast becoming standard equipment. For a more perfect light on your screen, investigate the "C&C" SIX-PHASE Rectifier.

Quality Equipment Pays Off At The Box Office

For complete information about the new SIX-PHASE Arc Lamp Rectifier, fill in the coupon below and mail it today!

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**New Mirrophonic Sound**

JOE HORNSTEIN has it!

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**New Ideal Theatre Chairs**

JOE HORNSTEIN has it!
New Theatre Loudspeakers
By Western Electric Company

Electrical Research Products Division of Western Electric Company has developed an entire new line of high quality theatre loudspeakers, which will be sold throughout the United States by Western Electric licensees, and abroad by Westrex Corporation. The new speakers were shown to the industry for the first time at the Society of Motion Picture Engineers Conference at Hotel Pennsylvania, New York, on October 20th-24th.

The new speaker systems are recommended by Western Electric Company as "suitable to every motion picture theatre regardless of size, shape or seating capacity." To meet this requirement, the line includes eight different systems, each representing a different combination of newly-developed speaker and baffle units and high-frequency trumpets.

Four basic requirements of motion picture speakers controlled the entire design of the new units, the Company declares. They are: (1) a frequency response specifically adapted to sound-on-film recordings, in order to produce a high degree of naturalness and "presence"; (2) a variety of units and combinations sufficiently broad to cover the requirements of theatres of every size, according to today's recognized standards; (3) a means of controlling the sound distribution pattern to match the shape of any theatre, and (4) low weight, which is obviously of great importance wherever it is necessary to fly the speakers.

Six of the eight new systems are of the two-way type, with separate low frequency and high frequency units and baffles, and a crossover point at 800 cycles. Two are of the "direct radiator" type in which all frequencies are reproduced by the same units and through the same baffles.

All systems use a new W. E. speaker unit, known as the 754 A. This is essentially a 12-inch permanent magnet speaker, weighing 17 pounds. Its frequency response is rated 60 to 10,000 cycles, and it serves as the only type of unit used in the two "direct radiator" systems. The wide frequency range of this speaker is said to be the result of a uniquely shaped diaphragm. Ruggedness is achieved by making the air gap somewhat wider than is customary in units of this type. Additionally, a substantial degree of damping is built into the 754 A. Without adequate damping, the vibrations of a loudspeaker diaphragm tend to continue after the initial impulse has ceased, resulting in an undesirable resonant "boom" in the sound.

The two-way systems utilize, in addition, a unit known as the 718 B, which has a rated frequency response of from 800 to 10,000 cycles. This is essentially a two-way permanent magnet type; its voice coil consists of an edge-wound aluminum ribbon, and its diaphragm is phenolic plastic.

The low-frequency baffle, on which the 754 A mounts, is not "folded" but permits direct radiation into the auditorium. The high frequency cluster trumpets (there are two types, having coverage angles of 50° and 80° respectively) are of cast aluminum—both are of the single-throat type.

The dividing network's crossover frequency was set at 800 cycles as a result of listening tests conducted by Bell Telephone Laboratories, which indicated that crossover at this point constitutes an improvement over use of a lower crossover frequency. That finding has been attributed to the fact that the fundamental frequencies of most voices and instruments are below 800 cycles; so that any phase difficulties occurring at an 800-cycle crossover will not fall within the fundamental range.

NEW DE VRY Equipment Installations Help Exhibitors Achieve "Perfect Show"

"PHIL-KRON" Model Drive-In Typical of Theatres Selecting 12000 Series"

In 250-seat to 6,000-seat theatres—in "drive-ins" with up to 1,000-car capacity—DE VRY’s "12000 Series" installations are today helping achieve new highs in audience satisfaction.

Pictured is the "PHIL-KRON" Drive-In Theatre, which occupies a 15-acre tract at the junction of Routes 51 and 66, Bloomington, Ill. This model drive-in is attracting Exhibitors, Architects and Contractors from all parts of the country...and setting box office records for the community. "PHIL-KRON" selected DE VRY’s for their effectiveness in throwing a perfect image to the 57 x 45 ft. screen; also for the efficiency of DE VRY’s improved In-Car Speakers that achieve a new standard of sound excellence, for their 850-car capacity theatre.

Among the theatres in which recent installations have been completed are: Bradenton Drive-In, Bradenton, Fla.; Park Drive-In Theatre, Toronto, Canada; Roxy Theatre, Concord, N. C.; Canton Theatre, Sunrise, La.; New Era Theatre, Harvey, Ill.; Princess Theatre, Colchester, Ill.; Crisp Theatre, Gainesville, Mo.; Donk’s Theatre, Hodgins, Ill.; Sunset Drive-In, Carlisle, West Va.; and new Drive-In theatres at Stoufville, Ohio and Fort Wayne, Ind.

You, too, will want to know more about this sensational new equipment that gives you so much more of what you want to help achieve the "perfect show"—and for such a moderate price. See them at the DE VRY theatre supply dealer or actual installation nearest you. The trend definitely is to DE VRY’s.

H. V. Williams (above) is new Sales Manager for Krehbiel Manufacturing Company, makers of Push-Back Theatre chairs.
MANAGERS

Maintenance Check List

☐ NOV. 10.—Check sign flasher points for cleanliness, freedom from corrosion or wear and good operation.

☐ NOV. 11.—Prepare your Thanksgiving Day decorations now—if flammable, have them flame-proofed for safety.

☐ NOV. 12.—Have lighting switchboard, bus board, dimmer banks, been cleaned regularly—checked for loose connections?

☐ NOV. 13.—Check all marquee and sign bolts for tightness, absence of corrosion or rust.

☐ NOV. 14.—Have weather stripping on windows, doors and vent covers gone over, to conserve fuel.

☐ NOV. 15.—Have all motors checked as to lubrication and condition of belts, brushes, commutators, bearings and wiring.

☐ NOV. 16.—Inspect sidewalks all around theatre for bad breaks caused by frost—take no chance on accidents.

☐ NOV. 17.—Is staff alert to keep rest rooms tidy at all times, and especially after breaks?

☐ NOV. 18.—Are roof gutters and drain pipes carefully kept free from accumulated falling leaves?

☐ NOV. 19.—Check work of cleaners on out-of-sight areas, such as tops of mouldings. Accumulated dirt breeds odors.

☐ NOV. 20.—Is your ticket supply ample for coming holiday seasons? Order now for early delivery.

☐ NOV. 21.—Check fire extinguisher refill dates, make sure all extinguishers are ready for instant use.

☐ NOV. 22.—Check condition of marquee letters and manner of handling. Are all fonts still complete?

☐ NOV. 23.—Have you enough mats, properly placed, to keep grime from being tracked into your carpets during bad weather?

☐ NOV. 24.—Check ceilings and ornamental plaster for loose areas dangerous to patrons or employees.

☐ NOV. 25.—Inspect staff uniforms for condition and maintenance needs. Insist on tidy appearance at all times.

☐ NOV. 26.—Have lamps in shadow boxes and enclosed fixtures gone over for re-lamping and cleaning as needed.

☐ NOV. 27.—Do you have a reliable daily routine for careful check of exit doors before opening and after closing?

☐ NOV. 28.—Check carpets at tops of aisles for loose sag which starts costly wear and causes accidents.

☐ NOV. 29.—Inspect door checks for need of fluid replacement, tightness of anchorage, good operation.

☐ NOV. 30.—Plan your Christmas decorations now. If they will be flammable, have them flame-proofed for safety.

☐ DEC. 1.—Do exposed doors, poster frames, etc., need varnishing? Protect them against winter weather.

☐ DEC. 2.—Keep all soap dispensing units filled. Empty ones annoy patrons and reflect lax management.

☐ DEC. 3.—Sticky candy tramped into carpet invites rodent invasion. Make sure cleaners do their work thoroughly.

☐ DEC. 4.—Revise outdoor lighting schedule for the very early darkness of this season of the year.

☐ DEC. 5.—Check throughout auditorium for winter drafts that may be annoying to patrons.

☐ DEC. 6.—Be sure sound checker raises volume when theatre fills. Heavy winter clothing absorbs sound.

☐ DEC. 7.—Does every last employe know EXACTLY what he or she is to do in case of fire or panic?
FOR COMPLETE TICKET COLLECTION CONTROL

NEW AUTOMATIC TICKET CHOPPER

- Automatically chops tickets when inserted by Doorman.
- Automatically stacks theatre's stubs IN SEQUENCE OF COLLECTION— for quick informative analysis.
- Records refund, passes.
- Establishes identity and time of duty of ticket taker. Speeds ticket taking.
- Takes standard tickets.

It's the sensation of the industry!
Ask your theatre supply dealer or write for illustrated folder to:

GENERAL REGISTER CORP.
36-30 THIRTY-THIRD ST., LONG ISLAND CITY 1, N. Y.

The IN-A-CAR SPEAKER with the “LIGHT THAT SELLS”
(Extra Profits)
(Extra Patrons)
(Extra High Fidelity Sound)

PROJECTIONISTS Maintenance Check List

☐ NOV. 10.—Check fire extinguishers—make sure they are fully charged, ready for instant use.
☐ NOV. 11.—Have recent equipment alterations overloaded any power lines? If so report condition, ask for re-wiring.
☐ NOV. 12.—Is projection room lighting sufficiently subdued so you can see the screen image clearly?
☐ NOV. 13.—Do you project through modern, efficient, coated lenses; if not, have you asked for them?
☐ NOV. 14.—Do you check all prints in and out to make sure YOUR equipment is not damaging them?
☐ NOV. 15.—Do your prints compel you to add your own cue marks. Ask for a modern, inexpensive cue marking device.
☐ NOV. 16.—If your monitor is located where you must run it at high volume and annoy the audience, have it moved.
☐ NOV. 17.—If you have a spare mechanism, are you CERTAIN it is ready for instant use in emergency?
☐ NOV. 18.—Make sure you have enough NEW spare tubes so you won't have to rely on partly-used ones in emergency.
☐ NOV. 19.—Do you clean out your spare parts cabinet periodically—throw away junk, inventory contents?
☐ NOV. 20.—Do you mop up any dripping or leaking oil at once and correct cause for such condition?
☐ NOV. 21.—Have you checked recently on condition of changeover mechanisms, rewind, film splicer?
☐ NOV. 22.—If motor generator noise or vibration annoys audience, have it repaired or remounted.
☐ NOV. 23.—Are your projection reels untwisted and in good condition? If not, have you ordered new ones?
☐ NOV. 24.—Is film cabinet in good condition, all doors closing tightly and perfectly?
☐ NOV. 25.—Check sound distribution from P. A. loudspeakers to make sure they have not shifted position.
☐ NOV. 26.—Check power line voltage at 2, 5, 7, and 11 P. M.—report any variations exceeding three per cent.
☐ NOV. 27.—Check speaker connections back-screen for tight, uncorroded contact; fuses (if any) for overheating.
☐ NOV. 28.—Check up on lubrication and general condition of curtain machine—service it as necessary.
☐ NOV. 29.—Test non-synch equipment for quality, steadiness, lubrication, signs of wear. Service as necessary.
☐ NOV. 30.—Check all fuses—do any run warm in operation? Clean fuse contacts or replace fuse.
☐ DEC. 1.—Take no risk of holiday breakdown—make sure you have enough fuses, carbons, spare parts of every kind.
☐ DEC. 2.—Go over slide and effect projection equipment in preparation for ornamental holiday program.
☐ DEC. 3.—Take no chances on a holiday season fire. Check all safety equipment now—very thoroughly.
☐ DEC. 4.—Time to re-check optical line-up through lamphouses, apertures and projection lens centers?
☐ DEC. 5.—Are all lamphouse and projection room ventilating motors in good shape, well lubricated?
☐ DEC. 6.—Check all power switch blades and contacts—sandpaper, repair or replace as necessary.
☐ DEC. 7.—Remove all tubes; examine prongs and sockets for dirt, signs of arcing or poor contact.

AUTOCRAT, INC.
Dayton View Station
P. O. Box 37, Dayton 6, Ohio
Phone: Randolph 2192
EQUIPMENT LITERATURE

November 8, 1947

All literature here listed is free. Please print your name, name of theatre and street address on the coupon below. Theatre Review Service will also try to obtain for you any other literature in which you may be interested.

AIR CONDITIONING EQUIPMENT. A large amount of detailed information about air conditioning equipment here presented is descriptive, two-color, illustrated 24-page book issued by U. S. Air Conditioning Manufacturers. Included are items of equipment, explains why they are required and how they work, the fundamentals in selecting an air conditioning system for a theatre, and illustrates both apparatus and indoor work. It is a booklet well worth having. (E1)

AIR DIFFUSER. The results that can be obtained from any air conditioning system depend on the use of diffusers to distribute the conditioned air effectively—and without drafts. Air Devices, Inc., have brought out a five-page, two-color bulletin describing their "Agitair" diffusers, which are custom-designed to suit any area whatever, regular or irregular in shape. These devices diffuse conditioned air in one, two or three directions. How they are constructed to achieve these results, and the different types available, will be listed forth pictorially and in simple descriptive text in this six-page bulletin. (E10)

BLACK LIGHT EFFECTS. A two-color booklet issued by Black Light Products illustrates the remarkable ornamental results that can be obtained by using Black Light lamp shades. This lamp list catalogs the Company's fluorescent pigments, lacquers and adhesives, with descriptions and prices for illuminating them. A price list is included. (E13)

DRIVE-IN SPEAKERS. Newly-designed in-car speakers are described in detail in a useful four-page, two-color folder just published by Auto-matic, Inc. Speakers designed for "drive-in" use only, these speakers are said to have sound unusual in high quality. Additionally, a switch on the speaker prevents a loudspeaker from getting into the car or reception vehicle. The folder describing them is sets forth the full specifications of fifty-four year-old under which they are sold. (E21)

PROJECTION LAMP. The new Forest electronic and selenium projection lamp is described in detail, with diagrams and parts list. The lamp and parts lists are pictured and described in a folder prepared and distributed by Forest Manufacturing Corp. The wholly new principle on which this lamp operates has evolved widespread interest throughout the industry. Through this Forest bulletin it is only to keep in touch with the development of a novel and much-discussed development. (E15)

PROJECTOR MECHANISM. The new Superior projector-designer Model A is described in a four-page illustrated folder. All manufacturing rights to the old Superior projector have been acquired by J. Burgo Conner, President of Blue Seal Cine Devices, and under his direction Superior Model 2 has been revised and improved into the present Blue Seal Model 4. With other changes, the mechanism now fits any standard soundproof without special installations. Complete details and other space are described in this three-color, illustrated folder, which STC's Equipment Literature Bureau gladly arranges to have sent to you. (E28)

SANITIZER. Instructions for the use of the odor- less, non-solvent, non-aqueous, Fort-A-Cide, are given on the back cover of this new, small, illustrated six-page folder just issued by Fort-A-Cide Corporation. Difficulties for different types of theatres and methods of application, are set forth, together with an illustration of the equipment which Fort-A-Cide is effective for. (E29)

SELENIUM RECTIFIERS. J. E. Robin, Inc., long known as manufacturers of selenium rectifiers, have now added to their line a series of arc supply rectifiers. These are of the tube-less type with reverse-wiring caps, based on selenium instead of the older graphite or copper elements. Selenium discs are said to have far longer life, and to be far more reliable, than the older graphite. Full technical details concerning these new Robin rectifiers are set forth in a two-color, illustrated bulletin, which is yours for the asking. (E10)

SOUND EQUIPMENT. A number of different components—microphones, amplifiers, speakers, power units, etc.—must be combined to make one sound system. Manufacturers build these components in models of different power and sometimes of different quality. In careful buying it is necessary for the purchaser to inform himself as to what components items, of what power and quality, go to make up each of the systems he has under consideration. Microphone, Microphonic sound apparatus is so described in a well-printed booklet issued by the manufacturer. This booklet illustrates and explains fully just what is the practical description used units go into each system. Power output and distortion rating of all systems are stated in it. Systems are also rated according to the number of watts they are able to serve in conformity with the recommendations of the Academy Research Council. (E21)

TICKET MACHINE. A well-illustrated, three-color, four-page, illustrated catalog of General Register Corporation ticket machines is described in detail, together with rectifiers for supplying them with current and reflectors for illuminating them up to the light at the maximum possible efficiency. (E26)

PROJECTION LENS. The Kollmorgen Super-Snaptite and Snaptite lenses (1/8 and 1/6, respectively) are described in detail in a four-page, six-page brochure issued by Kollmorgen Optical Corporation. The new internal construction is effectively illustrated by cut-away photographs. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 5 Snaptite, designed for good projection at low cost. Included in the brochure is a list of figures for use of any Kollmorgen lens with any of twenty-three models of American-made projectors; and a new lens table for determining the focal length necessary for every projection distance, printed in two colors and unusually clear and easy to use. (E27)

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Now that the problem of theatre clearance seems to have become a free ball with everybody from Federal judges to Film Transport jalopy drivers taking a kick at it, the time seems propitious to give a looksee into both sides of the problem. Every time you encounter two or more exhibitors with their heads together you can gamble your Thursday chicken ration that the subject being cursed and discussed is "clearance" and its attendant confusion which started when Mr. Whiskers began putting his foot down and resulted in no end of law suits.

From the exhibitor's viewpoint the matter of clearance is of vital importance and no showman can be blamed for fighting to the last ditch for the earliest possible playing date. The closer a picture can be dated to the first run the better the chance of cashing in on the magazine publicity, big metropolitan ad campaigns and the promotional and exploitation activities.

From the distributor's viewpoint the earlier the liquidation period—the time required to play all runs in the area—the greater the exchange revenue. In addition there is the matter of film storage, perfection of prints, availability of accessories and no end of other factors that work to the benefit of the exchange.

With both distribution and exhibition having all to gain and nothing to lose, the solution looms as a cinch (on paper) but in reality the pathway to print liquidation for the distributor and early availability (or clearance) for the exhibitor—which adds up to being one and the same purpose—is a mucky morass with many pitfalls. Not the least of these—as of this writing—is the fact that many exchange areas are now serving up to 20 per cent more accounts than the early '40s while still receiving the same or fewer prints on attractions from the laboratories.

Add to this the fact that back in the early '40s, Hollywood was grinding out something in the neighborhood of five hundred pictures a year and that the current production charts indicate a shrinkage of approximately 40 per cent and you have the makings of a juggling act that borders on the impossible.

Increase in Accounts Pressing Exchange Problem

As an example, let's say that a given exchange area handled 500 pictures on which they received an average of ten prints each, or a total of 5,000 prints, to serve 1,000 theatres back in the early '40s. Today there has been a 20 per cent increase in the number of theatre accounts boosting the incoming quota to 1,200 while at the same time production cutback has reduced the number of attractions to approximately 300, cutting the number of available prints to 3,000. Reduced to simple figures this means that 3,000 prints are expected to do 20 per cent more work than was demanded of 5,000 prints in the early '40s and do it faster.

Those figures reveal the current situation in an exchange area I have investigated. I might add that I verified, from all seven exchanges in the area, the basis of that computation above. Now apply that to many sections where a similar situation exists, and contemplate what may happen in the future when the flood of projected new theatres materialize as materials and building conditions become favorable! And you can conclude only that the crescendo of the clearance squabble will continue to mount.

Having read a lot about the bottlenecks in laboratories, the slowdowns, etc., in Hollywood plants, it seems unfair to saddle the blame either on producer or distributor, yet some correlative measure must be taken—and quickly. With courts decreeing earlier clearance, exhibitors insisting on abbreviated availability, more theatres and fewer prints, this looks like the meeting of that inmovable body and the irresistible force from which explosion inevitably occurs. Somehow or other the Solomon mantle never seemed comfortable on my mandy shoulders (I keep tripping over than long hemline) but, nevertheless, after giving you the details of a couple of interviews—one with an exhibitor who considers himself discriminated against and the other with a distributor executive trying to cope with the long-on-dates-short-on-prints problem—I'm going to offer what seems to me to be the only way to fairly settle the matter without again calling in the legal referees to ball things up further. And I'm not going to cut the baby in two either.

Not so long ago I spent a couple of hours with Reuben Frels, a battle-scarred Texas exhibitor veteran who has tugged his way to possession of some nine theatres in small and middle-sized towns against all the setbacks and tumbles experienced by so many of the little men who took part in mad scramble for theatres (and pictures to show in them) back in the early '20s. It was Frels who gave me the first dope on the playdate-print discrepancy. Incidentally I'd like to mention that Frels is an excellent example of how a showman should go about the job of keeping his efforts spread across all rungs of the social ladders. Frequent phone interruptions during our confab were due to his activity as booker and purveyor of tickets for the fall concert series, every feature of which is held in a Frels-owned theatre. This gives him seasonal contact with that element of amusement seekers who have only a casual interest in ordinary attractions. Their interest in the concert series brings them to one of his theatres for tickets; gets them on his mailing list and keeps his name and business constantly in mind. Aside from this is the all-important factor of revenue from the concert itself; the possibility of advertising coming attractions during the social event and the number of admissions to current attractions sold to seekers of advance accommodations to the concert performance. Kinda ads up to a nice little sideline that pays off in greenbacks as well as goodwill.

Old Films in Small Towns

All along my route on this trip I had noticed the absence of new—or even recent—releases being advertised at the small town theatres. The majority of the films were two or more years old. Inquiry developed the double-edged and thoroughly sound reason that a falling off in grosses had forced the booking of lower priced attractions on days of low attendance expectancy. In instances this was augmented by the inability to secure prints of the later productions. One instance of an exhibitor's experiences with an exchange booker deserves detailed chronicling because it stands out, in my mind, as excellent illustration of the thoughtlessness, carelessness and prejudice of the highly combustible piles of pent-up suspicions. Warranted or unwarranted, it must be admitted that the independent exhibitor was never more jealous—or more ready to fight about—his every real or imagined business right or prerogative. Incidents like the following are, in great measure, responsible for the exhibitor waiting lines at the nation's legal grist mills.

The exhibitor under discussion had determined in advance that, according to the availability listing, five pictures were subject to dating in his theatre from a certain exchange. When the booker charged with handling the account accepted dates on two of the films and informed; "We can't accept dates on those others yet," the exhibitor—being an independent confronted with chain opposition—immedi-

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aley saw the ugly hand of "unfair practices." Fighting mad, he stalked from the exchange. It was a few days later that I visited him and he was still seething. My explanation of Freis' print-playdate variation cooled him down to a simmer, but if you happen to know a lawyer who will split his fees I know where there is a mighty hot prospect for another legal action.

Had the booker expected his print situation in the flood of confirmed bookings, the poor prospect of replacement of worn prints, etc., the exhibitor would have been appeased. He may still have been mad as a hatter but he'd not be hanging on the court room door.

Lay Cards on Table

Some days later I was with the branch manager of the chain when he called me to a conference in his "hot" office. Seizing the opportunity to discuss the print film situation, the exhibitor was ready to lay the cards on the table for the exhibitor requesting dates? Well, that's what the branch manager is still trying to find out.

I investigated the condition with seven exchanges and set down here a few of the circumstances encountered in hope that they might prove as oil on troubled waters and create a better understanding of distributor problems—and also make the distributors a little more disposed to take time out to explain their position clearly whenever a supposedly available print has to be "pulled."

"Stretching" Reissues

I found one exchange holding four prints of a "reissue" that was getting money and trying to make this stretch through 31 close-dated bookings in one city. The manager told me that he had been given consideration to "bicycling" but had been stymied when it came to making a decision as to whether the exchange or exhibitor should assume the necessary expense. At today's taxi rates it figured he would strike a figure in the neighborhood of $200.00 per day, and the "who pays" feature was keeping him from accepting further dates on the attraction. The city involved is about evenly divided between chain and independents so far as the sub-runs are concerned. The chain had gotten its dates on the books first and the independents were raising sand because their probable availability was being violated.

Dating Problem

In another exchange I found the office staff struggling with the problem of how to make a limited number of prints serve the first available sub-runs in three metropolitan cities on what was supposed to be a day-and-date booking arrangements. This battle was with a circuit owning all of the theatres involved and the circuit heads were, according to the branch manager, every bit as hard to get along with as the independents when it came to striking a practical rearrangement of dates. The picture is "hot" and everybody wants it "right now."

The headache in store when the later runs get after this one is causing the druggist on the corner to dispatch rush orders for aspirin. With more theatres being built, fewer producers of good labor, facilities and materials interfering with any program that promises a larger quota of prints to exchanges, the clearing chart, as now established, augurs well for the legal fraternity.

Now to stick in my "two cents worth" on how to go about correcting the situation:

Why not give the exchange salesmen a "re fresher course" in clearance and let them sound out the exhibitors on the prospect of going back to the old formal way of setting staggered availability that take into consideration the basking of third run so many days behind second and fourth run so many days behind third, etc. Unquestionably he will set up this arrangement of everything hinging on the closing date of first run failed to consider where the prints were coming from to service the theatres on the availability stipulated. Personally I believe that the great majority will agree to being backed up, if necessary, since will recognize the impossibility of exchanges, producers or laboratories, being able to make the supply meet the demand under existing conditions. Perhaps at that point the exhibitor is finding himself in the same position the exhibitor experienced during the war. When the house was filled to capacity the box-office ticket sale had to be stopped. As I see it the matter resolves itself in the first instance of either re-aligning the existing clearance stipulations, closing theatres or going into the courts on a wholesale basis.

Prize-Winning Photos on Display at Music Hall

Eighty-two prize-winning photographs in the ninth annual Newspaper National Snapshot Awards went on display this week in the Grand Lounge of the Radio City Music Hall. Winner of the fair in Washington, D. C., where the national entries were judged, is the first exhibition of the photographs which shared $10,000 worth of prize money. Seventy-five U. S. and Canadian newspapers competed.

Showman's Off-Hours 'Exposition' Is Goodwill, Business Aid, Says Simons

Exhibitors today are showing greater concern than for many years past in the development of better community goodwill for their theatres and are finding ways to use the theatre itself, outside regular show hours, to develop this goodwill. M. L. Simons of Louisville's exhibitor-relations department told Kentucky Theatre Owners at its convention held recently at the Seelbach Hotel in Louisville. He praised the resourcefulness of a small town exhibitor recently visited utilizing the long hours his theatre ordinarily remains closed to turn it into a community exhibition hall when he began to reflect upon the effects of the consent decree, post-war decline of box-office attendance and competition from other entertainment upon his business.

Simons said an exhibitor told him that the "exposition" idea started when his theatre displayed the first television set in town for the local radio dealer and included the launching of a new "deep freeze" unit for his local household appliance store; a home decoration show for the furniture dealer and a cooking school with electric gas ranges furnished by the utilities company. He allowed the bank to establish a branch in his lobby for two days. A church women's society conducted the most successful cake sale in its history in his theatre and in the near future he plans to exhibit photostat copies of a number of historic documents on display aboard the "Freedom Train" which will not visit his town. He will copy documents from reproductions in the local school and library.

The current "exposition" in the lobby, according to Simons, is a timely display of new uniforms which will be worn by the high school football team. Thoroughness with which the idea was carried to its extent to the extent to which the idea has been carried and the showman's belief in its efficacy in turning the foot-steps of local citizenry toward his theatre. Elation building in the name of the griddron hero scheduled to wear it during the season. A complete schedule of games, with the home town team's past performances against each of its current adversaries, was posted in the theatre lobby. A football team turned out by the school in the past several years were hung on the foyer walls and spotlighted. Beneath each photo, a list of names of the players, many now prominent citizens, was displayed. Present whereabouts of each was noted alongside his name. The "exposition" was widely advertised in advance. Opening at 9 a.m., it attracted hundreds interested in football, friends and families of the players, high school students, etc. The coach was prevailed upon to preside at informal chical talks "down front" in the theatre, explaining, at the blackboard, how plays are worked out and the use of each piece of equipment by the coach and officials, etc. Visitors were welcomed at the door by the theatre owner himself and after the "walk-through," received handsom souvenirs programs of coming attractions and were invited to "come back and see our show", by the exhibitor in person.

Admission to all "exposition" events is free until regular box-office opening hour. Thereafter all the displays remain at places they have occupied, and with all obstructions which might interfere with the regular screen program are discontinued. When his bank demonstrated a new bookkeeping machine which handles depositors accounts with greater speed and accuracy, the exhibitor stepped up in the lobby and regular banking business conducted by bank employees temporarily on duty there. Public's war-time experience of buying U. S. war bonds at the box-office made the branch bank a welcome innovation that got much favorable publicity.

Each event is an occasion to get people into the theatre where the owner can greet them and make an dignified appeal for their patronage. Ordinary advertising media do not always "get through" to some people. Many of these the exhibitor contacts when they come to his theatre for a quite different purpose than attending the movies. However once these footsteps turn that way for one purpose, it is not hard to interest them in coming back for another—that of buying a ticket and seeing a show!

Community pride in the theatre is growing by leaps and bounds; local merchants are more aware than ever of the valuable assistance the theatre can give them; officialdom is much less inclined to pass restrictive regulatory or taxes on the business; the exhibitor himself has gained stature in the community. His theatre has become the Community Exposition Hall. People like go there, as the increased grosses prove.
Roses Are Red

20th Century-Fox Mystery 65 mins.

AUDIENCE SLANT: (Adult) Should interest average moviegoers, for not only is it a good mystery-play, it is also introduced to the public Cornel Wilde’s wife, Patricia Knight.

BOX-OFFICE SLANT: Satisfactory programing that will turn spot wherever selling arouses the curiosity of patrons.

Cast: Don Castle, Peggy Knudson, Patricia Knight, Joe Sawyer, Edward Keane, Jeff Chandler, Charles McGraw, Charles Lane, Paul Guilfoyle, Doug Fowley, James Arniss.

Comment: Although this is a good mystery play that can sell on its own qualifications, it has the added attraction of introducing Cornel Wilde’s wife, Patricia Knight. This particular selling point may be of great help in pushing what would otherwise be just a satisfactory program picture into top place in the local theater and subsequent run houses, since the Wildes’ domestic life has been featured in many fan magazines. And the picture has the worth, for it contains the customary ingredients average moviegoers seek in murder-mystery fare. Story gives Don Castle more than the usual amount of footage, for he plays a dual role, and he does a capable job. Peggy Knudson is splendid as the newspaper reporter who is strangled out his affairs and Patricia Knight shows promise in her first appearance before the camera. Rest of the cast number such reables as Joe Sawyer, Edward Keane, Paul Guilfoyle and Doug Fowley.

Citizen Saint

Since its initial screening for review (STR, May 31), Clyde Elliott’s "Citizen Saint" has been extensively revised and improved over the rough-cut version shown on the screen. Changes have been made and the running time has been extended from 65 to 73 minutes. In its new form, the picture evidences good taste and a maximization of spiritual feeling tempered with every-day, believable incidents. Naturally, it will have strong power with the average viewer, and some instances should attract those non-Catholics who may be religiously inclined.

Citizen Saint

20th Century-Fox Drama 117 mins.

AUDIENCE SLANT: (Adult) A woman’s picture and sure to satisfy the vast majority in any audience. Many potent dramatic and romantic scenes, and while there is some bitterness and cynicism in the typical Sinclair Lewis portrait of uppercrust married couples in a provincial American town, the overall pattern of dramatic appeal is most effectively heightened by Spencer Tracy’s vigorous portrayal. Lana Turner and others in the cast turn in very good performances.

BOX-OFFICE SLANT: Should prove a very potent money-getter at all types of the theatre. The picture will get good word-of-mouth to sustain strong openings on the basis of the stars and the title of a widely popular novel.

Cast: Spencer Tracy, Lana Turner, Zachary Scott, Tom Drake, Mary Astor, Albert Dekker, Margaret Lindsay, Rose Hobart, John Litel, Mona Marrie, Josephine Hutchinson, Selena Royle, Frank Wilcox.
showmen's trade review, November 8, 1947

pries's head, he is executed. The people of the village are praying for him in the ruins of their church, playing the Village Roll, and announcing that he is the new priest.

Comment: There is so much to be said in the popular praise of "The Fugitive". It is so difficult to point out that its theme and the manner of telling it may mitigate against its chances of commercial success. Audiences may probably not be large enough to be strong in expressing their definite liking for the picture. Those in more bucolic sectors may not like it at all. The film is certainly an artistic success for its directors, its actors and all the technicians who had anything to do with it and it is to the everlasting credit of Director John Ford that he made it at all. It has terrific dramatic impact and the use of films add drama to the whole. Yet that is Mr. Ford, with careful preparation and infinite attention to directorial detail, who has made this fine film the fine production it is. The Fugitive" was filmed in Mexico as part of the story of Mexico's persecution of the Catholic church in about 1924-26. It is a somber theme, but it is powerful and stimulating drama. It is a taut, gripping story for discriminating audiences and can be enormously successful in some sections of the country. Others may take it tolerantly. Great care in the selection of a "line" with which to exploit the picture, is recommended.

lovE FROM A STRANGER

Eagle Lion Mystery 81 mins.

AudiENCE SLaNT: (Adult) Taut, tense melodrama of impending murder. Great entertainment for all types of adult audiences.

box-office SLaNT: Marquee names are good and the entertainment values excellent. Can be exploited into better-than-average business.


Plot: In the early 1920's a young woman wins a large stakes prize, jilts her fiancée and marries a man who is almost a second-rate gangster. She has been romanced by a secluded cottage in Devonshire. The man gains control of his wife's money and plans to add her to his list of murdered wives. The wife accidentally discovers his plans and is about to be murdered and buried in the cottage's already prepared cellar when the former fiancé and the police arrive alerted with the possibility that the husband is the longed-for "Fugitive".

Comment: This is a taut, tense story of a maniac wife-killer who carefully plans marriage and the subsequent murder of his wife to save the amount of money she had won in a sweepstakes. The story is good, the picture is good, but it has been so well prepared in Philip MacDonald's excellent screenplay, so well produced by James J. Geller, so superbly directed by Richard Whorf, and so splendidly acted by Sylvia Sidney and John Hodiak with top-notch support from every other member of the cast, that the production effects achieved here are considerable, and the story is without any indication that he has held the costs in tight rein. The story is well told, has been adequately handled. The production is right, in most part, that makes this picture as good as it is. He has succeeded in building suspense almost to the breaking point, achieving the highest pitch of excitement and then immediately closing the picture without any of the goopy explanatory scenes that usually follow such a type of denouement. The playing of Miss Sidney and Mr. Hodiak is remarkably restrained for the type of parts they play, but perhaps this, too, is due to Mr. Whorf's careful direction. No matter what the possibility that "Love From A Stranger" is a strong, exciting melodrama that will thoroughly entertain all types of adult audiences and properly exploited, should be better-than-average business in most situations.

The Fabulous Texan

Republic Western 95 mins.

AudiENCE SLaNT: (Family) Thoroughly believable and occasionally tremendously exciting story of an era in Texas, but not based on fact. Hodgepodge of the family should like it very much.

box-office SLaNT: Based on an effective national exploitation campaign, plus good marquee attraction strength, this should do excellent business even better than anticipated.


Plot: Just after the Civil War, Texas had come under the rule of a despotic state police composed of men who used their authority to plunder the state. A minister, preaching against the police, is murdered by them, and his son, in turn, kills the captain of police who had murdered his father, and becomes an outlaw. He leads a band of patriots who fight the state police at every turn and eventually the band becomes real outlaws, robbing banks, etc. A friend of the leader has himself made U. S. marshal, and the outlaw leader is killed in what had been planned to be an ambush of the marshal by the state police, the friend then killing the police officer who killed the head of the police before he dies. The state is cleaned up by the marshal.

Comment: This goes back to an era in Texas, basing the story on when venal politicians set up their despotic rule through the medium of a state police recruited among gunmen and ruthless killers. The fact that it is based on fact and not entirely fictional, adds authority to the story, which might have been an unbelievable story. That it is entirely believable, however, and at times tremendously exciting, is a tribute to the direction of Edward Ludwig. The performances of Edward Genge, the actors concerned, particularly the action of John Carroll and Albert Dekker. That the character portrayed by Carroll, in the beginning a flaming patriot who couldn't stand to see the people of his state oppressed, and who later turns into the leader of a band of bank robbers and murderers, is at all times a sympathetic one, may be a subject for another film, but since he meets his death by a bullet at the close, this may be forgotten. The story is a good one, marred occasionally by trite dialogue and some of the situations that days spoke like that. The pace throughout is fast, there are plenty of moments of suspense, and the love story intrudes just sufficiently to provide an interest for the feminine audience. This is one fast sight, and that consists of just one punch. But there is sufficient gun-play and hard riding to make up for it. "The Fabulous Texan" is a good picture, but it is not the sort of picture preferred playing time in all but metropolitan centers. It can do excellent business wherever managers and publicity men handle local campaigns to tie in with the national exploitation started by Republic this week in a big way in Texas.

Song of My Heart

Allied Artists Drama with Music 85 mins.

AudiENCE SLaNT: (Family) A romantic, charming love story with strong appeal for the music lover as well as the average individual. Familiar melodies from many of Tchaikovsky's scores are here for everyone to enjoy, and Frank Sundstrom is a new interest in personality with special appeal for the women.

box-office SLaNT: Considering the popularity of the Tchaikovsky music and the worth of the story told here, this picture is a very substantial one. It is given the right kind of advance exploitation.


Plot: This is the story of Peter Tchaikovsky, of his struggle for recognition and of his love for the woman who was too late recognized and about to win the woman he loves, cholera strikes him down.

Comment: A wealth of Tchaikovsky music, with the part of the American scene to the accompaniment of the music, is the most familiar with his First Piano Concerto, but there are melodies from his symphonies and other works easily recognized by most people because they have been fashioned into popular songs by Tin Pan Alley. To bring this picture to the average moviegoer, and at the same time give them a picture that they'll enjoy, the producers of this film have incorporated this music into a romantic, charming love story with strong appeal for the music lover as well as the average individual. Choice of Frank Sundstrom for the lead role was a wise decision, knowing the Tchaikovsky aficionado one's visualization of the Russian composer. He has acting ability and a certain boisterous appeal that will be liked by women. An interesting touch is excellent as the Princess and Sir Cedric Hardwicke as the music critic is splendid in his role. Excellent, too, is Mikhail Rasumny; he brings many a laugh with his interpretation of the man-servant. In the leading role, Benjamin Glazer did a fine job, and production credit goes to Nathaniel Finston and J. Theodore Reed. Considering the popularity of the Tchaikovsky music, and the story told here, this picture should do well wherever played, provided it is given the right kind of advance exploitation.
in an automobile accident. He and his wife had been attending a Hallowee'n party at the Variety Club and were on the way home when the accident took place. Mrs. Swerdlow sustained bruises.

Ernest C. Kershaw, 73, secretary emeritus of the Columbus Federation of Musicians, is dead. He had played for many seasons with the Hartman Theatre orchestra.

John Bingham is substituting for Joe R. Mills, theatre and radio editor of the Columbus Star, while Mills is attending seminar on Sunday newspapers.

The Grandview High School must also pay the three per cent amusement tax on events with an admission over 40 cents, the city attorney has ruled.

Albert Block of the Variety Club and his bride, the former Janet Leven, are home from a honeymoon cruise in the Caribbean.

Charlotta Schaal, assistant theatre reviewer of the Columbus Dispatch, was awarded second prize in a statewide movie review competition by the Ohio Newspaper Women's Association.

CLEVELAND

Frank Gross, local circuit owner, has closed deals with 20th Century-Fox and Warner Brothers to show their outstanding product at his Broadview Theatre 21-days after downtown first-runs, thereby being the first independent exhibitor to put into practice the 21-day availability plan recently offered to selected deluxe subsequent-run houses by Andy W. Smith, Jr., 20th-Fox general sales manager. Warner Bros. had already introduced the 21-day availability policy in its own Vogue, Uptown and Variety Theatres.

Don McGregor is being superseded as RKO exploiter in this territory by Bob Haley who will cover Cleveland and his current Detroit area.

Bob Stork, who on Nov. 15 will marry Marjorie Johnson, his wife, N. J., has resigned from Columbus as booker to sell pharmaceutical products in Cleveland.

Elaine Golub, formerly of MGM, has joined the expanding Co-operative Theatres of Ohio office force.

Wally Baker, public relations head for the Saul Korman Circuit of Detroit, was here overseeing remodeling of the Ace Theatre, formerly the Waldorf, which Korman recently purchased. David Mageson has been appointed house manager.

Howard Reif of the Scoville Essick and Reif Circuit drove his mother down to Florida in his new car to open their winter home at Surfside, a suburb of Miami.

J. E. Fontaine, now SRO division manager, and J. J. Oulahan, district manager, were film row visitors briefly during the past week.

Variety Club resident members will meet Nov. 21 in the Variety Club House for buffet lunch and to elect new officers. It was Tony and Charlotte Stern Night at the Variety Club last Saturday. A big crowd paid their respects to the popular Warner theatre film buyer and his wife.

James E. Scoville of the Scoville, Essick and Reif circuit acquired a new Town and Country Club convertible Chrysler to take along on his winter vacation in Tucson, Ariz., which starts next week and ends sometime next spring.

Alan Shaw has switched from booker at Eagle Lion to booker at Screen Guild.

I. J. Schmertz, 20th-Fox branch manager, will open the Loma as soon as remodeling is completed.

Mrs. Mildred Burden of Monogram Southern's booking department, is still confined to her home by illness.

Mrs. Emma Brooks has resigned from Universal-International and joined the Screen Guild of Georgia, replacing June Lee, resigned.

Manager Jack Hodges of the Georgia in Columbus, Ga., won the award for the best campaign on "The Shocking Miss Pilgrim." Off on trips: Astor Pictures of Georgia President William Richardson, to Tennessee; Harry Diamond of Sack Amusement, to the Carolinas; Miss Johnnie McJunkin to Washington, D. C.; Miss Katie Evans, to Barnesville, Ga., her native city.

Back at their posts: Paramount Publicist Leonard Allen, from Birmingham; Screen Guild of Georgia President John W. Maughan, from New York; Republic Branch Manager Jimmy Hobbs, from New York; Charlie Durmeyer of Atlanta Variety Club, E. E. Whittaker and Jack Durner, from Variety Clubs International meeting at Tulsa, Okla.; Babe Cohen and Ben Jordan of Monogram, from Tennessee; Kay Film Exchanges President Ike Katz, from Charlotte and Washington branches; Dixie Dunn in General Manager Jack Dadson's on tour of circuit; Benton Brothers of Benton Film Express, from a Jacksonville meeting.

NEW YORK

The Irish Sweepstakes have come and gone but one on film row remains the richer.

Visiting exhibitors this week included Jerome Kridel of the Palace, Orange, N. J.; Joe Inrle of the Lido, Yonkers; Mrs. Bertha Farkers, of the Kimball, same place, and Bill Dillisby of the Dillisby, Walden, N. Y. For Kridel it meant getting back into the harness of booking again after years. Until the Warner Bros. theatre pool at Orange broke up and Warners turned the Palace back to him and kept the Emperors all his booking was done by WBE theatres.

Filmmowite May McGee is convalescing in a hospital; Ann Bowers is the new inspectress at United Artists and it's Kay Krouse, not Knott, who recently joined the staff of Picture Premiums.

Booker Ben Levin found out recently that hauling those pages in his books isn't the best way to keep physically at par. He went bowling last weekend and after tossing the ball down the alley a few times, he found that he had blistered his hands and landed on his back so to speak. His wife got a bit of exercise rubbing him down with liniment.

Monogram Salesman Max Taberman is no longer with that exchange.

Russe Brown, who was in Latin America for one of the majors is now back on film row expecting to go to work for a rival major shortly.

Walter Marcus, assistant to Don Velde, National Screen Service accessory head, has resigned, he will leave for a month's vacation. His future plans will be announced on his return.

Edward Schreiber, at the request of Si Fabin, chairman, has accepted the post of director of publicity and advertising for the entertainment industry in the 1947 drive of the Federation of Jewish Philanthropies for funds for welfare work in the metropolitan area. Schreiber will be assisted by Lou Pelegrene.

Emmanuel Frisch, Randforce circuit executive

(Continued from Page 22)

DINNER HONORS TURNBULL. Ernest Turnbull, managing director of Hoyts Theatres, Australia, was honored at a motion picture industry dinner held one day last week on the occasion of his visit to New York for home office conferences. Spyros P. Skouras, 20th-Fox president, was host with associates of that company and National Theatres. Above (l-r) Murray Silverstone, president of 20th-Fox International, and Mr. Turnbull.

was on the sick list last week.

Peter Bayes, transferred from Chicago, succeeds George Bennett as Eagle Lion's exploiter, covering the Cleveland, Cincinnati and Detroit offices.

ATLANTA

Carl Januroga, manager of the Paramount Theatre, Miami, Fla., and Miss Dorothy Elsener were married recently.

C. S. Pittman has sold his theatre in Chipley, Ga., to Frank Sharpless of Atlanta, Pittman will devote his full time to his theatre in Gadsden, Ala.

Carroll Webb, former publicist here and now with RKO in Memphis, visited friends on film row. Silas Coleman and James D. Berry have opened the new Regal Theatre in Smyrna, Tenn. L. P. Brichter, Jr., has reopened the Gay in Knoxville, Tenn., after being closed three months for remodeling. P. J. Gaeton, owner of the Rex and Lincoln in Griffin, Ga.,

Dual Reissues Chain

Seven theatres of Greater Cleveland have formed a cooperative chain to show dual programs of reissues on a day-and-date basis, attended by an extensive cooperative advertising campaign. Theatres involved are the Moreland, Lincoln, Ridge, Market Square, Hough-79th, Abbev and the Metropolitan which is opening under new management. This cooperative reissue plan has been successful in Detroit and in Los Angeles. E. J. Stutz, in charge of the circuit buying and publicity in this area, says that plans are under way to extend the policy to 20 cities and to include at least 200 theatres. "Grapes of Wrath" and "Tobacco Road," the first combination of headline attractions, opened at all seven theatres on Nov. 7. "Golden Boy" and "Let Us Live" is the second combination.

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Monogram Salesman Max Taberman is no longer with that exchange.

Russe Brown, who was in Latin America for one of the majors is now back on film row expecting to go to work for a rival major shortly.

Walter Marcus, assistant to Don Velde, National Screen Service accessory head, has resigned, he will leave for a month's vacation. His future plans will be announced on his return.

Edward Schreiber, at the request of Si Fabin, chairman, has accepted the post of director of publicity and advertising for the entertainment industry in the 1947 drive of the Federation of Jewish Philanthropies for funds for welfare work in the metropolitan area. Schreiber will be assisted by Lou Pelegrene.

Emmanuel Frisch, Randforce circuit executive

 showed several films of the season as well as the latest, "The Lost Weekend," to the Screen Guild of Georgia Monday. This was the last program of the series, the Guild having expected to screen the film just before Thanksgiving, but it was delayed by the recent storm.
in charge of theatre operations, announced that Harry Margolofsky, manager of Randforce Commodore Theatre, Brooklyn was promoted to district manager, with new headquarters at Lefferts Theatre. Julian Katz, present manager of the Benson replaced Margolofsky at the Commodore, and Murray Alper, now Richmond Hill district manager, takes over the Bensonhurst district.

KANSAS CITY

Claud Morris, once a familiar figure on film row where he was exploitation man for MGM, was a visitor here last week. He left Kansas City to become advertising manager for United Artists in Chicago about 1943. Since then he has been with Sam Goldwyn and David O. Selznick in advertising capacities. Now Morris is director of advertising, publicity and exploitation for Edward Small Productions.

Charles Boshart, manager of the Kimo Theatre, is making it a regular practice to cover his mailing list on each attraction. The latest contact with patrons in this manner was made on “White Heat” which played the theatre last week.

Seems like it has happened every so often that a youngster must get himself locked in a theatre after closing hours. Last week it was the Gillham Theatre, a neighborhood subsequent, where Alfred Lewis, Jr., 8, was locked in while searching for a shoeshine he had left. Young Lewis finally escaped with the aid of a screwdriver which had been slipped under the door to him by policemen. He finally had to take the hinges off a rear door to escape.

PHILADELPHIA

Eddie Rosenbaum, formerly with Universal-International, is the new tub thumper for United Artists here.

A $20,000 suit, brought by Philip and Fannie Harrison, owners of the Seville, Bryn Mawr, against Harry Fried, claiming negligence in operation during a 20-year lease which expired in 1946, was settled out of court last week for an undisclosed amount. The house is now leased by William Goldman Theatres and renamed the Bryn Mawr.

Harry Schwartz, manager of the Cayuga Theatre, was beaten severely by a man when he refused to hail the show and page the man's wife. Schwartz was treated at Temple University Hospital. The man was arrested and the show went on.

The annual dinner meeting of the Motion Picture Associates of Philadelphia, Inc., and election of officers was held at the Broadwood Hotel. Lester Wurtele, president, urged all members to cooperate with the Variety Club's clothes for the displaced persons of Europe drive.

Manager Al Bernstein, who has made a lot of friends during his stay in this territory, will return to a managerial post in Richmond, Va. Selznick Releasing Organization Branch Manager Mel Koff is recuperating after an operation at Mount Sinai Hospital.

Refrained Soifian is the new stenographer at the Republic branch.

Benny Goldfine is fast becoming known as pinball champ at 13th and Vine Streets, but the Boyertown title holder, George Kline, gave him a run for his money.

Dave Medier announced that he would give up the premium business and devote all of his

HERE FROM EUROPE. Emerick Pressburger (above), who with Michael Powell recently joined their Archers production unit with Alexander Korda's London Films, arrives in New York with Mrs. Pressburger.

time to his Principal exchange and the operation of his theatres.

Sharon Hoberman, cashier at 20th Century-Fox, has opened a dance studio for youngsters. United Artists District Manager Mark Silver stopped off at the local exchange on his way to Pittsburgh last week.

Harry Dressler, Screen Guild salesman, has resigned to go with Selznick Releasing Organization as booker salesman.

SALT LAKE CITY

The Montana Exhibitors Association held its regular state fall meeting Nov. 5 and 6.

Monogram Manager Tibbs stated upon his return from Montana, that the Simons Amusement Company there has taken over the Roxy Theatre, formerly operated by Gill Johnson.

Burt Targen, who has been appointed office manager and booker for the local Paramount office, Manager Frank H. Smith announced.

Hallowe'en shows were all crowded and well attended at Salt Lake first-run houses as well as some of the second- and subsidiary-run theatres. The Hallowe'en party given by the Motion Picture Club here was also a success.

Hall Baetz, district manager for Fox Intermountain, is heading back into the territory again this week and Manager C. R. Wade, Universal chief, is enroute back to his managerial desk from Montana. Baetz was appointed last spring to a meeting for installation of Cancer Society officials.

Ray Church has sold the Crest at Delta, Utah, to Bill Pace.

Cet Price, for several years house manager at the local Centre Theatre, has been transferred to the Orpheum and Idaho Theatres at Twin Falls, Idaho, for Fox Intermountain Theatres, Inc.; Clair Woods, of Intermountain office personnel, has been put in charge of theatre operations at the Centre, replacing Price. Darlene Malesden has been appointed chief usherette here.

Don Saunders is now assistant manager at the local Lyric Theatre.

TORONTO

The Dominion survey of the Canadian theatre business for 1946, reveals new records in receipts, number of patrons and the amount collected in amusement taxes. The grosses, including taxes, at the 1,477 film theatres, totalled $7,417,762 for the calendar year but, of this amount, $15,024,477 represented amusement taxation, leaving a net aggregate of $59,793,215 for the cinema operators. In the previous year, the gross was $55,430,711, the amusement taxes $11,053,021. The number of paid admissions was 227,425,905, as against 215,573,267 in 1945.

The 420 Ontario houses had a combined gross of $25,684,210, with 96,996,280 patrons and over $5,129,890 in taxes.

The 250 theatres in Quebec Province grossed $11,732,361 and paid Dominion and Provincial tax bill of $4,372,021, the number of patrons being 47,133,384. British Columbia, with 139 theatres, was third with receipts of $6,491,141, taxes at $1,595,210 and 24,634,523 patrons, while Alberta was fourth with a gross of $3,636,140 for 156 theatres and taxes of $994,933. Manitoba's 137 theatres gross exceeded $3,000,000 and paid $803,138 in taxes.

The new Odeon Theatre at Guelph, Ont., was opened Oct. 31. The manager is Ken Johnston who had been transferred from the Palace at Galt, Ont.

International Film Distributors Limited made its start at Toronto Nov. 1, with Dave Griesdorf as president and general manager. The company replaces Producers Releasing Corp. Limited.

DENVER

Frank Childs has resigned as salesman for RKO and bought out Tom Bailey, who had the Astor and other selected Pictures franchises in Denver, Salt Lake City, Omaha, Des Moines and Kansas City. Bailey entered the independent distribution field last summer after he resigned as Denver branch manager for RKO. David T. McElhinney, recently an MGM salesman in the Salt Lake territory, has been named branch manager there for Selected.

Robert Selig, assistant to the Fox Intermountain president, has been named assistant national co-ordinator for the Friendship Food Train, bound for western Europe.

Carl Schaffer is opening his new 300-seat Pastime, Broadway, Mont., with Service Theatre Supply co-operating.

Sam Langwith, Western Service & Supply owner, has sold his Mines, Idaho Springs, Colo., to Smith and Reed, who operate theatres in Wyoming and Nebraska.

Film Classics has bought the Salt Lake City

(Continued on Page 26)
and Denver exchanges from Film Classics International, composed of Robert Badland, William Agren and Milt Hossfeld.

C. E. McLaughlin, owner of the Ritz, Las Animas, Colo., is up and about after an illness of two months.

The Rocky Mountain Screen Club will stage a Frontier Night at the clubrooms Nov. 15. Tickets are going fast at $1.

Bess Tharp of Loveland, Colo., who has been out of the theatre business for several years, is planning to return to Ouray, Colo., to open a theatre.

Harold E. Wilson, who owns the Chief, La Veta, Colo., is remodeling a building at Gard-ner, Colo., into a 155-seat Star.

MINNEAPOLIS

Eagle Lion General Sales Manager, Al Schwalberg and Western Division Sales Manager Nicky Goldhammer were at the Minneapolis exchange. Paramount Branch Manager Ben Blockley and several salesmen were in Chicago for the farewell dinner for Alan Usher.

Bill Westerman has resigned as booker at Paramount to join Film Classics. Arthur Weisberg, booker at Republic, is leaving to go into the real estate business for himself. New biller at Republic is Nancy Olson, Michael Fallon, auditor, is at the Republic exchange.

National Screen Service Branch Manager J. W. MacFarland was in San Francisco for the regional meeting of NSS branch managers.

Myron Adrock, salesman at Warners, has been in the hospital for three weeks.

Herman Goldberg of the Warner Bros. maintenance and purchasing department, will be here until the new WB exchange opens early in December.

Sarah Pichey, switchboard operator at 20th-Fox, is leaving the exchange.

Robert Taylor, accompanied by several film executives, was scheduled to arrive at Mober-idge, S. D., for a pleasant hunting trip.

A plea to put bad movies out of the reach of teen-agers was voiced at a meeting in Minneapolis of the Minnesota county welfare board directors by Probate Judge O. J. Anderson of Wright county.

Harry Omvoldt has sold the Lake, Big Lake, Minn., to Fred Neumann.

A son, Richard Gale, was born to Mrs. Bernard Ehrenberg, wife of the owner of the Bryant, Bryant, S. D.

Orville Sutton and H. E. Coons have opened the Star, St. Johns, N. D. E. Amundson is the new owner of the Colton, Colton, S. D. Macey Signs, Minneapolis, specializing in theat-ere signs, has moved to larger quarters at 451 Wilson St. N. E.

LAUNCH FEDERATION DRIVE

S. H. Fabian, as chairman of the Amusement Division of the Federation of Jewish Philanthropies of New York, on Wednesday launched a five-week drive to raise the $325,000 quota set for the division in the 1947 campaign.

Fabian appointed committees, set meet-ings and outlined the general plan of the campaign which will culminate on De-cember 11 at a dinner or luncheon. Pres-ent at the gathering were film men who, Fabian said, "represent the leadership of the film industry in New York."

Malcolm Kingsberg, Barney Balaban, Jack Cohn and William Klein, former chairman of the Federation's Amusement Division, were among those whom Fabian called upon to address the gathering.

MILWAUKEE

To keep the children off the streets on Hallowe'en, after school, seven of the movie houses on Milwaukee's south side arranged for special programs with five cartoons and a special Hallowe'en feature. The kids were asked to come in costume to participate in a contest on the stage, for which prizes were awarded. The children came in droves at each of the houses. This way of keeping them off the streets may be continued in future years, one manager declared.

At Midway Theatre at Prairie du Sac, Wis., new and modern projection machines have been installed, after a long wait. House was also extensively remodeled.

The Grand Theatre at Grantsburg, Wis., has been purchased by an Iowa man, Arthur Luscombe, from Winlock Kelley, possession to be taken this month. The new owner is said to have been engaged in farming in Iowa, but was advised by his physician to give it up, due to Luscombe's health.

Hildor Hansen, Jr., has been appointed assist-ant manager at the Avalon and Falls Theatres in Black River Falls, Wis. Hansen is said to be the first G. E. trainee in M. & E. Theatres, having worked his way up from projectionist since February of 1946.

A burglary occurred at the Falls Theatre at Black River Falls, Wis., last month. The loss was about $450. The thief evidently hid in the theatre after the last show at night and got to the office on the second floor through the pro-jection room. The burglar's tools and other equipment in plain sight were not taken.

Warner Brothers is reported to have pur-chased the Badger Theatre Bldg. in Racine, Wis., for a purchase price of about $50,000. The owners of the building and theatre was sold to Warner Bros. Co. The Badger is formerly the Bijou, later the State, and at one time a vaudeville house. Fox Midwesco once owned it. Warner Brothers leased it in 1932.

DALLAS

Sack Amusement Enterprises has acquired negative and world rights to "Pretty Women," one-reel cowboy musical and novelty featuring Red River Dave and his Texas Cowhands. William Forrest Crouched produced the subject, using several cowboy songs by Red River Dave who is currently featured in two Uni-verse westerns.

During Academy Award Week, inaugurated by theatres in the Dallas area, exhibitors show Paramont films, such as "The Lost Weekend," and "To Each His Own" and others which garnered Oscars.

Jack A. Farr, who has been with the J. G. Long Circuit of Bay City, Texas, has resigned after 13 years of service. He was manager of the Texas City theatres for Long and Leupold, and the April 16 blaze which demolished the two large theatres there. Since then he has been in charge of the Navasota theatres and looking after his company's interest in Texas City. Farr is re- membered for his exploitation campaigns when he managed the Long theatres in Bay City and Victoria, Texas.

ST. LOUIS

Victor G. Mosetti, former lessee of the Shubert Theatre here, has filed suit for $300,000 in the U. S. District Court against Fanchon and Marco, St. Louis Amusement Co., Para-mount, RKO, 20th Century-Fox, Warner Bros., United Artists, Loew's (MGM) and Columbia, alleging they combined in violation of Federal anti-trust acts to prevent him from obtaining first-run pictures for the Shubert. As a consequence of this alleged conspiracy, plaintiff says he was forced to cancel a five-year lease on the theatre.

Fred Wehrenberg has been appointed to an eight-man committee to develop a year-around
fire prevention program for Greater St. Louis.

Move for a pre-Christmas shutdown of film theatres was called off when the St. Louis Amusement Co. directors went on opposition unless all first-runs in the city joined in the holiday.

Clarence A. Turley, St. Louis Amusement secretary-treasurer and a director of the National Association of Real Estate Boards, will attend the convention of the latter in San Francisco.

Dorothy Jean Kopp, daughter of Manager Lester Kopp of the Melba Theatre, is the new receptionist and telephone operator at Columbia.

Maurice N. Wolf of Boston, MGM public relations representative, was guest speaker here at a meeting of the Kiwanis Club.

Hearing on the proposed St. Louis five per cent amusement admission tax comes up before the aldermanic legislative committee on Nov. 14. Exhibitors in Springfield, III., are opposing the proposed four per cent tax in that city.

Burial of Harry E. Hulet, 60, part owner and former manager of the Savoy Theatre in Ferguson, St. Louis County, took place Oct. 29 at Mount Lebanon Cemetery. His widow, a daughter and two sons in the immediate family survive.

Loew's Theatres St. Louis City Manager Russell Bovim and his wife have left on a vacation automobile trip through various southern towns. Wayne Shepler, manager of Loew's Orpheum, will be acting city manager during Bovim's absence.

PORTLAND

Rev Kniffin, formerly of New York, has been named salesman for Universal-International succeeding Al Gorrel, resigned.

Mrs. M. Odan of Canyonville announces opening of her new 300-seat theatre at Riddle, Ore.

Oscar Chiniquy, northwest manager for National Theatre Supply Company, has appointed Don Farnum as salesmen out of Portland.

James Walsh, branch manager for Selznick Releasing Organization, appointed Larry Doyle as salesman out of Portland.

Final work is being completed on the new Strand Theatre at Kallis, Mont., which is scheduled for opening Nov. 13. The front of the house is to be named the Stagg.

Warner's Western Division Sales Manager Roy Haines conferred here with Pete Stewart, Seattle manager, and Al Oxtoby, Portland manager.

Billy Stratton has been appointed shipper for Republic Exchange, Seattle. He succeeds Earl Williams, now with Universal-International.

Seattle's latest census shows the Queen City has topped the half million population.

Henry Haustein, Portland Paramount branch manager, has been named manager of the Seattle branch, succeeding Herbert Kaufman who has been with the company for 20 years and is joining Selznick Releasing Organization as western district manager. In that post he succeeds John Howard who moves up to western division manager. James Walsh is SRO branch manager in Seattle.

Keith Bain, RKO exploiter, has resigned and Russ Morgan is being transferred from Salt Lake City to Seattle to serve both the Seattle and Portland areas.

Heavy October rains of from nine to 14 inches, in Oregon and Washington cut box-office grosses by 15 to 20 per cent.

FITTSBURGH

A son, their fourth child, was born to Mr. and Mrs. John Walsh on Oct. 29 at Mercy Hospital here. The father is the manager of Shea's Theatre in downtown Pittsburgh.

Sam Feinberg, newly-elected chief Barker of the Pittsburgh Variety Club, resigned as branch manager for Monogram and will join his former partner and co-franchise holder at Republic as James H. Alexander, in the theatre supply business which the latter took over last year.

Helen Garlitz, who recently resigned as MGM cashier, is now in the accounting department at the Eagle Lion exchange.

Sam Silver, veteran manager of the Harris Theatre, Donora, Pa., is confined to Mercy Hospital in Pittsburgh because of a serious leg injury.

Sandy Miller, RKO salesman, has resigned to take a position out of the city.

Frank Retter, for a number of years a sales representative for Universal-International, has resigned. Prior to becoming a film salesman, Retter operated several theatres in the Western Pennsylvanita area.

NEW THEATRES

Harrsiburg, Pa.—Construction of a new Paramount Theatre in Mechanicong, O., has started with the tearing down of the Winstein Building, a town landmark. New house will replace the present Paramount operated by Walter Yost.

Charlotte—A drive-in theatre will be constructed in Concord, N. C., by Messrs. D. H. Jernigan, A. J. Biggart and R. C. Covington, it was announced in local papers.

Atlanta—Fort Payne, Ala., will have a third modern movie theatre when Joe Reece builds the Opera House, Amusement Enterprises of Albertville, Ala., has two houses in Fort Payne.

Atlanta—Quincy, Fla., will have a new 1,500-seat film theatre.

Boston—The B and Q Circuit will operate the new first-run theatre to be called the Astor on the site of the former Tremont on Tremont Street at Boylston, opposite Boston Common. It will have the new concave-convex fibre glass screen, Krobach's push-back seats, with clear vision from any part of the house. B and Q Circuit operates first-run theatres at Coolidge Corner, Brookline Village, Quincy and Brockton.

Charlotte—George Penny of Greensboro, N. C., will open a drive-in theatre to cost between $35,000 and $100,000 on the Lexington Highway out of Winston-Salem, N. C.

Atlanta—Dr. H. C. Thompson and B. P. Sherer will build a theatre for Negro patronage at Shelby, N. C., to cost around $30,000.

Atlanta—J. B. Waters, owner of the Pine at Sevierville, Tenn., will soon open a new theatre, the Lake, in Loudon, Tenn. Wayne Bowles expects to open his new house in Alapaha, Ga., about Nov. 15.

Atlanta—The Martin and Thompson circuit plans to build a 1,000-seat movie theatre at Hawkinsville, Ga.

Vancouver, B. C.—Plans by Famous Players to build a 230-seat theatre at North Battleford, Sask., have been approved after having been held up by the city council when an effort was made to have local interests build a theatre.

Vancouver, B. C.—Paul Karby, owner of a chain of Saskatchewan theatres, has bought property in Rivers, Man., on which he plans to build a $35,000 theatre.
No Subversive Material Seen In Films Now Before Cameras

With the House Un-American Activities Committee having hinted and alleged that “dangerous” and subversive material had crept into Hollywood's output, an analysis of the 43 pictures currently before the cameras reveals no contents of a harmful nature. Comedy and musicals lead the parade, with action dramas and westerns right alongside.

Warner Bros., whose production head, Jack L. Warner, testified before the Congressional hearing, has five films in work of which just one is slightly off the beaten track. “To the Victor” is a story of post-war Europe centered in France, and stars Dennis Morgan and Viveca Lindfors. “April Showers” is in its last two weeks, filming musical and dance numbers.

A & C Film Set to Start

Eagle Lion, which is making a family-trade Cinecolor picture tagged "Mickey," starts the delayed Abbott and Costello starrer, “The Noose Hangs High. Nov. 10, Cathy Downs plays a leading feminine role and Charles Barton directs; in honor of the late Milton Feld, no producer has been named to succeed him on the film. A & C, incidentally, have revealed that the commissions they will receive will all go to the Lou Costello, Jr. Foundation for-underprivileged children.

Allied Artists called over 20 extras and bit players for courtroom sequences in “Smart Woman.” Lon Chaney, Jr. was inked to portray the villain in Monogram's “Sixteen Fathoms Deep,” Arthur Lake Production in Anscolor color. Dickie Moore, returning to the screen after a long siege in a veterans' hospital, gets the juvenile lead. Tabori, who is progressing on location at Tarpon Springs, Fla.

Production on “State of the Union” at MGM has been at a standstill while Spencer Tracy recuperated from a severe cold. Betty Garrett, who is Mrs. Larry Parks in real life, sings three numbers in MGM's “The Big City,” besides playing a leading romantic role. Metro also has “The Hills of Home,” a Lassie Technicolor offering, for which the studio has erected an authentic Scottish village of a century ago on an area of the lot equal to two city blocks.

Speaking of space, Mervyn LeRoy won the distinction of being the first director to have used all 30 sound stages at MGM during production of a single film “Homecoming.”

Paramount has a drama, a musical and two comedy-drama-rolling, George Maccready was cast as superintendent of the U. S. Military Academy at West Point in “The Long Gray Line.”

Universal-International is shipping another “Part of the Forest,” adapted from a successful play by Lilian Hellman. Virtually no makeup is being worn by principals in the film. Veteran character actor Walter Catlett, Pat Dane, Radio Comedian Ransom Sherman and Comic Dancer George O'Hallion were placed in U-T's filmization of the Broadway hit, "Are You With It?" which starred Nov. 3, starring Donald O'Connor, Olga San Juan (loan-out from Paramount), Martha Stewart (courtesy 20th-Fox) and Lew Parker, Jack Hively directs for Producer Robert Arthur. U-T has two other musicals going, "Call My Sons," adapted from the famous stage success.

Former boy star Billy Bakewell was signed by Producer Stanley Kramer for a role in support of Henry Morgan in "So This Is New York," which Screen Plays, Inc. is making for Enterprise.

Columbia is typical of Hollywood's production scene, with heavy emphasis on action, comedy and music. Red Skelton, star of the Edward Small Production, "The Fuller Brush Man," reportedly remarked that the only grounds for investigation by the Washington inquirers was one of the horses in "Adventures of Silverado." Red whispers that the horse will have to turn left, "Silverado" has Gloria Henry in the feminine lead. "My Dog Rusty," which started Nov. 3, has John Litel returning as Ted Donaldson's father, replacing Tom Powers, who had earlier taken over for Litel in the boy-dog series. Wallace MacDonald produces and Mona Barrie is featured. Albert Dekker became the fourth male to be added to the string of Dorothy Lamour's admirers in "Lulu Belle," being produced for Columbia by Benedict Bogeaus.

Ethel Barrymore May Play Role; Cooper to WB

Possibility of Ethel Barrymore playing the role of Liza Gant, the mother, in "Look Homeward, Angel," screen adaptation of the Thomas Wolfe novel, will depend on Miss Barrymore's availability, it was announced last week by Seymour Nebenzal, producer of the film. Miss Barrymore has expressed a desire to play the role. Nebenzal said, but asked for information concerning the starting date so she could determine her availability for it. Accordingly, Nebenzal has scheduled production for December, with Arthur Ripley directing. Ripley, in association with Rudolph Montener, acquired screen rights from the Wolfe estate in 1944. Ripley and Montener will act as co-producers with Nebenzal on the project.

Signing of Gary Cooper to a long-term contract was announced late last week by Jack L. Warner, executive producer of Warner Bros. While no immediate story property has been assigned Cooper, Warner ordered "an immediate search for the proper vehicle for Gary" for the studio's new star.

Also at Warners Harry Kurnitz has been assigned to write and produce "The Story of Eddie Cantor," based on the life of the noted stage, screen and radio comedian. This will be Kurnitz's first assignment under his recently signed long-term Warner contract as writer-producer. At the same studio the mobile shortwave sending and receiving set licensed to it by the Federal Communications Commission has been assigned to the "Don Juan" company for the duration of its shooting schedule. Leon Belasco has been added to the film, which stars Errol Flynn and Viveca Lindfors.

Optional rights on "Pasaab," screen story bought by George Taboari, have been acquired by MGM, which has scheduled the film for Spencer Tracy, if and when it is produced. Tabori is at present writing the screenplay, and MGM will have the option of purchasing it when he finishes.

Paramount has been adding players to pictures. Chill Wills and Eddie Fowler have been added to "The Sainted Sisters," while Alan Napier has been signed to portray the executioner in the Bing Crosby vehicle, "A Connecticut Yankee." The studio has taken up its option on Robert Welch as writer-producer.

RKO's Tim Holt, now before the cameras in "The Arizona Ringer," will go out on rodeo appearances early next year upon completing his next two pictures. He will ride Lightning, the Palomino stallion he uses on the screen, Jeff Donnell, RKO contract player, will play Cary Grant's secretary in "Mr. Blandings Builds His Dream House," which Selznick Releasing Organization will release.

Screen rights to the play, "Edward, My Son," now a hit on the London stage, have been bought by MGM. Edward Knobloch will produce. The play was written by Robert Morley and Noel Langley, with Morley starring.
COMIC BOOKS


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NEW THEATRE EQUIPMENT FOR DRIVE-INS of House type theatres. Complete projection equipment, amplifiers, arc lamps, rectifiers, seats, In-A-Car speakers and accessories. Plans, building helps, and engineering help available. We specialize in Drive-In Theatres. Price range from $800 to $25,000 covers all equipment and accessories. Our experienced staff of theatre and projection experts will guide you. Distribution of the new AUTOCRAT "The Light that Sells" In-A-Car speaker. The Dayton Film, Int., 2227 Hupa- burne, Dayton, Ohio.

SEATED SCREENS 46c SQUARE FOOT: Superlite, 37c: Weaver exchanges $12.50; Aluminor screen $2.49; Exhilar washing 25¢; Alumire rectifier tubes $3.55. Star Cinema Supply Company, 450 West 46th street, N. Y. 18, N. Y.

HEARING AID HEADPHONES, WOW. $60.00. Tickets, missprints, 9¢ roll; Cue Markers with rubber, aperture and trimming light, $.85; Film Cabinets, $.95 section; Typhon 46" exhaust fan, $39.50; Optical Glass, 75" square, $2.25; Griswold speakers, shelfwand, $17.95; G. T. Tungar Bulbs, 6 amp, $2.95; Panic Bolts, $2.25; Snowlite Soundscreeens, sizes to 10". special 21¼" square foot. New Catalog ready. O. S. O. Cinema Supply Corp., 450 West 42nd St., New York, 18, N. Y.

QUARTER HORSE MOTORS, $95.95. 8" x 10" Changeable Letter Signs, $1.95; Cerro 886 Photocel, $1.91; Revive 8mm Cameras, $77.50.; Projectors, $120.00.; 1000W Madison, $5.95.; Kollmorgen Snap- on Coated Lenses, $9.95.; 255-37, $75.00. (trades taken). Catalog free. O. S. O. Cinema Supply Corp., 450 West 42nd St., New York, 18, N. Y.

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BLEVINS in national headquarters for SUPER STAR and SILVER STAR popcorn machines, both theatre and counter models. Immediate delivery. Write for particulars. Blevins Bee Hive Popcorn Co., Nashville, Tenn.

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EASY WAY TO PAINT SIGNS. Use Letter Pat- ters. Avoid sloppy work and wasted time. No ex- perience needed for this easy job. Write for Free Sample. John Rahn, N.129 Central Ave., Chicago, Ill.

SOUND EQUIPMENT

NEW DEVEY PORTABLE SOUND EQUIPMENT SPEAKERS WITH OPTICS, $29.00; Carbon Hand- mikes, 95¢; Semi-Permanent Phonograph Needles, 39c;

New 12" Dynamic Speakers, $10.95; PA Systems, microphone, amplifiers, tubes, speaker, 10 watt, $46.75; 200W, $74.95; 300W, $94.95. O. S. O. Cinema Supply Corp., 449 West 42nd St., N. Y. C.

STUDIO EQUIPMENT

NEW SOUND MOVIELA UDS, $1007.00; NEW MOVIEOLA D, $279.50. Famous Cinephon 35mm Cam- era, 4 lenses, 9 magazines, sunshade, motor, complete. 370 American hand panelboard, $1905.00; Eyemo Q Spy, 3 lenses, $959.00; Wall projector type single lens Stanley Camera, 3 lenses, 2 magazines, motor, tripod case, all cables, $1250.00; New Bellowsell D 5 35mm Printer, $13250.00; Magicam E 9 35mm, $2500; Bellowsell D 5 35mm, $57.50. Send for latest stocklist. O. S. O. Cinema Supply Corp., 449 W. 42nd St., New York, 18, N. Y.

THEATRE GAMES

DIE CUT BINGO CARDS—$2.75 per 1000, 1,75, 1,000. Screen Dial $2.00. Screen Dial for Theatre. Trade Review, 1501 Broadway, New York, 18, N. Y.

FOR YOUR BINGO GAMES. Controlled or un- controlled, dye cut, play right priced right. Samples on request. Newcomum Products, 354 W. 44th St., New York, 18, N. Y.

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400 LUXURIOUS HEAVILY PADDLED FULLY reupholstered back, reupholstered boxing cushion chair, repaired, rebuilt, $370.00; American hand panelback, boxing chairs, rebuilt, reupholstered, $85.00; 350 1920's Hayworth Westfield veneer chairs, rebuilt, $195.00; 100 Andrews fully reupholstered back, boxing cushion, rebuilt, $65.00; 215 Heywood panel- back rebuilt boxing chairs, $72.00. 74 Ideal beautiful bog chairs, 22" wide, reupholstered, $27.50; 54 Mokair 60 yard rolls, all color, $3.50. 50 New $1.00 each. Used $2.00 each. Send for stock list. O. S. O. Cinema Supply Corp., 449 W. 42nd St., New York, 18, N. Y.

FOR SALE—1-100 THEATRE CHAIRS, SPRING Cushions, padded upholstered backs, red laetherette covered. Good condition. Trenton Theatre, Nashville, N. H.

10,000 GOOD USED THEATRE CHAIRS—$1.00 each. P. O. Box 138, 13 Springfield Blvd., Queen N. Y, Phone Laurelite 6-3965.

USED EQUIPMENT

MOTION PICTURE EQUIPMENT EXCLUSIVE- LY! Used 16—35mm. cameras, Eyemo Single Lens and trigger Cameras, $472.00. 5.000x. 35mm. Reflex, Motor, 3 Lenses, $205.00 up. Axletiles, Reels, Simplex Mitchell and Howell Cameras. Brush Sound- Mirror Tape Recorder, $225.00. Pair Holmes Portable "Educator" 35mm. Sound Projectors, 2 Amplifiers, 2 Speakers. Cases, Like new. $50.00. Equipment Bought. Sold and Traded. Write for Catalog S4, CAMEA MART, 10 West 45th St., New York 19.

SOS! SEE OUR STOCK—SAVE ON SOUND PROJECTION, TOO! RCA 16mm L. I. Are Sound Projector, special $375.00; Bellofour, American, $479.00. DeVry 16mm Sound Projectors, $195.00 up. like new American 16mm, H.I. Bellofour, $195.00. New Theatre Equipment, $2450.00; rebuilt 35mm H.I. Suc- cessor to RCA and Simplex 4 Star Model, $185.00; O. S. O. Cinema Supply Corp., 449 W. 42nd St., N. Y. C.

TICKET MACHINES, 2 unit hand operated, rebuilt, $79.50; Gold Seal 2 unit ticket electric machines, re- built $115.00; Superslide mechanisms, rebuilt li- ke new, $255.00; Simplex rear usher mechanisms, shock- proof gears, rebuilt, $140.00; Fountains, $114.50. What do you own? Star Cinema Supply Co., 450 West 46th St., New York 19, N. Y.

NEUMADE FILM INSPECTION TABLES 20" x 30" x 3’ high. $19:53; 18” Steel Backless Chairs $4.55; 550x. American Colombo Camera 16mm, $379.50; M. Generator, $57.50; Late Projector Mechanisms, RCA Bracket, $405.00; Century, $593.00; Moleigraph, $75.00. Viewers Approved Enclousia, $260.00; Six section film cabinet, $116; Bellowsell 35mm Slicers, $6.93. O. S. O. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.
COLUMBIA (Continued)

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Westens (Current)

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<td>12/14/47</td>
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<td>104</td>
<td>3/2/47</td>
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<td>Bury Me Dead (My A)</td>
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<td>106</td>
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EAGLE LION (Continued)

Prod. No. 753
Westeria (Coming)
Hawk of Powder River...
Pioneer Justice (W. F.)...
Prairie Outlaw...
Return of the Lash...
Stage to Miss City...
Tornado Range...

Run Time
55.5/38/47
57/4/47
57/4/47
57/4/47
57/4/47
10/11/47
11/4/47

See Issue
b7/5/47
b7/5/47
b7/5/47
b7/5/47
b7/5/47

FILM CLASSICS
Catherine the Great
You for I Die...
Furia (D)...

Run
..10/1/47
..3/15/47
..6/31/47

See
..10/11/47
..9/3/47
..a9/27/47

METRO-GOLDWYN-MAYER

803 Areno Affair, The (D)...
713 Boom Town
Cass Timberlane (D)...

Run
..9/25/45
..1/16/41
..6/29/47

See
..5/31/45
..1/16/41
..b6/28/41

COMING
Alisa A Gentleman (C-D)...
B. F.'s Daughter

Run
..4/15/47
..7/2/47

See
..4/15/47
..7/2/47

MONOGRAPH
4402 Dillinger.......
1614 Guilty, The (My-A)...
16 Hard Boiled Mahoney...
38 High Tide (D)...
701 High Tide (D)...
279 Joe Palooka in the Knockout (D)...
136 Killroy Was Here (C)...
2061 Mutiny in the Big House (C)...
1657 Queen of the Yukon...
1659 Robin Hood of Monterey (D)...

Run
..7/6/47
..9/7/47
..6/31/45
..b6/28/41
..b9/27/41
..b8/9/41
..b8/9/41
..b11/6/47
..b8/9/41
..b8/9/41

See
..7/6/47
..9/7/47
..6/31/45
..b6/28/41
..b9/27/41
..b8/9/41
..b8/9/41
..b11/6/47
..b8/9/41
..b8/9/41
TITLE CHANGES

"Mortal Coils" (U-I) now A WOMAN'S VENGEANCE
"A Palooka Named Joe" (Mon.) now FIGHTING MAD
"Race Street" (RKO) now JACKPOT
"The Old Grey Mayor" (Mon.) now SMART POLITICS

NEW PICTURES STARTED LAST WEEK

COLUMBIA

Fuller Brush Man — Principlals: Red Skelton, Janet Blair, Dee McGuire. Director, Sylvin Severy.


ADVANCE DATA
On Forthcoming Product

THE HIGH WALL (SGM) Drama. Principlals: Robert Taylor, Audry Totter, Herbert Marshall. Director, Curtis Bernhardt. A veteran is charged with the murder of his wife. He is sentenced to the wall, but is released when it is found he is committed to a psychopathic hospital. He improves in health but still cannot recall the events leading up to the murder. When he visits his former wife he is impressed by the woman who implies that he has information about the crime, he escapes and tracks down the real killer.

DRIFTWOOD (Rep.) Drama. Principlals: Walter Brennan, Ruth Warrick, Dean Jagger, Norman Adams. A little girl, raised in a ghost town, is left alone in the world with her great-grandfather. She makes a pilgrimage to nearby town where the girls adopted by a young physician is in vainly trying to awaken the town to the danger of an epidemic. Eventually the little girl is instrumental in bringing the doctor and him together and gaining recognition for his work.

THE FLAME (Rep.) Drama. Principlals: John Carroll, Vera Ralston. Director, John Ford. A nurse participates in her sweetheart's scheme to marry his brother. She uses the knowledge of the fortune he possesses. Once married to the ske, she falls in love with him. Similarly, she sees her former sweetheart in a different light, and loses all affection for him. When their happiness is threatened by a blackmailer, the ex-lover sacrifices his own life to assure their happiness.

UNITED ARTISTS

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<tr>
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<tr>
<td>1713</td>
<td>Adventures of Don Coyote &quot;C&quot; (W.F)</td>
<td>65-68/46</td>
<td>3/6-4/6</td>
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<td>1714</td>
<td>Body Squeak (D)</td>
<td>42-44/46</td>
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<td>90-92/46</td>
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<td>Copacabana (M-C-F)</td>
<td>90-93/40</td>
<td>3/24-4/24</td>
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<td>130-132/46</td>
<td>3/24-4/24</td>
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<td>Dangerous enlargements (W.B.)</td>
<td>68-69/46</td>
<td>3/24-4/24</td>
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<td>1720</td>
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<td>93-95/46</td>
<td>3/24-4/24</td>
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<td>59-60/46</td>
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<td>54-55/46</td>
<td>4/25-5/46</td>
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COMING

A Miracle Can Happen — James Stewart-Henry Fonda

Arch of Triumph (D) — L Bergman-C. Boyer

Atlantic — Maria Montez-Jean Pierre Aumont

Cagnolino — W. Olters-M. J. Roberts

Chisum Trail — J. Wayne-Walter Brennan

Christmas Eve (D.A) — G. Raft-G. BRENT-N. Scott-J. Blondell

Dead Don't Dream, The (W) — W. Boyd-A. Clyde

False Paradise — Wm. Boyd-A. Clyde

Here's My Love, (D) — G. Casady-M. Calvert

Heavenly Knows, (F.D-A) — Robert Cummings-Brian Donlevy

Henry VIII, (M-B) — R. Arden-H. Ferrer

Intrigue — G. Raft-J. Havoc-D. Seymour

Leaves — W. Tracy-P. Morgan-E. Jansen

Mad Wednesday (D-F-A) — L. Boyd-P. Brooks-A. Clyde

Marsauders, The (W.F) — B. Boyd-B. Brooks-A. Clyde

Sp. Reissue Story — T. J. B. McGUIRE

Silent Conflict — William Boyd-A. Clyde

Sinister Journey — Wm. Boyd-A. Clyde

Silver — My Love, (R.F-A) — M. Morgan-V. Lalone

So This is New York — M. Morgan-M. Gray

Street Gamble — W. Boyd-A. Clyde

Time of Your Life — J. Cagney-Wm. Bendix-J. Cagney

Vendetta (D) — Hilary Brooke-F. DuMoulin

UNIVERSAL-INTERNATIONAL

Black Narcissus "T" (D.I.F) — Deborah Kerr-David Farrar

Brief Encounter (D.A) — Cella Johnson-Trevor Howard

Brute Force (D.A) — B. Lancaster-R. Cronyn-C. Bickford

Captive Heart, The (D.A) — A. Alt—B. Keaton-P. Lawford

Captive Heart, The (D.A) — Michael Redgrave-Mervyn Johns

City Streets (D.A) — W. Boyd-M. Allister-W. Boyd

City Streets (D.A) — J. Mills-V. Vale-B. Hobson

City Streets (D.A) — W. Miller-R. Livesey-B. Brown

City Streets (D.A) — J. B. McGUIRE-B. J. HOSKIN

City Streets (D.A) — Joan Fontaine-Patrice Knowles

City Streets (D.A) — Irene Dunne-R. Taylor

City Streets (D.A) — James Mason-R. Newton

City Streets (D.A) — Edward Arnold-W. Ambrosini

City Streets (D.A) — G. Arliss-A. Gardner-P. Dorn

City Streets (D.A) — M. Donet-R. Tofino-A. Muscat

City Streets (D.A) — H. Hayward-L. Bowman-E. Albert


City Streets (D.A) — Y. de Carlo-B. Donlevy-J. P. Aumont

City Streets (D.A) — D. Niven-R. Massey

City Streets (D.A) — W. F. Keighley-E. Rains

City Streets (D.A) — J. Dalton-D. F. Drake

City Streets (D.A) — W. Hall-D. F. Drake

City Streets (D.A) — R. Scott-K. Branch-D. Donlevy

A Woman's Vengeance — C. Boyer-A. Jandy

Lady Surrenders (D.A) — Margaret Lockwood-Stewart Granger

All About Eve — B. Reynolds-M. Palmer

Another Part of the Forest — F. March-A. Duryea

Black Bart (T) — Y. DeCarlo-D. Durcey

Black Stance — R. Printon-G.=x

Cashah — Y. de Carlo-T. Martin-P. Lorre

Elephant Fairy, The — C. Bradford-B. Palmer

Hungry Hill (D.A) — R. Colman-S. Hams-E. Brien

Imagination (D) — T. J. B. McGUIRE-N. Bradby

Letter From an Unknown Woman — Joan Fontaine-Louis Jourdan

Lost Moment, The (D.M.F) — G. Mezvinsky-B. Hall-D. F. Drake

Mad Bow, The (D.M.F) — J. Cagney-K. Gillingham

My Heart Goes Crazy "T" (M.F) — J. Cagney-B. Hall

Nicholas Nickleby (D.F) — Cedric Hardwicke-S. Holmes

On Can You Fear — A. Bradley

Pirates of Monterey "T" — M. Montes-C. Miranda-R. Dene

River Lady "T" — Y. de Carlo-K. Russell-M. Morgan

Secret Beyond the Door (D) — W. Powell-E. Raines

Senator Was Indiscreet, The (D) — Joe Darrin

Tawny Pipit, The (D.A) — R. Arden-H. Ferrer

Uptown Glass, The (D) — R. Arden-H. Ferrer

Wistful Widow of Wagon Gap (C.W.F) — T. J. B. McGUIRE

Year Between, The (D.A) — T. J. B. McGUIRE
IT'S BEAUTY OF TONE

THAT MAKES THE DIFFERENCE

"FIRST WITH THE FINEST IN SOUND"
Showmen's Trade Review

Reviewed in this issue

Driftwood 22
Gentleman's Agreement 23
Key Witness 22
Night Song 22
Pirates of Monterey 31
Return of the Lash 23
The Woman in the Hall 22
Whispering City 22

Product Guides
Begin on Page 34

Vol. 47  No. 19

November 15, 1947

High Court Denies Jackson

Park Review Plea . . . TOA Set

FOR FIGHT ON 16MM . . . 20th-Fox

Announces 48 for Next Season

Patrons' Likes Determine Booking Policy
(See Jack Jackson—Page 20)

Showmen's Silhouette
(Page 23)
"We're ready to buy! What have you got to sell, Mister Exhibitor?"

THE PUBLIC ASKS AND M-G-M HAS THE ANSWER!

"GREEN DOLPHIN STREET" HIT!

Just what the public wants! New M-G-M records at the Criterion, N. Y. 5th big week and still going strong. And in a poll of the audience by Motion Picture Research Bureau, it reveals 92% excellent or very good, the highest rating in N. Y. audience history. Your folks will flock to see the biggest spectacular romance in 10 years! Backed by giant campaign!

Lana Turner as bold Marianne who stole her sister's man. Big cast includes Van Heflin, Donna Reed, Richard Hart and thousands more!
"THIS TIME FOR KEEPS" SOCKO!

If it's an M-G-M Technicolor Musical your public knows there's a treat in store. And it's packing them in nationwide. Not since "Bathing Beauty" has there been anything like it, the Aqua-revels, the gorgeous girls, an appealing love story, songs galore and top entertainers including Esther Williams, Lauritz Melchior, Jimmy Durante, new romantic singer Johnnie Johnston, Xavier Cugat and his Orchestra and plenty more.

"GONE WITH THE WIND" REPEATS!

The miracle Technicolor picture of all time. Every engagement proves that everybody wants to see it. There's a whole new teen-age public plus countless folks who are coming again. Extended engagements are the rule! (A David O. Selznick Production. An M-G-M Release).

"CASS TIMBERLANE" BEGINS!

Another Big M-G-M entertainment starts its history-making career. S.R.O. audiences at the Radio City Music Hall World Premiere engagement are enthralled at the love story that seventeen million readers of Sinclair Lewis' novel are waiting to see. Spencer Tracy, Lana Turner, Zachary Scott in a great de luxe production!

AND WATCH FOR MORE FROM M-G-M!

"GOOD NEWS"—Celebrate a gay Technicolor New Years!
"KILLER McCOY"—Trade Press in unanimous raves!
"THE BIRDS AND THE BEES"—Technicolor Musical Joy!
"HIGH WALL"—Terrific thriller! High receipts too!
BODYa!

has broken

at the Globe T

and every day it is es

which prove that every

Enterprise’s “BODY a

same record-shattering, hol

Cleveland, Memphis and New Orleans!
Every record at the New York theatre is sold by UA on "SOUL"!... P.S. The business is going on in the Woods Theatre, Chicago — Wow!
Month after Month ~ Picture after Picture.

THE BIGGEST FIGURES IN THE INDUSTRY ARE MADE BY 20 CENTURY-FOX!

August
"MOTHER WORE TIGHTS"
Color by Technicolor

September
"Walked Away With National Boxoffice Laurels!" — Variety

"FOXES OF HARROW"

October
"Easy Winner of 1st Place In Boxoffice Procession!" — Variety

"FOREVER AMBER"
Color by Technicolor

November
World Premiere Now! MAYFAIR, New York • APOLLO, Chicago!

"GENTLEMAN'S AGREEMENT"

December
Climaxing A Year Of Boxoffice Greatness!

"DAISY KENYON"

January
The First Great Achievement of 1948!

"CAPTAIN FROM CASTILE"
Color by Technicolor
Trend?

The production branch of the industry may be swing-
ing into a full-fledged trend away from the policy of concentration in both major and minor studios on the high-cost, elaborate pictures. We say "may be," because those indicators which are now apparent may be sympto-
matic of a trend, or they could be just a passing phase.

However, it seemed apparent some time ago that the concentration on high-cost productions, to the exclu-
sion of films produced on a scale permitting a larger volume to supply the needs of the average theatre in this country, had over-reached itself.

This publication was well aware of it due to the rising volume of protest from these average theatres, and several weeks ago our news columns quoted exhibitors on the subject. The "big" pictures, these exhibitors de-
clared, were all well and good, but not all of those scaled to be "big" turned out that way when they got on the screens. Consequently there was a dearth of good sub-
stantial material to keep houses supplied with films to run on policies of two-a-week change of program—to say nothing of the smaller situations that need three programs per week to subsist.

Announcements of new product and the new schedules going into effect at the major studios strongly indicate that there is a swing back to "B" production. We don't believe that "B Picture" attitude does much good, and we wish Hollywood would get less class-conscious in respect to rating a production by the amount of money budgeted for its completion.

There's many a mighty good picture in the records of box-office success that didn't require box-car figures to produce. And, incidentally, there's many a great per-
formance in the screen's Hall of Histrionic Fame that was turned in by an actor or actress who drew something less than $150,000 for the assignment and who "trouped" instead of dictating to the producer. No, Hollywood and London and Paris can make a "B" picture without trying.

But making pictures with more sense of proportion and less distortion of the value of expensive settings and costly operations to achieve spectacle which sometimes detracts from rather than adding to the thrill of effective drama in the characters or theme or plot of the play) is something else.

But no matter what Hollywood calls 'em, the theatre industry needs a larger volume of strong entertainment produced at costs which the traffic at the box-office of the average theatre can bear.

The days of shooting for that big, cushy dough at the first runs with their high admissions may be over, but picture business is still in good health, and there's plenty of glory (also plenty of money) for producers, directors and stars and writers in making pictures that reach into the hearts of the mass of the people and move them and make them admire and applaud the artists because they bring good entertainment—even if there's less "glamor" in off-screen circles where the "caste system" seems to say that unless you are a star in a picture that cost four or five millions you're not "really important."

Uncle!

All right,gentleman of the exhibition branch, we've had enough! You've convinced us we should become reserved and restrained with respect to expressions on this page concerning forthcoming product—at least until such time as the distributors show signs of having sufficient enthusiasm about the pictures to put up a little ballyhoo in the form of advertising to you the exhibitors.

That letter we quoted last week has been duplicated in tone and theme so many times we're really getting snowed under. This week's crop includes a mass of duplicates of that AP story about the National Advertising Index in the magazine Printers' Ink showing that there was an increase of 17 per cent in September ex-
penditures for national advertising over the like month of 1946.

Other merchants seem confident of their wares, but our movie distributors appear to take the attitude that the product is such that less, not more space, will do.

Hats Off!

Notwithstanding what we've said there above, we doff our hat to Darryl Zanuck and the 20th-Fox studio for turning out a picture which has such electric qualities as to win the widespread and enthusiastic critical acclaim accorded to "Gentleman's Agreement."

We are confident that mighty few who see "Gentle-
man's Agreement" will differ in any little degree with the resounding praises which are being heaped upon it by critics, reviewers and commentators. It is one of those outstanding "naturals" in which everything clicks —the script, the direction, the acting, the camera work, the art direction, and above all the production, each in itself strikes one as a perfect example of the art, crafts-
manship or production know-how which it represents.

—CHICK LEWIS
LITIGATION — The United States Supreme Court, by refusing to review the injunctive aspects of the Chicago Jackson Park Theatre case, cleared the way this week for enforcement of Federal Judge Michael Igoe's drastic injunction which would apparently limit first-runs in Chicago to two weeks. The Court's decision this week was an abdication of "dead time" where such practices slowed up or deprived the Jackson Park Theatre of product. It is understood that a suit along the Jackson Park lines was filed against the eight majors, Interstate Circuit and Texas Consolidated Theatres in Wilmington, Del., this week by the Delman Theatre of Dallas. Petition asks for triple damages amounting to $750,000 and an injunction outlawing present clearances and other practices.

On the distributor side of the courthouse came Columbia, 20th-Fox, Loew's (MG M), Paramount, RKO, United Artists, Universal and Warner Bros., filed eight separate suits in the Chicago federal court alleging incorrect percentage returns against houses operated by E. E. Harold R., and William R. Alger as well as four of their corporations.

**EXHIBITION** — In the face of a threatened one-year boycott, last month's hit was no catalyst for playing "The Outlaw." Exhibitor William Goldman yielded to Catholic pressure and pulled the picture this week, denying meantime that it contained anything immoral or obscene. In the same city the Fox continued "Forever Amber" to good business despite Catholic boyscotts. "Amber" was doing business despite Catholic protests, though in Troy, N. Y., where newspapers had refused the picture's advertisement, it was doing good business this week; in Cincinnati and mid-Illinois it faced another boycott with subsequent-run refusing to show it in Cincinnati.

The problem of 16-mm. competition may be taken to those distributors who sell 16-mm. rights to 35-mm. features and to the reputable 16-mm. industry as a result of action by the Theatre Owners of America directors in Chicago last week when they held their first meeting and voted such a possible 16-mm. industry as a result of action by the Theatre Owners of America directors in Chicago last week when they held their first meeting and voted such a possibility. They decided unanimously to book "The Burning Cross" into all eight houses. Latter picture incidentally won its fight in part against the Virginia censors in a state court which ruled that while some deletion might be ordered the fictitious story of the Ku Klux Klan could not be banned.

In New Jersey Walter Reade was testing advanced admission prices by asking patrons of five houses to vote on the subject through a trailer. In New York "The Best Years of Our Lives" was scheduled for a return Broadway run at the Bijou. In Pennsylvania 20 towns voted for Sunday shows, among which was Pottstown where Mrs. Nehtown. In Hartford there was suggested closing theatres on Sunday as the argument about opening early on the Sabbath arose again. In St. Paul exhibitors sought to get a city tax off their admissions by petitioning to get the subject referred to the public at an election. And in Charleston, W. Va., the West Virginia Theatre Managers Association elected Wendell Holt president. Ray Branch was reappointed head of Michigan Alliance at a meeting which named William A. Cassidy as vice-president, Bernard K. Kilbride, secretary-treasurer.

**DISTRIBUTION** — Twentieth Century-Fox announced that it would release a total of 46 feature films and a series of shorts program consisting of 20 single-reelers, 22 Terrytoons, 13 March of Times and 104 issues of the News twice a week. Sales Management also announced spread of the "Cleveland Plan" (earlier availability on subsequents) to Cincinnati and predicted its further spread during 1948.

**LABOR** — The International Alliance of Theatrical Stage Employees and Allied Trades rereopened contracts for wage scale increases in 32 exchanges covering offices of Paramount, MGM, 20th Century-Fox, RKO, Columbia, Universal, United Artists, Warner Bros., Republic and National Screen Service.

On the west coast IATSE projectionists claimed that 33 Fox West Coast houses were affected by their walkout over an alleged refusal of the circuit to pay 15 cents an hour more to projectionists of hitherto subsequent-run houses which went first-run on "Forever Amber."

**GENERAL** — Recommendation that the federal admission assessments tax be eliminated was made Wednesday by the Committee for Economic Development in a report which covered the existing of all excise taxes 50 per cent. Chance of getting it: Very slim. The Associated Press is forming a television unit to cover the wedding of Princess Elizabeth in England as well as other English events. The move is part of the AP's projected television newswired service for member stations with operations in Washington reported already started.

INDEX TO DEPARTMENTS

<table>
<thead>
<tr>
<th>Department</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advance Data</td>
<td>40</td>
</tr>
<tr>
<td>Adv. Classifications</td>
<td>41</td>
</tr>
<tr>
<td>Box-Office Slant</td>
<td>22</td>
</tr>
<tr>
<td>Feature Booking Guide</td>
<td>34</td>
</tr>
<tr>
<td>Film from the Industry</td>
<td>35</td>
</tr>
<tr>
<td>Hollywood</td>
<td>32</td>
</tr>
<tr>
<td>National Newsreel</td>
<td>8</td>
</tr>
<tr>
<td>Newsreel Synopses</td>
<td>33</td>
</tr>
<tr>
<td>Regional Newsreel</td>
<td>24</td>
</tr>
<tr>
<td>Selling the Picture</td>
<td>15</td>
</tr>
<tr>
<td>Shorts Booking Guide</td>
<td>34</td>
</tr>
<tr>
<td>Theatre Management</td>
<td>20</td>
</tr>
</tbody>
</table>

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Press Boycott Now?

Philadelphia newspapers this week were reportedly receiving letters of censorship and threats of boycott as the results of a side issue arising over the ban against "Forever Amber" and "The Outlaw" by Cardinal Dougherty. Tenor of the letters is that the Cardinal's "exalted patronage," permitting ads such as those used by the theatres in advance of the picture.

Goldman Pulls 'Outlaw' As Catholics Protest

Bowing to the pressure of Catholic wishes, as expressed by Cardinal Dougherty, William Goldman withdrew "The Outlaw" from his Erlanger Theatre in Philadelphia.

The Cardinal had denounced both "The Outlaw" and "Forever Amber," threatening exhibitors playing them with a one-year boycott by Catholics if the films were not withdrawn within 48 hours.

The Fox, playing "Amber" ignored the threat and the film continued to good business. Goldman explained his delay to the Cardinal by saying he had been absent from Philadelphia when the letter arrived, but that he was withdrawing the picture Monday out of deference to the Cardinal's "exalted patronage," permitting as it does, those in the community of Catholic faith.

Central Ill. Catholics May Ban 'Amber'

"Forever Amber" continued to be on the receiving end of threats and strong business this week. A threat to boycott the Great States Theatres showing the picture in Peoria, Kewanee, Galena, Bloomington and Danville, was intimated by the Rev. James B. Redl, chancellor of the archdiocese of Peoria.

In Cincinnati Archbishop John T. McNicholas had suggested a boycott on houses showing in the Troy, "Amber" closed at Warner Theatre. Newspapers refused advertising for the picture in that city.

The Good Old Days: They Weren't So Good, Says Clyde Eckhardt

By JAY GOLDBERG

Clyde Eckhardt,uddy-faced branch manager for 20th Century-Fox in Los Angeles, is one man who belongs to "the good old days," as well as the very active present. But strangely enough he doesn't think the good old days were so sentimentally good. He thinks the present is a lot better.

An actor/owns the tale of a man who, on Sept. 13 celebrated 33 years of his life in the industry—and 33 years of that life all with one company! That latter part is what's hard to take. In a business where even a slightly employed veteran can tell you how back room shipments were stopped in one company, how bicycling (Continued on Page 11)
'Red' Labels

The Harold Andrews Post of the American Legion at Independence, Kan., is setting out on a "red" labeling campaign. Propaganda-laden "red" tagged motion pictures will be affixed to motion pictures which include persons, identified by the House Un-American Activities Committee as communist party members, or pictures with which such-named persons are in any manner identified. The Post committee declared it would conduct the campaign in such a way as not to work any hardship on the local theatre manager who is a member of the Post.

Red Quiz Affects Film

Trade Abroad, MPA Finds

The Hollywood Red investigation already has had an adverse affect on the foreign business of American film companies, it was learned in Washington.

Impact of the probe by the House Committee on Un-American Activities has hit business abroad in Russian-dominated countries as well as strongly anti-communist nations, confidential reports to MPA indicate. Thus the effect of the probe has hit countries of both extremes in political thinking.

In countries under Soviet influence, what started out as a boycott against American films with actors or producers considered strongly anti-Red is spreading to all American pictures. In anti-Communist countries there is a growing reaction to American films because of committee charges that many such films contain Red propaganda.

Latin America Inquiries

MPA President Ed Johnston admitted that there have been many inquiries of this nature from anti-Red countries and Latin America.

TOA Acts on 16-mm. Competition; May Refer Matter to Distributors

Problem of increasing 16-mm. competition to theatres may be taken up with distributors who sell 16-mm. rights on their 35-mm. pictures and with reputable 16-mm. organizations in an effort to find a cure as a result of the action taken by the directors and officers of the Theatre Owners of America at their first meeting in Chicago's Stevens Hotel last Friday and Saturday (1-2).

The meeting authorized the 16-mm. committee to take such action and to continue its studies of the subject with a view, as an official release stated, "to curing the problem in a way equitable to the 16-mm. industry and to church and educational groups."

The meeting also established standing committees from the temporary ones created at the Washington, D. C., organization convention, to study the possible effects of a plan that would use 16-mm. pictures for charitable and educational purposes and to seek the cooperation of "all representative national charities, . . . for this purpose," and appointed the following to the executive committee:

Chairman Fred Wehrenberg, St. Louis; S. I Fabian, New York; Lerwin Pizor, Philadelphia; E. V. Richards, New Orleans; Robert W. Coyne, New York; Leonard Goldenson, New York; Harry Lowenstein, Ardmore, Oklahoma, with all officers serving as ex-officio members. The executive committee has the authority to act for the organization when the directors are not in session with their actions subject to review by the directors. Other action taken was:

Appointment of the following to the standing committee on Ascap: Co-Chairmen Elmer Rhoden, Kansas City, Mo.; Roy Cooper, San Francisco, Calif.; Ed Fabian, Dan Michalove, School Board, New York; Fred Wehrenberg, St. Louis; C. E. Cook, Kansas City; Sol Hyman, Huntington, W. Va.; Maury Miller,

(Continued on Page 14)

Actor Thomas?

Producer Sam Wood, one of the witnesses before the House Committee on Un-American Activities, was said this week to have told such Committee Chairman Parnell Thomas to appear in a picture Wood is making. Unconfirmed reports have said that Thomas would speak a prologue on Americanism but did not say whether Wood had invited Rep. Rankin or other members of the committee to appear also. Question: If Thomas accepts will he have to take out a card in the Screen Actors Guild?

High Court Denial Opens Way For Chicago Clearance Change

Refuses to Review Jackson Park Theatre Injunction; Defendant Lawyers Confer

The United States Supreme Court Monday cleared the way for a drastic revision of Chicago's clearance-and-run practices by injunction which, among other things, limit the length of time between first-run and first-subsequent-runs and which might also outlaw duals and "dead time."

The Supreme Court action came in the form of denial for a writ of certiorari which had it been granted, would have subjected to review the injunction phases of the famous Jackson Park Theatre suit.

Federal Judge Michael Igoe had granted an injunction to the Jackson Park owners—plaintiffs Florence Bigelow, Mark B. Koerber, John E. Bloom, William Bloom—in Chicago during mid-October, 1946, but had not enforced the order while the defendants took an appeal to the United States Court of Appeals. When the appellate courts sustained Judge Igoe, the defendants tried to have the Supreme Court review the case.

Await Court Order

In Chicago it was reported that the injunction would become effective as soon as a copy of the high tribunal's rule reached that city. Meanwhile attorneys for the defendants—RKO Radio Pictures, Warner Bros., Vitaphograph, Loew's Inc., (363-M), 20th Century-Fox, Paramount, Balaban and Katz, Warner Bros. Theatre—were considering whether they should make another effort to get before the Supreme Court. This could be done by exercising the right to ask the high court for a rehearing on its denial to review the case. If the latter course is pursued, it is possible the injunction may not be enforced until after the rehearing application is ruled upon.

Judge Igoe's injunction was handed down after the Supreme Court had upheld a $400,000 damage verdict awarded by jury in his court. The plaintiffs had claimed loss through inability to obtain film by alleged conspiracy.

Ambiguous, Lawyers Say

Though some lawyers have said privately that the injunction is "ambiguous," its most important clauses apparently would:

1) Limit first-runs in B & K loop house to two weeks maximum and first subsequent-runs to one week as well as abolish move-overs and duals, if any of these practices created a hardship for the Jackson Park Theatre by slowing up product, or in the case of an abundance of product prevented the Jackson Park from getting first-run product which had not been available before.

Abolishes 'Dead Time'

2) Abolish "dead time" described in the order as "a period of time uniformly imposed upon exhibitors during which no theatre can exhibit a motion picture which has concluded its first run, . . .

3) Restrain distributor defendants from restricting their picture business by exhibitor defendants, from granting clearance to such theatres over the Jackson Park or keeping the Jackson Park from "negotiating a run of motion pictures at the same time" as the exhibitor defendants.

4) Outlaw any agreements among defendants which might defeat the purpose for which the injunction is granted.

At the same time they instituted action for an injunction, owners of the Jackson Park Theatre filed suit for an additional $600,000 damages alleged to have been incurred from the time the original suit was filed.

Dallas House Sues Majors, Interstate for $750,000

Tivoli Theatres, Inc., operators of the Delmar Theatre, subsequent-run house at Dallas, this week had filed suit for triple damages totaling $750,000 in an injunctive relief against Interstate Circuit of Texas, Texas Consolidated Theatres, and eight major distributors in federal court at Wilmington, Del.

The suit was filed in Wilmington because some of the defendants are Delaware corporations. It seeks to enjoin present clearance and run practices and to prevent withholding product from the Delmar for more than a "reasonable time." It also seeks to prevent the distributor defendants from allegedly using interstate first-runs and move-overs to the damage of the Delmar.

RKO-UA Call Off 4-Picture Deal

RKO this week announced that the deal it was negotiating with United Artists by which it would sell four pictures—"Out of the Past," "Return of the Badman," "Indians of Division West"—to that company, had been called off and that the pictures would be released under the RKO banner.
7 Cleveland Houses End 1st Week of Day-Date Reissues

‘Broder Plan’ Appears Set, Stutz Foresees National Circuit of 200 Theatres

Seven self-conessed Cleveland “problem” houses ended the first week of a four-week trial of the “Broder plan” recently with indications that the system, whereby several non-competitive theatres unite under a cooperative booking, advertising and exploitation agreement to play reissues day-and-date, was successful and would be continued.

Cleveland is the third city to try the idea worked out by Paul Broder, Detroit exhibitor and Reelart Pictures president. The two others were Los Angeles, where eight houses had used it for the past 15 months and Detroit where 10 houses have had it on trial during the past 14 weeks.

Headed by Stutz

In Cleveland the dynamic force behind the situation is E. J. Stutz, exhibitor of 30 years experience presently managing the Circle and buying for the Lower Mall. Stutz has united the independently-owned Albon, Mooreland, Market Square, Lincoln, Ridge, Hough-92nd and the Metropolitan—all houses which were having difficulties since they got product only after it had been milked by prior runs—under the Broder system. He believes the same system can be extended over the country and plans to organize other cities.

“It is our aim,” he told SHOWMEN’S TRADE REVIEW, “to establish the plan in at least 20 cities . . . and to eventually establish a reissue circuit of about 200 theatres. With this many assured outlets, we think we can guarantee the producers enough revenue so that they will make prints available on practically any product we will want.”

Unites Houses

The Broder plan, briefly, combines into a reissue circuit a group of not more than 10 theatres to play the same double bills day-and-date. The advertising is stepped up to get maximum value and the individual house’s admission scale is maintained.

In Cleveland Stutz has not only organized the circuit but has charge of booking and advertising. The selection and combination of product is entirely up to him and when asked what his policy was, he replied: “We will use everybody’s product that we feel is suitable to our requirements.”

Co-op Ads

All advertising of the day-and-date programs is combined into one on a strictly cooperative basis. Even if it becomes advisable to adopt a split-week policy, the day-and-date feature of the plan will be maintained and the advertising will still be cooperative using combined space exceeding the space formerly used by the theatres individually.

Cost of advertising the first initial program under the Broder Plan ran about $1,000. Thereafter it is expected to average about $750 weekly for all seven theatres. The costs to be passed on to each of the participating theatres on the basis of individual film costs and receipts. One of the items of agreement among the circuit members is that they will not use advertising other than the cooperative space in the newspapers, on the radio and on any other media other than that employed by Stutz.

Buy Flat or Percentage

Pictures are acquired for the reissue circuit on either a flat rental or a percentage basis. “We are booking only the outstanding proven boxoffice attractions, and to get them we will follow whatever policy is required by the distributor,” Stutz explained. “Fitness is the keynote of our combinations,” he continued, “and we may combine two flat rental pictures, two percentage pictures or one percentage and one flat rental picture. To estimate a percentage picture on a mixed program where one of the pictures is on flat rental, we deduct the flat rental and advertising costs of the program and calculate the percentage on the remaining gross receipts.”

Using the slogan “Academies of Proven Hits,” the first program under the Broder plan in the Cleveland area was “Grapes of Wrath” and “Tobacco Road.”

Though Paul Broder is president of Reelart, the Broder plan has nothing to do with Reelart.

CONTRAST between the small card space ordinarily used by subsequent-run houses in Cleveland and the smash display used under the coop system of playing reissues day-and-date may be seen in the above reproduction of ads.

Stage Shows Gaining

Stage show presentations, which are increasing in the major cities in the Louisville territory, are also gaining to a great extent in rural and small-town theatres. One Louisville booking agency reported the addition to its circuit of 10 small town theatres this past showing movies only. The agency states quite a number of additional houses are considering adding stage shows, but are held up temporarily by the lack of necessary equipment and facilities. The equipment field reports a definite increase in the sales of equipment to smaller theatres.

Hartford Minister Would Stop Sunday Shows

Rev. Parker Burroughs, assistant pastor of the Hartford, Conn. Central Baptist Church, this week advocated closing theatres on Sundays to end a long-pending dispute over the subject of opening theatres on the Sabbath in 1 P.M. instead of 2 P.M.

The minister, in a letter to the board of aldermen, urged that the request for an earlier opening by theatres be refused. He added: “The motion picture industry has attempted to make several inducements upon Sunday, which can serve no possible good.

“Since the motion picture industry seems intent upon influencing closer and closer upon the traditional time of churches, I should like to suggest to you that you consider closing the theatres entirely every Sunday.”

St. Paul Exhibitors Seek Vote on Tax

More than 70 exhibitor representatives of North Central Allied, the Minnesota Amusement Company and RKO Theatres this week joined forces in an effort to have St. Paul’s recently devised five per cent amusement admission tax revoked. The city council passed the levy over the mayor’s veto so now the exhibitors are seeking to get a petition with 6,000 signatures which would put the matter up for referendum either at their regular March, 1948 elections or at a special election.

No Says Norristown, Yes Says Pottstown

Voters of Norristown, Pa., defeated a measure for Sunday movies for the third time in 12 years this week at a special referendum. Pottstown, however, approved Sunday showings and theatres there will go on a seven-day basis at the end of November.

Rydeil Services

Funeral services for Lou Rydeil, 53, ad manager of Variety, who was the victim of a heart attack at his home in New York Sunday, were held Tuesday at the Riverside Chapel. Surviving are his widow, Barbara, a sister, and four brothers.

Sack Opens New York Office

Sack Amusement Enterprise of Dallas, Texas, (sub promoter basis with both white and Negro films) opened a New York office at 1819 Broadway this week with Jules J. Mayfack in charge.
NEWSREEL CLIPS

Allied

Looks like the coming 14th annual Allied convention in Milwaukee Dec. 1-2-3 will be one of that organization’s best with the charmers and showmen Theatre Owners of Wisconsin and Upper Michigan already reporting an unprecedented demand for reservations.

Not Even Winded

Cecil B. DeMille has just finished a six-week, 18,000-mile tour of the nation during which he made 54 speeches before an audience and audiences attending press agents estimate at 10 million. At Kansas City the PTA turned out to hear the 66-year-old DeMille tell them to "pick and chose their movies carefully as a means of elevating the standards of the industry."

Financial

Paramount’s directors declared a 50-cents a share dividend on the common, payable Dec. 19. Technicolor reported net consolidated profit before taxes on income for the quarter ending Sept. 30, 1947 at $682,100 or 7 cents a share, compared with $286,800 or 31 cents a share for the same quarter in 1946. The net before taxes for the nine months ending Sept. 30, was estimated at $1,932,000 ($2.11 a share) as compared to $1,917,700 ($1.01 a share) for the same 1946 period.

Names

RKO Board Chairman Floyd B. Odum and Directors Frederick L. Ehrman and L. Lawrence Green are out in Hollywood conducting with President N. Peter Rathvon and Production Chief Dore Schary on RKO’s 1948 production.

SRO Sales Vice-President Milton Kusel is also in Hollywood conferring with David O. Selznick, Daniel T. O’Shea, E. L. Scanlon and Paul McNamara. Columbia General Sales Manager A. Montana Reynard is sailing over on the coast for a few days “on business.” Loew’s General Theatre Executive Oscar A. Doob is back from a trip to the midwest. Sally Perle has the ad account of Albert Dezel Productions for “Return of Kit Carson” and “Return of the Mohicans.”

Foreign

Motion Picture Export Association Vice-President Irving Maas is off to Batavia; International Motion Picture Association Division Chief Gerald Mayer is off to Holland, Denmark, Sweden Norway and France.

Distinguished Films has added five foreign-language films to its roster. They are: “Torres,” “One Night With You,” “Mr. Alihi,” “Wrath of God” in French and “Revenge” in Italian.

Three for One

The 1948 Ned Depinet Drive conducted by RKO, which starts Dec. 19 for 20 weeks ending May 6, will have three captains this year instead of one. They will be Western Division Manager Walter Branson, Eastern Division Manager Nat Levy and North-South Division Sales Manager Charles Boosberg.

Calendar

NOVEMBER

17, “Night of Stars” benefit, for United Jewish Appeal, Madison Square Garden, 18-20, AFO of Indiana fall convention, Hotel Antlers, Indianapolis.

19, Allied Theatre Owners of the Gulf States annual convention, Jung Hotel, New Orleans.

19, Eighth annual Dinner and new member induction, Picture Partners, Hotel Plaza, New York.

DECEMBER

1-3, 14th annual convention, Allied States Ass’n, Schroeder Hotel, Milwaukee.

Reade Asks Audiences To Vote on Raised Prices

Patrons of fire Walter Reade Theatres in two New Jersey communities will be asked to vote on whether they wish to pay advanced prices for "Unconquered" and "Life With Father" as the circuit uses these locations to study the advance admission question.

The Reade approach to the study is not negative and the Majestic and Strand in Perth Amboy and the Community, Jersey and Park in Morristown, are being asked to express their wishes on the subject through trailers which do not seem to be slanted with a view toward influencing the vote.

Walter Reade, Jr., who devised the poll, said the results would be used to guide policy in other houses and that the two towns used for tests had been selected because they represent a business community and a residential community in suburban situations typical of those in which the circuit operates.

Copy on the trailer follows:

"During the past season it has been a privilege to present on the screen the Walter Reade Theatres for the entertainment of your pictures, as in the past, "The First Year of Our Lives” and "Pride of the Yankees." To show these pictures we were required by the producer to increase our admission prices.

"Two more pictures of this caliber will soon be released—Cecil B. DeMille’s Technicolor production, "Unconquered," starring Gary Cooper and Paulette Goddard and filming in Technicolor version of the famous Broadway stage play, "Life With Father." In order for us to bring to these pictures to you as early as possible we would be required to charge increased admission prices.

Union Claims Strike Hits 33 FWC Houses

Claim that 33 Fox West Coast Theatres has been affected to date by the walkout of projectionists was made Wednesday by George Schneider, agent for the union. Schneider claimed that the men had walked when they were unable to get a 15-cents an hour increase which he claimed was due under contract for the houses which played "Forever Amber" first run.

FWC officially charged the union leadership with irresponsibility and declared the walkout was a violation of the understanding it had reached with the union for the negotiation of the contract. Payment of the demanded scale, FWC said, was at present the subject of a contract discussion and hence could not be automatically affected. Houses were reported for the most part to be operating with managers and others as projectionists.
"THE box-office it's no SECRET LIFE
WALTER is the biggest DANNY KAYE to hit the screen...Samuel Goldwyn has hit it again!"
records show that the
OF MITTY

NEW YORK—ELEVENTH BIG WEEK AT THE ASTOR AND
STILL GOING STRONG.
"A Rip-Roaring film. Hilarious and exciting."
"A Big, colorful show and a good one...vantly entertaining."
—Sun
—Times

PHILADELPHIA—"MITTY SOCKEROO—A TERRIFIC SENSATION
"The most successfully hilarious Kaye the screen has yet shown."
—Variety
"Kaye's funniest to date...a bright new Technicolor quill in Samuel Goldwyn's cap."
—Inquirer

CHICAGO—OPENING DAY RECORD AT
WOODS THEATRE. SECOND DAY EVEN BETTER.
ELEVENTH WEEK
"The man's an undoubted genius...completely hilarious."
—Times
"Mark up another success for Danny Kaye."
—Tribune

PITTSBURGH—"AFTER TERRIFIC FIRST WEEK AT STANLEY,
"WALTER MITTY" STILL SOCKO IN SECOND STANZA."
—Variety

DETROIT—MITTY BREAKING ALL HOUSE
RECORDS for opening week at Adams. Outdistancing box-office of previous national champions to play this house.

Distributed by RKO RADIO PICTURES, Inc.
COLOR BY
TECHNICOLOR
20th-Fox Lists 48 Features, 55 Shorts for 1948 Release

Twentieth Century-Fox this week announced that it would release a total of 48 features, 55 shorts and 104 issues of Movietone News during 1948 and that "Captain from Castle" would be sold as an advanced admission special on a $50-50 basis.

The announcement was made at a three-day sales meeting of the company's division managers presided over by General Sales Manager Andy W. Smith, Jr., in association with Assistant General Sales Manager William Gehring.

The short subject program, outlined by Short Subject Sales Manager Peter Lexter, covers two issues of the news reel weekly, 20 single-reelers, 22 Terrytouns and 13 issues of the March of Time.

In announcing the lineup Smith laid down a policy with regard to reissues and two-man engagements. "Forever Amber" had already played to 8,715,016 persons in the United States and Canada. He added that "Captain from Castle" would open its mass road-showings in 250 theatres Christmas week. Ten of the 1948 features will be in Technicolor.

**Announces Product**

Included in the product announced for 1948 were the following:


3) Three Alox Productions—"The Tender Years," "If This Be My Destiny," "Rose of Cimarron.


6) Three untitled Samuel Baerowitz pictures and three Frank Seltzers, first of which will be "Beau".

Smith also told the meeting that "Miracle on 34th Street" will play more than 1,000 theatres in the United States and Canada, on repeat engagements between the end of November and Christmas. The picture is being brought out again, he said, because exhibitors have been asking for it. All its repeat engagements will be given extensive exploitative handling by Advertising and Publicity Director Charles Schwarzbach, Smith declared.

In discussing reissues, Smith said, the company would use a "definite policy" to determine what features should be reissued.

**Will Seek Advice**

"First," he declared, "we will seek the advice of our customers. But, before we order prints on the reissues for national release, we will test them by showing a number of representative theatres in various parts of the country.

"In the event the reaction is not favorable at such showings we will designate other pictures and continue our effort until we develop a satisfactory combination. In this way the reissues will prove themselves before we offer them to our customers. We will endeavor to eliminate the guessing element before we announce reissues for release.

"President Spyros Skouras spoke at the Tuesday session.

**Attendance**

Among those attending the meeting were Division Managers Herman Webber, Ray Moon, Howard Mains, J. H. Lorentz, Sidney Samson, Harry Ballance; Executive Vice-President W. L. Michael; Vice-President Joseph Moskowitz; 20th-Fox International President Murray Silverstone; Smith's executive assistant Martin Moskowitz; Branch Operations Chief Clarence Hill; Advertising, Publicity and Exploitation Director Charles Schaffer, Ad Manager, Christy Wilbert, Exploitation Manager, Rodney Rush, Publicity Manager Ulie Bell.

**Savini Sets Release For 'Carson' Series**

Release of the first of the "Sunset Carson" series—"Sunset Carson Rides Again," was set for this week by Astor Pictures President Bob Savini. The film is the first of six; second release of which will be "Fighting Mustang." The series is scheduled for 1948 while the remaining four will be put on the market during 1949.

**TOA Directors Act On 16-mm. Problem**

(Continued from Page 9)

Passaic, N. J.; Paul William, Los Angeles; Bob Livingston, Lincoln, Neb.; Ralph Branton, Des Moines.

Appointment of Myron Blank, Des Moines; Fred Kent, Jacksonville, Fla., as co-chairmen of the 16-mm. committee, with Emanuel Frisch, New York; Gil Nathanson, Minneapolis; W. W. Griffin, Cairo, Ill.; Sidney Lust, Washington, D. C.; Mitchell Wolson, Miami; Arthur Lockwood, Winsted, Conn.; Norman L. Carter, New London.

Blank and Arthur Lockwood of Boston were authorized by the directors to appoint a television committee consisting of E. V. Richards, presenting the case of the 16-mm. film industry to the American Television Association.

Statement of the advanced admissions committee with Chairman Si Fabian, Lewen Pizar, Philadelphia; H. F. Kinecy, Charlotte, N. C.; Max Yellen, Buffalo; R. R. Biechele, Kansas City; Frank Newman, Jr., Seattle.

**Fern Solom Committee**

Establishment of a national legislative committee with one member from each state and A. Julian Blyawalsky, Washington, as chairman.

Present were: John Balaban, B & B, Chicago; C. E. Cook, Homer Strowig, E. Biechele, Kansas-Missouri TOA; A. H. Blank, Myron Blank, Ralph Brandon, Tri-States Theatres, Iowa; J. E. Brown, Lawrence E. Goccon, Detroit; A. Julian Blyawalsky, MPTOA of Washington, D. C.; Martin Butler, Russell Hardwick, MPTOA of Chicago; Thea Skouras; C. C. Roffin, C. C. Mundt, MPTOA of Michigan; Russell and promoted to the positions of: Los Angeles; Nebraska Theatres Ass'n; Arizona H. Lockwood, Connecticut MPTO; Morris Lowenstein, Housing Committee, Oklahoma Theatre Owners; E. S. Martin, Georgia MPTO; Martin J. Mallis, Allied Theatres of New England; Claude C. Mundt, Arkansas ITO; R. J. O'Connell, Interstate; J. J. O'Leary, Connecticut; E. V. Richards, Paramount-Richards; J. C. Shanklin, West Virginia MPTO; Fred Wehrenberg, St. Louis, Eastern Missouri and Southern Illinois MPTO; Paul Williams, Southern California TOA; Mitchell Wolson, Western Federation; Leonard Rosen, United Theatre Owners of Illinois; and the TOA national officers, Ted Tenney, President; Fred Wehrenberg; First Vice-President Leonard H. Goldenberg; General Counsel, Owen C. Lewis, General; Werner Charles P. Skouras with Executive Director Robert W. Casy; Louis Moskowitz, president, of the Exhibitors Association of Mexico City, was an officer.

**MPTOA Closes Offices: Helen O'Toole Retires**

The Motion Picture Theatre Owners of America Friday closed its national offices in the McEwen Building at New York City and Helen O'Toole, veteran executive secretary to the president, will retire to private life. Need for the offices had been obviated when MPTO merged with the American Theatres Association to form the Theatre Owners of America. The merged organization maintains offices in the Paramount Building.
20 Product Tieups Set
By EL on 'Out of Blue'

As part of its pre-selling campaign on "Out of the Blue," Eagle-Lion has arranged 20 nationwide tieups with manufacturers of internationally advertised products. The media wherein the feature and the various manufacturers' products have been and will be jointly advertised boast a combined circulation up in the hundreds of millions, according to Max E. Youngstein, ad-publicity-exploitation head.

"Out of the Blue" will be featured by Schaefer Beer via full-page ads in 55 to 60 newspapers; ads in color in all metropolitan Sunday papers; color displays in 17,000 leading grocery stores; full billboard coverage in New York, New Jersey and Connecticut, and a huge painted portrait of Carole Landis on Schaefer's mammoth Broadway sign.

Sinclair Oil has featured the picture in full-page ads in Life, Saturday Evening Post, This Week and American Weekly. Chesterfield Cigarettes will boost the picture in its newspaper ads, and has already plugged the film in its twice-nightly supper club show over a nationwide radio network. Emerson Radio has already cooperated on special promotions in Baltimore, New Orleans and Houston at the picture's premiere in those cities, and will give full-page newspaper advertising to the film when it opens in New York.

Tish-U-Knit Sweaters plans to use portraits of Miss Landis in full-page ads in Charm, Glamour, Vogue and Mademoiselle, smaller ads in Life or Look, as well as in merchandising displays and newspaper mats. Silex is currently discussing promotion cooperation on a national scale similar to its contests held in connection with the Baltimore, Houston and New Orleans openings.

Modern Music, Inc. has made and is distributing..

(Continued on Page 18)

Para. Renews Exclusive Coffee Company Tieup

Paramount has renewed its exclusive tieup with MJB Coffee Company of San Francisco, which has been in effect for the past six years, by which the studio's stars will be featured in half-page newspaper ads, as well as in dealer and merchandising displays.

Stars and the features to be plugged by the tiein ads include: Dorothy Lamour, for "Road to Rio"; Alan Ladd, "Saigon"; Betty Hutton, MacDonald Carey and Virginia Field in three separate promotions on "Dream Girl"; Ray Milland, "The Big Clock"; Barbara Britton, "Albuquerque"; Kristine Miller, "I Walk Alone"; Wanda Hendrix and Phyllis Calvert, "My Own True Love."

Prepare for Premiere

Assured by MGM officials that their community will be the scene of the world premiere of the James A. FitzPatrick Technicolor Travel-trunk short subject, "Visiting Virginia," members of the World Premiere Committee of Luray, Va., are arranging a special program of events for the forthcoming occasion.

House and Lot Contest Prize

With thousands of New Yorkers confronted with the housing shortage, thousands of pairs of eyes will see Allied Artists' "It Happened on Fifth Avenue," and try to identify certain scenes illustrated in a folder. Then thousands of heads will be busy thinking of fewer than 100 words expressing reasons "Why I would like to own this home." Afterwards, thousands of hands will write to try type those reasons on paper, place them in envelopes and mail them to a contest editor.

And all because Loew's Theatres, in cooperation with Allied Artists, is going to give away a $10,000 house on 100'x100' lot at Lindenhurst, L. I., in a New York city-wide promotion involving 60 Loew's neighborhood theatres. In addition to the house and lot, the winner will receive all equipment, including complete wiring, plumbing, oil burner, range, refrigerator, landscaping, window shades, etc.

Contest will be promoted through screen trailers, lobby displays, radio announcements, heralds, and newspaper ads and stories.

Diamond Co. to Exploit 'Prelude to Night'

Producing Artists has arranged an exploitation and advertising tieup for its Eagle Lion release, "Prelude to Night," with Coronation Diamonds. The budget of nearly a million dollars is reported to be the most extensive ever arranged for any motion picture. Deal was completed with the Murray Kaufman Agency, New York representative of Coronation Diamonds.

The arrangement calls for a special half-hour broadcast in all key situations day-and-date with the film's release, full-page ads in each of these cities, and posting of 600 24-sheets nationally. Louis Hayward and Diana Lynn, stars of "Prelude to Night," have recorded at NBC a teaser spot from the film which will be featured in the broadcasts. Time on local radio outlets will be purchased later by jewelers handling the Coronation line in cities where the picture plays.

RKO Sets Extensive Ad Campaign on 'Night Song'

An extensive national advertising campaign has been set by S. Barrett McCormick, RKO ad and publicity head, on the company's "Night Song." In cities with Christmas openings, ads will be scheduled for the Dec. 14 or 21 issues of This Week and Pictorial Review, newspaper supplements.

The ad series will get under way with the Pic-Tour ads appearing in Life, Look and Collier's, to be followed by full-page ads in The Saturday Evening Post, Woman's Home Companion, Red Book, True Stories and True Confessions and half a dozen or more fan magazines. Combined circulation of these media is estimated at more than 87,000,000.

Chaplin Imitators

As a plug for Charles Chaplin's United Artists picture, "Monsieur Verdoux," Manager Harold Brown of Great Theatre Centurys, Portland, Ore., offered prizes for the best imitators of Chaplin, giving entrants their choice of imitating Chaplin in his old tramp characterization or as "Monsieur Verdoux." Invitations to the show were sent to patrons in the theatre, and the resulting word-of-mouth publicity was credited with a jump in patronage.
And so it is... full of that heart-pull that made the movies the world's greatest entertainment!

Tenderness... honesty...
sincerity... living... loving...
laughter... tears and happiness with inspired performances by inspired cast!
starring TH WARRICK, WALTER BRENnan, AN Jagger, CHARLOTTE GREENWOOD, NATALIE WOOD, the Delightful New Child Star

A REPUBLIC PICTURE
Music, Book, Dance

Music shop, book shop, dance school tieups and a letter-writing contest for little girls, climax a successful campaign conducted by the Capitol Theatre, New York, for the run of MGM's "The Unfinished Dance."

A contest was run in the metropolitan newspapers, (all papers cooperated) and via radio for girls between 6 and 14, to write letters on "Why I Would Like to Dance Like Margaret O'Brien." Upwards of 3,000 letters were received. Twenty-five kits of Margaret O'Brien Toiletries (courtesy Ral Babco Company) and 25 copies of Margaret O'Brien's Favorite Songs and Stories (courtesy Robbins Music Corp.) were awarded the winners on the mezzanine of the Capitol by MGM Starlet Jane Powell, who headed the "in-person" show.

Book Chain Cooperates

A tieup was made with the entire Womrath Bookshop chain (30 shops in Manhattan, Parkchester, Brooklyn, Long Island, Westchester and New Jersey) for displays of 18x22 window cards on the picture, in connection with "The Unfinished Dance" record albums.

Capezo Dance Footwear featured a display using 30 stilts and coop in their New York shop, and snip display posters were used by their distributors in the metropolitan area. Capezo also circulated thousands of postal card giveaways featuring a scene from picture.

Twenty-four leading dance (ballet) teachers were invited to a showing; stilts from the picture were displayed in several dance studios. Music shops featured window streamers on the picture and the record album.

Masked 'Lured' Girls

United Artists Exploiter David Pol-land arranged with the Philadelphia Daily News to run a three-column story on girls in that city who had been lured astray, illustrated with a three-column cut of four of the girls wearing masks, and of Mrs. Barbara W. Dollard who extends a helping hand to such girls, as a promotion feature for UA's "Lured" at the Stanton Theatre. The newspaper reprinted the story, before playdate, in its edition which is distributed in up-state Pennsylvania and New Jersey small towns.

Sets S200,000 Ad Budget For 'Song of My Heart'

Allied Artists' advertising and publicity direc-tor Louis S. Lilton has announced that a special advertising appropriation of $200,000 has been set to herald the company's "Song of My Heart," based on the life and music of Tchaikovsky.

The campaign will be directed to "class" musical journals and foreign outlets in addition to magazines of general circulation.

Honor Mickey Mouse

Fourteen Fox-Wisconsin theatres in Mil-waukee held Mickey Mouse Birthday Parties last week, with the program consisting of five cartoons, a western and a Yo-Yo contest at each house. Kids came in droves, due to sus-pension of school because of teachers' con-vention.—MIL.

Showmen's Trade Review, November 15, 1947

Blind Broadcast Praise For UA's 'Carnegie Hall'

A group of blind persons from Goodwill Industries in Dayton, O., after "seeing" a screening of United Artists "Carnegie Hall," put on especially for them, broadcast their appreciation of the film, on station WIO. The stunt originated in the fertile brain of Manager H. W. Reisinger of Loew's Theatre. Because of the musical nature of the film, mostly classical selections by top concert artists, the "screening" by the blind group was mostly through their ears. Their broadcast comments gave the public a foretaste of what it would hear at the theatre.

Manager Reisinger also made radio use of the national Carnegie Hall Scholarship Con-test over station WING, tying it up with the film. The contest ran for three days with a 45-minute finale just prior to the opening of the film. Important Dayton music personalities were among the judges.

The music angle of "Carnegie Hall" got further plugging through a special study guide furnished to Dayton teachers.

'Bush Pilot' Canadian Premiere Set for Nov. 17

"Bush Pilot," the Canadian picture made last year, will have its Dominion premiere in an all-Canadian stage and screen package deal, set by Glenn Irton, at the Odeon Savoy Theatre in Hamilton, Ont., on Nov. 17, it was announced by Savoy Manager Bob Maynard. Austin Willis, radio actor, who plays the title role, will make personal appearances daily. Station CHML will conduct live stage and lobby broad-casts with Ken Noble, station owner, emceeing.

Heading the shorts on the bill will be "The Forest Commandos," written and directed by Irton while he was with the Warner Bros. Canadian office.

20 Product Tieups Set By EL on 'Out of Blue'

(Continued from Page 15)

ing a recording of the film's title song. Leed's Music Co. has published the number and is helping to popularize it through dealers, disc jockeys and other outlets.

Slidewell Bows, Inc. is featuring in its window displays nationally a large picture of Turhan Bey wearing one of the firm's ties. The American Optical-Carole Landsief tieup has already appeared in the scores of newspapers served by the NEA syndicate. Proctor Toaster is using "Out of the Blue" sticks in its publicity. Wilkin-son Razors is using sticks of Bey in the advertising brochure it sends to the country's leading department stores, drugstore chains, etc. Grumbacher Artist Supplies has made up window displays of Bey and Virginia Mayo for tieups.

"Vulcanas Fashions" "Out of the Blue" winter velvet ensembles were prominently displayed in the windows of O'Neill's, a leading Baltimore department store and will get similar promotion in New York and other cities. Bicycle Chain's picture's first-run engagements. Another manufacturer featured. "Out of the Blue" cotton dresses in extensive newspaper ads placed by the Gaxton Store when the film opened in Baltimore.

Further nationwide tieups are currently being arranged by Eagle-Lion's exploitation depart-ment for "Out of the Blue" products. Among them are Elizabeth Arden, Oatmeal Lighters, Yardley Face Powder, Lucien Lelong Toilet Water and Muriel Cigars.
Piccirillo Gets Kids With Screen Jive Jamboree

Manager Michael Piccirillo of Loew's Dykman Theatre, New York, has found a sure means of attracting teenagers to his theatre every Saturday matinee with name-band short subjects. He calls the show a Screen Jive Jamboree, and, aided by his assistant, Sid Wolf, exploits the Jamborees as thoroughly as he does his regular features.

A special trailer announces the big names on the coming Jamboree and every time it is thrown on the screen the blue footlights are turned up. An attractive 40x60 board in the lobby calls attention to the next show, with inset cards changed weekly. Pennants, each carrying different copy, are placed on the box-office. Also in the lobby is a 24x44 with copy plugging the show in advance.

For a street ballyhoo, a young boy wearing a black derby, long black coat and white beard made of cotton, perambulates the neighborhood streets, carrying a sign: "You're never too old to enjoy good music. See you at the Dykman at 2?"

Perciarrillo has an electric light shade painted white and placed on a table in the promenade. A card beside it invites the public to "look into the Loew's Dykman crystal for an important event." Those who look, and most of the people do, see another card plugging the coming Jamboree. A neighborhood music store cooperates by displaying a Jamboree announcement card in its window.

Desert Fury' Billboard Campaign Wins Award

His billposting campaign for Paramount's "Desert Fury" won a first prize of $40 for Lawrence Lash, student assistant manager at San Francisco Theatres' Alexandria, a neighboring house in that city.

Billboards of the area were splashed with colorful posters, including a 40x60 in a cactus garden at a local nursery, which was the subject of much comment. Another poster, with copy calling attention to the film's dramatic quality, was placed at a busy transfer point near the Alexandria.

Contest Marks Premiere Of 'Sepia Cinderella'

World premiere of "Sepia Cinderella," first Negro picture to be distributed by a national releasing organization for general showing, was held Oct. 31 at the Lincoln Theatre, Los Angeles. Eddie "Roche-ter" Anderson, m.c'd the stage show that followed the initial showing of the picture made by Herald Pictures for Screen Guild release.

Arthur Leonard, director of the film, and the Goldberg brothers, Bert and Jack, who produced it, were introduced. A capacity crowd then watched a "Sepia Cinderella" contest during which a "Prince Charming" was chosen from the audience to come on stage. He tried on a pair of shoes picked at random on each contestant. The shoes fit six ladies and they were then presented to the crowd to determine a popular favorite by applause. Winner was Mrs. Annie Rhone, 60-year-old contestant, who collected her prize with the help of a young niece.

Merchants of the community contributed awards, such as a fox jacket, bottle of champagne, $200 worth of department store goods, $25 worth of toys, to the persons winning in the first 25 correct replies. Edwards Department Store gave a week's window display to the wedding costume worn by Miss Hepburn in the picture.

Press cooperation was unusually good and plentiful.

Movie Edition of Book

A special movie edition of "Daisy Kenyon" by Elizabeth Janeway will be brought out this month by Triangle Books to coincide with the national release of the 20th Century-Fox filmization. Doubleday, publisher of the Triangle editions, will promote the novel through its nationwide outlets.

Uses Musical Background To Exploit 'Song of Love'

The classical music background was relied upon mainly by Manager Lester Polbek of Loew's Rochester Theatre, Rochester, N. Y., in his exploitation campaign for MGM's "Song of Love." Lobby display settings called attention to the Schumann, Brahms and Liszt selections heard in the picture. "Song of Love" music albums were displayed in 15 special window tieups. Recordings of the film's music were placed with disc jockeys on stations WHEC and WSAV which gave away six of the albums in conjunction with the programs.

A tieup with Steinway Pianos resulted in a card and window display in the Levis Music Shoppe. A mailing list of 1,000 music lovers was obtained through the Eastman School of Music which also gave prominent display to a 30x40 poster, prepared especially for the school, in its lobby. It directed attention to the classical music in the picture. Twenty-five music teachers were invited to be guests at the opening show. Three music stores displayed cards and stickers in their windows.

In the downtown area 300 cards with a heart background announcing "music you love to hear," were tied to lampposts.

A contest to name five other pictures in which Katherine Hepburn had appeared was conducted by station WSAV, with 25 guest tickets to the persons sending in the first 25 correct replies. Edwards Departinent Store gave a week's window display to the wedding costume worn by Miss Hepburn in the picture.

Press cooperation was unusually good and plentiful.

London Book Tieup on 'Woman on the Beach'

Through the cooperation of the publishers, W. H. Allen & Co., Ltd., the second edition of Wilson Mitchell's best-seller "None So Blind" will appear under the film title "Woman on the Beach" to coincide with its British release through RKO Radio. The book jacket had also been redesigned to carry the title "The Book of the Film—Woman on the Beach" and a portrait of Joan Bennett.

Huntresses Far From Africa

They were just hunting patrons for the showing of United Artists' "Hunter's" for Manager Roy A. McLeod at the Vogue Theatre in Vancouver, B. C. Properly costumed for hunting lions, they roamed the streets of Vancouver daily in advance of playdate, with a sign on the backs of their shirts and on their pith helmets. Manager McLeod and his assistant, Miss M. Brewer, borrowed a zebra head and African spear for part of their lobby display (not shown).
The Brass Tacks of Efficient
Picture Theatre Management

SMART BOOKING FOLLOWS THE PATTERN

By Jack Jackson

Ever since that snake set up his apple-vending stand in the Garden of Eden, man has been cudgeling his skull trying to anticipate the things the other fellows want to buy most. Barring the occasional "long shot," the Success Pigeon is known to perch most consistently on the shoulders of those members of the business fraternity—whether they be news butchers or investment bankers—who direct their major effort to "brain-charging" the channels of current and coming desires of the customers. The mechanics of supply may, at times, be difficult to negotiate but, if the calculation of public response is closely analyzed and the pertaining factors together with cost tabulation planned in advance, the profit assurance is usually such as to warrant extremes in maneuver and effort.

Despite the acknowledged fact that the wares of the screen are in themselves intangibles, it can be definitely stated that few business establishments compare to the average theatre when it comes to planning a reasonably accurate profit prospectus. The only exception to this statement is the preview and metropolitan first run theatres and even in these the element of chance can be materially lessened by the exercise of caution in buying, booking and advertising. Of course the degree of accuracy with which these three factors can be accomplished is determined only by the slide rule of knowledge regarding the likes and dislikes of the patronage to be attracted. Given a thorough knowledge of the patron potential it is possible for the average exhibitor to so handle his buying and booking problems as to practically guarantee fairly accurate receipts for the engagement.

And let me say right here that the exhibitor who does not possess an accurate knowledge of the likes and dislikes of the various elements that go to make up his patron potential already has two strikes against him and is headed for the dugout. If you don’t know what they like and where they are you just can’t do better than a hit-and-miss job of getting them into the theatre.

Recently I’ve encountered many instances where exhibitors seem to be so totally unaware of the enormous handicap and post position held by the movies in the business derby that a little word venturo into the rudiments of these advantages and how to make the most of them seems in order. Because booking and buying are so closely allied time will be saved by treating them under one heading.

Certain Types of Films Best on Certain Days

Most theatres will, over a period of time, build to an exhibition policy subject to the application of a given formula. For instance, Saturday and Sunday patronage will turn out for musicals and comedies; Monday and Tuesday business will be best if a strong adventure story or a sensational film is offered; Wednesday and Thursday the mystery fans will hit the box-office trail and Friday will be a cinch for Westerns because the kids can stay late. I don’t mean to say that the above is an exact pattern to fit all theatres but the average exhibitor who studies his patron reactions and responses will find that certain types of films do better business if played on certain days of the week. It seems that in almost every community it develops that some segment of the audience potential who happen to like a certain type of attraction find the time to attend the theatre on but one or two nights of the week. It takes time to determine the best profit pattern but it can be determined and once done the exhibitor will profit most by sticking closely to the policy with only infrequent deviations to test whether tastes and habits are changing. In some instances serials will provide the pull to attract a crowd to an "off pattern" picture but generally speaking it’s best to stick to what they want on the days they want it.

Of course there are going to be times when the established pattern will have to be violated but the gap can be filled and the magnet kept at full strength by drawing the desired material from the short subject field. For instance; if it happens to be mystery fans night and you have to show a romance, try getting something like the old "Crime Does Not Pay" series. If it’s Westerns night and you’re stuck with a musical there are plenty of two-reelers of the shoot ‘em up variety that will satisfy the crowd. The extent to which you can go in making each day’s program perform as a magnet to get the most people through the turnstiles is limited only by the amount of study and planning you are willing to put into it.

The biggest error any exhibitor can make is to build to time rather than to patron likes. Yet (Continued on Page 21)

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Fox Midwest Plays Up Football Fun Frolics

Now that the college and high school football season is in full swing, it’s time for the exhibitor to build his box-office gross by joining in the support for the teams through performances which present them to an admiring public in conjunction with regular bills.

Fox Midwest, which has been featuring such shows, calls them Football Fun Frolics, but no matter what they are called, they are seasonal aids to theatre bank accounts. Fox Midwest gives over an evening performance when the teams, emceed by their coaches, appear on the stage, with "live" entertainment provided by school or college bands and pep clubs. The stage features are billed equably with the screen entertainments in the theatre’s advertising and programs.

The circuit has found it profitable to have the football presentation handled on an advance ticket sale benefit basis, with the exploitation usually handled largely through the publicity media of the school or college participating. This holds the theatre’s own advertising expense down to a minimum.

These Football Fun Frolics are usually a sell-out. Fox Midwest will stage 30 of them within the next few weeks which is an indication of how financially successful they are.

Century Distributes War II Victory Medals

All seventeen Century Theatres in Brooklyn are currently distributing World War II Victory Medals to honorably discharged soldiers, sailors, and marines in cooperation with the U. S. Marine Corps which is celebrating its 172nd anniversary this year.

A representative of a veterans’ organization as well as a member of the Corps are at each theatre to supervise the distribution and examine the discharge papers of applicants.

MODEL THEATRE. To counteract Junior Club criticism, Manager C. W. Kerridge of GB’s Regal, West Norwood, South London, England, organized a Hobbies and Handicraft Exhibition. Some members made a scale model of the Regal itself, which they are showing here to Kerridge (left) and Star Jimmy Hanley. This would appear to be an ideal well worth copying, for the model will undoubtedly be of constant use for exploitation purposes for years to come.
Spreading the 'Silent' News

Mighty men of the movies—Samuel Goldwyn, Charles Chaplin, Walt Disney and others—received a call a few days ago from "Tom Turtle" of San Francisco.

Part of a nationwide stunt by Irving M. Levin, local theatre-chain manager, over 200 theatres will make a special delivery to their patrons of the motion picture industry acquainting them with the noiseless popcorn bag recently introduced by Levin at his neighborhood theatres.

"Tom Turtle" movie mogul: "As you know, the voice of the turtle is silent... and, so is the new popcorn bag."

Levin's introduction of the hushed bag captured the attention of the nation recently (STKB, Sept. 13, 26) when he sponsored a plastic container for theatre popcorn that muffled its rasping sounds. Since, noiseless bags have been adopted by most Bay Area theatres.

In this business the advantages are pretty well divided and the little fellow can get his full share of gravy if he watches where the bowl goes. The big circuits handle the first run date and, following that, a fund of information about what the film grossed, how it was advertised, how exploited, etc. becomes available to the little fellows through the columns of the trade press. Those columns also carry the opinions of trained reviewers who set forth outstanding features of the film and best selling angles. The little fellow—scheduled to play the picture weeks or months later—can gauge all the material as it comes and work against his neighborhood pattern and date the picture according to the best profit promise of house policy. If the star is unpopular with his customers: if his folks don't care for the star of a film; if the story happens to be controversial in his neighborhood and many other factors controlling his expectancy are his so far ahead of time that he can set the picture where it best fits his operating policy. And in some not infrequent cases he is in position to reject a picture that promises to hurt his business and advance the kind of reasoning acceptable to any producer or distributor.

Tailored to Customer Pattern

I'd like to go further on this matter of booking but numbers on the typed sheets tell me that space is running out and that quitting time is at hand. One thing to put in your hat before you knock on the doors hanging on the coat racks is that only prosperity in relation to the extent the attractions played please the customers. And, should it be that I think I'm talking through my hat in saying that the "average" is tailored to customer pattern this may work against the idea that the formula booking, just try sampling your audience on given nights—or better still, check back on the type of pictures that run up high grosses on certain days of your playing policy. You'll find the type or types repeating and repeating.

'Staying in the Black'

That customer line is getting thinner fellows, and there are many details to be brushed up and polished up in order to keep that red ink salesman away from the petty cash box. The care you give to the booking and buying policy is the best possible insurance for "staying in the black." And watch that short product buy. Don't saddle yourself with more than you need, but rather spot them where they will do the most good. Quit throwing the little fellows away when you don't need them or where they don't fit and you'll have a lot of extra dollars at the end of the year.

Will the author of that interesting letter in the Nov. 1, 1945 issue (the writer who signs himself "Devoted Reader") please give me his name and address? We cannot quote without authority and certainly we want to say something about the very pertinent points he raises in his letter—J. J.
**Key Witness**

Columbia  Drama  65 mins.

**AUDIENCE SLANT:** (Adult) A fair offering that suffers from an impossible plot and indifferent presentation.

**BOX-OFFICE SLANT:** Just ordinary supporting fare for double-bill situations.


**Plot:** An architect, innocent party to a murder, flees from the scene in fear and becomes a tramp. When he stumbles over the body of a man on a railroad track, he trades identity with the dead person. This, however, brings complications, nearly causing his execution as a convicted murderer—until the key witness arrives to exonerate him.

**Comment:** A fair offering. "Key Witness" suffers from an impossible plot and indifferent presentation. The situations are so improbable that audiences are likely to laugh at them rather than be most serious moments. Performances are up to par, but the actors have too heavy a burden to bear in such a story. At best, this is just ordinary supporting fare for double-bill situations.

**Whispering City**

Eagle Lion  Drama  96 mins.

**AUDIENCE SLANT:** (Adult) Most adult audiences should like this interesting story of murder with some beautiful music as part of the picture’s background.

**BOX-OFFICE SLANT:** Good cast names and suspenseful problem augur fairly well for the picture’s success.


**Plot:** An American newspaper woman in Quebec, working on a routine story, comes upon information about a 20-year-old "accidental" death which indicates that a prominent lawyer and art patron had committed a murder. The lawyer learns of the girl’s investigation and sets as his price for defending a young composer, wanted for what had apparently been the murder of the composer’s wife, who was drunk, the "elimination" of the newspaper woman. The reporter and the composer compare notes, however, and set a trap for the lawyer, who, killed by police as he is about to murder the girl of the story.

**Comment:** This first production to come from Quebec Production Corporation is an imaginative murder story that is well handled as to production values, direction and acting, but suffers through tortuous anecdotal introduction and conclusion in which a garrulous old sleigh driver

in Quebec tells two passengers a story that unfolded in the story. It is a completely unnecessary introduction and the picture would do well without it. Paul Lukas as the murderous attorney is excellent and Mary Anderson as the newspaper woman and Helmut Dantine as the composer do well. The music, particularly the introduction of Andre Mathieu’s “Quebec Concerto,” is exceptionally fine and adds much to the film’s entertainment value. The cast members are good, and with proper exploitation "Whispering City" should do fairly well.

**Night Song**

RKO Radio  Drama With Music  102 mins.

**AUDIENCE SLANT:** (Adult) This intelligently produced film with its sensitivity and fine music will appeal primarily to women, but men should also enjoy it.

**BOX-OFFICE SLANT:** Should fare best in the key cities. Its fate in the hinterlands is somewhat uncertain, but its appeal and intelligent exploitation should win supporters even in the smaller situations.


**Plot:** A true society woman loves a poor but proud pianist who is blind. Because her wealth and position are barriers between them, she pretends to be also a poor and blind piano student. Inspired by her, he finishes his concerto; financed by her unknowingly, a successful operation is performed on his eyes. He forgets her in his new-found triumph and she has to forsake her blind sweetheart to regain his love. He then realizes that he has always loved the same girl.

**Comment:** With its primary appeal directed to women, "Night Song" is an intelligently produced film with a great deal of sensitivity and fine music. The performances of Dana Andrews and Merle Oberon are topnotch, and so outstanding are the characterizations of Ethel Barrymore and Hongy Carmichael that they nearly capture the film’s thespian honors. Special credit should go to Dick Irving Hyland for one of the best original stories of the year, plus the screenplay in which he had the collaboration of Frank Fenton. DeWitt Bodeen merits attention, too, for his adaptation. Harriet Parsons has accented the film fine production values, and Director John Cromwell has guided the players with considerable skill. Carmichael scores with a splendid rendition of Who Killed ‘Er, and the Piano Concerto composed especially for him should be favorably received. All in all, "Night Song" is excellent entertainment of the sensitive type that will fare best in the key cities. Its fate in the hinterlands is somewhat uncertain, but its appeal and intelligent exploitation directed to those who appreciate the finer things in life should win supporters even in the smaller situations.

**Driftwood**

Republic  Drama  87 mins.

**AUDIENCE SLANT:** (Family) A folksy little tale of an orphan child and her dog that will delight the masses. Better-than-average program offering.

**BOX-OFFICE SLANT:** The names should draw in many situations, but will do best in the neighborhood and rural districts.


**Plot:** A young orphan and her dog are adopted by a local doctor and his pharmacist friend. The doctor is in love with the school mistress, the town develops spotted fever, which the doctor cannot treat because of the meanness of the mayor; and many other situations develop before there is happiness for all.

**Comment:** A top cast—names that have a drawing power in many situations—makes this picture an above-average program offering. Because the story has so many subplots there is no way to tell whether it will be acceptable to the sophisticated audiences. However, it should do well in the neighborhood and rural districts, where there is more appeal to the B pictures. Little Natalie Wood does an exceptionally good job as the orphan. Good too, are such performers as Ruth Warrick, Dean Jagger and Charlotte Greenwood who, of course, is the folk hero. There are many others in the assembled cast whose performances help put the picture across. Direction was by Allan Dwan.

**The Woman in the Hall**

(Reviewed in London)

Rank  Drama  90 mins.

**AUDIENCE SLANT:** (Adult) Practically devoid of sympathetic characters and real appeal. Well acted.

**BOX-OFFICE SLANT:** A reasonable art house offering but of limited use to the average American theater.


**Plot:** Ursula Jeans, a professional beggar, keeps her two teen-age daughters, Jean Simmons and Jill Raymond, in comparatively luxurious on charity. Posing as a peniless lady left with a daughter by her husband, she sponges on the rich. Life is complicated when Jean leaves her and Edward Underdown, the supposed husband, returns from abroad and falls in love with Jill. Trying a new approach, she finds herself marrying a baronet, Cecil Parker, without revealing Jean’s
existence. The latter is charged with forgery as she has been stealing to experience the joy of giving. The film ends with Ursula, who has been written by Peck, has been form its own opinion as to what becomes of the characters, not that average cinemagoers are likely to care a great deal by that time. Production values are excellent and the acting is of a high standard, but the story is not really good film material. There are long, dull passages and there is hardly a sympathetic or likable character throughout the entire proceedings. Even Simmons, unattractively dressed like most of the cast, has little to do as the gauche teen-ager, and the acting honors go to Ursula Jeans for her fine portrayal of the plausible, calculating professional beggar. Ruth Dunning stands out in the supporting cast. Miss Simmons' growing reputation may help this picture in some situations, while its qualities should place it in good stead with the art houses. Of limited use to the average American theatre.

Return of the Lash

Eagle Lion Western 53 mins.

AUDIENCE SLANT: (Family) Just another western but good enough to please the youngsters and those adults addicted to outdoor films.

BOX-OFFICE SLANT: Good enough as supporting fare on double-bill programs.


Plot: A range war begins when two leading ranchers try to get control of a ranch which controls the town’s water supply. They know a railroad is coming through the valley and control of the water will compel other ranch owners to sell out cheaply. The Cheyenne Kid and his sidekick are called in to help, and clear up the situation.

Returning to the usual western formula with the bad men working under cover to ruin the ranchers so that they will sell out cheaply to the syndicate that knows a railroad is coming in. They, too, follow the formula by being real bad—they even commit a couple of murders and then kidnap the gal in the case. However, dashing “Lash” La Rue, with his trusty whip, his potent six-guns and his ever-ready aid by “Fuzzy” St. John with his familiar comedy tricks, win out and peace again descends upon the valley.

Gentleman’s Agreement

20th-Fox Drama 118 mins.

AUDIENCE SLANT: (Adult) This powerful, intensely moving dramatization of Laura Hobson’s best seller is certain to hit audiences with a great impact. It will make a spade. Regardless of preconceived feeling for or against its provocative premise concerning anti-Semitism in this country, all adult audiences are bound to be thoroughly entertained by the film’s superb production and direction and its magnificent acting. Altogether a really superb, convincing presentation of a serious dramatic subject.

BOX-OFFICE SLANT: Since there has been no precedent upon which to base an evaluation of such a picture it is difficult to predict the degree of its success. Upon the basis of topnotch star names, entertainment value and the absolute certainty that it will stir up conversation and argument, however, it appears to be headed for top grosses. The method of its exploitation should be carefully decided upon and handled with skill and vigor.


Plot: The publisher of a weekly magazine assigns a writer to do a series of articles on anti-Semitism. The writer decides that the only way he can get a new angle and real authenticity into his stories is to pretend he is a Jew. He takes his publisher, his fiancee and his family into his confidence but insists that no one else be informed. He experiences the social restrictions, the insults, etc., feels the anger and frustrations of a Jew exposed to these indignities; breaks with his fiancee because, although she hates anti-Semitism as he does, she is inclined to make excuses for it. They are brought together again as she realizes that the only cure for anti-Semitism is for decent people to actively fight it.

Comment: Laura Hobson’s story and the “message” it contains, so feelingly produced by Darryl Zanuck, and expertly directed by Elia Kazan from Moss Hart’s sparkling screenplay, transcends even the magnificent acting of all concerned in this powerful, intensely moving film. It is, of course, highly controversial, and its dramatic method of calling a Jew a Jew and a spade a spade is certain to hit audiences with terrific impact. From the first moment when publisher Albert Dekker tells writer Gregory Peck that he (Continued on Page 31)

SHOWMEN’S SILHOUETTES by Dick Kirschbaum
WASHINGTON

Twenty-five years of service as president of the Motion Picture Theatre Owners Association of Washington, D. C., this year netted A. Julian Brylawski a visible and snappy reward.

In honor of his silver anniversary as chief of the organization, members presented the silver-haired showman with a Cadillac. Brylawski, who in business life is head of Warner Bros. Real Estate Department, is a member of the Picture Pioneers and was a vice-president of the Motion Picture Theatre Owners of America, now merged with the Theatre Owners of America. He entered the film business in 1908.

The committee which chose and presented the gift consisted of Carter Barron, Frank Storty and Fred Kogod.

Four hundred people attended the Warner Club's Hallowe'en party, with prizes going to the following: Pat Jeanrenaud, advertising department; Mrs. Roy Knight, wife of the Warner Theatre sound engineer; Harry Lebowitz, district manager; Mrs. Lilian Gilson, Warner Theatre cashier; Mrs. Kate McMillan, wife of the Warner Theatre manager; Helen McGrath, receptionist; Frances Cole, switch-board operator; Mrs. Gertrude Hoffman, wife of the Kennedy Theatre manager; George Page, Seco Theatre manager; Mrs. Grimes, wife of District Manager Charles Grimes. Guest judges were Mrs. Mildred Palmer; Bob Mittman, Denver Vending Co.; Eddie Halbert, station WTOP producer; and Henry Farrar.

William Waggarman, formerly at the Tivoli Theatre, is now assistant manager at the Warner, replacing Floyd Haines who is on a leave of absence.

Educational films made for the McGraw-Hill text book were shown by the U. S. Office of Education this week.

David Polland, United Artists field representative in the Washington area, recently out of hospital, extends "many thanks to the Variety Club, members of the press and radio for the flowers, cheerful cards and letters" sent to him while at the Emergency Hospital. He is now fully recovered and back on his UA job.

Cleveland will henceforth have daylight saving time every summer without further ado.

Passage of a charter amendment by a large margin at last week's election having settled the yearly controversial subject. Cleveland suburbs and other northern Ohio cities are expected to follow suit.


United Artist District Manager Joe Dudelson and his brother, Harris Dudelson, Screen Classics division manager, were film row visitors.

William N. Skirball of Skirball Brothers, theatre circuit owners, is leaving for the west coast and his California ranch.

Jack Gertz and M. M. Jacobs have formed Theatre Advertising Sales Co., with offices at 220 Film Bldg., to handle a business builder deal in Cleveland, sponsored by the Electrical League of Cleveland. All leading manufacturers of electrical appliances are supplying some 30 items.

George Bressler, Paramount office manager, is the father of a baby girl named Fern.

Universal-International Albany Branch Manager Gene Vogel was in town for a few days visiting family and former film associates.

Ernest Schwartz, president and secretary of the Cleveland Motion Picture Exhibitors Association, called a meeting of the organization for Thursday, Nov. 13, to discuss the three per cent city sales tax.

Louis Gross and E. S. Johnson of Central Terminal, have formed Film Distributors of Cleveland to handle complete physical distribution service for exchanges. They are now doing the inspection and shipping for Eagle Lion, Film Classics, Inc. and SRO. Richard L. Gross is in charge.

A. A. Weiser, local attorney, has acquired the Louis Theatre, Louisville, Ohio, as the nucleus of a new theatre chain.

Politics?

Ed Nelson, city manager at Montrose, Colo., for Fox Intermountain Theatres, was recently elected a city commissioner, winning easily, but the opposition is now trying to disqualify him on the alleged grounds that he had not been a taxpayer for the two preceding years. If successful, and Nelson is disqualified, it would give the opposition control of the body.

OMAHA

John Fisher, whose Gem Theatre burned to the ground last week, already has plans under way for a new house at Valley, Neb. More than 150 were in the theatre when the fire started in the projection room. All filed out orderly and no one was injured. Theatre also provided housing quarters for the Fishers.

Robert Hoff, sales manager for the Ballantyne Company, flew to Oklahoma and Dallas on business.

Rolly Jacobson expects to open his new theatre in Inwood, Ia., about Jan. 1.

Don Henry, theatre owner at Sutherland, Ia., is back from a hunting trip in Canada.

Tom Ewalt has installed new sound and projection in his Rialto Theatre, Geneva, Neb.

Virgil Dodd, local hardwareman, is new owner of the Clarke Theatre, Clerks, Neb. Seller is Milo Sigmund.

George Hall, exhibitor at Franklin, Neb., is up and around after being in bed a month after breaking his pelvic.

RKO-Brandt Manager Will Singer is back from a Chicago trip.

Mrs. Bruce Arundell, former 20th-Fox employee, is visiting from Vancouver, Canada.

Mrs. Charlotte Cooley, 71, mother of Clyde Cooley, IATSE local, died Oct. 29.

Ken Eittrim, Paramount booker, has been transferred to Minneapolis.

Ellis Shafton, Film Classics manager for Des Moines and Omaha, has set up a new office here. He has hired Howard Clark, former MGM salesman, Jack Andrews, former Paramount salesman, and Vivian Thompson, former booker's secretary at the Warner exchange.

Hilton Fonda, former exhibitor at Gibbon, Neb., has moved to Wyoming.

Columbia Branch Manager Joe Jacobson, Office Manager Mort Ives and salesmen are in California for a sales session.

DENVER

Paramount Branch Manager Chet Bell out of the hospital after a serious operation and on leave of absence, is going to California to recuperate, and if there is nothing but California dew—no sun—that is—he is going on Arizona.

Robert M. Selig, assistant to the president of Fox Intermountain Theatres, rated another place in the Denver Post's Weekly Hall of Fame for having not only been named national co-coordinator of the Friendship Food Train, but for his work in rounding up several carloads of food for it.

Doyle Shelton has opened his 300-seat Monarch, Pritchett, Colo. Esmond Hardin has changed the name of the Star, Hay Springs, Neb., to the Civic.

Pat Pinelle, who resigned as Columbia salesman to go into the theatre business, is back as a Columbia salesman, this time in Kansas City. The theatre dealt fell through.

Donald and Lamont Jarvies have bought the Valley, Manassa, Colo., from E. C. Fraudenberg, and changed the name to the Fine.

Bill Prass, MGM publicist in the Denver area, now has the Salt Lake City area to care for. Tom Bailey left for New York to make con-
connections in a new film setup for him in the Denver area. Bailey recently sold his five Selected Pictures exchanges.

C. U. Yaeger, theatre owner, back from a two-week Chicago trip.

Lou Astor, Columbia sales executive, and Earl Carter, branch manager, went to Colorado Springs to confer with Louis Dent, president of the Westland circuit. From there they went on to a sales meeting at San Francisco. Also going from Denver were Salesmen Barney Shefter, Bruce Marshall, Sam Dare and James Jameson.

E. Z. McNamara, Glenrock, Wyo., will manage the Mines, Idaho Springs, Colo., recently purchased by Smith and Reed from Sam Langwith.

DES MOINES

Slater O'Hare, manager of the Humota, the sole theatre at Humboldt, Ia., has named A. A. Hopper, a World War II veteran, to succeed him. O'Hare will spend his winter in Florida but is retaining his interest in the house.

Ralph Hayden, officer manager for Paramount, has been transferred to Seattle, Wash., where he will hold the same position for the company. Jim Foley, booking manager, will take over Hayden's duties as office manager. Mr. and Mrs. Fred Shadley have been named managers of the Winfield Theatre at Winfield, Ia.

Velma Henderson, stenographer for Warner Bros., has resigned with plans to get married and move to Colorado. Thelma Jolliffe, secretary to the manager at Republic, is also resigning to become a full-time housewife.

Tri-State Theatres Corp. of Des Moines was reported as negotiating for the purchase of radio station KSO, a Columbia affiliate, here.

The number of movie operators in business in Iowa is slowly nearing the prewar figure with state sales tax figures showing a total of 1,130 reports filed during the last quarter period ending Sept. 30. The total compares with 1,563 returns filed during the same period in 1940 and the wartime low of 1,075 in 1944. The total collections amounted to $148,991 for the three-month period and represented sales of approximately $7,500,000 as the state sales tax is two per cent. The collections were far ahead of both the prewar and war period with $95,992 returned for the same period in 1944 and $91,515 in 1940.

HARTFORD

Agnes Tucker, matron at Loew's Poli, Hartford, celebrated her 75th birthday recently.

Renovations are going ahead at the Warner Strand, Hartford. Up in Thompsonville, the Strand, a Perakos Theatre, will get a new lobby soon, with other renovations slated to start.

Vaudeville will start on a once-per-week basis (Sundays) at the 698-seat Strand Theatre, Plainville, Conn., shortly.

Johnnie Perakos, a son of Peter Perakos, head of the Perakos Theatres, has become booker of all the Palaces, New Britain, Conn., and shorts booker for the other three Perakos theatres in Connecticut.

Victor Grygure, manager, Strand, Plainville, Conn., has temporarily moved to the managerial staff of the Arch Street, New Britain.

New first-run policy has gone into effect at the Circle, Manchester, Conn.

The M&P Allyn Theatre, Hartford, has a

new assistant manager—Joe Mulvey, formerly student assistant at the circuit's Paramount in New Haven. Mulvey is succeeding Warren Hills, resigned.

Walter Lloyd, manager of the M&P Allyn, and Arnold Van Lear, Paramount field man, were busy on "Golden Earrings" last week.

Connecticut's State Police Commissioner, Edward Hickey, has announced an all-out campaign to ban lewd and obscene films in Connecticut.

DALLAS

Fire Chief George O'Steen, Dallas, Texas, has commanded employees of the Roxy Theatre for the calm method in which they directed the emptying of the theatre and extinguished a blaze which broke out in the operator's booth recently. A reel of film was destroyed.

The new Esquire Theatre, Dallas, Texas, has opened. It features two air conditioning units, and is owned by Interstate Theatres.

Robert Moscow, Dallas, Texas, producer of Negro feature films in Dallas, which are released by the Sack Amusement Company, has started a series of new films with all-Negro casts, and has sent out a call for Negro talent of all kinds.

I. B. Adelman Theatres opened its new suburban theatre the Delman, recently.

McNicoll Not JAiled

Dale McNicoll, who was incorrectly reported by Showmen's Trade Review in the Oct. 25 issue as having been arrested and jailed for failure to have an occupational license while checking a theatre in Springer, N. M., was neither jailed nor arrested. According to a later report and a check conducted by STR McNicoll was asked for his license and told to appear the following morning to explain why he did not have one. Apparently he is contesting the application of the law to checkers and has not taken out a license.

ST. LOUIS

The new sales policy announced by MGM's General Sales Manager William F. Rodgers on "Green Dolphin Street" was hailed here by Fred Wehrenberg, board chairman of the Theatre Owners of America, who wired Rodgers in part as follows: "You are right when you say 'the theatre owner knows best the proper admission price to charge.' My contention is that if a picture is of a caliber to warrant an increased price of admission, it should be based upon the theatre's established price of admission, plus a percentage increase above his established price, not four or five times the established price. . . . I do believe that the producer will receive greater coverage and his profit will be larger in the end." Wehrenberg also wired TOA President Eric Johnston endorsing his statement made to the House Un-American Activities Committee.

James Reavy has been named manager of the recently-opened Springfield (Ill.) Drive-In Theatre.

C. H. Martin has bought the interests of his partners, L. I. Pope and W. Ed Whaley, in the Belt-Drive-In constructed this year by Missouri Motor Movies, Inc., near St. Joseph, Mo., and is now sole owner.

The Royal in Sterling, Ill., which has been dark for several months since the departure of the owners, Mr. and Mrs. Melvin R. Felix, for Denver, has been purchased by Glenn J. Suborepetz of Davenport, Ia., who will personally direct it.

MINNEAPOLIS

The Bloomington Drive-In in suburban Minneapolis has closed for the season because of cold and snowy weather. Previous to closing, vandals cut 29 individual wires and one wire controlling 111 horns, according to Sid Balman, manager. The wire cutting was done while projectionists, watchman and other employees were out to dinner.

Independent exhibitors and members of the (Continued on Page 26)
press and radio were guests of Henderson M. Richey, MGM director of public relations, at a luncheon at Niccollet Hotel, Minneapolis, this week.

Foster Seating Company, Minneapolis, will handle sales of Irwin Seating Company chairs to theatres in Minnesota, North Dakota, part of South Dakota and western Wisconsin, according to a deal negotiated by Elmer Foster, of Foster Seating, and R. F. Vinegar, sales manager of Irwin Seating, Grand Rapids, Mich.

New Kroehler "push-back" chairs have been installed at the El Lago and Lyeceum, Minneapolis; and in Northfield and Murdock, Minn.; Conde, S. D., and Bayfield, Wis.

G. A. Troyer is completing construction of his new 650-seat theatre at Rugby, N. D., to replace the present Lyric. Troyer and O. K. Engen will operate the house.

NEW HAVEN

Warner Brothers Strand Theatre in Hartford, closing down later this month for three or four weeks for renovations costing approximately $150,000.

Variety Club of Connecticut Tent 31's Haloween dinner dance at Fireside turned out to be big success. The affair was handled by Bill Brown and Sid Kleper.

Charles Gaudino, assistant manager of Loew's Poli, Bridgeport, resigned to accept managerial position with a local independent. He was succeeded by Herb Alpert, assistant manager of Bridgeport Globe with Robert Ritzert former student at the New Haven Poli, being shifted to the Globe.

RKO Branch Manager Barney Pikin is being sworn in as president of local Probus Club.

Addie Rosenthal, wife of Loew Poli, New

 southeastern/our vacation percentage accustomed Bamberger, Wilt and become Hart Altoona, salesman

26 press luncheon Indianapolis

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MOMENT OF RELAXATION AT W. VA. TMA MEET. Business is business at 'most any convention, but there also be periods of relaxation, such as that shown above, to store up energy for tackling the next problem on the agenda. Taking it easy here at the West Virginia Theatre Managers Association convention held last week in Charleston, W. Va., are (standing, l-r): W. H. Holt, Star Theatre, Richmond; W. W., newly-elected president; Rube Shor, Cincinnati, newly-elected secretary-treasurer; Leon J. Bamberger, RKO Radio; (seated, l-r): E. L. Keeding, Freeman-Newhold, Inc., Bramwell, W. Va., member board of directors; B. R. Custer, State Theatre, Charleston, chairman of the board; L. E. Rogers, Pocahontas Amusement Co, and Mayor of Welch, W. Va., member of the board. David Brown (not in group above) was elected vice-president of the exhibitor association, an Allied unit.

SECTION NEWSREEL

Student Tickets

Theatres in the Denver area which have been trying out student tickets at a lowered admission price report that the venture has been very successful. Schools are interested because they get a percentage of the receipts and exhibitors sell more tickets and win community goodwill. Some theatres which have tried out the reduced-price student tickets report more than 1,000 tickets sold during the school year.

Haven, manager Morris Rosenthal is back from a Canadian visit just in time to nurse her husband who was bedded with grippe.

Harry F. Shaw, division manager of Loew Poli New England theatres was taken suddenly ill while on the road and rushed back to New Haven where he is bedded with virus attack.

NEW YORK

Film row was quiet this week with exchanges either shutting or taking time out in honor of Armistice Day.

William Airbecker joined 20th Century-Fox as booker with Anna Belaney moving into the billing department. Shipper Teddy Goldestein is in the French Hospital seriously ill with a heart ailment. United Artist Booker Ben Levin is also out of the running with sniffles complicating an already sore chest.

Milt Somberg of Warner Bros., home office publicity department married Marilyn Rotherberg last Saturday at the Jewish Center in Brooklyn and then hit out for a vacation at Miami Beach.

The Independent Theatre Owners of New York last week went on record as favoring double features and calling upon producers to continue an ample flow of product to make this policy possible," IOTA declared that the public is accustomed to double bills and expects them. The resolution was passed upon report that producers were cutting the number of pictures they would produce, which may possibly affect the double feature situation.

The Warner Bros. home office held special services in the club rooms commemorating the death in World War II of two of its employees—Jules Fass and Victor Turron—on Armistice Day. The ceremonies included the unveiling of a wreath in their memory.

PITTSBURGH

George Tice, Jr., 13-year-old son of Columbia Pictures city salesman, who sustained a fractured neck in a sandwich booth gantry, is reported improving. Less than a year ago his sister, a student nurse, was very seriously injured in an automobile accident from which she has not yet fully recovered.

Robert Green, Columbia booker, has resigned to become booker for the new Film Classics exchange, of which Hymie Wheeler was recently appointed branch manager.

Charles Bacon, for many years MGM exploiter in this territory and now associated with Eagle Lion, was a visitor this week.

The results of balloting in western Pennsylvania towns on the question of Sunday movies was as follows: for: Altoona, Clarion, Claysville, Lincroft, McDonald, Ebensburg, Rochester, Tarentum, Derry, Apollo, Tiltonia, Latrobe, New Dill, Noronto, against: Wilks bar, State College, Tyrone, Philipsburg, Indiana, Homer City, Oceola Mills, Knox, Sligo, Bellwood, Butler, Holidaysburg, Chincora, Elsmont, Brookville and Scottsdale.

Her many friends in the industry will be glad to learn that Betty Miller, whose long service with 20th Century-Fox terminated several weeks ago when the position of office manager at the local exchange was discontinued, has obtained an executive position with the Schroeder Piano Galleries, where she would be happy to have her friends on film row and exhibitors contact her (especially if they are interested in purchasing a piano or organ).

INDIANAPOLIS

Sam Abrams has returned from a vacation in Florida and joined the sales staff of Film Classics, working the southern territory.

Work on the new open-air theatre several miles east of Indianapolis has begun, and is scheduled to open April 1. Edward Campbell, heads the project. Hobart Hart has opened his new Smart Theatre at Auburn, Ind.

A new concave-cylin screen has been installed in the Auditorium Theatre, a Quinby Theatres house in St. Wayne, Ind.

Hugh MacKenzie, is the new exploitation director at RKO exchange with headquarters in Cincinnati, O., Charles Kriegbaum, operator of the Arc Theatre, Lafayette, Ind., recently confined to St. Elizabeth's Hospital under observation, has been released and is recuperating at his cottage on Lake Freeman, Ind.

Currie Butler, who has been a salesman for Columbia for many years, has resigned, Butler and his wife will leave for six months' vacation and rest.

Mrs. Wilma Ricketts, has installed a stage in...
her Eloria, Ind., theatre, with the intention of encouraging amateur talent in the community.

Theatre attendance in many sections of Indiana has dropped to a new low. In the smaller situations business is off about 20 per cent and in many of the county seat centers it is off about 15 per cent. Exhibitors attribute the drop to the high cost of living.

L. J. McGinley, general sales manager of Prestige Pictures, is spending several weeks here in the interests of business.

LOS ANGELES

Moving Picture Operators Local 150, IATSE, pulled out of 12 Fox West Coast theatres last week when FWC refused to pay projectionists $2.35 an hour scale for "Forever Amber." Theatre managers, however, stepped into the void in 11 of the 12 houses, with theatres being granted temporary city licenses for managers to act as projectionists. Meanwhile, the circuit let loose a series of ads in L.A. papers asking for booking "God Is My Landlord," business agent, said his local was seeking only what it had received in the past and cited a letter from George Bowser, FWC general manager, dated Oct. 4, 1946, stating it was FWC policy to follow the first-run scale when raising a subsequent-run house to first-run.

William T. Grant has been named an Eagle Lion salesman here under Branch Manager C. T. Charlec.

Manley Popcorn moved its western division offices into the suite formerly occupied in the Film Building by Hollywood Advertising Co. The latter has moved around the corner to 1574 W. Washington.

"The Burning Cross" opened day-and-date at the four Academy and four Encore theatres in Los Angeles Tuesday night to three times normal week-day business in all houses and broke house records in three of the Academy situations. This was the first time these eight theatres have gone into first-runs, having in the past played re-issues and revivals, and as a result of the big openings they will probably play more first-runs, the management indicated.

CHICAGO

Balsan and Katz Theatres will bring out a new clip-sheet for editors under the name of The Balbarnian, the old B and K house name.

A. J. Meininger, Jr., son of the veteran B and K manager, Har Meininger, has rejoined B and K at the Garrick after long army service. Sr. Jacobson, recently released from the army, has joined the Manta-Rose Circuit as booker.

L. G. Kelly of McHenry Films company says it is booking "God Is My Landlord," filmed from a book by Raymon Jeffrey's to be on sale at bookstands on Dec. 1. The company has moved its sales office to larger quarters at 357 South Dearborn Street. The company also sells Victor and Bell and Howell projection equipment.

Jack Rose of the Manta-Rose Circuit is in New York for film conferences.

Jerry Vogel and John Schelle of the Riverpark Theatre in South Bend, Ind., here on business deals, report that they have installed two Vantage slide projectors.

Warner Press Agent Lucia Perrigo is handling the publicity from Chicago on the Freedom Train.

Eagle Lion has assigned Joseph Friedman as a salesman in its Chicago exchange.

NEW WASHINGTON VARIETY CLUB OFFICERS. New 1948 officers of the Variety Club of Washington, Tent No. 11, pose for the camera following their election last week. From left to right they are: Wade Pearson, second assistant chief Barker; Jake Flax, first assistant chief Barker; Frank Boucher, chief Barker; Sam Galanty, treasurer, and Arthur Jacobson, property master.

RKO Radio Branch Manager Giff Davison is back from Idaho situations, and is recovering from a bad cold. Usually early cold weather came this past week to the Intermountain region.

Universe's Sheryl Thayne, while covering Southern Utah points, went pheasant hunting with very good luck. Company manager, C. R. Wade, is working points in Montana.

SALT LAKE CITY

An eyewitness report on India was made by Deane Dickerson, former Photo News photographer, ex-radio news analyst and author, here at Kingsbury Hall. Appearing on the Utah Master Minds and Artists' series, Dickerson exhibited Technicolor films taken during a year spent in India at the invitation of the Indian, British and American governments.

Eagle Lion Branch Manager Art Jolley has returned from Montana where he attended the Montana Exhibitor's meeting.

Columbia Salt Lake City Manager Bill Seib is in San Francisco attending a Columbia meeting. All of the Columbia salesmen and Assistant Manager John Dall are also attending.

Manager Gordon LoSueur of Favorite Films is starting into the Utah territory within a few days, and will visit Idaho and Montana before returning.

George Allen, operator of the State Theatre at North Platte, Neb., is in Salt Lake City on vacation.

Paramount Branch Manager Frank Smith has left for Kansas City to attend a meeting.

PHILADELPHIA

One local exhibitor clinch is reported to have dismissed close to 15 employees on the last pay day. One employe, with the company for nearly 10 years, turned in her resignation which was refused. The following week she was paid off and released—due to incompetence.

Moe Koppleman, National Screen Service office manager, is dividing his time between the Philly and the Washington offices.

Changes in the local distributing ranks last week found the following men out: Maurice Rosen, Monogram; Si Perlesweig, Universal-International, and Mike Shulman, RKO.

Dave Barrist has gone to Florida where he plans to spend the next eight months.

Eleanor Ninfa, cashier at Columbia, announced her engagement last week. Ruth Mitowksy, secretary to ace publicist, Bill Brooker at Paramount, will make side-line it on Dec. 21.

Ann Parrish, United Artist secretary, has resigned and Leona Smith, former booker's stenographer has moved up.

Jack Rief, night shipper at 20th Century, is recuperating at home after requiring 19 stitches in his head following an automobile accident.

Pete Holman, booker at the local Paramount exchange, has left to become booker-office manager at the Albany branch. He plans to move his family there later.

Elsie Moore, 57, veteran district manager in the York-Lancaster territory for Stanley-Warner, died last week.

(Continued on Page 28)
LONDON OBSERVATIONS

Rank's Production Announcement of Some 44 Pictures Omits Several Costly Projects, Extravagant Producers

By JOCK MACGREGOR

The suggestion that the British production garage won't exactly a bed of roses has brought lengthy denials from J. Arthur Rank and Sir Alexander Korda. That there is a crisis has never been suggested in STR. The fact remains that conditions are somewhat sharp, with being wisely affected by the former to meet possible reactions to the Dalton Duty while a section of the technicians are not happy about the extravagant methods of the latter.

Mr. Rank has announced an impressive and practical lineup of some 44 films with a production budget of £7,000,000. Production will be stepped up at his studios. It is on re-reading the statement that one realizes that several costly projects, previously announced, are not mentioned, while the more extravagant producers are not earmarked for any subjects.

In the new lineup such commercially-minded directors as Laurence Huntington and John Paddy Carstairs will make their Denham debuts. The majority will be welcomed by showmen who know all too well that the economic box-office propositions, such as Sydney Box's "Holiday Camp," "Jassy" and "Uptight Glass," have paid for the excursions into "culture."

Certain critics are deploring restrictions on artistic freedom and expression. The fact is: these directors had their chance and while they achieved admirable results, the box-office did not reflect the initial expenditure. They are an unnecessary luxury which the industry can ill afford.

With Sir Alexander Korda there is the suggestion that cost is of little object. He has a grandiose, star-studded lineup with $20,000,000 earmarked for 13 productions. The technicians, remembering his pre-war record of hits and misses, are not happy. They worry about how long such things can last. They wonder when "Night Beat," completed months back, will be screened, and when "Bonnie Prince Charlie" will be finished.

The latter has become a legend itself. Exteriors were shot in Scotland in 1946 and now I hear that more are to be taken next year. The director, the producer, the cameraman and the script have been all gone in their turn.

Such holdups give fuel to extremists and uninformed politicians who are pleased to crack at any chance. Indeed, London Films' "No Crisis Here!" press release reminds one in a way of a certain prime minister at the time of Munich.

A British Film Academy has been founded by Michael Balcon, David Lean, Ronald Neame, Michael Powell, Thordor Dickinson, Frank Launder and Paul Rotha as subscribers. Its objects are the advancement of the art and technique of the film and J. Arthur Rank and Cecil M. Hepworth are included among the first honorary members. Membership will be open only to technical personnel and it is to be hoped that during discussions on art, the showmen's box-office requirements will not be forgotten.

It is understood that the Academy's first function will be to give an honor dinner to Arthur Jynpsson Harmon, critic of the Evening News since 1914. This is an excellent move, for, "Jynp" is a most level-headed writer. He will claim to be anti-Hollywood, but the fact remains his notices are invariably fair. He also sets an example to many correspondents. He rarely misses a film function whether it is early morning or late at night, in the centre of London or at one of the outer studios.

Sir Alexander Korda is leasing the Leices
ter Square Theatre from Rank's Odeon group for the run of "Theatre Brehmin," which is set for January 15 premiere.

P. M. B. Smith of Gaumont British has instituted an original idea for an exploitation contest. Instead of giving prizes for the best campaign, all managers have been invited to send details of how they intend to put over "Uncle Silas" in advance. Even the smallest subsequent theatre will have its chance and there will be no adapting the other chap's efforts, as all entries must be received by a set date.

J. Fred Emery and Harry Moorhouse, who control 50 and 47 North Country cinemas respectively, have joined the board of Film Studios (Manchester) Ltd., of which John E. Blakeley is managing director. The first picture, "Cup Tie Honeymoon," was recently completed.

Mary Field of Rank's children's films section and studio correspondent Maud Miller have compiled "The Boys and Girls' Film Book." This is a fascinating story of the development of the cinema and of how films are made. My only criticism is that the title may put off many adults from reading this highly informative book.

The Dalton Duty has brought a large cut in poster advertising. London billboards at a premium earlier in the year now look deserted, with many a 24-sheet remaining with the title and theatre blanked out.

"Monsieur Verduux" opened to a very mixed press, though the preview closed to spontaneous applause, which is unusual for an American picture. A trial revival of "The Informer" in the Astoria packed the house. "Tobacco Road," never previously shown in this country, and "Cabin in the Sky" which had only a very limited screening when originally presented, are both showing in the West End."Bonnie Blues" has just completed its last week at the Ritz. Arthur Brown has completed a nice piece of program building. He is reviving "Hellzapoppin," to go out with "Slave Girls," and play-up the burlesque which was missed in London.

KANSAS CITY

Paramount sales executives were in town last Friday and Saturday for a pow-wow on new product and sales policies. The meeting included district and branch managers of the western studios. Mr. Alfred M. Griswold, Miss Smith, and Sales Vice-president Charles Reagan. Ralph L. Beau, Kansas City district manager, was host to the sales crew.

Directors of the Kansas-Missouri Theatre Association held their regular meeting at the Phillips Hotel Nov. 13, with President Homer Strowig in charge. They discussed matters brought up at the recent meeting of the national group at Chicago.

Jock MacGregor

EDITOR'S NOTE: (Continued Page 27)

M & P Theatres President Sam Piniasaki has returned from a business visit to New York. Julian Rutkis, Chet Carrie, Ted Rosenblat and Leonard Goldberg will attend the Allied convention in Milwaukee in December.

Nathan D. Levin will be the new president of the Motion Picture Salesmen's Club with William J. Cuddy as vice-president.

Abe Weimer has resigned as U-I Boston sales manager to go with Monogram as branch manager in Pittsburgh.

Miss Angeline Maney, long secretary to a succession of publicity men at the Metropolitan Theatre, is now secretary to William Green, owner of the local Bonwit-Teller store.

James Winn came down from Buffalo to spend the weekend with his family. He was formerly district manager here for United Artists.

John Horan has joined the staff of the Park Theatre.

Sam Torgan, long a theatre manager in Lowell, has been appointed to three committees of the famous Yorick Club in Lowell.

Helen Lynch has joined the Clinton Heathcote agency as publicist.
Miss Marcia Peaslee has resigned from her film row activities here to join the WTIC publicity office in Hartford.

Ray Williams was here from Springfield calling on film row friends.

The Variety Club of Boston will give away 50 prizes at the big annual benefit of the Crippled Children’s Center to be held Dec. 17 at the Hotel Statler.

M and P Theatres’ District Manager John Carroll was here from Portland, Me., attending a conference of M and P officials.

Charlie Heath, RKO exchange projectionist for 20 years, collapsed suddenly at his desk but is reported out of danger.

Doris Werlin, Republican booker, was married to Dr. Arthur Vale of Malden, Mass.

Douglas McLeod, Eagle Lion salesman, has resigned; joined Selznick Releasing Organization.

Oklahoma City

The Folio Theatre, Oklahoma City, damaged by fire Sept. 24, has been condemned by the Oklahoma City building superintendent. House was owned by Midwest Enterprise Company.

A new 352-seat theatre with indirect lighting, air conditioning and a cry room has been opened in Tahlequah, Okla., by Alexander Scott, Gene Snow, and Claude Keenan. It gives Tahlequah its third theatre.

Lewis R. Barton opened his new Ritz Theatre at Pryor, Okla., last week.

The Criterion Theatre Corporation has extended its charter one year from Oct. 24, 1947. Capital stock is listed at $75,000.

The Aggie Theatre at Stillwater, Okla., is sponsoring a contest open to all school children up to 16 years of age in which they finish in 50 words or less “There Is a Santa Claus, Because—,” with prizes of $7.50, $5, and $2.50.

The Criterion’s new treasurer is Robert Rainbolt, who was formerly associated with Griffith Theatres.

Rex Oaks, former manager of the Victoria Theatre, Oklahoma City, has been moved to the Tower, same city.

The ultramodern 1,250-seat Morley Theatre at Borger, Texas, was opened on Nov. 6. It was purchased by Tom Davidson, manager of Griffith Theatres there. It is named after Fred Morley, an early associate of L. C. Griffith, owner.


Rubin Rankin, assistant manager of Griffith theatres at Claremore, Okla., for the past five years, has been transferred as assistant manager of Griffith theatres at Blackwell, Okla., under Gus Hoenscheid.

Announcing

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14th Annual Convention

Allied States Association of Motion Pictures Exhibitors

Milwaukee, Wisconsin

December 1, 2, 3, 1947

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Independent Theatre Owners of Wisconsin

and Upper Michigan

709 North 11th Street

Milwaukee 3, Wisconsin
REGIONAL NEWSREEL

(Continued from Page 29)

The first of its kind, a test installation of a foot mat, operated electrically with a series of brushes, which is said to eliminate up to 85 per cent of the dirt carried into theatres on patrons' shoes.

Every day is meatless day for RKO Publicity Chief John Barcroft—on doctor's orders.

Milton Yassenoff of Academy Theatres is settled in his new home in Mayfair, a Columbus suburb.

United Artists Exploiter Max Abramson is here in the "Carnegie Hall" campaign.

ALBANY

Annual election of the Albany Variety Club has selected as its crew for 1948 the following: Joseph Sapierstein, Fabian Booker and buyer; Columbia Branch Manager Jack Bullwinkle; Upstate Theatres Counsel Leonard Rosenthal; Fabian District Manager Saul Ullman; Universal Salesman Eugene Sperer and Eugene Lowe; Harry Lamont of Lamont Theatres; Dr. Samuel Kalson; 20th Century-Fox Branch Manager Daniel Houlihan, and Gerald L. Adlin, Warner advertising man. Delegates to the national convention are Sapierstein and Arthur Newman; alternates Leo Rosen of Fabian-Hellman Drive-In Theatres and Teper. Chief Barker and other officials will be chosen at a forthcoming meeting. Motion to purchase $100 worth of food as the Club's contribution to the Friendship Train, which arrives here Nov. 17, was approved.

Republic Branch Manager Arthur Newman was in New York to see Joe Inger of the Brant circuit and Bernie Brooks of the Fabian circuit. MGM Eastern Division Sales Manager Herman L. Rips is making a week's trip to the New Haven and Buffalo territory. RKO Eastern Division Sales Manager Gus Schafer was here meeting with Branch Manager Max Westobee and his organization. Universal Empire Manager Eugene Vogel is vacationing in Cleveland. Columbia Branch Manager J. Bullwinkle visited accounts in Bennington, Pittsfield and North Adams. Joe Rosen, 20th-Fox branch manager in Cincinnati, visited the Albany office.

RKO and MGM porter, Charlie Wasson, died here Nov. 1 of a heart attack.

The Annual Denial Week drive of the Albany Variety Club will be conducted from Nov. 26 through Dec. 2, with Denial Day being observed Nov. 29. All proceeds will go to the Variety Club-Albany Boys Club Camp Tutor in the Helderbergs.

Mrs. Rose Lasky, MGM bookkeeping machine operator, was presented with a gift of luggage at a farewell dinner rendered by the office at the Bleecker Inn.

Schuyler Beattie has resigned as Paramount booker to become a salesman for Selznick Releasing Organization. He is being replaced by Pete Holman from the Philadelphia office.

FORTLAND

The booking and clerical department staffs of Paramount in Portland will be moved to Seattle on Dec. 1. Therafter the combined Oregon-Washington territory will be under Manager A. J. Haustein.

Herbert Kaufman, with Paramount Pictures for the past 20 years, has resigned as branch manager in Seattle. He is joining the Selznick Releasing Organization as western district manager, succeeding John Howard, who moves up to western division manager. His headquarters will be in Los Angeles.

JOE HORNSTEIN has it!
of the Paradise, Cliff Kerr of the Edison, New Westminster, and Jack Richards, old time projectionist (now 75 years old) of the Kitsilano Theatre, Vancouver.

New additions to film row are: Pauline Hoff, secretary to Jim Patterson, 20th-Fox B. C. manager, and Norma Sellers, stenographer at the same exchange. Phyl Davis is a new member of the staff at Vancouver, 10-mm, exchange.

Douglas Bray, formerly booker with RKO at Montreal, has moved to the Pacific zone and has been added to the Vancouver staff of Empire-Universal Films.

TORONTO

"Forever Amber" closed at the 3,343-seat Imperial Theatre at the end of six days. The change was made after a holder had been announced in large advertisements, the substituted picture, "Wild Harvest," playing at regular prices instead of the $1.20 top for "Amber." In Ottawa "Forever Amber" was taken off after nine days although scheduled for a longer run.

Officers elected by the board of the Motion Picture Theatre Association of Ontario were: Clarence Vallance, first vice-president; Canadian Odeon, president; Dick Main, an independent exhibitor of Toronto, vice-president; W. Summerville of the Bloom and Fine circuit, treasurer, and Ralph Dale, secretary.

Because of the brutal sex murder of a 13-year-old girl at Toronto, Inspector Ernest Sabourin of the Ottawa Police Department, addressed the juvenile audience at the Nola Theatre, Ottawa, telling them to avoid strangers and to refuse to accept money or gifts from men. The talk was arranged by Manager Sam Hebocher in connection with his Odeon club series.

The annual convention of 20th Century Theatres drew an attendance of managers from 10 theatres in Ontario for the two-day session at Toronto. Proceedings were conducted by President N. A. Taylor, and guests included J. G. Fitzgibbons and R. W. Bostad, president and vice-president of Famous Players.

J. Story Berman of Peerless Films, an independent film exchange of Toronto, has opened a western office at Winnipeg. Manager is Ben Sommers, formerly with United Artists and Astral Films.

John E. Carron, publicist for the Odeon circuit in Quebec and former manager of the International Cinema Theatre in Toronto, may return to management with the opening of a new theatre in Montreal.

ATLANTA

Monogram Southern Charlotta Branch Manager Hal Jordan was here for a home office sales meeting.

J. V. Schuly, Republic home office special representative, visited the company's Atlanta office.

Miss Johnnie Werren of Wel-Kin Theatre Supply was married to E. A. Feeley, and Louise Bramblett, head of the candy department, was also married, making 22 marriages from film row in the past two months. Rose Silverman has joined the Wel-Kin force. Mrs. Ruth Thompson has quit Wel-Kin and is now with Tri-State. Atlanna Trim, Variety Club, entertained its members at a Halloween party.

Republic Vice-President and General Sales Manager James R. Grainger and Southern District Manager Walter Titus visited the Atlanta branch and with Local Manager Jimmy Hobbs closed several circuits.

Mrs. Doris Dobbs and Maggie Gouge are new members of the Republic office force. Lucille Spurril is confined to her home by illness.

Bill Cook has been named manager of the Duluth, Duluth, Ga.

Dell Theatre Corp. has opened its 250-seat Center Theatre in Morenoville, N. C. Bill Bass is the manager.

Ralph Busch, business agent of the projectionists' local in Birmingham, Ala., has won a five per cent wage increase for operators with these circuits: Wilby-Kincey, Waters, and Acme Theatres Corp.

Martin Theatres, Covre Springs, Fla., has appointed O. H. Gemar manager of the Cove and Clay on transfer from High Springs. He succeeds Charles Brewer who has gone to Jacksonville, Fla.

Manager Carl Jamroga of the Paramount and Sheridan in Miami, Fla., has returned from a Cuban honeymoon.

Wayne R. Page, who has succeeded Phil Lentz as manager of Talgar Theatre Company's Lyric Theatre in Stuart, Fla., has been connected with Florida theatres since 1934, except for his association with the Army Air Forces. He managed a theatre in Lakeland, Fla., and for the past two years was manager of the Ritz in Hollywood, Fla., for Florida State Theatres.

BOX-OFFICE SLANTS

Gentleman's Agreement

(Continued from Page 23)

wants him to do a series of articles on anti-Semitism, and that he is to write with no restrictions whatever, the film takes on an aura of expectancy — audiences know that something explosive is to take place and that when it does, it is liable to be violent before all of the pieces fall into their proper places. And audiences will not be disappointed, because all of the indignities a Jew in an environment of anti-Semitism experiences in a lifetime are telescoped into a few short months by the film. He declares himself to be a Jew and looks for the restrictions, the insults to himself and his young son, as he gathers material for the articles he is to write. His conflict with his fiancee, Dorothy McGuire, as she tries to comfort Peck's son at his grief when he is boycottied from playing with his gang of kids because he is a "dirty Jew" by explaining that he "really isn't," becomes a series of arguments, discussions which have taken place between them. It is during a later discussion with John Garfield, Peck's boyhood friend, that Miss McGuire realizes the absolute ridiculousness of whatever, the film has been trying to accomplish. That the only possible cure for anti-Semitism, is for decent people to take an active stand in wiping it out. The magnificent acting mentioned here-before is not only worthy of the in the cast, noteworthy by Gregory Peck as the writer; Dorothy McGuire as his fiancee; Dean Stockwell as Peck's son; John Garfield as his boyhood pal; Anne Revere as Peck's mother and June Havoc as Peck's secretary. "Gentleman's Agreement" will do one thing, if it does nothing else — it will stir up conversation and plenty of argument wherever it is shown. This usually follows for good box-office. On the basis of top-notch far names and excellent entertainment value, the film appears to be headed for top grosses. Its exploitation should be carefully and vigorously handled.

Pirates of Monterey

(Color by Technicolor)

Universal-International Drama 77½ mins.

AUDIENCE SLANT: (Family) A fairly entertaining adventure yarn with a rather implausible but pleasant love story intertwined. Great for the kids, fair for adults.

BOX-OFFICE SLANT: Business could be spotty; probably good where the Monteze name and extensive exploitation have proved successful. Otherwise, it seems headed for just fair business.


Plot: An ex-American army captain heads an 1840 expedition to deliver breech-loading rifles to the Presidio at Monterey in an attempt to prevent the threatened overthrow of Mexican rule by Spanish Royalists. A beautiful Spanish girl and her duenna hide in one of the wagons to get to Monterey in time for the girl's engagement party to a Mexican officer. On the way the American and the girl fall in love. Upon arrival at Monterey, the engagement is an- nounced. The American leaves, is pursued by the girl; they return but are captured on behalf of the Royalists. The Royalist plot is foiled and the girl and the American marry.

Comment: Although the story, direction and production values are pretty good, the acting of Maria Montez and, occasionally, Rod Cameron fall into the "hammy" category. Nonetheless, "Pirates of Monterey" has elements of adventure and every once in a while reveals moments of real action. Mikhail Rasumny, as an amorous Mexican sergeant, lends a touch of humor in a running gag, while other members of the cast are just average. The color is decidedlly "off" at times, but this may be the fault of the particular print observed by this reviewer; at other times it is astonishingly beautiful. "Pirates of Monterey," while only fair entertainment for adults, appears to be great stuff for the youngsters. Where Miss Montez' name and extensive exploitation on these pictures have proved successful in the past, this could do good business. Otherwise, it seems headed for just fair returns.

New Mirrohphonic Sound

JOE HORNSTEIN HAS IT!
Action to Spur Ticket Sales Seen in Many Films Shooting

Exhibitors who depend on action pictures to keep their ticket machines clicking merrily should note with pleasure the Hollywood production scene this week, for every studio is working on at least one picture in which action is the dominant factor.

At RKO it's "Mystery in Mexico," a mystery (just as the title implies) that started on location south of the border and is now finishing on the home lot.

"Adventures of Silverado" is on the action side at Columbia, and Irving Bacon has been added to the cast. Following an unsuccessful search to find an actor to portray the president of the Silverado in the studio's Red Skelton starrer, "The Fuller Brush Man," Producer-Director S. Sylvan Simon last week obtained A. Howard Fuller, the brush executive, to portray himself. Columbia started the Technicolor film, "The Loves of Carmen," on Nov. 15, with icta Hayworth starring and Charles Vidor directing.

Tom Conway went into the role of Bulldog Drummond in "The Challenge," first of six pictures to be produced by Reliance Pictures, Inc., for release through 20th Century-Fox. It went before the cameras Nov. 6 at Motion Picture Center Studios, with Jean Yarbrough directing and Ben Pivar and Bernard Small as producers.

One of the largest "talent" calls sheets in Warner Bros. history was issued Nov. 10 for "Johnny Belinda," action-type drama starring Jane Wyman and Lew Ayres. Another fast-moving film, "Adventures of Don Juan," moved out to the studio ranch for the Technicolor film's biggest exterior sequence, a street in Madrid, 17th century.

Independent Film Starts

Shooting began last week on "The Winner's Circle," an independent production of Richard K. Polimer Productions. Felix Feist is directing on location at Santa Anita with a cast of new faces. Picture has a documentary approach dealing with life of a winning thoroughbred race horse from time it is foaled until it wins its first race.

A mobile make-up unit that took six months to perfect is being used on Eagle Lion's "Mickey," and is expediting production by grooms acting directly on sound stages.

Shooting was halted temporarily on MGM's "Master of Lassie," formerly called "Hills of Home," and Metro's contribution to the action lineup. Temporary halt was due to illness of Donald Crisp.


Fine-Thomas, Paramount's two "Dollar Bills," started "Waterfront at Midnight" Nov. 13, with Bill Berke directing a cast headed by William Gargan, Mary Beth Hughes and Richard Travis. Milton Kibbee, Guy's brother, was signed for Paramount's "The Sainted Sisters" and Dick Templeton was handed directorial reins for the second unit of "Hazard," which is currently shooting exteriors along the Salt Lake City highway.

Yakima Canutt, who started as action director at Republic, has been assigned to megaphone "Oklahoma Badlands." Film, third in studio's "Famous Western" series, starring Allan "Rocky" Lane, was put before the lenses Nov. 11. Gordon Kay is associate producer of the series.

Another action picture which started last week was "Half-Past Midnight," Sol M. Wurtzel Production to be released by 20th-Fox. Wurtzel produces and William Claxton directs. Cast is headed by Kent Taylor, Peggy Knudsen and Joe Sawyer.

With the completion of The Boss, sung by Vincent Price and a male chorus, three of the 14 musical numbers of "Up in Central Park," Universal's international musical, have been filmed by Director William Seiter. Wilton Grafil was added by Producer Jerry Bresler to U-I's "Another Part of the Forest."

Hambleton Is Named U-I Production Coordinator

A newly-created post of production coordinator on all pictures made on the company's lot was filled last week when Universal-International appointed John Hambleton to coordinate all phases of production which concern set designing, set dressing, wardrobe, hair dressing and make-up. Also at U-I Lester Cowan has signed Dinah Shore for the role of the roguish secretary in "One Touch of Venus," marking the first part cast for the screen version of the Broadway musical hit. Cowan is also negotiating with 20th-Fox for the loan of Robert Ryan for another of the "wolfish" department store owner in the picture.

Macdonald Carey, currently starring with Paulette Goddard in Paramount's "Hazard," has had his option renewed for another year. Also at Paramount Marlene Dietrich is scheduled to play the role of the lovely siren in "A Foreign Affair," which Charles Brackett and Billy Wilder are preparing for the screen. Miss Dietrich joins Jean Arthur and John Lund to form the picture's stellar trio. Hal Wallis' forthcoming Paramount release, "Sorry, Wrong Number," will have Barbara Stanwyck and Burt Lancaster in the top roles. Anotele Litvak will direct and co-produce the story, with production starting in January.

At Monogram Jack Warner has pushed "Night Without Morning," an original screenplay by Francis Roswellard, as his next production. Don Castle will head the male cast, with Lynn Bari starring as the being sought for the female lead. Picture is a high-budgeter being planned for Allied Artists release.

Anthony Velller has been signed with Warners to a long-term producer contract. He will check on the "Pitfall" lot on completion of his writing and associate producing assignment for Liberty Films' "State of the Union," which will probably be some time after the first of the year.

A total of 105 sets, largest number ever to be used in an MPM picture, will be erected for "The Three Musketeers," which Pandro Berman will produce and George Sidney direct. In addition, the script calls for five location sites, the Technicolor production is scheduled to go before the cameras after Jan. 1.

With roles already assigned Cary Grant, Frank Sinatra, Robert Mitchum and Tim Holt, RKO Production Chief Dore Schary has cast Bogart for another of the nine major roles in "Honored Glory."

'Pitfall' Date Set

Producer Sam Bischoff has set Dec. 12 as the starting date for "The Pitfall," psychological drama starring Dick Powell and written by Jay Dratler. Universal Artists will release.

Paramount Extras Busy

More than 400 extras were used this week in four pictures shooting at Paramount.
THEATRE GAMES

DIE CUT BINGO CARDS—$2.75 per 1,000. 1-75, 1-100. Screen Dial $5.00. S. Ehlers, 6/0 Shawm Trade Review, 1501 Broadway, New York 18, N. Y.

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THEATRE SEATING

200 HARDWOOD SECTIONAL FOLDING CHAIRS, 2’s and 4’s $2.95; 1500 Stafford panelback, upholstered cushion seat, $2.75; 1500 American fully upholstered back bossing cushion, $4.95; 370 American heavy panelback, bossing chairs, rebuilt, re-upholstered, $2.95; 1500 American挥手ver upholstered bossing cushion, rebuilt, $3.55; 500 Heyward panelback upholstered bossing cushion, rebuilt, $5.95; 74 Ideal beautiful large chairs, 22’’ when reupholstered, rebuilt, $8.95. Send for stocklist. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

UNDERWATER BLIMP, $355.00; 35mm Soundfilm Recorder with new Galvanometer, $195.00; Optical Reduction Printer 15, $393.00; Three Way Sound Movida, recordcondition, $793.00; New Movida D, $235.00. Edison Auto, $152.00; Cinemagic 35mm Camera, 4 lenses, magazines complete $175.00; Artiflex, 4 lenses, magazines, motor, $105.00; Wall single system Studio Camera, 5 lenses, 2 magazines, tripod, cases; all for $290.00. New Bellowh D 35mm Sound Printer, $2350.00; 1000W Studio Spot, $89.50. Send for latest stocklist. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

WANTED: By December 15th, 300 used upholstered theater chairs; good condition; reasonably priced, Pilot Theatre, Pilot Mountain, N. C.

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POPCORN SUPPLIES—Write us for our special contract which guarantees you more profits and greater savings on all your popcorn and popcorn supplies. Blevins Bee Hive Popcorn Co., Nashville, Tenn.

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EASY WAY TO PAINT SIGNS. Use Letter Patterns. Avoid sloppy work and wasted time. No experience needed for expert work. Write for Free Sample. John Rahn, N329 Central Ave., Chicago 11, II.

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SOS — SACRIFICE ON SOUND — SEE OUR PRICES! Beautiful RCA Broadcast Li Boom Outfit, almost new, $2995.00; RCA 16mm L. I. Arc Sound Projector, special $375.00; Bellows, Ampro, Victor, DeVry 16mm Sound Projector $850.00. Like new Ampexian 16mm Hi $1,295.00; Rebuilt 15mm Hi Super Simplex, RCA, or VE Century outfits, with RCA or Simplex—4, 5 tips, $315.00; S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

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COMING

<table>
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<th>Run</th>
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SHOWMEN'S TRADE REVIEW, November 15, 1947

**RKO-RADIO (Continued)**

<table>
<thead>
<tr>
<th>Prod. No.</th>
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<tr>
<td>729</td>
<td>Dick Tracy's Dilemma (My-A)</td>
<td>RKO</td>
<td>CURRENT '47</td>
<td>60. June '47</td>
<td>b/17/47</td>
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<td>801</td>
<td>Fun and Fancy Free (T F/F)</td>
<td>UA</td>
<td>68. June '47</td>
<td>.5/17/47</td>
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<td>811</td>
<td>This Woman (C)</td>
<td>RKO</td>
<td>72. Aug. '47</td>
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<td>815</td>
<td>Long Night, The (D A)</td>
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<td>96. May '47</td>
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<td>832</td>
<td>Magic Town (C-D F)</td>
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<td>RKO</td>
<td>39. Aug. '47</td>
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<td>834</td>
<td>Riff-Raff (My A)</td>
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<td>80. June '47</td>
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<td>835</td>
<td>Return of the Seven (C)</td>
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<td>89. June '47</td>
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<td>Seven Keys to Balaad (M A)</td>
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<td>837</td>
<td>So Well Remembered</td>
<td>M. Mills</td>
<td>72. July '47</td>
<td>b/3/47</td>
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<tr>
<td>726</td>
<td>Tomorrow Is a Warm Day (C F)</td>
<td>RKO</td>
<td>72. July '47</td>
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<td>727</td>
<td>They Won't Believe Me (D A)</td>
<td>RKO</td>
<td>55. May '47</td>
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<td>728</td>
<td>Thingummy-Wormy (W F)</td>
<td>RKO</td>
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<td>730</td>
<td>Tourist Street (W)</td>
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<td>83. Mar. '47</td>
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<td>802</td>
<td>Under the Tonto Rim</td>
<td>RKO</td>
<td>61. June '47</td>
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<td>Woman on the Beach, The (D A)</td>
<td>RKO</td>
<td>61. June '47</td>
<td>6/7/47</td>
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</tbody>
</table>

**COMING**

- Arizona Ranger
- T. Hult-J. Holt-N. Leslie
- A Song Is Born T.
- Berlin Express
- Danny Kaye-Virginia Mayo
- Sp. Tristan's Tale/Tristan's Tale
- M. Collins-V. Arden
- Dick Tracy Meets Gruesome (My-C F)
- R. Byrd-E. Karloff-A. Gwynne
- Indian Summer (D)
- If You Knew Susie (C) I. Bennett-R. Ryan-C. Tobias
- Fugitive, The (D A)
- Good San
- Coo-高压-A. M. prio-B. H. S. H. J. M. S.
- Joan *T*
- I. Bergman-J. Ferrer-G. Coulthard
- Sp. Mourning Becomes Electra (D)
- Robert Mitchum-K. Ryan-E. L. Rawlings
- Night Song (D)
- S. Andrews-M. Oberon-E. Barrymore
- Return of the Badmen
- Robert Mitchum-R. H. Mitchell
- Roughshod (D)
- L. Young-W. Holden-R. Mitchell
- Rachel
- T. Hult-N. Leslie-J. Martin
- Sp. The Adventures of Don Juan
- Under Arizona Skies
- The Story of Louis Pasteur
- War Party
- Y. D. H.-R. Munro
- Your Red Wagon (D)
- C. O'Donnell-F. Granger-H. Dalisffe
- Velvet Touch, The
- R. Russell-L. Cenn-C. Trevor

**COMING**

- RKO
- Bing Crosby-F. C. Perry
- Swing Time (W F)
- Wood Brennan-W. Jagger
- Exposed (My F)
- Adele Mara-Robert Scott
- Wolves Wild (T)
- Albert C. Moore-J. Edwards
- Hit Parade of 1947 (M F)
- John Payne-E. Emory
- Pretender, The (D A)
- A. Dekker-L. Stirling-C. Drake
- Robin Hood of Texas (W M F)
- Randolph Scott-J. White
- Sp. Spoilers of the North (D A)
- L. Young-H. W. Mitchell
- That's My Gal "U" (M A)
- D. Ameche-C. McLeod
- That's My Man (D A)
- A. Wood-B. Roberts
- Trespasuer, The (My A)
- John Wayne-W. Douglas
- Night on the Rio Grande (W F)
- J. Martin-H. D. Drake
-.Weight of Water (D F)
- A. Mara-B. Kennedy
- Winter Wonderland (C R A)
- J. Roberts-C. Drake
- Young Wagon (W F)
- J. Martin-B. Drake
- Yankee Fark (C F)
- D. Frawley-J. Woodbury-C. Bevan

**REPUBLIC**

<table>
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<td>Bells of San Angelo &quot;U&quot; (W F)</td>
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<td>CURRENT '47</td>
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<td>Muriel (T F F)</td>
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<td>Pretender, The (D A)</td>
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<td>6/10/47</td>
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<td>Robin Hood of Texas (W M F)</td>
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<td>That's My Gal &quot;U&quot; (M A)</td>
<td>REP</td>
<td>6/10/47</td>
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<tr>
<td>670</td>
<td>That's My Man (D A)</td>
<td>REP</td>
<td>6/10/47</td>
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<tr>
<td>671</td>
<td>Weight of Water (D F)</td>
<td>REP</td>
<td>5/10/47</td>
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<td>672</td>
<td>Winter Wonderland (C R A)</td>
<td>REP</td>
<td>6/10/47</td>
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</tbody>
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**COMING**

- Bill and Coo
- George Burton's Birds
- Campus Honeymoon
- R. Crane-W. A. Dent-A. Frazer
- Painted Texan, The (W F)
- W. Elliott-J. C. McLeod
- Bells of San Angelo "U" (W F)
- W. Marshall-W. Howard
- Trespasuer, The (My A)
- J. Martin-W. Douglas
- Night on the Rio Grande (W F)
- J. Martin-H. D. Drake
- Weight of Water (D F)
- A. Mara-B. Kennedy
- Winter Wonderland (C R A)
- J. Roberts-C. Drake
- Young Wagon (W F)
- J. Martin-B. Drake
- Yankee Fark (C F)
- D. Frawley-J. Woodbury-C. Bevan

**WESTERN (COMING)**

- Along the Oregon Trail "U" (W F)
- Monte Hale-Adrian Booth
- Bandits of Dark Canyon
- Allen "Rocky" Lane-Bob Steele
- Homesteaders of Paradise Valley (W F)
- Allan Lane-Bobby Blake
- Marshall of Cripple Creek (W F)
- Allan "Rocky" Lane-Bob Steele
- Oregon Trail Scouts (W F)
- Allan Lane-Bobby Blake

**COMING**

- Bill and Coo
- George Burton's Birds
- Campus Honeymoon
- R. Crane-W. A. Dent-A. Frazer
- Painted Texan, The (W F)
- W. Elliott-J. C. McLeod
- Bells of San Angelo "U" (W F)
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- J. Martin-H. D. Drake
- Weight of Water (D F)
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- J. Roberts-C. Drake
- Young Wagon (W F)
- J. Martin-B. Drake
- Yankee Fark (C F)
- D. Frawley-J. Woodbury-C. Bevan
**REPUBLIC (Continued)**

**Prod. No.**

652 Under Colorado Skies *U* 18/15/47

655 Rustlers of Devil's Canyon (W.F.) 7/7/47

751 Wild Frontier, The (W.F.) 10/13/47

**SCREEN GUILD PRODUCTIONS**

**CURRENT**

H52 Bar 20 Justice (W) 15/20/47

4614 Bells of San Fernando (D.F.) 11/24/47

4704 Burning Cross, The (D) 9/20/47

4709 Castle Bells (D) 10/20/47

S-2 Call It Murder, The 11/19/47

4518 Case of the Baby Sitter, The (My-C) 11/23/47

H10 Cassidy of Bar 20 (W) 11/23/47

4703 Draguet (My) 10/15/47

4707 Drums of the City (D) 10/15/47

H11 Heart of Arizona (W) 11/20/47

701 Hollywood Barn Dance (C-D/F) 12/2/47

2012 It's the Moment 12/23/47

H50 Partners of the Plains (W) 12/23/47

4731 Where the Amandos (D) 12/28/47

S-1 Racketeer's First 12/28/47

H57 Rustlers Valley (W) 1/15/47

4688 Scarred to Death *C* 1/15/47

4615 Shoot to Kill (D) A 1/21/47

H50 Texas Trail (W) A 2/4/47

**COMING**

X 2 Boy, What A Girl. *Negro Cart* 10/20/47

X-3 Miracle In Harlem 7/20/47

4705 Prairie, The (D) 10/20/47

4706 Road to the Big House (D) 10/20/47

X-1 Sepia Cinderella (C-M/A) 12/20/47

4707 Where the North Begins 12/20/47

**SELZNICK RELEASING ORGANIZATION CURRENT**

**Run**

J. Jones-G. Peck-J. Cotten. 5/14/47 1/4/47

**Time Rel.**

I. Bergman-L. Howard. Nov. 9/47

**See**

**Issue of**

WB. Re-issue 7/1/47

**T**

Take My Life. Brit. 10/47

Taran and the Huntees. RKO 11/47

Tawny Pipit. The. Brit. 11/47

Tender Years, The. 10/47

Tender Years, The. 10/47

Tender Years, The. 10/47

Tender Years, The. 10/47

Ten Avenue MGM 12/47

Texas. Ca. 12/47

Texas Tenement WB. 12/47

That Hagen Girl. WB 12/47

That's My Girl. Rep. 11/19/47

That Way With Women. WB 10/15/47

The Kissing Bandit. MGM 11/19/47

The Open Secret. EL 12/13/47

The Time, The Place & the Girl. RKO 12/13/47

The Storm. Rep. 11/13/47

They Made Me a Criminal. RKO 11/13/47

Their Wildest Days. UA 11/13/47

Things To Come UA 11/13/47

Thirty-Four Rhythm Thirteen House 12/20/47

The Challenge 12/20/47

This Happy Time 12/20/47

This Is The Moment 12/20/47

This Time We Mean It. 12/20/47

Three on a Ticket. EL 12/20/47

Thunderbolts. Mon. 12/20/47

Thunder in the City. Astor 12/20/47

Thunder Mountain. RKO 12/20/47

Time of Your Life. UA 12/20/47

Time Out For Miss O'Hara. UA 12/20/47

Tina. WB 12/20/47

T-Men. WB 12/20/47

Tom Brown's Schooldays. Astor 12/20/47

Too Many Witnesses. UA 12/20/47

Topper. Ca. 12/20/47

To the End of the Earth. Ca. 12/20/47

To the Victor, WB 12/20/47

Trail of the Mountains. SG 12/20/47

Trail Striker. Mon. 12/20/47

Trail to San Antonio. Rep. 12/20/47

Tremperator. The. Rep. 12/20/47

Trellis. The. Rep. 12/20/47

Trellis. The. Rep. 12/20/47

Twilight on the Rio Grande. RKO 12/20/47

Two Boys From Texas. WB 12/20/47

Two Gentlemen From Italy. 12/20/47

Two Mrs. Carrolls. WB 12/20/47

Tycoon. RKO 12/20/47

**U**

Unrequited U.S. 9/13/47

Under Ancient Mists. MGM 12/20/47

Under Arizona Skies. RKO 12/20/47

Under the Desert Stars. RKO 12/20/47

Under the Tonto Rim. RKO 12/20/47

Unsatisfied United 12/20/47

Unsatisfied. United 12/20/47

Unsuspected. WB 12/20/47

Ungual. WB 12/20/47

Upper Central Park. A 12/20/47

Upraised Glass. The. 12/20/47

**V**

Variety Girl. UA 9/13/47

Vera. Taps 12/20/47

Vendetta. UA 12/20/47

Vendetta. UA 12/20/47

Vendetta. UA 12/20/47

Vendetta. UA 12/20/47

Vendetta. UA 12/20/47

Vendetta. UA 12/20/47

Vendetta. UA 12/20/47

Victor Mature-Colleen Gray... 12/20/47

**W**

Wallflower. WB 12/20/47

War Party. WB 12/20/47

Waterfront's Midnight. RKO 12/20/47

Wax. The. Rep. 12/20/47

Wax. The. Rep. 12/20/47

Welcome Stranger. RKO 12/20/47

When A Girl's Beautiful. Col. 12/20/47

Whirl. The. RKO 12/20/47

While the Sun Shines. Brit. 12/20/47

Wishful. WB 12/20/47
ADVANCE DATA

(Continued from Preceding Page)

life, the father agrees to let the boy go to medical school. The old doctor dies and the outsize efforts of his faithful collee to bring aid to him, and the young man returns to take his practice. The old-fashioned views of medicine are reborn.

SLEEP, MY LOVE (UA) Drama. Prinicipals: Claudette Colbert, Robert Cummings. Don Ameche. Director, Dorothy Arzner. Plot: The master of an English castle is conspiring with a phony doctor to dispose of his wife. The master finds love in the young girl and the two men then turn on each other. Another attempt is made to love her, arrives in time to save her and they face life together.

SMART POLITICS (Mon.) Comedy, Drama. Principals: Freddie Stewart, June Havoc, Don Ameche,ерь Darro. Director, Will Jason. Plot: The two friends decide that the town needs a YWCA and they ask the Mayor to buy an old warehouse for them. The Mayor, planning to buy it secretly through his agent, refuses. The col-leagues to the Mayor reneges on the deal and the Mayor knocks him out. The kids eventually get the building.

GENERAL FEDERATION OF WOMEN'S CLUBS

The authorities quoted in this column are as follows:

BOARD OF DIRECTORS—Two reviewing committees are maintained—MATURE and ADULT—General Federation of Women's Clubs.2


NATIONAL REVIEWING COMMITTEES' CLASSIFICATIONS

MISCELLANEOUS

Anything for a Song (M.C.A)

F. Taglialavini-C. Campanini. 76. Superfilm b/8/97

Barber of Seville (Opera)


Bitter Love (D.A) 

Galway-M. Pataky-Poposean. 91. London 14/31/77

Beyond the Blue Horizon (D.A)

L. Gibell-1. Gere. 92. MOTHER'S COMMITTEE 8/2/77

Citizen Saint (B.F)

L. F. Travis-C. C. Harris. 105. Junior Legion 18/3/77

Colonel Chabert (D.A)

A. Davenport-N. Pancho. 109. MOTHER'S COMMITTEE 18/3/77

Deadlock (D.A) 

J. Shillingford-C. M. Inman. 119. London 18/3/77

Extenuating Circumstances (F.M.C)

F. M. C. C. Pantages. 109. London 18/3/77

Genius & the Nightingale, The (D.A)

A. V. Curtis-J. M. Inman. 105. MOTHER'S COMMITTEE 18/3/77

Girl and the Devil, The (D.A)


Green Cockatoos, The (G.A)


Kiss the Boys Goodbye


La Vie De Boheme (D.M)

A. L. D. M. Pantages. 109. London 18/3/77

Marco Visconti (D.M)


Laugh, Pittsburgh (F.M.C)

F. H. M. C. C. Pantages. 108. London 18/3/77

Murder Lives at 21, The (D.V)


Pageant of Russia (Doc.F)

F. McGee-V. D. 109. London 18/3/77

St. Francis of Assisi (D.F)


Teenage Love (D.A)

A. Davis-I. Stewart. 109. Superfilm b/8/97

Shoe-Shine (D.A)

M. Simon-A. Prejean. 109. MOTHER'S COMMITTEE 18/3/77

Sing, You Sinners (D.A)

F. C. G. M. Pantages. 109. London 18/3/77

Moon over Miami


Zero for Conduct (D.A)

J. Prucha-J. Kaeser-V. Vasas. 109. MOTHER'S COMMITTEE 18/3/77
SHORT SUBJECT BOOKING GUIDE

1946-1947 RELEASES

COLUMBIA

ALL-STAR COMEDIES (40)
1431 Society Night...Fair...19...12/28/46
1442 The Great Competition Fair...19...12/28/46
1451 Deadly Married...Nonessential...16%...12/7/46
1453 Andy Fightin'...Fair...18...3/14/47
1457 A Bad Bunch...Fair...18...3/7/47
1463 Beaver Bopper...Funny...5/1/47
1465 Bride and Glenn...Fair...16...5/1/47
1466 Two Jilts Time...Fair...15...5/1/47

ASSORTED 2-COMEDY TAPES (8)
1421 Parson My Tower...Excellent...15%...10/26/46
1442 Hero.4 (4)...Great...17...10/26/46
1451 Hat in (Flipper)...Fair...17...11/11/46
1453 Cupid Gene Nuth...Funny...16...11/11/46
1453 Ne. (Scherer)...Gilt...16...11/11/46

THREE STOOGES COMEDIES (7)
4001 Y. M. C. A. Ride the Rin...Very...15%...5/31/46
4003 Why...What...Fair...17%...5/31/46
4004 Half-Wit's Holiday...Fair...18...5/31/46
4006 Out West...Fair...15%...5/31/46
4007 How That Ring...Excellent...10%...5/31/46

COLOR RHAPSODIES—Technicolor (3)
4101 Love Lube...Gilt...18...5/10/46
4103 Big Kings Blue...Funny...7...6/5/46
4105 Wow...Glory...Gilt...6%...6/5/46

PHANTASIES (3)
4701 Felt Brazil...Funny...8...4/5/47
4703 Chatterbox...Funny...8...4/5/47
4705 Wacky Quack...Funny...9...4/5/47

PARAMOUNT

NOVELTOONS—Technicolor (10)
P-14 I Have a Ball...Good...8...4/8/48
P-15 Buried...Good...10...4/8/48
P-25 I Hate Them...Good...10...5/1/48
P-26 The Enchanted Square...Very Good...10...5/1/48
P-27 Washable...Good...10...5/1/48
P-28 Mud Advt About Muttler...Good...10...5/1/48
P-29 The Wax Man...Superior...10...5/1/48
P-30 The Wild West...Very Funny...7
P-2108 Quiet But Tilt...Gilt...9

PHILMAGS (12)
4008 No. 1 (Lobster)...Good...9%
4025 No. 2 (Pig)...Good...8%
4028 No. 3 (Prissy)...Good...7%
4029 No. 4 (Ox)...Good...7%
4030 No. 5 (Duck)...Good...7%
4031 No. 6 (Donkey)...Good...7%
4032 No. 7 (Pig)...Good...7%
4033 No. 8 (Bulldog)...Good...7%
4034 No. 9 (Squirrel)...Good...7%
4035 No. 10 (Bear)...Good...7%

COLOR SNAPSHEOTS (12)
4008 No. 1 (Red)...Good...10...2/15/46
4008 No. 2 (Lion)...Good...10...2/15/46
4008 No. 3 (Panda)...Good...10...2/15/46
4008 No. 4 (Lion)...Good...10...2/15/46
4008 No. 5 (Elephant)...Good...10...2/15/46
4008 No. 6 (Panda)...Good...10...2/15/46

SERIALS
4526 Son of the Gunfighter...18...5/26/46
4530 Phantom...18...5/26/46

SPORTS REELS (12)
4001 Army Fighting Men...Good...11...1/2/46
4002 Tom Flap Magical...Fair...10...1/2/46
4003 Hi Lie...Interesting...9...1/2/46
4004 Room Service...Interesting...9...1/2/46
4005 Pals...Interesting...9...1/2/46
4006 Four Sons...Interesting...9...1/2/46
4007 Tomahawk Wizards...Interesting...9...1/2/46
4008 Grounder...Excellent...10...1/2/46
4009 Scramble...Excellent...10...1/2/46

METRO-GOLDWYN-MAYER

 MGM TECHNOCOLOR CARTOONS (20)
W-331 Humpback Hobot...7
W-344 Honey Hunters...7
W-356 Red Hot Rangers...5/51/47
W-389 Uncle Tom's Cabin...Fantastic...1

W-332 Cat Fishin'...8
W-353 Part Time Police...5/10/46
W-355 Cat Concerts...Excellent...1
W-357 Cat Night...Good...1
W-388 Bat Water Tally...Hilarious...5
W-400 House in the House...Wonderful...8

S-801 Football Thrills of 1946...10
S-802 Great Stuff...9
S-803 I Love My Husband But...1
S-805 I Love My Wife But...1
S-806 Pet Peeve...9

A-801 Lastknot Guy in the World...5

PASSING PARADE (6)
K-471 A Really Important Date...5
K-472 Tamlin in a Rhythm...18
K-473 Tamlin's...Dance...2/47

TRAVELTALKS
T-811 Glimpses of Oklahoma...8
T-812 Glimps of Costa Rico...10
T-813 Glimpses of California...9
T-814 On the Shore of Sahara...10
T-821 Glimpses of New Scotland...9

A-802 Give Us the Earth...21

RAV WHITELY MUSICALS (6)
37010 Our Bubbles...Fair...18
37020 Club Riders...Good...17
37030 Bandits and Ballads...Fair...17
37040 Rectangle Bubbles...Fair...17

SPORTSOPERAS (5)
38421 Skating Lady...Smooth...10
38422 Hall Nota Dame...Fair...10
38423 Swimming Fever...Fair...10
38424 All-American...Excellent...10
38425 College Climbers...Excellent...10

SPORTS SERIALS
37041 Ice Skippers...Excellent...10
37042 Turkey...Excellent...10
37043 Rising Stellet...Good...10
37044 Summer Tides...Excellent...10
37045 Racing Relays...Excellent...10
37046 Racing Relays...Excellent...10

THIS IS AMERICA (10)
37101 Beauty for Sale...Good...17...1/7/46
37102 Germany Today...Informative...10...1/7/46
37103 Nation in Bulletin...Fair...10...1/7/46
37104 Campus Boom...Time...10...1/7/46
37105 How Fans Celebrated...Excellent...10

MUSICAL FEATURES (4)
37201 Melody Time...Very Good...10...1/8/46
37202 Follies That Must...Music...10
37203 Let's Make a Rhythm...Music...10
37204 Comic Comic Carols...Music...10

20TH CENTURY-FOX

NOVITELONE ADVENTURES (12)
4201 Fantasy of Slam...Excellent...10...2/1/46
4202 Out of the Rain...Excellent...10...2/1/46
4203 Harvest of the Sea...Interesting...10...3/2/46
4204 Sons of Courage...Excellent...10...3/2/46
4205 Fifteen Licks...Excellent...10...3/2/46
4206 Girls and Gator...Excellent...10...3/2/46
4207 Case of the Greenback...Excellent...10...3/2/46
4208 Holzland...Interesting...10...3/2/46
4209 Remake of the Florid...Interesting...10...3/2/46
4210 Swover...Interesting...10...3/2/46

SPORTS REELS—Technicolor (6)
37061 Football Fanfare...Good...10...3/2/46
37062 Game of the Century...Excellent...10...3/2/46
37063 Tanbark Chalmer...Good...10...3/2/46
37064 Fall of the Stag...Good...10...3/2/46
37065 Winter Holiday...Interesting...10...3/2/46
37066 Summer Trails...Beautiful...10...3/2/46
37067 Playtime Journey...6...3/2/46

SHOWMEN'S TRADE REVIEW, November 15, 1947
"THE GANGSTER" MOWS 'EM DOWN IN N.Y. AND DETROIT!

NEW SENSATION DRAWS BROADWAY CROWDS FOR 3rd SMASH WEEK AT THE VICTORIA!

THRILL-HUNGRY FANS JAMMING DETROIT'S DOWNTOWN THEATRE FORCE HOLDOVER SESH!

NOW WATCH "THE GANGSTER" SLAY 'EM IN CHICAGO, SAN FRANCISCO, LOS ANGELES, BOSTON, INDIANAPOLIS, OKLAHOMA CITY!

It's an ALLIED ARTISTS' Sensation!

A KING BROS. PRODUCTION

starring BARRY SULLIVAN • BELITA • JOAN LORRING with AKIM TAMIROFF

HENRY MORGAN • JOHN IRELAND • ELSHA COOK, Jr. • SHELDON LEONARD

Produced by MAURICE and FRANK KING • Directed by Gordon Willis • Screenplay by Daniel Fuchs, from his novel "Law Company"

An Allied Artists Production
REVIEWED IN THIS ISSUE

Big Town After Dark 16
Check Your Guns 17
Elixir of Love 16
Lucia Di Lammermoor 29
Mourning Becomes Electra 17
Out of the Past 16
Road to Rio 16
The Bishop's Wife 17
Wild Horse Mesa 16

PRODUCT GUIDES
Begin on Page 36

Vol. 47 No. 20

NOVEMBER 22, 1947

JOHNSTON ORDERS RED CONFERENCE
(See Page 5)

SHORT SUBJECTS PRODUCT GUIDE
(Begins on Page 32)
"CASS TIMBERLANE" MUSIC HALL SMASH!
Largest 1st week M-G-M gross, with only one exception, in Music Hall history! Oh how those crowds are enjoying the love affair between rich but lonely Cass (Spencer Tracy) and the spirited lass (Lana Turner) from the other side of town. Their best friend (Zachary Scott) falls for her too in this thrilling Sinclair Lewis best-seller. M-G-M has made it into a movie for the millions!

"GREEN DOLPHIN" NEW CRITERION HIGH!

"GOOD NEWS" FOR THE HOLIDAYS!
Will you be one of the several hundred lucky showmen who will play M-G-M's fast-stepping Technicolor Musical simultaneously with Radio City Music Hall at holidaytime? What a turn-over with this hour and a half joy film, packed with youthful verve, studded with top song hits, starring June Allyson, Peter Lawford and a screenful of sparkling new talents.
Dollar Publicity Hurts

With several big attractions traveling the circuit of first-run houses, there has come back into currency a form of harmful publicity that was on the "don't" list for a long while—and with good reason.

It's all very well, and most understandable, for the sponsors of a picture that is proving a tremendous popular success to shout about the achievement. But, while those dollar signs always command attention as news, the fact remains that reports in terms of dollars collected at the box-office for an engagement have a very harmful effect on the theatre industry. Particularly, this kind of publicity works a terrible hardship on the small exhibitor, who, heaven knows, now has plenty to worry and harass him without the added grief of agitation for local tax increases.

There's plenty of pressure for higher taxes on the theatre. And these yarns about the thousands and thousands taken in a single week's engagement at some big metropolitan theatre pour oil on the fires of local agitation for more revenue via a tap on the "rich" movie theatres. After all, the politicians who are out gunning for bigger revenue from the most convenient source, can't be expected to analyze the situation. They simply grab a lot of press clippings showing the enormous returns for this picture or that and use it as the lever for putting more squeeze on local theatres where no such big money is collected at the box-office.

It is time to stop this dollar publicity—but right away!

Manpower

The most significant news around the industry at the moment is being made by individuals—the men who supply the manpower behind the motion picture business.

There are some very outstanding achievements which have put movie men in the spotlight these past few days, and one feels more confident that this industry will ride out the current storm of uncertainty very comfortably and safely because of its manpower.

As one of the most spotlighted men in the country recently, there is—

SAM GOLDWYN. Not so long ago the producer whose record of turning out screen works is made up of practically all hits and few, if any, errors, was singled out as one of the 50 foremost business leaders today by Forbes magazine. Next thing we knew, Goldwyn's latest picture, "The Bishop's Wife," was chosen as the star attraction for the Command Performance in Lon-

don. Then the producer was called to Washington to receive the President's Certificate of Merit for outstanding services during the war, and an interview with President Truman.

* * *

Then there's the outstanding job for humanity performed by Movie Man—

HARRY M. WARNER. All across the country this week there was a heart-warming demonstration of the genuine generosity of Americans for their fellow men in other lands as the Friendship Train traveled from the West to the East Coast collecting donations of grain and foodstuffs for shipment to the needy in Europe.

The Friendship Train is not the exclusive contribution of any one person or group of persons. It is American men, women and children working together in a great unselfish cause.

Least of any to advance claim to any greater contribution than that made by the most humble donor to the Friendship Train food collection, would be Harry M. Warner. Yet, National Chairman Warner worked with vim and most availing results directing plans to launch the train from the West Coast and facilitate its progress across the country.

This Friendship Train, as many editorial commentators made plain in the newspapers, was no publicity-seeking event for Hollywood or any picture people. It was, and is, a great humanitarian effort, vastly aided by motion picture people who gave unselfishly of their time and their treasure to help it reach a degree of success that astonished even its most optimistic well-wishers.

* * *

Men in the news also include Columbia's JACK COHN, the driving force behind the Picture Pioneers—which organization hit a new high in importance, and membership, with the annual dinner this week.

Also, there's a very modest but a most able theatre circuit executive in the news this week. We refer to—

JOE SPRINGER, general theatre manager of Centurty Theatres, who completed his twenty-fifth year with the company this week (see cover).

Joe (J. R. are the initials) Springer joined Century—one of the most efficient circuits in the New York metropolitan area, or any area you can name—as chief of service at the Merrick Theatre in 1922. At that time the circuit founded by the late A. H. Schwartz consisted of five houses. Now one of the top executives of the circuit, Joe is an example to younger men in the theatre that there's always room at the top for an earnest, able fellow with a will to work hard.

—"CHICK" LEWIS
WHAT'S NEWS
In the Film Industry This Week

DISTRIBUTION—Things boiled merrily in the 16-mm. field this week with 20th Century-Fox announcing that it would expand its 16-mm. activities through a distribution deal with Films, Inc., one phase of which would be to develop 16-mm. showings of entertainment films in communities which had no theatres. The other phases would be those which 20th-Fox already has carried out—playing stock is one of them.

And that citadel of comical art with a capital A—the Metropolitan Opera House—stepped into the 16 mm. film market with an announcement that it would film opera both on 16- and 35-mm. in color for worldwide distribution to theatres and educational institutions.

Meanwhile the Theatres Owners of America, in its effort to cut down competition from the midget field, had set a meeting with the Allied Non-Theatrical Film Association and was seeking a meeting with the National Association of Visual Education Dealers. And in Los Angeles, Palace Pictures, which made 16-mm. entertainment films for distribution, filed bankruptcy.

In the 35-mm. field, Film Classics was ready to start another opening slate with longship of 26 exchange centers which it claims is enough under modern conditions to cover the country. FCA also appointed Max Mendel chairman of foreign sales.

Universal-International clearly indicated a stepped-up production and release schedule with 14 pictures due between now and April; 20th Century-Fox frankly said it would seek more domestic dollars to compensate for loss of the foreign markets.

EXHIBITION—Immediate result of the latest Supreme Court ruling in the Jackson Park Drive-in case seems to have speeded up playing time, observers in Chicago report. Canadian theatres building and remodeling appeared stymied by the government there banned some building and projection equipment, and exhibitors in Harrisburg, Pa., now that they can run shows on Sunday, only have a few changes of wider and union

The IATSE wants double pay for Sundays.

In Hartford the town council may consider earlier opening style Sunday shows (1 P.M. instead of 2 P.M.). In Ohio, Plain City and Jamestown have slapped on three percent sales tax, and in Lebanon, Ky., the Owennboro First Baptist, Church in convention heard the movies denounced as "the agency of the devil" and the "(cancer of the church.)"

But Kentucky exhibitors were not too unhappy with this intimation that they were devil's advocates. The weather had turned cold and business had gone up. Switch in weather conditions caused the Columbia Theatre manager, Mr. Council, Lebanon, Ky., to think. The cold built business for his shows, but it cut the blazes out of his ice cream sales. However, he's happy again. The concession cash register is ringing merrily, he says.

The Allied Theatre Owners of Indiana announced this week that they had written Attorney General Tom Clark describing a "pattern" developing in the industry which restricted film; in New Jersey, though 55 per cent of the circuit houses voted willingness to pay higher admissions for "Unconquered" and "Life With Father" the management decided this was not enough to warrant the hike. In Chicago Essaness circuit played its second industrial "institutional film"—this one on telephones; first was on the movies.

In New York Sam Goldwyn told the Independent Theatre Owners of America what he thought about double bills. The ITOA had gone on record as favoring them. Also in New York the Motion Picture Foundation called a trustees' meeting for Dec. 8-9. And out in San Francisco usherettes of the Vogue Art Theatre investigating a disturbance in the ladies' room found that a lady patron was chilling her vintage wine in the refrigerator,

In Cleveland the Motion Picture Foundation, the National Association of Independent Motion Picture Theatres, and the National Association of Negro Theatre Owners held a meeting in the Hotel Statler with members presenting scrolls of tribute to Adolph Zukor, Ted Gamble, George Jessel, and Mary Pickford.

Outwardly it was just another friendly gathering.

Then Motion Picture Association President Eric Johnston got up to speak. Listeners pricked up their ears. Johnston was telling about the industry's fight in the House in Congress to get anti-trust hearings. But he was telling more. He was denouncing communism and stating that there was no place for subservive activity in the industry. To some his speech was prophetic. It preceded a meeting he had called of producers and distributors for next Monday which will take up the problem of communism, a meeting which has been reported as the start of the industry's own move against communists.

It followed an article in the New York Journal American which said that two of the majors were threatening to bolt and start their own communist purge if the MPA didn't do something about it.

In Washington Rep. Harold Hagen of Minnesota announced he would introduce a bill to lower federal admission taxes to 10 per cent. Exhibitors shouldn't get too excited. The bill can't come up till January.

INDEX TO DEPARTMENTS

| Advance Data | 42 |
| Audience Classifications | 43 |
| Box-Office Statistics | 15 |
| Feature Guide | 36 |
| Hollywood | 50 |

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Showmen's Trade Review, Inc.

Premiums Gain But Are Still Below Pre-War Peak

Exhibitor use of premiums to boost theatre attendance has shown some increase during 1947, but the giveaways have not come anywhere near their pre-war popularity, a survey of key territory conditions by Showmen's Trade Review this week reveals.

The survey shows that in some areas, the premium front has made little or no advance. Whether this is because exhibitors no longer regard them as audience bait or whether the premium stock is not adequate to the possible demand, was not ascertainable.

Another factor could be the increased cost of the premium, as evidenced by the fact that some exhibitors are charging the admission plus five cents to those who want the premiums.

Highlights

At present the situation in the following cities best highlights the national picture:

New York would indicate that the premium is needed and wanted by the independent exhibitor, but that the inadequate supply of premiums is holding back the return of giveaways. Circuit operations in the city and the surrounding area do not view premiums favorably.

In Hartford, Conn., the area showed a decided increase of premiums over 1946, with dishes and glassware the most popular items. Hobby horses and pots and pans are out. Film star photos do well. The giveaway situation, though, is still far behind the days before the war.

Chicago reports that giveaways are making a slow comeback, not only in that city but in many sections of the country.

In Pittsburgh, the decline of giveaways, which started with World War II, has not stopped. At present there are less premiums offered in that area than in any time since the '30s.

In Los Angeles there has been no general spread of premiums, though more are in use today. At this time only one reason for this situation may be lack of stock to serve theatres. Some of the premium business is worked through merchant tippers with bicycles the feature. Possibly what is holding back the situation somewhat is the fact that the West Coast does not seem to favor them and that chain is dominant in the area.

In St. Louis

St. Louis finds there has been a slight, very slight, return to the premium system in a territory which embraces the city, the eastern half of Missouri, a section of Illinois from Springfield to the Ohio, the western tip of Kentucky and the southeastern edge of Iowa. Some of the local houses, which were popular before the war, has seen premium decline and today they are used only by a few of the smaller independents. Among the houses at present using premiums are the Hollywood, Climax, Ritz, Rainbow, Abbey, Franklin, Roosevelt,

SOPEG Egg Sale

With a view of combating what they term "rising prices and quality," Screen Office and Professional Employees Guild in New York will experiment with the sale of canned goods and eggs at wholesale prices. Sale will be conducted at the monthly meeting Nov. 25. If successful weekly sales will take place at union headquarters.
Would Cut Tax, But...

Representative Harold Hagen of Minnesota announced in Washington, D. C., that he would offer legislation to cut the federal admission tax from 20 to 10 per cent. The bill, however, will not go into the house hopper until January and since House Ways and Means Committee Chairman Harold Knutson has said such measures would not receive separate consideration, it will have to be considered as part of the over-all revision bill. This study, the committee will undertake during 1948.

Myers Denies Allied Split Over Ascap

National Allied General Counsel Abram F. Myers this week denounced from Washington reports that the Allied high command was not in accord over the organization's policy with regard to the American Society of Composers, Authors and Publishers. Myers' denial came after word got around that some officials within the organization were considering negotiations with Ascap as a better solution to the license fee difficulty.

The Allied general counsel also took a swing at negotiations conducted by other exhibitors with Ascap, remarking: "If a small group of exhibitor leaders make a deal with Ascap that has the effect of being disadvantageous to other exhibitors, this group leaves itself wide open to action for damages under the anti-trust laws."

Brought Coyne Reply

This remark, generally accepted in the trade as applying to the negotiations the Theatre Owners of America is conducting with the composer society, brought a reply to TOA Executive Director Bob Coyne: "I haven't seen any anti-trust suit filed against us for obtaining a four months' extension of time before the higher Ascap rates went into effect," Coyne said.

"I don't think," he continued, "any compromisers that it is acceptable to some 10,000 theatres will be regarded as discriminatory by any exhibitor."

Independents May Turn to Barter In Foreign Film Field, Nelson Says

By BILL SCHEY

News Editor

Independent American producers may turn to barter to get their films into countries whose dollar shortages are causing them to place restrictive measures on film imports, Donald Nelson, president of the Society of Independent Motion Picture Producers, conceded in New York last week.

Nelson acknowledged that he had a barter plan but refused to discuss details. However, he indicated that he thought the problem of dollar shortage might be recurring abroad and that any solution of the film import problems to European countries based on dollar payments might find that it would have to be revised if the countries in question again dissipated their dollar resources.

While Nelson would not give details of any plan for barter he might have, film circles took it for granted that it would have to mean trading films of the nations involved for our films.

The British, it was pointed out, would hardly trade their wool and whisky for our films since they can now sell them in dollars for

(Continued on Page 6)

Film Industry May Conduct Its Own Red Inquiry, Report

Johnston Calls Producers, Distributors to Meet On 'Subversive' Problem

That the motion picture industry would start an investigation of its own in order to root out from its ranks anyone who might be guilty of subversive activity was regarded possible this week as Motion Picture Association President Eric Johnston called a joint meeting of major and independent Hollywood producers with company executives for Nov. 24 in New York.

The press release announcing the meeting declared it would be held "to consider the problems presented by alleged subversive and disloyal activities of persons connected with the film industry."

Further strengthening the unconfirmed report that the industry would conduct its own red hunt was Johnston's well-known antipathy to communism, reiterated Wednesday night in a speech at the annual dinner of the Picture Pioneers in New York. Here Johnston attacked the 10 so-called "hostile" witnesses who appeared at the recent House Committee on Un-American Activities hearings, and whom the committee is seeking to prosecute for contempt.

In his speech Johnston declared that while he had defended the industry he did not wish this defense to be misconstrued as a defense of the "hostile" witnesses. They had, he said, "done a tremendous disservice to the industry which has done for them so much in material rewards. . . ."

Pointing out that the House Committee had failed to establish three of its principal allegations—1) That the industry had bowed to White House pressure to make certain movies; 2) That the industry was communist-dominated; 3) That certain pictures contained communist propaganda—Johnston told the Pioneers:

"There is no substitute for the American screen and there isn't going to be. . . . We will continue to defend the industry from that point of view.

Not Defending '10'

"But in defending our industry, we don't want to be misunderstood or misinterpreted. We don't want our defense of the industry to be confused with the attitude of the ten men who refused, on alleged constitutional grounds, to give responsive answers to the Committee's questions.

"Let's face the fact that some people have completely misunderstood our position, and some still do. They thought we were defending those ten men because they are in agreement with our industry. I don't want to leave the slightest doubt on this point.

"We did not defend them. We do not defend them now. On the contrary, we believe that they have done a tremendous disservice to the industry which has given them so much in material rewards and in opportunity to exercise their talents. Their refusal to stand up and be counted for whatever they are could only result in a confusion of the issues before the Committee—and it did.

"They may have had a right to challenge the Committee as they did. I don't know. I am not pre-judging. This is something to be tested in the courts. We need a determination on that score in the traditional American way, and after that there can be no argument about it.

Right to Criticize

"But if they believe they had a right to carry on the way they did, I think it right to characterize their actions. I believe their actions hurt the cause of democracy immeasurably. I believe they played into the hands of extremists who are all too willing to confuse the honest progressive with the dishonest red. And they fed fuel to the fires of hysteria.

"The difference between the position we took before the Committee and the line those 10 men followed is as broad as the backside of a barn.

"We criticized the Committee's procedure—and we'll do it again if we don't think it's fair and just and equitable.

"But we didn't challenge the right of the

(Continued on Page 8)

Canada Embargo Hurts Theatre Construction, Repairs

Construction and remodeling of theatres in Canada suffered a setback this week as the Canadian government, acting to preserve its dollar supply, placed an embargo on theatre equipment, including projectors, sound systems, ventilating apparatus and electric lines.

The embargo is also placed on advertising matter, but not on window cards or posters.

It does not restrict the import of films from Hollywood in any way, but it does apply to radio and phonographs and it places a 25 per cent tax on records.

Immediate effect of the embargo will be to halt theatre construction and possibly prevent those houses under construction from being completed.
**It's All Set, Says the Met; Will Film Opera on 16, 35-mm.**

The Metropolitan Opera House this week announced that it would enter the 16- and 35-mm. film business to produce celluloid versions of opera for theatres, school and club exhibition. Work distribution of the films, which will be made in association with Friederich Feher's International Opera Films, is planned.

First opera to go before the camera, according to Met General Manager Edward Johnson, will be the world's "Il Trovatore," scheduled for shooting at the New York Fox Movietone Studios in December. Director Feher will shoot sound and action separately, using the Opera House only for shots of the Orchestra in the pit. A one-time actor, Feher is among the pioneer scorers of music for silent pictures. He plans to shoot the Met series in color, possibly Monopack.

Outside of foreign imports, two American firms are also interested in operatic versions for the screen. Columbia is shooting a story based on Puccini's "La Bohême" in Italy which it will release as "The Eternal Melody," a version of Mozart's "Don Giovanni" to be made next Spring in Italy from a script which is expected to translate the stage action into the more fluid form needed for films.

**Independents May Turn to Barter In Foreign Film Field, Nelson Says**

*(Continued from Page 5)*

their commodities and dollars are the prime need of the country.

The French, it was likewise pointed out, would hardly swap perfume for films, nor would the Italians give up their wheat and olive oil, all of which are dollar exports for those nations.

The same sources also said that barter, as they saw it, was no bargain for American films since the British films acquired in return would not bring nearly as much in the American market as the American films did in the British market.

**Could Be**

However, it was possible that independents who did not take too large a rental out of England could come near or better to breaking even on their foreign rentals by selling British pictures in America. They would, however, have to have a distributing organization to do this, it was pointed out, and in turn this greater import of British films might mean some cut in Hollywood production. (One company which has closed a swap-picture deal and plans production also in England frankly acknowledges that as a result its Hollywood production will be reduced.)

Nelson's idea of barter would presumably be put into effect only if the Motion Picture Export Association's effort to persuade the English to decrease their 75 per cent film import tax fails. SIMPP is represented by MPEA in these negotiations and Fayette Allport, London representative for Eric Johnston, was supposed to begin talks this week.

**United Front**

The SIMPP and the MPA are presenting a united front on the British tax question though Washington has long buzzed with the report that the front is for trading purposes and does not arise out of a genuine agreement in principle between the two organizations.

For one thing, independents feel that whatever agreement is reached through a united front will benefit the majors more than it will benefit them. It has been reported they would seek a limit of 50 per cent of the cost of the film, and Nelson reportedly has called upon Attorney General Tom Clark, though whether his visit was for this reason is not known.

As a matter of fact, the independents have not too much choice in the matter since the MPEA appears immune to anti-trust action under the special laws authorizing export associations and the British have declared they will deal only with the industry as a whole.

**May Resume Talks**

Meanwhile the MPEA talks on the British tax were scheduled to get under way in London this week. Fayette Allport, the Johnston representative there, either had to hold off his talks or to stop them when the British budget question came up and when Sir Hugh Dalton, Chancellor of the Exchequer, had to resign because he allowed a leak on the budget content to reach the Press.

Dalton was the party with whom Allport had to talk. He is succeeded by Sir Stafford Cripps, British economic czar, whom the American industry regards as a tougher nut to crack. Cripps, an austere believer in socialism, reportedly gave up a wealthy income and retired with his wife to a small apartment without servants in order to show the proper example of austerity required by the British in their present crisis. He does not believe that motion pictures are a necessity. Industry feels that this austere attitude will carry itself over to anything which might take a dollar out of England without bringing in its own.

In England, meanwhile, English film workers were accusing the Americans of not maintaining sufficient production to keep the American-owned studios busy and were urging the government to act in the matter.

**Sales of British Films Here More Difficult**

Major American circuits, some of which are owned by distributors whose product is shut out of England by the 75 per cent import tax, have not curtailed the playing time they allotted British pictures and the films of new British product are more difficult to make, a reliable source reported Wednesday.

**Showmen's Trade Review, November 22, 1947**

**Films, Inc.-20th-Fox Deal Covers Wider 16-mm. Use**

Twentieth-Century-Fox announced this week that it had concluded a deal with Films, Inc., by which its features and shorts would be released in 16-mm., with the principal aim of developing the motion picture market in those sparsely populated areas which have no theatres.

The deal is a three-phased one, including releases for hospitals and "shut-ins" which has been part of the 20th-Fox 16-mm. program in the past, and releases for schools showing in the classroom only and when the showings are not used for fund-raising purposes.

In making the announcement, 20th-Fox said it had insisted that all precautions would be taken to protect the legitimate 35-mm. exhibitor and that the whole program was planned to "offset the evils of wildcat exhibition in the 16-mm. field." The precautions taken include:

1) A survey to be made by Films, Inc., distributors of 16-mm. film, of the so-called "theatreless areas" to determine how many such communities are not served by 35-mm. theatres.

2) Reports from theatres in these communities will be received to find out what facilities are available with films that are at least one-year old and programs will consist of a feature and a short. Should 20th-Fox resume any features in its 16-mm. catalog, these programs will be withdrawn from the 16-mm. catalog.

3) Films to be shown in classrooms will be 18 months old and also will not be available for fund-raising or competitive purposes.

**Justice Dept. Gets ATOI Complaints**

The Allied Theatre Owners of Indiana revealed this week that they had written Attorney General Tom Clark, calling attention to a "pattern" which the ATOI alleged had grown up in the industry during the past five years.

Such practices alleged were:

1) Creation of an allegedly artificial shortage by producers and distributors; 2) Removal of prints from service after two years, shortening the market on repeat runs; 3) Reduction of running time on release bookings which forces some towns which allegedly at one time played one to two weeks after first-runs to play as many as five and six weeks behind first-runs now.

**Add 3% Tax**

Two more Ohio towns are taxing amusement admissions with Plain City's three per cent ordinance due to take effect Dec. 1 and that of Jamestown on Nov. 17.

**Planet Bankrupt**

Planet Pictures, producers and distributors of special films for the 16-mm. entertainment field who at one time operated a theatre in Los Angeles for their output, filed a bankruptcy petition Tuesday in the federal district court, and the company listed its liabilities as $275,000.
U-I Steps Up Releases, Production for 1948

That Universal-International would release more pictures in 1948 than it did in 1947 and would step up its production to keep pace with its accelerated releases was considered a sure thing in trade circles this week as U-I Vice-President and General Sales Manager William A. Seely announced 14 features would be put on the market from now through April.

Concurrently reports from the west coast stated that U-I would keep five pictures before the screens during the first quarter of 1948.

Seely's release schedule noted only two J. Arthur Rank pictures in the 14 named—"The Upturned Glass" and "Captain Boycott." In New York, a U-I spokesman could not say whether more Rank pictures would be on the company's schedule. (In 1947 U-I released 27 features, seven of which were Rank, two Cinecolor westerns.)

The release schedule follows:


20th-Fox Will Seek More Domestic Revenues

Twentieth-Century-Fox this week seemed set to compensate for increased production cost and decreasing foreign markets by seeking greater revenues on forthcoming pictures in the domestic market.

The move, announced by General Sales Manager Andy W. Smith, Jr., at a meeting of the company's division managers, apparently will have the practical result of increasing the company's film rentals by revising present industry practices with regard to the share of a distributor's film rentals the exhibitor will be allowed to keep as profit.

"This time here, Smith was quoted as telling his managers, "when we must make our profit out of domestic distribution only. . . . There is no law that I know of that says a theatre shall have 50 per cent of our film rental as profit before we share on a 35 per cent picture. Developments within our industry here and abroad . . . make definitely fair the expectation that 35 per cent split figures be cut to a point where the exhibitor has not more than once third of our film rental as profit. In the matter of scale deals they should allow more than our percentage of film rental as profit at the different levels."

MGM Sales Staff Meet Set for Dec. 2-5

MGM Vice-President and General Sales Manager William F. Rodgers this week announced a four-day sales meeting of all sales managers and their assistants for the Hotel Astor, New York, starting Dec. 2.

Masterpiece Sets 6

Masterpiece Productions President Jules Well this week announced the following release dates on six reissues: December—"Sundown." "The Kansan"; January—"House Across the Bay." "Stand In"; February—"American Empire." "Buckskin Fricker.

Museum Piece

When the Picture Pioneers met last Wednesday night another project was buzzing in the heads of these industry veterans —the Motion Picture Museum, which Adolph Zukor is heading. At present plans are not fully formulated but New York University President James B. Angell had suggested that the museum be located on Washington Square, which the seat of learning has the intention of converting into a campus, much to the disgust of the residents in that area.

No Legs Neither

Marlene Dietrich, who did a grand job of entertaining soldiers during the war received the highest award the army can give a civilian this week at West Point when she was decorated with the Medal for Freedom. The cadets turned out with all the military trimmings and the publicity release was kind enough to point out that Miss Dietrich had postponed a trip to Hollywood to make a picture, just to accept the decoration. The Army should be honored!

Financial

Estimated net earnings for Paramount during the third quarter ending October 4, 1947 was $8,105,000 after all charges had been made, representing $1.13 a share. Earnings for the quarter ending Sept. 28, 1946 was $12,085,000 or $1.61 a share.

Names

Kroger Babb, who produced "Mom and Dad" with J. S. Jossey, and Mildred Horn, who wrote the script, went down to Mexico City to receive a plaque award for the picture which was termed the best educational and beneficial picture of the year by the Chapultepec Society.

Selznick Releasing Organization President Neil Agnew is in Hollywood to confer with the boss; Leo Samuels, assistant world-wide sales supervisor for Walt Disney, is back from Mexico City; Ralph Cohn, a member of Triangle Pictures with Buddy Rogers and Mary Pickford, came to this big town to talk over plans for "Sleep, My Love." And in the west is Eagle Lion's A. W. Schwaberg to talk with Arthur Krim and Bryan Foy about production.

Back in New York after looking at Hollywood is KKO's Domestic Distribution Vice-President Bob Mohrrie. And since you don't seem to be able to tie down these super salesmen, W. C. Gehrking, assistant general sales manager for 20th Century-Fox, has hit out for Chicago to preside at a regional sales meet.

MGM's Short Subject Sales and Reprints Head William B. Zoellner is away on a trip to the east, south and midwest. Won't get back till Dec. 22.

Calendar

NOVEMBER


25, Luncheon meeting of the Federation of Jewish Philanthropists, Hotel Astor, New York.

DECEMBER

1-3, 14th annual convention, Allied States Ass'n, Schenectady Hotel, Milwauke.

8-9, MGM conference of sales managers and their assistants, Hotel Astor, New York.

9-19, Meeting of the trustees of the Motion Picture Foundation, Hotel Astor, New York.

Film Classics Complete National Exchange Setup

Film Classics this week announced that it had completed its distribution setup within the United States by acquiring complete ownership of its exchanges in 26 exchange centers.

"In making the announcement, President Joseph Bernhard declared that the changes were sufficient to cover the country since "modern distribution no longer requires 31 exchanges." "A diligent and complete job of picture selling," he added, "can be done with fewer exchanges at less expense and without overlapping of territories."

Bernhard also reiterated the statement that Film Classics plans to release 14 new pictures during 1948 in addition to its program and that 60 per cent of the new product will be in color.

FC exchanges are now located at Atlanta, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, Omaha, Philadelphia, Pittsburgh, Portland, St. Louis, San Francisco, Seattle, Washington, D. C.

Threaten Court Action On 'Burning Cross' Ban

Threat of court action against the Ohio censors if the temporary ban against the Ku Klux picture, "The Burning Cross," were made permanent was voiced this week by L. Gov. Paul M. Herrick, counsel for the film's owners. The temporary ban was put into effect until Chief Censor Clyde Hisong could rule finally.

WB Signs Hitchcock

Warner Bros. this week announced that it had completed a deal with Director Alfred Hitchcock, to make one picture in England with Ingrid Bergman and one in Hollywood with James Stewart, The English production will be "Under Capricorn," in Technicolor; the United States production will be "Rope" with shooting to start in January.
Industry May

(Continued from Page 5)

Committee to investigate alleged communistic activities in Hollywood or anywhere else. Unlike the 10 men cited for contempt, we wanted to answer questions. If there was any counting to be done, we wanted to stand up and be counted—so everybody can count on where we stand and what we stand for. We offered the Committee our cooperation, and we kept that pledge. We recognized, and we said it, that investigations are a proper function of the Congress. We are not and we still do.

"And we said not once but over and over again that we're for exposing communists wherever they may be."

Later in expressing his opinion of "the American communist," Johnston declared:

"There is no place in Hollywood for anyone who is subversive or disloyal to this country."

In New York this week there was some opinion to the effect that while the industry had put up a good fight at the House Un-American Activities hearings, it had emerged behind the eight ball generally. One bogey, which crept out of the hearing, was the demand of the Hearst press for federal censorship as a means of fighting communism.

Had Been Rejected

Another thrust in the industry side was the tortured misconstruction of some testimony Johnston had given to the committee. He had told them that he had favored an agreement among producers not to employ known communists but that this had been rejected. Johnston's testimony made it plain that this rejection was based on legal advice that such an agreement would be conspiratorial against individuals. But this important legal consideration was largely forgotten in some circulated reports and in much of the talk that went along with the hearing.

This threat of federal censorship, Johnston recognized in his address to the Pioneers, declaring that the screen would continue to fight for the right of free speech and free films, and that censorship of the screen would lead to censorship of newspapers, books, magazines and radio.

Other developments in the industry's "red" problem this week were:

Notification to a stockholder who had apparently written the idea that his money was being used for missions for Moscow by RKO President N. Peter Rathvon and Board Chairman Floyd Odium that the RKO directors have adopted a policy "not to engage the services of any known Communist." The letter also reiterated the company's faith in Executive Producer Dore Schary.

SAG Elects

Resolution by the Screen Actors Guild in Hollywood that no one would be eligible for office unless he had signed an affidavit swearing he was not a member of the communist party. SAG reelected Ronald Reagan as president and

Hold Quiz
elected as vice-presidents Gene Kelly, William Holden, Walter Pidgeon; Treasurer, Olivia De Havilland; Secretary, Leon Ames. Directors elected were Dana Andrews, Edward Arnold, Charles Bickford, Lee Bowman, Hume Cronyn, Dana Durkin, Helbin, William Lundigan, Larry Parks, Tyrone Power, Anne Revere.

An offer of "political sanctuary" to the Hollywood screen writers who were attacked by the Un-American Activities Committee by the British Screen Writers' Association.

Meanwhile the House was expected Monday to approve the contempt citations against the witnesses who had refused to answer whether they were communists or not.

Court Rule Speeds Chicago Playoff?

First apparent effect of the Supreme Court ruling on the injunction in the Chicago Jackson Park Theatre case was seen in that city this week as the Schoenstadt Piccadilly Theatre advertised it was playing "runs right behind the loop. House advertised "The Spirit of West Point" and "Down to Earth."

Meanwhile disagreement on what the injunction meant persisted with one group claiming first-run pictures limited to two weeks, another claiming that it meant only that the picture had to be offered to the next run after two weeks and if the house did not bid the required rental, the run might then continue in the first-run house. A similar disagreement persists on double bills.

Appoint Coyne

Robert W. Coyne, executive director of the Theatre Owners of America, Wednesday was appointed vice-chairman for New York state on the United States Savings Bond Committee, it was announced Thursday. During the war Coyne was national field director for the Treasury's war finance division.

Sam Goldwyn 'Does a Daniel'; Enters Duals Den

Producer Samuel Goldwyn "did a Daniel" last week to enter the den of dual bill supporters with a denunciation of such policies and to prophesy that the type of features required for double bills would restrict rather than increase the number of people attending motion pictures.

The Goldwyn jeremiad came as he bearded the lion so to speak in a talk at a luncheon given the Independent Theatre Owners of New York, a group that is interested in the problem of one-on-one competition which is on record as approving duals and which has called upon producers to make enough product to fill the twin bills.

It marked the opening of a busy week for Goldwyn. Later he went to Washington where he conferred with President Truman to whom he reportedly described the film inquiry tactics of the House Committee on Un-American activities as "un-American." On the same day he was also cited for his war work and tendered a luncheon by the Motion Picture Association at which a distinguished list of guests was headed by State Secretary Marshall and Gen. Dwight Eisenhower. The presidential citizen awarded him was for work in connection with war charities, training films and entertainment offered the armed forces.

In his speech before the ITOA Goldwyn warned that turning theaters into "bargain basements" would not solve the problem of increased competition from sports, television and radio. Exhibitors, he declared, must try to make good product for a fair period.

He attacked the ITOA resolution calling for increased production, all duals bills and the organization's support for double bills, declaring:

"Two-for-one bargain double bills at the local theatre will set the industry back 10 years in its fight to maintain its leadership in the amusement world as the form of family entertainment in America. It will force the producers to turn out low quality pictures in huge quantities to meet the insatiable demand of double bills."

"The decline in box office revenue is due in large part to the mediocre quality of most films today. Authoritative surveys show, moreover, that theatres are losing their audiences in the 30-50 range. And if you know from experience comprises the most discriminating theatregoers, as well as those best able to afford entertainment."

Devil's Advocate?

Kentucky Baptists, as represented at their recent 110th annual convention of Owensboro's First Baptist Church, lit into the movies with ringing denunciation terming them an element which has "done more in the last 15 years to break down spiritually our churches than any other one thing."

On the report on the subject of "civic righteousness and public morals," the convention declared:

"Beyond question of doubt the picture show is the No. 1 advertising agency of the devil," and terms pictures "the cancer of the church."

In reading the report, George E. Houston, Jr., as one remarked: "None of my five children ever has been inside a commercial motion picture show."

They Got Sunday Shows, Now They Must Fix Wages

Harriscburg, Pa., exhibitors were negotiating this week with Operators Local 488 and Stagehands Local 98, to see if some plan could not be worked out for Sunday shows without having to pay these unions double time. At present they insist on double time for Sundays.

Opening of the Sunday shows will be delayed three weeks until the official return board publishes its figures on the election which legalizes them. At present the certification of the official count is being held back because of alleged discrepancies in the vote of Precinct 5, Ward 7, where it is charged about 100 more voters balloted than are registered in the precinct. This will not affect the final returns since more than 5,300 voters approved Sunday shows. The official certification is expected by the end of November.

Hartford Sunday Hours Issue

Hartford's town council may discuss the question of permitting Sunday shows to open at 1 P.M. instead of 2 P.M. and close at 11:30 instead of 11 P.M. as at present in its Nov. 24 meeting.

On Federal Censorship

"The federal censor of motion pictures would be among the most powerful men in America, a maker of kings—and political parties. He might perpetuate in power the most despotistic kings and the party of his choice. The power he could conceivably wield is almost incalculable."—Eric Johnston.
Epstein in Century Post; Changes in Personnel

Ephraim Epstein, former high school teacher and holder of a New York University master's degree, has been named "head councillor" of Century Theatres' Sat-R-Day Camp programs and will coordinate all activities at the theatre participating in the project, it was announced last week by General Theatre Manager J. R. Springer. Epstein will work in cooperation with the theatre managers and the Sat-R-Day Camp councillors at Century's Patco, Mayfair, Sunny- side, Floral and Freeport houses. Additionally, he will handle the relations activities of the program under the supervision of Edward Schreiber, Century advertising and publicity director, to whose department he is assigned.

Several changes in personnel were also announced last week by Springer. Richard Tetter, manager of the Town Theatre, has been transferred to the Sunnyside as manager, and will be succeeded at the Town by Sidney Baker, who managed the Albermarle. Saul Reenicke leaves the management of the Ridialo to succeed Baker at the Albermarle. Benjamin Tauritz, who was working in the home office accounting department, has been transferred to the Norstrand as manager.

Urge Read Managers Not To Relax Courtesy Drive

A renewed campaign to assure courtesy to patrons on the part of service staffs of Walter Reade Theatres, was outlined recently at a monthly meeting of district and theatre managers by Walter Reade, Jr., who declared that courtesy to patrons meant dollars and cents at the box-office.

As an example, he cited the ease of an average patron, who after a busy and harrowing day, may call home, or come, to the theatre for relaxation and receives courteous, personalized service, from a cashier's smile and the "good evening" to an offer of help from an usher. All this, Reade told his listeners, will assure continued patronage from that man. Such courtesy builds goodwill for the theatre, he added, and inducted the managers to make certain that they observed the circuit's long-stressed courtesy to patrons.

Skouras Shows Garner 15,000 Cans of Milk

Some 15,000 cans of evaporated milk contributed by the school children of Queens were turned over to the Friendship Train in connection with special Friendship Show matinees held Monday at 10 Skouras theatres in Queens — The Orpheum, Broadway, Crotona, Crescent, Forest Hills, Glendale, Jackson- steam and Steinway theatres. A can of evaporated milk was the admission for each child. School principals cooperated in making the maximum possible, according to Queens Division Manager Joe Babroni, and merchants aiding in the drive included the Steinway St. Merchants Association, the Broadway Merchants Association, the 89th St. Merchants Association and Forest Hills.

The Brass Tacks of Efficient Picture Theatre Management.

RECORDS MAKE 'HITS' TOP 'MISSES'

By Jack Jackson

The matter of buying and booking, which we had under discussion last week, is of such important significance to the p&l statement of every theatre that some detailing of what it takes to do a good job in this department seems in order. Almost any successful exhibitor will admit that—with mighty few exceptions—the number of dollars left in the bank depends principally on the care used in the selection of attractions of proper emotional import, running time and price to fit the established playing policy.

After the selection is made the selling job begins—and I'd be the last to even remotely indicate that pictures can stand on their own and that selling is unimportant. What I'd like to emphasize is that the selling job is easier, less expensive and far more certain of success if the merchandise selected is of the quality most desired by the people to whom it is offered and the "timing" conforms to the period of greatest patronage expectancy.

Admitting that, at times, theatres find themselves confronted with the necessity of going on a hit-or-miss basis, there is no necessity for accepting this as a regular established procedure. Yet I know of theatres where the absence of records and failure to be guided by past experiences has been responsible for such chaotic buying and booking decisions that the "misses" far outnumber the "hits." In the great majority of these instances the "misses" could be almost eliminated if the availability sheets were subjected to workmanlike study before playdates were jotted down. Doing a good job requires analysis of the product on the market and knowledge of the folks to whom it is to be sold. You should know your folks—and if you don't there is no need of going further, because you're on a "hit or miss" premise and headed for the red ink morasses. The information for study of available product is yours through the columns of the trade press. These columns provide not only what the picture's about, who's in it, how long it runs, etc., but, before playdate of the great majority of theatres, they are replete with details of how first runs and others "put it over" and make a profit. If you know your folks, and what to do to sell it, "misses" on the profit target are reduced to a positive minimum, with the weather man and accident holding top position.

Cutoff Essential Adjunct to Charting Clear Course

But you must have records—accurate records that are kept right up to the minute—to guide you. So let me ask: Have you a cutoff? You'd be surprised at the number of theatres struggling and staggering along without a cutoff when such data would serve as an infallible compass to point away from the mistakes and uncertainties of buying and booking. The cutoff is such an essential adjunct to charting a clear course through the maze of similar and conflicting titles that confuse the current product situation that, even though it may be ABC's for some readers, a few words about what the cutoff is, how to keep it, and what it does may prove helpful to others not familiar with the compilation.

As a complete unit, the cutoff is an assembly of sheets—one for each company from which you buy pictures—showing the product you contract from distributors, the terms for each picture or block of pictures, the period of clearance or date of availability for your theatre, if another house has preferential playing time, and other pertinent conditions of licensing applicable to the contract arrangements. A separate sheet should be made for product released by each company in different years. As the exceptions are exhibited at your theatre the playdate should be inserted alongside the picture title. Such a record enables you to tell at a glance if you are fulfilling your contract commitments, since each sheet will show the pictures bought in the order of their purchase. It entirely eliminates mistakes due to title similarity, guards against the re-dating of pictures by mistake and is a guide to the lapse of time between the first and subsequent engagement of attractions considered deserving of repeat exhibition. It is invaluable as a price guide in buying because it lends itself to the application of code marks of your theatre, or any calendar period likewise guards against being caught short of attractions. That always-to-be-avoided, though frequently unconsciously indulged, practice of evidencing partiality for one distributor at the expense of another who markets equally desirable product at equally fair exhibition.

(Continued on Page 10)
Jackson...
(Continued from Page 9)

Double Negative

Seen on the marquee of the Walker Theatre in Los Angeles: "A Likely Story" and "They Won't Believe Me."

bition terms, gives no worry to the theatremen with a properly kept cutoff.
The passing of the days of standard clearance for all attractions from all companies makes the cutoff an important item in setting up advance bookings. The current practice of each company being that it sets up its own clearance margins, with practically all availability pinned to that date, has made on the industry is sidetrack the possibility of error in exchange figures, laxness in preparing notices, lost or misplaced mail, etc., by the simple process of making erasable notation of first run closing date on the cutoff and requesting the film for exhibition as near the date of availability for the sub-run they operate as possible. Keep in mind always that this new practice of figuring all availability from the first run engagement requires that you exercise your right of exhibition within the period separating your theatre from next availability or you forfeit your preference without redress of any kind.

Constantly Varying Detail

If I seem to be overzealous in detailing the benefits to be derived from giving the cutoff top position among the records of your theatre the gesture has been deliberate. So many theatre owners and managers have boasted of erasing this "information right in their heads" that pronounced effort toward discouraging such obviously fallacious practice seems necessary. If they—or you—are under the impression that this mass of constantly varying detail, properly categorized and at instant call, can be stored in the recesses of your busy intellect, they—and you—merit rating as super-intellectuals and are badly needed to aid the expansion of Government bureaus in Washington. If you happen to be priding yourself as the possessor of such colossal mental capacities—and have been enjoying a modicum of financial success without the need of accurate record-keeping—let me suggest the possibility that some emergency or accident might preclude your personal handling of your theatre. What happens then? I'll answer that. It will be months before any manager, regardless of previous experience, will be able to untangle the wadded skein of "what played when at what price" before he can plan booking schedules intelligently.

Of course, the keeping of a cutoff is going to take time and will cost money but it is difficult to recall any single item of theatre record that returns as much in ease of mind, certainty of procedure and actual money in the bank.

I would advise against keeping any accounting of receipts on the cutoff because the data will have to be exhibited at times to convince skeptical salesmen scouting for playdates. However, if you are sufficiently interested and willing to put forth the effort, it is possible to coin a code letter system of your own and be prepared to instantly see—without divulging confidential information—the total receipts of any given attraction. Comparison of the cutoff with the box-office records will enable you to bring back —and at handsome profit—pictures that were passed over from reaching anticipated customer returns because of bad weather, extraordinary competition, etc.

While the cutoff serves as a guide in both buying and selling, it is another highly desirable record whose function is confined to booking and program construction. This is known under many names but is best described as a weekly film register. The film register should be made up on a seven-day basis and prepared at least four weeks in advance to permit changes due to busy prints, propositions incident in news or shorts deserving of screen presentation, etc. The manager should show the data of the attraction, the company distributing, the running time and terms of payment. This information enables you to select, accompanying subjects—or features if your happens to be a double-feature house—of running time and entertainment quotient calculated to balance the emotional tempo of the principal film and at prices to conform to an overall cost alined with the gross expectations. When the checks and the film played, the number of the check and the amount should be shown on the film register to facilitate immediate and accurate information in case of dispute of any kind.

In a previous discourse I asserted that the exhibitor enjoyed an advantageous handicap in the race for business profits. This is yours—if you operate an average theatre—because of the mass test engagements before the film is available to you. In any other business this would be called "sampling" and the term, in a sense, can be properly applied to the engagements a picture enjoys before it makes its appearance on the interest line of the nation's screens. Figuratively speaking, every playdate prior to its local showing develops evidence of public reaction to gauge future prospects and also to prevent the time a picture reaches what might be termed "bulld" exhibition it has endured examination of a cross-section of American patronage whose counterparts go to make up practically every audience that will witness its unreeling in every city, town and hamlet it plays.

In other forms of business the retailer is required to conduct intensive research to determine facts. The same effort should be invested in this type of work. A performance will not attract patronage at the box in response to the simple thrust at him. Not only do the distributors go to extreme lengths to see that every iota of helpful information is supplied but the industry trade press chronicles in detail an array of activities found behind the scenes of playing the picture during early release. These activities usually span the gamut from the important preview and metropolitan first runs to the early subsequents and the on-the-nose small town engagements. Every possible segment of America's melting pot population contributes its experiences and details its selling maneuvers. Maybe you don't call all this a handicap but you have to admit that poor past can give you the elements necessary to give your an imposing head-start in the profit stakes.

As Simple As That

All that any exhibitor has to do is to read the material supplied, select that which can be best revamped to fit his customer pattern and suit his pocketbook. If the procedures decided upon are properly carried out and all other conditions are normal he can come pretty close to writing the bank deposit slip before he opens. It is as simple as that for the fellow who keeps the right kind of records and studies the always-to-be-had information about pictures and how to sell them. Again, let me add that it requires effort, but every business must gauge its possibility for success or failure on the amount of time and effort expended. Successful exhibition demands that you possess a complete and thorough familiarity with the people to whom you sell pictures—their habits, their likes and dislikes, their periods of prosperity and, above all, the period of the calendar week when they are in the market to buy. Appetite for entertainment. Of equal importance is a comprehensive knowledge of the content of the attractions you buy and the price you can afford to pay. Keeping a complete and accurate account of what you know about the factors of buying and selling is just a matter of plain horse sense.

The lush war days when you could put anything on screen and the way in which the crowds have passed over the oblivion of yesterday. The attention you give to the important matter of buying and booking film for your theatre is the only true gauge of the measure of your success and civic prominence your establishment will enjoy. Failure and ignominy are waiting for the fellow who continues to do this important job in a haphazard manner.

Beckley Drops Old Halloween Formula, Holds Parade and Popularity Contest

Manager William Beckley of Fred Wrehmberg's Savoy Theatre at Ferguson, Mo., is a man who believes in doing something about it. That goes for Halloween, too.

The witches sabbath, Beckley acknowledges, has long been a headache for the older folks as well as neighborhoods and theatres. But there wasn't any reason why he shouldn't convert it into a community stunt tied in with the Savoy. And while, he reasoned further, the usual theatre formula for the night the witches ride, such as spook shows and special kid performances, might be well and good, it wasn't the answer.

The answer, Beckley felt, lay in giving the kids something in which they could participate, thereby diverting their eager energies into channels that didn't carry damage with them. So he came up with a combination Halloween parade, the selection of a "Queen of Halloween" by a popularity contest, and a festival in his theatre—all tied in with the local merchants. The parade had prizes for costumes, provided by the theatre and the merchants, several huge, gaily-decorated floats, bands of music and all the trimmings.

Several weeks prior to the parade, Beckley staged a popular contest to select the "Queen of Halloween." The merchants were given ballots and the voting ran high, wide and handsome, stirring up a storm of interest.

The queen was crowned during the parade at a street festival. Then she and her two maids of honor were taken up to the Savoy where she was presented from the stage in a special ceremony. Her Majesty was presented with a rhinestone necklace, a bracelet and earrings.

The Mayor of Ferguson presented the queen with a special gold pass for all of 1948 at the Savoy, the use of one silver and gold, which was set on a stage decorated with palms and flowers.

Not only did the stunt pay off in attendance and goodwill, it also paid off in official praise by community leaders and civic associations.
MY NAME IS Daisy Kenyon

"I DON'T BELONG TO ANY MAN!"

"I'M A FREE WOMAN - I DO MY OWN CHOOSING!"
These 3 Together
AND A LOVE ONLY TWO CAN SHARE!

JOAN CRAWFORD
DANA ANDREWS
HENRY FONDA

"Daisy Kenyon"

with Ruth Warrick, Martha Stewart, Peggy Ann Garner, Connie Marshall, Nicholas Joy, Art Baker
Produced and Directed by OTTO PREMINGER
Screen Play by David Hertz • Based on the Novel by Elizabeth Janeway

The Biggest Boxoffice Best-Sellers are made by 20th Century-Fox
4 Gibson Girls Spark 'Father' in Kansas City

A quartette of Gibson Girls was used by Manager Lawrence Lehman of the Orpheum Theatre in Kansas City, Mo., in a tieup with Adler's Store, a women's specialty shop, to spark-plug the engagement of Warners' 'Life With Father.' In addition to the Gibson Girls, the store featured costume from the picture and its period. Manager Lehman was assisted in his exploitation by his assistants, William Briscoe, and Jack Tiernan, exploiter. The campaign resulted in a three-week run for the picture and also in the honor of being used by the RKO circuit as a guide in other book-ings of the feature.

The store went all-out for the event, re-painting the temporary front on its building, displaying "Life With Father" signs on each of its five floors, and staging a "Gibson Girl" fashion show Thursday, the day after opening of the picture. The four girls also rode about town in a two-horse surrey, and in costume attended the theatre the night after opening. All of this was suitably covered in the Kansas City Star, and the Adler location on Main Street in the heart of the downtown shopping section brought much additional attention.

A tieup with the Katz Drug Co. put "Life With Father" displays in each of 13 large drug stores throughout the city. Tiernan also hooked up with Del Monte foods, tying in local displays to the national ad run recently by the company in the K. C. Star.

RKO Stars, Features In Safety Razor Tiein

RKO Radio has entered into an exploitation tieup with the American Safety Razor Corp. of New York which will publicize the film company's stars and features in the razor company's national advertising for a new lighter which it will place on the market shortly before Christmas. Magazines in which the ads will appear include Collier's, Esquire, Saturday Evening Post, New Yorker and others.

The American Safety Razor Corp. is preparing display units to include RKO stars and picture credits which will be used by hundreds of stores throughout the country.

Bi-Lingual Program

For what is declared to be the first time in any New York motion picture theatre, the Cinema Dante, operated by the Cebeline Corp., is distributing a 16-page bi-lingual program on its initial offering, "Lucia Di Lammermoor." Program was prepared by Sigmund Gottleber, executive director of New York's Foreign Language Film Critics' Circle.

Ard to Assist Golden

Mort Blumenstock, Warner Bros. vice-president in charge of advertising and publicity, this week announced the appointment of William Ard as assistant to G. J. O'Brien, manager of the Orpheum Theatre. Ard's duties will include all phases of the company's consumer advertising—newspapers, magazines and radio.

Peters in The Post

George Peters, manager of Loew's Theatre, Richmond, Va., was the subject of Richard Thruelsen's latest article in his "Men at Work" series, "Movie House Manager" in the November 15th issue of The Saturday Evening Post. All the duties of a theatre manager, including the 1001 problems that beset him daily, are dealt with in the article, which is illustrated with color photographs.

'War Party' Premiere at Cavalry Post Next April

Plans are under way for the world premiere of "War Party," John Ford and Merian C. Cooper's second production for Argosy Pictures, at Fort Apache, a tiny U. S. Cavalry post in the heart of Monument Valley in Utah, next April. The Fort, which enjoys a rich history in the winning of the West, plays an important role in the new Ford picture and much of the action of the RKO release was filmed on location there.

In addition to the regular Army men stationed at Fort Apache, the honored guests at the premiere will include a number of Navajo Indians, who played in the film, and a band of old Indian scouts who, recently retired from Army service, served as technical advisors.

Canadian Premiere

Canadian premiere of RKO-Pathé Cinema's "Man About Town" was held Friday (21) in Montreal and Quebec at the Capitol and Orpheum theatres, respectively. Prominent figures in Canadian civic and theatrical circles were scheduled to attend.

Dog, Schools, Firemen Aid Feld's Campaigns

Variety in exploitation stunts is a first tenet in the campaigning faith of Manager Berney Feld of Walter Read's Jersey Theatre in Morristown, N. J. The highlights from several of his recent campaigns bear witness to the diversity he manages to put into them.

For MGM's "Song of the Thin Man," he promoted a pedigreed wire-haired terrier from the Gladville Kennels in Whippany, N. J., (value by the Kennels at $125), and a dog house from a local pet shop as a giveaway in one of his stunts. For six days prior to playdate the dog, named Asta, Jr., after the famous dog appearing in all of the "Thin Man" series, was placed on display in the lobby, except at the noontim rush hours when the terrier was led around Morristown on a leash by an usher. At one point, Feld reports, police had to be called to keep the crowd moving. Stunt garnered 12 inches of news space in the Morristown papers. The only expense to the theatre was a modest advertising campaign in the newspapers.

For Universal-International's "Great Expectations," Feld turned to the Morris County schools. Every principal contacted announced the picture's playdate in assembly programs and had the story discussed in English classes. Cost to the theatre was nominal.

While the city's firemen did not directly aid in Feld's campaign for 20th Century-Fox's "Forever Amber," it did so indirectly as Feld placed 40x60s along the line of march so that the film was brought to the attention of the crowds that lined the streets. He arranged with the city's druggists for co-op ads which plugged the film and the "Forever Amber" perfum-e.
Merchant Pays Cost of Peffley's Newspaper Ad

Manager Richard Peffley of the Paramount Theatre in Fremont, O., promoted a 24-inch ad in the local newspaper at no cost to the theatre by approaching a local merchant and offering him an opportunity to tie in with the title of his coming attraction, Columbia's "Down to Earth." The proprietor of Black's furniture store jumped at the chance. Across the top of the ad he splurged with "Black's prices are Down to Earth. You'll enjoy choosing furniture here, as you'll enjoy seeing 'Down to Earth.'" Black's copy occupied the lower portion of the 24-inch space, but the major part was devoted to the picture.

Peffley finds the misspelled word contest in the local high school paper pays good dividends. He recently used it for Paramount's "Variety Girl" and for RKO's, "Framed." Prizes are passes to the theatre. In connection with his ad for "Framed," Peffley devoted a third of the space to two MGM Pete Smith specialties, "I Love My Wife, But . . . " and "I Love My Husband, But . . . " and found that the plugging of the shorts added to the gross and furnished amusement for his patrons.

Recently Peffley was appointed a member of the 10-man panel of the Sandusky County Chamber of Commerce's military affairs committee.

Huge Foyer Display Plugs 'Tarzan' in English Town

A foyer display measuring 20x14 feet and 10 feet deep, was constructed by Kenneth Boudin, John Boudin circuit publicist, for the showing of RKO Radio's "Tarzan and the Huntress" at the Roxy Theatre, Manchester, England. End of the foyer was masked off with artificial palm trees and a rock effect was obtained through the use of distempered canvas. Ferns and "prop" tree trunks lent a wilderness effect which was further enhanced by a number of stuffed animals, including a six-foot ape, borrowed from various sources.

Saxton Capitalizes on 'Body and Soul' Strife

The controversy stirred up recently by the antagonism of rival managers toward the characteristics of promoters and their activities in United Artists' Enterprise production, "Body and Soul," was stirred again by Manager William Saxton for the film's engagement at the Century Theatre, Baltimore.

To fan the fires of the argument, Saxton held a screening to which he invited the Maryland State Boxing Commission members, sports writers, disc jockeys, radio commentators and feature writers. The result was a barrage of publicity on the radio and in the newspapers.

The controversy did not, however, prevent Referee Red Burman from publicly recommending the picture at the Baltimore Coliseum to fight fans just before a seven-round exhibition match featuring Joe Louis. This is believed to be one of the first—if not the first—spells to be made in a fight arena on behalf of a motion picture.

The fight angle received additional play through prize rings set up in the windows of six sporting good stores with cutouts of fighters. As part of its recruiting program, the U.S. Marines tied-in with such slogans as "Be a Man in Body and Soul—Join the U.S. Marines."

The News Post ran a contest on the question, "What Type of Girl Do You Prefer," using portraits of Hazel Brooks as the "body" type and Lilli Palmer as representative of the "soul" type. Two radio stations also ran contests, with theatre tickets as prizes. The "Body and Soul" records were exploited through window displays in 23 music shops. Department stores also came through with fashion windows.

The campaign was one of the most widespread Saxton has staged in some time, and the results at the box-office were ample proof of its effectiveness.

Credit Elmer Hecht

That effective street ballyhoo on Universal-International's "Singapore" (STR, Nov. 8, p. 17) was the work of Elmer Hecht, manager of the Park Theatre, Tampa, Fla., and not Harvey Fleischman who was credited in the caption accompanying the picture of the stunt. Fleischman buys and books film for the theatre and supervises its operation, but all exploitation is handled by Hecht.

FUEL CRISIS TIEUP. Realizing the exploitation possibilities behind the British fuel crisis, Manager R. Cooper of the Kingdom Theatre, Shrewsbury, effected a next to nothing connection with the showing of MGM's "Undercurrent." He promoted a display above, in the window of the West Midland Electric Supply.

FLEXIBLE BALLYHOO. Although the man in Indian costume riding an ancient war horse was drawn by Manager Robert Portle of Loew's Elm St. Theatre, Worcester, Mass., as a street ballyhoo for the 20th-Fox reissue, "Drums Along the Mo-hawk," it is still flexible enough to be useful for other Indian films or those which have a particular type of character.

CONTEST DISPLAY. Paramount's tieup with X-acto Products on "Unconquered," in which there is an all-expense trip to Hollywood or New York as first prize, together with other prizes and local awards, is backed in New York by the display shown above in the lobby of the Rivoli Theatre, where the Cecil B. DeMille Technicolor film is playing. Managing Director Monique Salmon checks up on the display for the contest which is open to boys in various age groups for the best models and miniatures.

Governor to Participate In Premiere of Short

Plans continued this week for the world premiere of MGM's FitzPatrick Traveltalk, "Visiting Virginia" at the Page Theatre, Luray, Va., on December 4. That date has been designated as World Premiere Day by Virginia's Governor Tuck. The official party which includes the governor, members of the Virginia Conservation Commission and the Virginia State Chamber of Commerce, will be guests of honor at a special dinner and cocktail party preceding the premiere.

The program includes a reception for the governor, a tour of the Skyline Drive in Shenandoah National Park, a tour of the world-famous Luray Caverns, a parade featuring the Luray High School Boys and Girls Band, a carillon recital at the Luray Singing Towers and special stage ceremonies at the Page Theatre.

Details of the premiere are being handled by a special Luray World Premiere Committee which succeeded in inducing MGM to select that community for the first showing of the short subject.

Honolulu Premiere

A miniature premiere of "Hawaii in Hollywood," Columbia Screen Snapshots, will be held in one of the Consolidated Amusement Co.'s Honolulu houses within the next few days, with invitations sent to Territory notables. Producer Ralph Staub filmed the short at a luau (fete) given by Don the Beachcomber at his Valley ranch. Don the Beachcomber is now in the island capital completing final arrangements for the affair, at which he will be master of ceremonies.

List Garfield Films

A first prize of $25 in cash, with 10 pairs of tickets to runners-up, were the awards in a contest at Loew's Theatre, Harrisburg, Pa., to promote United Artists-Enterprise's "Body and Soul." Manager Sam Gilman and Paul Morris of UA offered the prizes in a contest in which patrons were asked to name the pictures in which Garfield had been starred. Cash prize went to the person sending in the longest list.

FUEL CRISIS TIEUP. Realizing the exploitation possibilities behind the British fuel crisis, Manager R. Cooper of the King Theatres, Shrewsbury, effected a near thing connection with the showing of MGM's "Undercurrent." He promoted a display above, in the window of the West Midland Electric Supply.
Frankenstein Double Plugs Dual Horror Bill

Manager Tom Wolf of the Roxy Theatre, Kansas City, Mo., now a Durwood first-run house, by bringing old-fashioned showmanship into play made a dual horror reissue bill into one of the theatre's biggest weeks. The reissues were "Frankenstein" and "Dracula."

The highlight of Wolf's campaign was an actor music angle as the Frankenstein monster. He appeared both in the lobby and on the street during the opening Friday and Saturday of the run, and so great was the attention he attracted that Wolf called him back for a repeat performance on Monday and Tuesday.

Lobby displays were an important part of Wolf's campaign, all centered around a set-piece designed from a regular three-sheet. The three-sheet of Frankenstein was covered with "angel hair," or spun glass, to give a cobwebby appearance, and breezes caused by the routine opening and closing the theatre doors added movement to the display.

Newspaper ads were kept basically simple, and some were strictly white space with an 8-point notice that the ad-man had collapsed after seeing the pictures and could not write the ad. A daily afternoon spot was used on Station KCKN, and Station KIMO did a man-on-the-street broadcast from the theatre lobby. Midnight shows Hallove'en and Saturday were sellouts.—H.K.C.

Music Store Displays Promote 'Great Waltz'

The musical content of MGM's reissue of "The Great Waltz" was stressed by Lawrence Lash, student assistant manager of the Alexandria in San Francisco, and Frank Dalton, staff artist, in their promotional activities. They created a series of displays for music shops in the neighborhood of the San Francisco Theatres' deluxe Alexandria, which gave the posters prominent window space, along with albums of Strauss waltzes which make up the film's background music.

Lash gives credit to the stress placed on the film's music angle for bringing into the theatre many music lovers who claimed they had fallen "out of the moviegoin' habit."

Contest to Find Temple Double in English Town

A search for the girl most closely resembling Shirley Temple was an exploitation stunt arranged by Manager Ken Rowland of the Odeon Theatre at Wuan-super-Mare, England, assisted by RKO Area Publicist Geoffrey Wilkinson, on "Bachelors Knight," English title for "The Bachelor and the Bobby-Soxer."

Two leading West Country newspapers, the Western Mercury and Bristol Evening World, gave much space to the contest in which there were hundreds of entrants. Winner was a 19-year-old girl whose prize was an evening out escorted by a local "bachelors knight."

Chicago Stores Plug 'Wind'

Manager Jerry Shinbach of the RKO Palace Theatre in Chicago obtained an effective ad-

EYE-CATCHING FORMULA. Take a 1968 Buick roadster, add two models attired in the show-girl costumes of the early 1900's, plus a young man dressed as a dude of the same era, and you've got a swell street ballyhoo for 20th-Fox's "Mother Wore Tights." And that was the stunt staged for the film by Sonny Sheehard, managing director of Wometco's Miami Theatre, Miami, Fla., and Ed Noy, manager of the Lincoln, Miami Beach.

of the celebration was Vincent Trotta, art director of National Screen Service. Also on the committee were James Harlins of Flushing, Fred Allen's business manager Lois Wilson, Miss FitzGibbons, Gloria Swanson. Eddie Nugent and Eleanor Walsh, dancing teacher.

Roosevelt's Birthday Celebration Is Achievement for Energetic Manager

The energy and resourcefulness of Manager Mildred A. FitzGibbons of Skouras Roosevelt Theatre, Flushing, again have come to the fore in reports of the theatre's 21st Anniversary Celebration which became (as most of Miss FitzGibbons' promotions do become) an event of importance to the community and another in the long list of activities that have made the theatre an actual community gathering place.

Without any extra expense to the theatre, Miss FitzGibbons obtained a local sponsor for the show that wound up the celebration; arranged for radio time, cooperative newspaper advertising, plenty of other cooperation from neighborhood merchants and considerable free news space in local newspapers. Hollywood, Broadway and the radio networks all joined in sending celebrities to take part in the event.

Chairman of the general committee in charge

THEATRE COMES OF AGE. Manager Mildred A. FitzGibbons of the Skouras Roosevelt Theatre, Flushing, cuts the theatre's 21st Anniversary cake as the highlight of celebration activities. Looking on (l. to r.) are Vincent Trotta, National Screen Service; Marion Buford, "Miss America of 1946"; James Harkin, Fred Allen's business manager Lois Wilson, Miss FitzGibbons, Gloria Swanson. Eddie Nugent and Eleanor Walsh, dancing teacher.

As a community link with the theatre's Anniversary Celebration, Miss FitzGibbons invited all married couples in the community who were celebrating their 21st Wedding Anniversary to form a "21-Year Married Club" and invited all of them to attend the anniversary show as her guests. All were to be presented with corsages and boutonnieres. A neighborhood restaurant also took part in the celebration by giving a 21st Anniversary Dinner to all the 21-year married couples.

Patrician units, including American Legion Posts, Veterans of Foreign Wars and their auxiliaries; Boy Scout Troops, etc., were present on the stage with color bearers and guards.

Special ceremonies attended cutting of the enormous Birthday Cake, with luminaries Gloria Swanson, Lois Wilson, Eddie Nugent and an array of entertainers present. Miss FitzGibbons cut the cake and it was served to patrons as they left the house.
Blakely Organizes Boys' Club at Midway Theatre

The Jack Armstrong Boys' Club of the Midway Theatre, Kansas City, Kans., is the first exploitation of extensive nature worked out by Manager Phil Blakely, who is also director of exploitation of Commonwealth Theatres city division. The club is winning approval from parents, management and the youngsters themselves, being a prime movement in the local fight against juvenile delinquency by simply giving the boys an interest and something to do about it.

The club is a three-way cooperation between the theatre, General Mills and Radio Station KCMO, sponsor and carrier respectively of the Jack Armstrong radio serial. Organization was started early in October and in four weeks a membership of about 200 has been established, with an average of better than 125 attending Saturday afternoon meetings of the club which take place at 1:30 in the theatre auditorium, just prior to start of the regular program at 2:30 which the boys are not obligated to attend.

A business meeting of about a half hour is followed usually by a program of short subjects or other entertainment arranged by the radio sponsor, plus occasional give-aways. The business meeting is usually conducted by the boys themselves, under their regularly elected officers.

As the organization progresses it is intended to have the youngsters develop projects of their own, while the sponsoring groups guide the club and keep up interest. Safety programs, for example, will be pointed up to them.

Redheads Invited

George E. Landers, district manager for E. M. Loew's theatres in Hartford, Conn., invited redheads in the city to attend a showing of Columbia's "It Had to Be You" at the E. M. Loew Theatre. The first 25 redheads in line on the opening day were admitted free.—HFD.

Ups Cartoon Series

The series schedule of MGM's Tom and Jerry Technicolor cartoons has been increased from eight to 12 for the 1947-48 season by Cartoon Producer Fred Quimby.

New Fashion Angle

Capitalizing on the current controversy of long or short skirts for women, James Conklin, manager of the RKO Lincoln Theatre, Trenton, and his publicist, Henry Scholl, worked out the neatest trick of the week for 20th-Fox's "Mother Wore Tights," which is playing at the Fox Westchester Theatres in White Plains, Mt. Vernon, Yonkers and New Rochelle, under the guidance of Fred Horkowitz, RKO Theatres publicist.

Young ladies, wearing conservatively short skirts, walked up and down in front of the theatre carrying picket signs reading: "Unfair. If Mother Wore Tights—Why Can't We Wear Short Skirts?" Needless to say this stunt attracted a great deal of attention in Trenton and Westchester and resulted in local newspaper breaks.

Kittens in Lobby Plug 'Repeat Performance'

"Pete" Performance and "Repeat" Performance were two kittens, so named by Manager John Balmer of the Strand Theatre in Freehold, N. J., to become an important cog in his exploitation for Eagle Lion's "Repeat Performance." He had the two kittens dressed up in doll clothes and placed in a baby carriage in the lobby, with an usher as caretaker for two days before the picture opened. And those kittens attracted all kinds of attention, from kids and adults alike. During the film's engagement an usher wheeled the young felines about the streets of Freehold in the baby carriage and again they were the center of attraction.

The marquee was dressed up with cut-outs, counter cards were placed in a gift and jewelry shop, and a display arranged in the window of an auto salesroom.

Letters to 2,900 Homes

Manager Jack Dieber of Century's Marine Theatre, Brooklyn, N. Y., wrote a letter to patrons praising the RKO-Goldwyn picture, "The Best Years of Our Lives," and had copies distributed to 2,900 homes in the area. Two ice trucks were harnessed with oil cloth signs, and nightlights were kept burning over a 24-sheet mounted on the side of the theatre.

O'Rear Builds 'Father' Promotion Around Past

Manager Jack O'Rear of the Colonial Theatre in Harrisburg, Pa., has launched an extensive campaign for Warners' "Life With Father" around a past era to coincide with the period of the film's action.

Bowman's department store gave the picture a display containing eight charming evening gowns of many years ago. In the upper right-hand corner was a four-inch reproduction of a tintype photo of William Powell and Irene Dunne. The entire store took a full-page ad in the Harrisburg Telegraph calling attention to its display of old-fashioned gowns, playing up as a slogan, "Life With Father Can Be One Charming Waltz With Our Splendor-Revisited Gowns." The ad contained title, theatre and playdate, paid for by the store.

Bowman's also arranged a window display of evening gowns, with the figure of a man wearing a red wig standing beside a Victorian chair, surveying the array of reproduction models. Theatre, film title and playdate were carried here as in the inside display.

The Ensminger photographic studio advertised and displayed reproductions of oldtime tintypes. O'Rear also arranged for several radio programs to spot the Andrews Sisters' recording of the song, Sweet Marie, from the film. Bumper strips were used on all yellow cabs with a line that life wouldn't be worth living with father if it weren't for yellow cabs.—HAR.

Best Letter-Writer Gets Free Trip to Chicago

An all-expense trip to Chicago, with varied entertainment while the trip was offered in a letter-writing contest by Manager Frank Paul of the Lyric Theatre, Indianapolis, to exploit the showing of Paramount's "Adventure Island." Letters described the writer's most exciting adventure in the state of Indiana. Two minor prizes were awarded to winners of second and third places.

While in Chicago, the first prize winner appeared on the Breakfast Club radio broadcast and then had breakfast with the cast members; paid a visit to the Welcome Travelers radio broadcast; was given a sight-seeing tour, tickets to a legitimate theatre in the evening, tickets to a foot ball game the afternoon after, followed by dinner at a well-known restaurant.

The contest aroused much public interest and received newspaper play.

Lobby Perfume Display 'Forever Amber' Stunt

A lobby display of perfumes and colognes was effected by Manager Johnson Muselman of the Rialto Theatre, Louisville, with the Kaufman-Straus department store for 20th Century-Fox's "Forever Amber." The store put up a very attractive showcase in the theatre lobby with a card that the perfumes shown were on sale at the store. The display also placed the picture, as did the theatre's own cards and posting. Both theatre and department store managers were well satisfied with the sales resulting from the perfume display.

Toured the City

As part of his extensive campaign for MGM's "This Time for Keeps," Boyd Sparrow, manager of Loew's Indianapolis, had two girls tour the city with a portable public address system to plug the picture.
ANOTHER MASON HIT FROM U-I!

Top grosses in its New York, Los Angeles and San Francisco engagements definitely prove “The Upturned Glass” best of the James Mason successes!

“A story of vengeance that ends with dramatic impact... an undercurrent of sustained suspense.”
—THE NEW YORK TIMES

“...provides the murder drama addicts with some of the uneasiest suspense they have had all year.”
—N.Y.WORLD-TELEGRAM

“Another example of excellent movie making.”
—SAN FRANCISCO EXAMINER

“A suspenseful film drama.”
—LOS ANGELES EXPRESS

This is one of the ads that set off the New York campaign. It’s in the press-book!

JAMES MASON
Rosamund JOHN • Pamela KELLINO

"The Upturned Glass"

Ann STEPHENS • Beatrice D’OUBEKE • Henry OSCAR
Directed by LAURENCE HUNTINGTON
From an Original Story by J. P. MONAGHAN
Screenplay by PAMELA KELLINO and J. P. MONAGHAN
Produced by SIDNEY BOX and JAMES MASON • A. J. ARTHUR RANK
A SIDNEY BOX PRODUCTION • A TRITON FILM • A UNIVERSAL-INTERNATIONAL Release

Starts 10 AM TODAY
WINTER GARDEN
Continous 10 AM to 3 AM

Broadway at 50th
Big Town After Dark
Paramount Drama 69 mins.

AUDIENCE SLANT: (Adult) Fairly fascinating Pine-Thomas feature in the "Big Town" series.

BOX-OFFICE SLANT: Should furnish action for double-bill programs and might be paired with a western on a weekend to attract the thrill fans.


Comment: As a whole, "Big Town After Dark" is a fairly strong production of this favored series, and well worth the time of the audience. The cast is well chosen and the production is of the highest standard. The story is unusual and the acting is good. The audience may find it a bit too慢, but it will certainly enjoy the show.

Road to Rio
Paramount Comedy With Songs 101 mins.

AUDIENCE SLANT: (Family) Hilarity results from Crosby and Hope practically knocking themselves out and apparently having a swell time doing it. Great entertainment.

BOX-OFFICE SLANT: With the names of Crosby, Hope and Lamour in their "Road" picture, business should be outstanding in all situations.


Plot: Crosby and Hope, musicians financially embarrassed, take a job in a carnival, wreck the show and stow away on a Brazil-bound steamship. They are discovered, permitted to tag along in the ship's entertainment, and meet Dorothy Lamour, who is under her aunt's hypnotic influence from time to time. The aunt wants Dorothy to marry her nephew, the control of Dorothy's fortune. The boys are hypnotized by the aunt into believing they are feuding noblemen, and on the verge of shooting each other they come to their senses and rush to the aid of Dorothy when her nephew, under a hypnotic spell, uses their own brand of hypnotism to accomplish their ends.

Comment: "Road to Rio" is a fascinating Pine-Thomas feature in the "Big Town" series. The cast is well chosen and the production is of the highest standard. The story is unusual and the acting is good. The audience may find it a bit too slow, but it will certainly enjoy the show.

Elixir of Love
(Italian Dialogue—English Titles)

Film Rights Int'l Operetta 88 mins.

AUDIENCE SLANT: (Adult) Good entertainment in spite of technical deficiencies. Foreign-language audiences will be enthusiastic, average audiences well pleased.

BOX-OFFICE SLANT: The name of Ferruccio Tagliavini has come to mean something at the box-office. He doesn't appear, but his voice is heard throughout the picture. Should do fairly well in all foreign-language spots.


Plot: In a little country town in Italy, about the time of Napoleon, a famous doctor comes to spend his old age. Tales of the doctor's charm and knowledge of the human heart are circulated, and he is received with enthusiasm. The doctor indicates to his old cronies that it was not his medicines but common sense and applied psychology that caused his famous "miracles."

Comment: There are several fine characterizations and some splendid singing in "Elixir of Love," plus beautiful off-stage singing. Understanding of the action is marred in one reel, with the printed sub-titles arriving at least 30 seconds prior to the action on the screen they purported to describe or translate. This is an important criticism but the difficulty may be cleared up before prints are distributed throughout the American market. The picture as a whole is good entertainment in spite of the technical difficulties and is sure to enthuse the foreign-language audiences. Average audiences should enjoy it, too. Advertising the singing of Ferruccio Tagliavini, although he does not appear on the screen, should bring fair returns.

Out of the Past
RKO Radio Drama 96 mins.

AUDIENCE SLANT: (Adult) Hard-hitting drama with unusually sharp dialog and almost perfect performances is handicapped by confusing plot.

BOX-OFFICE SLANT: Should do well because of Mitchum's current draw, plus dramatic ingredients to pull 'em in.


Plot: This is the story of a hardened detective whose connections with the underworld entangle him in a web of treachery. While hiding out in the mountains after double-crossing a gangster, he confesses his past to the country girl who loves him. But the con-
fession fails to shake her love. The past catches up with him, the gangster frames him in a murder, and he sacrifices his life so that she may find real happiness.

Comment: This hard-hitting drama with unflagging tension and a great deal of atmosphere that is not originally around of performances is handicapped by a confusing plot. Scenarist Geoffrey Homes, working from his own novel, "Build My Gal lows High," brings to the screen some of the climactic scenes almost as they are heard via this entertainment medium in many a moon; but unfortunately he becomes so involved in murders and plot twists that the average moviegoer loses contact. Some parts that were gloriously 10 or 15 minutes might have been extracted from the picture with better results. Robert Mitchum is outstanding in the principal role, while Jane Greer, starring for the first time, shows up well in her assignment. Kirk Douglas also demonstrates fine potentialities as a smooth villain, and Rhonda Fleming is thoroughly tempestuous in her few brief moments on the screen. Jacqueline Tourneur's direction is artistic and professional, and Warren Duff's production values are all that could be desired. The photography is excellent. "Out of the Past" should open to good business in the exploitation field and could make this picture fine, uplifting entertainment for everyone. There is a sincerity about it, shared by every member of the cast, the director and producer, that cannot be missed. All audiences everywhere are sure to be enthusiastic about this film.

**BOX-OFFICE SLATE:** The cast names are of the best and are sufficient to start crowds coming. The film's high degree of entertainment is sure to keep them coming in droves. These star-studded names are another box-office leader for Producer Goldwyn.


**Plot:** A bishop, worried by his inability to retain a family in a small town, is trying to realize a cathedral project by conflict with wealthy parishioners and by the realization that his troubles are gradually causing a rift in his family life, prey for the family. A young, charming man named Dudley appears in the town as an angel sent from Heaven to guide the bishop through his troubles. The bishop is skeptical, but when Dudley works his charm on his wife and daughter, his servants and even his dog, the bishop's gratitude is disturbed by resentment and jealousy. Dudley realizes that he and the bishop's wife have fallen in love. He tells the bishop that his work is done, that when he leaves no one will remember his existence. On Christmas Eve the bishop and his wife are bending over their daughter's crib and wonder why they are uncovered, appearing and seem to left the "angel" doll hanging by her daughter's bed.

**Comment:** This is the kind of motion picture very few people today have the courage to produce at all. But Samuel Goldwyn has succeeded in making it in one of those almost incredible things that have the faculty of making audiences happy, satisfied and in many cases spiritually uplifted. It is a fine production from every possible point of view. True, it uses tricks for dramatic effect, but if audiences accept the premise that angels can create miracles, the tricks cease to be tricks and become facts. And they most certainly are convincing facts in "The Bishop's Wife." In appraising the qualities that make the film the fine satisfying entertainment that it is, one comes first to Mr. Goldwyn's production values which are, as usual, in fine taste: simple when simplicity is called for, opulent when opulence is necessary. The photography is beautifully done and gay, and this, as well as the beautiful staging, makes the picture's quality. The screenplay by Robert E. Sherwood and Leonard Bercovici from Robert Nathan's novel, is lovely, placid, funny at times and deeply moving at others. It always looks as if this is being handled convincingly. Henry Koster's direction is sure, firm and infinitely careful. The set decorations by Julia Heron are in excellent taste and very pleasing to the eye. The players are superb. Cary Grant as the angel is literally out of this world. The difficult role could easily have bordered on burlesque, but Grant's conception is an honest one and gives the film an uprightness that is characteristic. Niven as the bishop is a man harassed by worries, very much in love with his wife, who can't recapture the fun they had when he was simply the minister of a poor parish. Loretta Young as the wife gives one of the best performances of a distinguished career. Others in the cast are so uniformly good that it seems unfair to list but a few: Howard Da Silva as Monty Woolley, Sara Haden, James Gleason and Gladys Cooper are so good that they must be named. "The Bishop's Wife" has great charm, it is sometimes deeply moving and it is always funny. And it has the happy quality of being able to imbue audiences with sincere satisfaction. All audiences everywhere are certain to be enthusiastic about it. With the top cast names and the high degree of entertainment offered by this picture, it is virtually certain that Mr. Goldwyn has another box-office leader.

**Check Your Guns**

Eagle Lion Western With Songs 55 mins.

**AUDIENCE SLATE:** (Family) Rootin' tootin' western with all the trimmings. The kids should love it.

**BOX-OFFICE SLATE:** Good stuff for the youngsters and fair enough as support fare on any program.


**Plot:** A gang of vicious cowboys shoot up a nearby mining camp, and suddenly, for everybody in general until Eddie Dean comes on the scene, is made sheriff and compels all guns to be checked upon arrival in town. He arrest a murderer who is turned loose by a crooked judge. He chases the judge out of the state, brings in an honest one, and law and order prevail once again.

**Comment:** When Eddie Dean isn't making like a Virginian, swinging his fists or riding like mad, he's singing. And in this one he sings very pleasant Six Little Lanters, Mosesy'in Along and A Miserable Man. He also introduces a Coyote, which pleases his fans. There's plenty of action, too, with all the outdoor addicts. Good stuff for the kids and fair enough as supporting fare on double bill programs.

**Mourning Becomes Electra**

RKO Radio Drama 173 mins.

**AUDIENCE SLATE:** (Adult) Superbly acted and directed but nonetheless morbid, this stageplay on film will appeal only to intellectual, discriminating audiences, for whom it may be a tour de force. The slow, dreary pace and the frequent murders and suicides add up to theatre that is much too grim, too morbid for average moviegoers. Cast: Rosalind Russell's bid for an Academy Award, and it may well win one for her.

**BOX-OFFICE SLATE:** The plan announced by RKO and the Theatre Guild for two-a-day showings in legitimate theatres to an appreciative audience is one which, otherwise, the picture has limited appeal and is unsold generally for average audiences.


**Plot:** During the Civil War a girl who had been in love with a sea captain spares on her mother and the captain and confirms her suspicions that they have been meeting clandestinely. She contrives to bewilder and threatens to reveal the facts to her father when he returns from the war. When the mother poisons her husband, the girl tells her brother the story. The brother and sister then plan to force the mother to give up her lover, but the brother in a fit of rage murders the captain. The mother, grief-stricken, kills herself. In an attempt to forget the tragedies, the brother and sister tour the world, but upon their return the newly insane brother discovers that his sister plans to marry and leave him. Writing the true story of his family's history, he gives it to the girl to save in order to discover that she promised to see him to the end of the contemplated marriage. Then he shoots himself. The Virginian, swinging his fists and looking at the moon, brings his dog up to his lover, and the story ends in a frus- (Continued on Page 29)
PHILADELPHIA

The projectionists' deadlock which had resulted in a decrease in screenings in the exchange projection rooms, was ended last week when Earl Sweezy, Paramount midwestern division manager, and Ulrik Smith, local branch head, and Bill Mansell, Warner's branch manager, acting on orders from the home offices, met with officials from Local 307. As a result of the meeting, a new scale was set up as follows: Weekdays, until 7 P.M., minimum call, $6 for two hours, with $3 for each additional hour. After 7 P.M., two hours, $10, with $3 for each additional hour; four hours, $15. On Sundays the rate will be $15.

Joe Perry, shipper at Clark Film has been hospitalized at St. Joseph's.

Jean Gavetti, biller at UA celebrated a birthday and Rose Pasternack is a new stenographer at the same exchange.

That new face in 20th Century's shipping room is Tommy Lynch.

Two women patrons were injured at the Stanley-Warner Colney recently when a section of ceiling plaster fell during an evening performance. The quick thinking of manager Joe Nevison prevented any panic when he stopped the show and turned on the house lights until the women could be removed by police whom he had summoned. The injured were taken to Jewish Hospital. After the interruption, the show continued.

Jack Jaslow is going to make another try with Jewish-Russian pictures at the Poplar soon. The inauguration of the shows some months ago was a flop.

Pete Holman has been moved to Paramount's Albany exchange as office manager-booker. Bob Shisler replaced him at the local office.

Mrs. Ann Morrissey, inspector at Clark Film, resigned last week to prepare for the family addition due, soon.

The 20th Century-Fox Family Club tendered a luncheon to Alberta Soss, bookers' stenographer, upon the announcement of her engagement.

The Board of Commissioners of Abington Township has taken steps for the passage of a three per cent amusement tax.

Elaine Kominsky has resigned as stenographer at Universal-International.

Park-In Theatres, Inc., has started suit in U. S. District Court against SI Fabian, Harry Hellman, Neil Hellman and others, and the Penn Drive-In Corporation, asking for treble damages for alleged infringement of the holding company's patent. The Lincoln Drive-in is named.

WASHINGTON

dan and Beverly. Admission is 25 cents for both children and adults.

Dave Poland, United Artists publicity representative worked with Frank La Falce, Warner director of advertising and publicity, on the showing of "Christmas Eve" at the Warners. Mickey Mouse's 20th birthday meant free gifts for children at RKO Keith's Theatre, at the Saturday, Nov. 15, morning show.

Sidney Lust's Drive-In Theatre at Beltsville, closed for the season on Nov. 15. It will reopen in April. At present, Paul Foley's Airport is the only drive-in open.

Lyle Selby, formerly announcer at Station WINX and WQWQ, has joined the Warner Bros. public relations department.

George Dorsey, head of the Washington Bureau for Warner Pathé News, had to call in extra help to cover three spots one morning at 10:30. Dave Oliver and Gus Kremer drove in from Cincinnati to cover the Howard Hughes story while the regular crew handled the Marshall conference and the Stassen press conference.

Attending the annual dinner of the White House News Photographers Association at the Statler Hotel on Nov. 15 were John J. Payette, George Crouch, Frank La Falce, Harry Lohmeyer, Julian Blykawski, William Ewing, Charles McCowan, Nat Glasser, Charles Grimes, Louis Eleniatski, Wade Skinner and Robert Smeltzer.

LOS ANGELES

Mrs. "Red" Williams joined her husband last week in Chicago, where the former Kroehler Pushback Seats western division manager will last month. "Red" is now general sales manager for the theatre chair division and has already bought a home near the Windy City. He is succeeded in Los Angeles by Herbert Jack, who was with the company some years ago.

Paramount Western Division Manager George Smith headed the local group attending the organization's Kansas City sales confab. He left from Des Moines, where Hugh Brady, district chief, took off from San Francisco. Al Taylor, branch manager, departed from L. A.

Bruce Miller is now a Monogram salesman. Mel Huling, partner of Howard Stubbins in the Monogram franchise, was down from 'P'I' for that reason.

Condolences are being extended the family of Sam Gerson, veteran in the business, who passed away Wednesday at his home in South Gate. He is survived by his widow and son, who last served as an executive.

Louis Kude, formerly with Metropolitan Theatres as art director, has opened his own Theatre Poster Service and is handling work for the Four Academies and Four Encores, among others. Recently he held a lobby job for the Culver Theatre in Culver City.

The Franklin has replaced the Canon in the group of Four Encore Theatres run by the Vimcom Circuit.

Joe Blumenfeld is planning to expand his theatre holdings in conjunction with United Artists, according to reports from San Francisco.

The Variety Club, Tent No. 25, held its annual election on Nov. 11 and re-elected the entire slate except Marco Wolff, who was named on the board of directors to succeed Jack Berman. Those re-elected to the board are Ben Feldman, Larry Subias, Howard Stubbins, Dave Berson, Willard Keith, George Topper, George Boswer, W. H. "Bud" Lollie and Sherrill Corwin.

OMAHA

The grading is completed on Omaha's first drive-in theatre and it is expected to be in operation next spring. A syndicate, which includes several Tri-States Theatres, among them President A. H. Blank, is building the outdoor center. Tri-States will operate it.

CBM Manager Joe Jacobs remained on the West Coast a few extra days after his sales force returned to Omaha.

Mrs. Bill Miskell entered St. Joseph's Hospital for a serious operation. She is the wife of the Tri-States Theatre district manager.

Ed Hebert, Universal district manager, made his last trip to Omaha as representative of that company. He will become Eagle Lion district manager at Chicago.

Jean Webb, 20th-Fox stenographer, was married at Kearney, Neb., to E. F. David, Omaha Universal. He did a big sale on Christmas Eve, won a local waltz contest. Sam Epstein, owner of the theatre chain bearing his name, lost his liquor store in a half-

Dog Days for $s

If the folks at Columbia, Ky., won't scream for ice cream when the weather gets cold, that doesn't throw the food concessions in the Columbia Theatre. When the temperature dropped they came up with hot dogs in addition to popcorn. The concession is two-faced—one face in the theatre lobby, the other on the street so it can handle street sales too.

(Continued on Page 20)
New Year's Greetings from

Double Business with
"A DOUBLE LIFE"

THE FIRST BIG PICTURE FOR 1948
(Continued from Page 18)

million dollar fire here.

Film Transport Company is ready to take over all handling and shipping of films here for Eagle Lion as already has been done in some other exchange centers. Glenn Rogers of Film Transport will supervise the new operation for his firm.

Dorothy Paulsen, formerly with Warners, married Robert Zukowski.

Olle Hegna, Rembrant, la., exhibitor, returned from a bus trip to California.

A. E. Thacker, South Sioux City exhibitor, is back from a hunting trip in Canada.

L. R. Howorth, Manilla, la., has opened an army goods store in the basement of his theatre.

CHARLOTTE

The newly elected crew of the Charlotte Variety Club, all of whom were asked to sign an affidavit that they are not communists, are: Harold Keeter, El Films; R. M. Simril, National Screen; Scott Leff, Screen Guild; Barney Ross, Loew's; Sam Trincher, Lederline circuit; Al Burks, Warners; Gene Dyer, RKO; Roy Smart, Wilby-Kiney theatres; J. E. Holston, 20th-Fox; T. A. Little, Little theatres; Cy Dillon, Republic; H. F. Kiney, Wilby-Kiney theatres; Frank Simmons; and Miss Ruth Hardin, who was reelected business secretary. Roy Smart is the new chief booker replacing Cy Dillon, whose term has expired.

Jules Williamson, former RKO salesman, is now affiliated with Paramount in the local office. Lee Collins, former Paramount booker, is now connected with the Theatre Booking Service.

Charles Ray Black, jr., of the Paramount shipping department, is the father of a baby boy.

Mrs. Mildred McWatters, Paramount cashier, and Lloyd L. Hoover of Charlotte, will be married on Nov. 26.

Jerry Blackwelder, former MGM contract clerk, is now secretary to Film Classics Branch Manager Barney Reagon.

Steve Baranek, who was filling the position of Warner office manager temporarily, has returned to the Warner home office.

Circuit Kid Shows

Five neighborhood theatres of the Hartford Theatres Circuit in Hartford, Conn., have started Saturday morning "kiddie shows" featuring films especially selected for children. The houses are the Colonial, Central, Lenox, Lyric and Rialto.

HARTFORD

I. J. Hoffman, zone manager for Warner Theatres, was chairman at a Hartford district managers' meeting at the Hotel Bond last week. Those in attendance included Henry L. Needles, Hartford district manager; Jim Bracken, contact manager; Dan Finn, of the zone office; and Jim McCarthy, Strand, Hartford; Frank Morin, Regal, Hartford; Joe Dorestan, Strand, New Britain; Joe Miklos, Embassy, New Britain; Jack Sanson, State, Manchester; Fred Raino, Circle, Manchester; Vic Morelli, New Bristol, Bristol; Denny Rich, Cameo, Bristol; John Scanlon, Warner, Torrington; George Harvey, Palace, Torrington.

In East Hartford, the 500-seat Astor Theatre has been leased from the Astor Theatre Corp. by two brothers, Alexander and Peter Krenicki. Mrs. Carl Youngquist, who operated the theatre previously, has gone into other business.

Stanley Cuddy of the Newtonville is the father of a boy.

Harry Goldstein, Monogram exploiter was in the area. Ditto Bob Kaufmann, 20th-Fox exploiter.

Eddie Harrison, former district manager in Springfield, Mass., for E. M. Loew's circuit, is now said to be in hotel business in Maine.

Emmanuel D. Latchis, 50, co-owner and operator of motion picture theatres and hotels in Massachusetts, New Hampshire, and Vermont, died last week at his Leominster, Mass., home. Among survivors are three brothers, Peter, John, and Sper, who were associated with him in business.

Bristol, Conn., screened "Native Love" and "Savage Bride" for the board of censors, believed to be first such board ever appointed by the mayor of that city. The censors approved both films. It seems that the police chief last week received 10 complaints from parents regarding the trailers of the two films booked into the Carberry Theatre, and contacted the mayor, who set up the board.

PORTLAND

"Retreeshen" is the watchword along both film theatre row, following the lead of Paramount Pictures, which cut its Portland staff to two, and made the Seattle exchange Washington-Oregon main office.

Continued heavy rains, cut heavily into first- run and suburban box-offices. Vaudville came back with good results at Gamble's Capitol Theatre.

Gregory Peck, star of "Gentleman's Agreement," is making personal appearances with early showing in Seattle.

J. T. Sheffield, formerly head of Republic's Pacific Northwest operations, announces early opening of his new film building on Portland row.

Harry Price, representing Favorite Films, making initial tour of Pacific Northwest key cities.

Varsity Theatre, leading Seattle suburban, is adopting a first-run policy with foreign films, opening with "This Happy Breed."

Harold Weston, Everson, Wash., exhibitor, has been named president of Everson Chamber of Commerce.

INDIANAPOLIS

Milton Kaiser, formerly with Strand Theatre, Youngstown, O., has succeeded Manager Eoe Esserman at the Indianapolis theatre here.

Ronnie Kurst, assistant shipper at 20th-Fox, resigned and joined the Army Air Corps.

The 350-seat Bloom Theatre, Bloomfield, Ky., has been opened by Roland Foster.

John Godfrey, former manager at Loew's Theatre, Louisville, Ky., reports the birth of a girl, Oct. 15. Godfrey has been associated with the movies for a number of years.

Abe Gelman of Columbia sales, has taken over the territory formerly covered by Curtis Butler, resigned.

Norman Linz, of the Eagle Lion sales group, has resigned.

RKO District Manager Milton E. Cohen and Manager Russell Brentlinger visited the Fourth Avenue Amusement Co., Louisville, Ky., on business.

Claude Morris, representative for Edward Small Releasing Corporation was a visitor to film row.

Phil Schloss, who operates the Crystal Theatre at Ligonier, Ind., is the manager of the Farmers Produce Cooperative exhibit in Ligonier.

Wilma Wilson has been added to the billing desk at Universal-International.

Midvin Collins has taken over the 250-seat Isis Theatre at Lyons, Ind., formerly operated by Tom Pierce.

Max Meadows, U-1 salesman in southern Indiana and parts of Kentucky, has resigned. His territory has been divided and will be cov-
For Christmas

"My Wild Irish Rose"

Such magnificence! 16 songs and color by Technicolor

Starring Dennis Morgan and a giant musical cast

Directed by David Butler • William Jacobs

Prodced by with Arlene Dahl • Andrea King • Alan Hale • George Tobias • George O'Brien • Ben Blue • Sara Allgood

Screen play by Peter Milne • Based upon a book by Rina O'Neill • Musical numbers created and directed by Lehman Eng • Written, arranged, orchestrated, and conducted by Ray Heusinger
LONDON OBSERVATIONS

Certain British Exhibitors Seek Freedom From Quota Restrictions; Hold Government Aid No Longer Needed

By JOCK MacGREGOR

With the Cinematograph Exhibitors Association agreeing to the dropping of Renters' quota in the new Film Act certain theatres and various exhibitors have urged that the obligations also be ended. There have been strong cases. They maintain that legislation should not cover only a party and that Britain's interests are doing such business to them to no longer need government support.

They look on the home product whenever it is available because they, like their patrons, want it. They do not wish to be forced, however, to take subsequent-runs or product turned down by the circuits, to keep within the law.

After all, they rely on Hollywood for 80 per cent of their programs, and as business men they wonder what the terms will be if the sources of supply are limited. It promises to be a tough fight.

* * *

In honor of B. T. Davis, CEA President, the November General Council Meeting was held in Birmingham, his home town, instead of London, and there was a very good turn-out. Highlighting the proceedings was Sec.-Treas. W. R. Parler's report on his trip to America with Mr. Davis to discuss the Dalton Duty with Erie Johnston.

All angles were covered at length and the observations on American exhibition policy and reaction to British product went a long way to correct many misunderstandings—particularly the misconception that "evil influences" keep British films from U.S. screens. It certainly cleared the air and delegates look happily forward to receiving the product which will insure their cinemas staying open.

It is very obvious that the Davis-Fuller journey was most worthwhile and I think one can say that the independent exhibitor now feels that the American producers have his interest as much at heart as his box-office. Of all the British trade associations, the CEA has most certainly done the best job in this crisis.

Though it was their first visit to the U.S., Mr. Davis and Mr. Fuller were back in London within ten days, despite invitations to visit Hollywood. This was sound because it silenced critical of the journey and I should not be surprised at the successful conclusion of the present negotiations if they are not invited again, possibly with other CEA members.

Their quick return was also excellent because they could there to brief government officials on developments before the Parliamentary debate on the Dalton Duty, and the customary mud-slinging at Hollywood was conspicuous by its absence.

* * *

Returning to the General Council meeting which proceeded swiftly, thanks to the excellent spade work carried out by the various committees, delegates took note when it was learned that GFD was asking percentage terms for a Technicolor two-reeler of the Royal Wedding.

It was most strongly felt that a 10 per cent rental, possibly on top of a 50 per cent for the features, was far too dangerous precedent and that exploiting a royal event was deplorable. A resolution to this effect was passed.

* * *

On the social side every effort was made for the comfort of the delegates: The Birmingham Branch of the CEA gave a lunch, attended by the Lord Mayor; J. Arthur Rank was host at a lunch, cocktail party, dinner and presentation of "It Always Rains on Sunday," and Sir Sidney Cliff entertained lavishly through P & M Advertising.

Most of the social events were held in the Odeon and the meals provided speak very forcibly to the high state of this cinema which justly calls itself "The Showplace of England." Manager Leslie Holderness is a supreme showman and reveals that austerity need in no way impair a polished presentation.

Walking into the theatre, one is greeted with prewar magnificence. It is clean and bright with aquaria and caged birds in the lounges and has a particularly well灯光-out and polite staff. Delegates were asking where he found his attractive usherettes and I can reveal that the tall brunet was a Mrs. Petroff, an ex-GI bride from Harrisburg, Pa.

* * *

I had the pleasure of travelling back to town with Teddy Hinge, CEA Treasurer who, despite his cinema circuit and legitimate theatre interests in Northumberland, finds it worthwhile to make the 300-odd-mile journey to London most weeks. He knows everybody and it is not surprising that he is on most committees, government and otherwise, dealing with the cinema.

* * *

DELEGATE DETAILS—With no "big race," Tommy France's normal sweepstake, better known as the "usual swindle," for the CTFB was replaced by Mrs. B. T. Davis' raffle which had such amazing prizes as a pram!... Still, nothing is really amazing at a council meeting at which unofficial CEA vintner Harry Adeley produces a gin bottle of milk from a "trade press/'noon tea..." Tom O'Brien, M.P., much in evidence and though the employees' union secretary, a popular figure in the trade. In the House of Commons he speaks courageously, often against party policy when the cinema is in jeopardy,... Dudley West and Bill Speakman still inseparable, ... Ken Jones, Birmingham chairman, helping tour Baker with the hospitality in the P & M suite,... Denise Cliff, just returned from Hollywood and seeing the inside of a studio for the first time, ... Several were wondering, in view of the hospitality Mr. Rank lavishes on these out-of-town shows, whether one month he might invite them to visit a studio which many have never done,... The Welsh deputation, (Continued on Page 31)

SHOWMEN'S TRADE REVIEW, November 22, 1947

COLUMBUS

Columbus newspapers report that the city council will definitely pass a one per cent income tax in time to go into effect on Jan. 1.

RKO Palace Assistant Manager Dick Leather has been assigned to a similar post at the Palace in Cleveland. RKO City Manager Harry Schreiber will soon announce Leather's successor at the Palace.

Marian Boyer Sweeving is resigning as secretary to RKO Publicity Manager John L. Barcroft to be married.

Janet Gregory of Worthington, O., chosen "Miss Ziegfeld Follies" in a Columbus Star-Loew's Ohio Theatre competition, is under contract to become a Powers model in New York. Loew's Broad will award 28-year service pin to Electricians George R. Logan and Lawrence H. Buck and to Projectionist Harry E. Coleman. Loew's Ohio will award a 20-year service pin to Electrician John B. ("Benny") Brobst.

Breaking of a steam hoes in the basement of the Drexel Theatre in Lebanon, O., did small damage. Firemen quickly repaired it.

Loew's Ohio Manager Walter Kessler staged the traditional Ohio Homecoming rally by giving the six candidates for Homecoming Queen a preview of the Lulu Turner trophy which he was presented to the Queen at the Ohio-Indiana football game.

Variety Club Associate Member Maurice King McKeil, 47, sales manager of the Ohio Fuel Gas Co., died here recently.
DENVER

Fox Intermountain Theatres President Frank H. Rickeston, Jr., and his assistant, Robert Selig, were again named to the board of directors of the Central City Opera House Association.

E. V. Maloney, who is subbing as Paramount branch manager for Chet Bell while the latter is on leave of absence, went to Kansas City for a district meeting.

Tom Bailey has been placed in charge of the Denver and Salt Lake City Film Classics exchanges. Robt. Kerrell is remaining in Denver as office manager.

Mr. and Mrs. Bernie Newman, owners of the Gem, Walsh, Colo., were in Denver booking. Mrs. S. E. Allen hopes to have her new 890-seat Coronado, open by Jan. 15. Construction was stopped by the civilian building authority for several months.

James Odle has bought the Mesa, Norwood, Colo., from C. H. Ausmus.

Fred Lind hopes to have his 600-seat $100,000 Ute, Rifle, Colo., open by Jan. 1.

Nat Cravits, publicity man for United Artists, did such a good job on "Body and Soul" that the picture turned in the best opening day gross enjoyed by a United Artist picture at the Denver and Weber.

Selected Pictures has taken over the distribution of Screen Guild product in this area. Mrs. Kenneth Mackaig undertaken an operation for paralyzed arms, and is reported much improved. Mackaig is branch manager for United Artists.

Chet Bell, branch manager for Paramount, on leave of absence, is improving nicely since his operation.

Warren Davis has been moved from Lusk, Wyo., to Idaho Springs, Colo., to manage the Mines.

MINNEAPOLIS

Joseph Menke, cashier at 20th-Fox, has been vacationing in Chicago. Dina Satz, booker at Columbia, is vacationing in New York.

A daughter was born to Mr. and Mrs. Vernon Yocom. Father is a booker at 20th-Fox.

Bonnie Brown, inspectress at Columbia, is engaged to Nordin Michelson.

Benny Berger, president, and Ted Bolnick, manager, of Berger Amusement Co., are negotiating with New York agents for lease of the Lyceum, Minneapolis legitimate and film house. Bolnick also disclosed that he is negotiating for a second-run policy for the 289-seat Pix, Minneapolis, in which Berger circuit recently acquired a half interest and will take over operation Dec. 1.

Ernie Lund, Paramount salesman, is doing jury service. Gene Sichelman, Columbia auditor from New York, is at the Minneapolis exchange. E. G. Fitzgerald, Paramount publicity representative, is in town working on campaigns.

Three veterans in the theatre supply have opened Minneapolis Theatre Supply Company with offices and assembly and repair rooms at 78 South 12th Street. Organizers of the firm are Charles Craemer, Robert Lahti and Robert Lundquist.

A. J. Gilman and Theodore Tobias opened the new Bijou, Beach, N. D.

S. M. Stockdale has purchased the Lyric, McIntosh, S. D., E. O. Paulson has opened the Badger, Badger, Minn.

CITATION FOR GOLDWYN. Producer Samuel Goldwyn (right) receives from Secretary of the Army Kenneth Royall the President’s Certificate of Merit for his outstanding services during World War II. Following the presentation last week before leading Cabinet members and other notables, Mr. Goldwyn was received by President Truman at the White House.

MILWAUKEE

The 33-year-old Whitestone Theatre in downtown Milwaukee has been renamed the Mid City. John Frester is president of the operating company and has been manager of the house since 1936.

Dan Kelliker, who has been operating the Sprague Theatre in Elkhorn, Wis., announced that, commencing Jan. 1, the house will be incorporated as Sprague Theatre, Inc., with Allen Usher, former midwest district manager for Paramount in Chicago, as a member. Kelliker is resigning and Usher will manage the theatre.

Though error in a recent issue, report of a burglary at the Falls Theatre at River Falls, Wis., was incorrectly reported as taking place at Black River Falls. There was no burglary in the latter town.

Physical science films will be shown at the fifth session of the films of the World series at the Milwaukee Journal’s Radio City. The series will end Nov. 29, following two more sessions.

J. H. Heineman, who managed the local Towne Theatre when it opened, has been made manager of the Campus and Ripton Theatres in Ripon, Wis. C. M. Fee, former manager of the two houses, resigned recently. Heineman was with the Fox-Wisconsin Miller Theatre in Milwaukee when it was sold to Pappas and Spleeris who renamed it the Towne.

Fred Fast, Mavin J. Bischoff and Rein Leitzke have incorporated the Hustisford Amusement Corp., to manage a film theatre at Hustisford. A capital stock of 15 shares of common with a par value of $5,000 was authorized by the state authorities.

NEW YORK

Members of the 20th Century-Fox exchange Family Club will toss a party next Tuesday, starting with a buffet supper at the exchange, after which the membership will move over to the Music Box Theatre to see "John Loves Mary."

The organization recently elected officers with Pat Deblasi of the bookkeeping department as president; Bob Schmalzlebeck, percentage department, vice-president; Minnie Smith of the bookkeeping department, treasurer; Bess Goldstein Allen, of the secretarial department, secretary, and Maintenance Man Pat Wynne, sergeant-at-arms.

Happy birthday songs were sung this week for United Artists Salesman Sam Riklis, who sells the wilds of New Jersey, and MGM New York Salesman Howard Levy. Top birthday card received by levy was from Leon Bamberger of RKO, who had his five-year-old granddaughter draw a special birthday remembrance.

Condolences were being sent Lucille Tannenbaum, the Century Circuit's Brooklyn booker, over the death of her father.

And congratulations were going to Charles Oelrich, division manager for Bronx RKO Theatres and Mrs. Oelrich, who became parents of a girl on Nov. 11 at the Yonkers General (Continued on Page 24)

Pioneers Cite Zukor, Pickford, Gamble, Jessel; Top Membership

With the induction of 44 new members who have had 25 or more years' association with the motion picture industry, the Picture Pioneers here reached the largest membership in its history of 600, according to Pioneer President Jack Cohn, prime mover in the organization.

Those sworn into the organization in a ceremony conducted by Supreme Court Justice Ferdinand Pecora at the annual dinner of the Pioneers in the Plaza Hotel Wednesday night were:


At the dinner the Pioneers presented scrolls for achievement to Adolph Zukor, for his contributions to the motion picture industry; George Jessel, for his industry work as an ambassador; Ted Gamble for his work as a presidential aide, and Mary Pickford.
REGIONAL NEWSREEL

(Continued from Page 23)

Hospital. The mother is the former Elsie Wolf who worked for RKO’s White Plains.

Ben Griefer, managing director of the Paramount and Adams Theatres, Newark, became the father of a girl born to Mrs. Elaine Griefer at the Gotham Hospital, New York City, Monday night.

Three are in the race for president of the Motion Picture Bookers Club as a result of a recent nomination meeting. They are Alex Aronswalder, 20th-Fox; Ted Kramer, Doc Brown Circuit; Harry Margolies, MGM.

Ray Wylie, former United Artists as upstate New York salesman.

Loew’s New York circuit has booked “Lured” and “Carnegie Hall” as twin bills starting Dec. 2.

VANCOUVER

A monthly newsreels of Canadian news items and events will be issued by the Film Board of Canada beginning in January. It will be called “Eyewitness,” and released on both 16-mm. and 35-mm.

Three British Columbia theatre managers will be made members of Famous Players 25 Year Club in January 1948. They are Charles Doctor, Capitol; Dave Borland, Dominion, and Tommy Thomson, Grandview, all of Vancouver.

Hettie White, cashier at the Metropolitan, Regina, Sack., has resigned and will make her home in Vancouver.

An Ill Wind...

It’s an ill wind that blows no one good and the temperature in Kentucky this week proved that again. As the thermometer dropped, exhibitors probably had that pleased look for the cold weather is the best brake they have on 16-mm. competition. Most 16-mm. competition there comes from outdoor circuits and other outdoor showings, many of which are put on by merchants for advertising purposes or run as free-offering affairs.

New additions to the Orpheum Theatre staff are Sandy Arenovsky, formerly of the Stanley, and Jeanne Lewis, spot usherette.

Ben Somers, formerly with United Artists in western Canada, has been appointed the Winnipeg manager for Peerless Films, Ltd.

At the Canadian Picture Pioneers annual dinner and meeting held at Hotel Vancouver, its president, Bill Jones, veteran film exchange manager formerly with RKO and now retired, was presented with a pair of pig-skin traveling bags as a mark of esteem from the trade in British Columbia.

Frank Fisher, Canadian general manager of Eagle Lion, announced that Paul Douglas, formerly with United Artists and Warner Brothers, has succeeded Tony Beacon as E. I. publicity and advertising director for the Dominion. Fisher left for Toronto after a four-day visit to British Columbia.

Wally Hamilton, formerly cameraman with Shelly Films, Ltd., here, is at present on a trip to South America, shooting a short subject for industrial distribution.

Shirley Wilson, newly-appointed sound engineer for Gaumont-Kalac equipments, is making a check of all Odeon Circuit situations in British Columbia.

SALT LAKE CITY

Columbia Exchange Manager Bill Seln, Booker John Dahl and the sales force have returned from the company’s sales meeting in San Francisco.

Eagle Lion Sales Manager Art Joilev is making the Montana territory, fighting heavy snows. Favorite Films Salt Lake Manager Gordon Le Sueur is heading for the northern territory with product for early January release. Also in the Montana area is Selnick Releasing Organization Manager Howard Calhoon.

Madge Morris, formerly with Monogram, is relieving Harriet Rich as secretary to Monogram Branch Manager Don Tibbs, while Miss Rich is vacationing for two weeks in Los Angeles.

Monogram District Manager Lon T. Fiddler will stop over in Salt Lake City on route back to Denver from the Monogram-Alled Artists stockholders’ meeting in Los Angeles.

Hygienic Productions’ “Mom and Dad” is doing turnover business at the State, a Joseph Lawrence house.

Following seven days of capacity business at...

COMPLETING A SENSATIONAL

Transcontinental Triumph

And finally in ‘Frisco

15% to 40% over biggest recent hits!

GARY COOPER • PAULETTE GODDARD

“Cecil B. DeMille’s

COLOR BY TECHNICOLOR

UNCONQUERED

Produced and Directed by CECIL B. DE MILLE

Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. • Based on the novel by Neil H. Swanson

from Paramount

Denver

1st 3 days ahead of all current upped-admission tickets

Kansas City

Dallas

Biggest 2nd week roadshow gross

“Big—huge—at—paces town” Variety for

UNCOM
the Uptown, Walt Disney’s “Fun and Fancy Free” played a weekend engagement at two subsequent-run theatres.

Fox Intermountain District Manager Hall Baetz is back from a trip to Spokane, Wash., Missoula and Great Falls, Mont., for the weekend. He then leaves to cover Intermountain’s northern territory.

HARRISBURG

Two Harrisburg downtown houses will have Cartoon Shows on Thanksgiving morning, the Senate bringing in a special series, and Loew’s Regent planning 17 color comics. Both houses are selling tickets in advance.

At the Senate last Saturday, Manager Bob Sidman offered free comic books to all the children (and adults) who attended the cartoon program. With eight comics he also showed “East Side Kids in Ghosts on the Loose.” Another Saturday morning event bringing in good crowds is the high school quiz at the Colonial. Co-sponsor is Radio Station WHGB, and guests each week are students in various high schools.

At the Paxtang, where Samuel Goldstein is new manager, a tie-up has been arranged with the Paxtang PTA, to show films from the Children’s Library, each Saturday matinee.

New ushers at the State, announced by Assistant Manager Spike Todrov, are, Walter Stephens, Charles W. Miller, Norman Shoop and Clayton Cobough, Jr.

Visitors last week were Carter Barron and Orville Crouch, Loew’s, from Washington; Lou Golding, New York, Fabian area manager; George Fishman, and Max Miller.

NEW HAVEN

RKO Branch Manager Barney Pittitch went to Providence with local and Hartford movie critics to attend dinner given in honor of Virginia Mayo, whose new picture, "Secret Life of Walter Mitty," opens throughout Connecticut this week.

John Murphy, general manager of Loew’s out of town theatres; Frank Phelps of Warner Brothers theatres; Harry F. Shaw, division manager of the Loew Poli New England theatres and Henry Needles, of Warner Brothers theatres, in New Haven huddling on theatre business.


Shubert Theatre, New Haven, started the first local showing of Howard Hughes “The Outlaw.”

Making tour of Loew Poli New England theatres, visiting New Haven, Hartford, Springfield and Meriden, is Jerry Norwood, of the Loew’s theatres construction department.

PITTSBURGH

The Allied Motion Picture Theatre Owners of Western Pennsylvania will hold its 27th annual convention Nov. 24 and 25 in the Hotel William Penn, and a record-breaking attendance is anticipated. The affair will close with a banquet in the main ballroom on Tuesday evening, for which reservations are now being accepted. Norman B. Mervis, of the Mervis Brothers Circuit, is chairman of the banquet committee.

Twentieth Century-Fox held a regional sales meeting at the Pittsburgh exchange on Thursday of this week, at which H. J. Minsky, Mid-East sales manager, and Glenn Norris, Atlantic district manager, presided.

Mrs. Maurice Spitalny, wife of the local musician and orchestra leader, is seriously ill at the West Penn Hospital. She and her husband are very well known in the local amusement industry.

Tom Fordham, district manager for Warner theatres in the Erie district, has been ailing for the past several weeks.

The entire theatre and motion picture industry in Pittsburgh is protesting the newly pro-

(Continued on Page 26)

Chicago

1st 5 days beat biggest week in house history

Pittsburgh

All roadshow attendance records topped

Opened to Rivoli all-time record in New York

Cincinnati

30% over biggest current upper-admission hits

Baltimore

First week broke every record

Roadshows, current hits—all topped in Atlanta

From Pittsburgh to the Pacific—twelve terrific advanced-price engagements—twelve living proofs that, in the words of the Cleveland Plain-Dealer, this is “as sure-fire a piece of entertainment as the great C.B. ever offered the public!”

SCREENS GOING UP

Screen manufacturers are reportedly facing a 20 per cent increase in coated textiles used in screens, and an increase of from eight to 15 per cent for screen rollers with springs. When these increases come, they will be passed on to the purchasers, according to a leading manufacturer.

(Continued on Page 26)

SHOWMEN’S TRADE REVIEW, November 22, 1947

REGIONAL NEWSREEL

Chicago

"Colossal—doing bulk of business here" headlines Variety for Detroit

"Terrific 2nd stanza" reports Variety for Cleveland

(Continued on Page 26)

Plain Dealer, Pittsburg, Pa., November 22, 1947
posed 10 per cent amusement tax in Pittsburgh. Under this proposed tax ordinance, on which a public hearing was scheduled to be held by City Council on Wednesday of this week, theatre admissions will be increased an additional 10 per cent (which theatre operators claim they will be forced to collect from patrons who are already paying a 20 per cent Federal tax). Exhibitors feel this additional tax will cause a serious drop in attendance and force many to close.

Russ Zebra, who resigned as salesman for RKO several years ago, has returned to film row as office manager and head booker for Manager's Supply to Wayne who has been promoted to salesman.

Abe Weiner, well-known film executive, formerly branch manager for United Artists here, has returned to Pittsburgh as head of the Monogram exchange, succeeding Sam Fineberg who resigned to enter the theatre supply business with his former partner, James H. Alexander.

KANSAS CITY

RKO Theatres Division Manager Frank Smith was down from Chicago last week taking business with Lawrence Lehman, Bill Briscoe and Jack Tierman.

Fox Midwest City Manager Leon Robertson is away from his desk for a couple of weeks of sojournning in the South. Harold Hume, booker, looks after things here in the meantime.

Negotiations are under way for the sale of the 550-seat Kimo Theatre by the Dickinson circuit. Ads in the newspaper have offered the house for sale for the past two weeks; Charles Boshart is manager for Dickinson.

I. M. (Bill) Stein now is writing to his Kansas City theatre friends from the Million Dollar Theatre in Los Angeles where he is stage manager and assistant house manager. He was stage manager at the Tower Theatre here about a year ago.

There will be unusual interest for people of the Kansas area when "The UnSuspected" begins its playdates. Michael North, who has an important role in the film, formerly was Ted North, Jr., son of Mr. and Mrs. Ted North who once toured their own stock company through this region. The switch from stock to Million Dollar Theatre was necessary for North because Director Mike Curtiz figured that Ted North sounded too much like a cowboy.

The Drive-In Theatre on the Missouri side closed its season last Sunday. Manager C. O. Kirby said the business was as good as in 1946. Kirby was married last Thursday (20) to Vesta F. Porter in Kansas City, Kans. Midwest Drive-In Theatre Corp. owner, expects to have about six more in its circuit next spring.

BOSTON

John Kennedy, formerly film publicist with several companies in Boston, has joined the John Dowd Agency.

George Kraksa has changed the policy at the Kenmore Theatre and is now showing foreign films there.

Mrs. M. E. Buckley of the Star Theatre, Bennington, Vt., has filed an application for membership in Independent Exhibitors.

Ben Wolf, former office manager for MGM, has become associated with the Interstate Automatic Candy Company as office manager.

The Boston Film Society, which last year inaugurated the showing of oldtime feature films, will resume operation on Dec. 5 with "The City" and "Thirty-nine Steps."

Miss Angelene Manley, for many years with Metropolitan Theatres here, is now secretary to the manager of the Boston Bonwit-Teller Company.

Douglas McLeod has been named sales representative in the Boston area for Selander Record Organization. He was formerly with Eagle Lion and prior to that with Paramount.

Opening of the Astor Theatre on the site of the old 1 remont, was treated as a social event by the Boston newspapers. The redecorated and re-equipped Majestic Theatre was opened Nov. 18.

Joan Mansfield entertained a small group of friends at luncheon at the Hotel Statler on Thursday last week in celebration of the awarding to her boss, Art Moger, Warner publicist, of a citation for his work for the Community Fund and the War Nurses Memorial drives.

Louis Krasnow, long with the E. M. Loew theatres, has been made manager of the Coolidge Corner, a B and Q operation in Brookline. Boston film row was grieved and shocked by the death of Mrs. Philip Engel, wife of United Artists publicity director for New England.

District Manager Edward X. Callahan of 20th-Fox made a flying trip to New Hampshire this week.

Sam Hass, theatre broker, was in New Haven this week negotiating for the transfer of several bits of theatrical property in New England.

CHICAGO

Alliance representatives from Chicago to attend the Allied meeting in Milwaukee next month includes Roger Gregory, James Geary, Packey Dee, Peter Panagis, John Doer, Lou Harris, and Herb Sullivan.

William J. Mueller, partner in the Mueller-Sass circuit, died recently and was buried in Anorclida cemetery. His widow, a son and daughter survive.

Staff changes: George Helios, named manager of the Yale Theatre; Bill Edmonds resigns from Coronet Theatre managerial staff; W. R. Graham, 20th-Fox office manager, has returned to his old post with the company's Buffalo office; Dave Ross, Warner country salesman, transferred to the St. Louis exchange, with veteran salesman, Russ Herman, returning to the Chicago company territory.

Variety Pictures President Saul Goldman is in Cincinnati making deals for that area.

Hearing in the Columbia-Anderson Circuit percentage case has been deferred in Judge Michael Igne's court to Jan. 16.

Milton and Bertha Brotman and David Beederman have organized the Rogers Theatre Co to operate the Rogers Theatre.

Alliance Theatre Circuit is holding up showing forever American Orphanage, Ottawa, Ill., owing to church opposition, while Great States opened it at the Palace in Peoria despite such opposition. It had also shown the film in Danville and Decatur but withheld it in Bloomington.

If the janitors' union ratifies the new contract agreed upon recently by its president, Thomas J. Burke, with Allied Theatres of Illinois, Chicago Exhibitors Ass'n, Essaness, Schoenstadt and Sons, RKO and Grand Theatres, and all Chicago legitimate theatres, the 700 janitors and matrons will receive increased pay—15 cents an hour more for janitors, 8 cents an hour more for janitors and matrons, with raises retroactive to July 1, 1947, one week's paid vacation for one year's service, two weeks for

(Continued on Page 28)
When "the dawn comes up like thunder"...

HE'S at his console—the re-recording mixer—weaving skeins of sound into the picture's pattern... skillfully matching sound to sight, mood for mood.

Under his sensitive control, dialogue and music and special effects are expertly proportioned, delicately balanced to round out the realism and drama of the scene.

To fulfill this essential contribution to the picture, the re-recording mixer requires creative understanding of the director's desires... a sense of the dramatic... a feeling for mood... and the high order of faithful sound reproduction and re-recording he gets from the large and versatile family of Eastman motion picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
Jewish Philanthropies

Independent and circuit operators of New York will gather at the Hotel Astor next Tuesday (23) at a luncheon to discuss the exhibitor drive in behalf of the 1947 fund raising of the Jewish Philanthropies of New York. Tuesday the purchasing heads of the major film companies met with Chairman Si Fabian.

Mrs. Jimmy Bradford, wife of Columbia's sales manager, was expected home in a few days following a foot operation at St. Mary's Hospital in Quincy, Ill.

Jacob M. Laible, attorney for a number of theatres here and president of the Municipal Theatre Ass'n, has been appointed chairman of the arrangements committee for the 1948 annual dinner meeting of the St. Louis Council of Boy Scouts.

Charles H. Compton, St. Louis' chief librarian, stated recently that a film library is planned as a part of the city's public library system.

Robert H. Wilson, 39, owner of the Palace Theatre, Jackson, Mo., died at St. Luke's Hospital here from injuries sustained Nov. 7 when he tripped on a sidewalk in Jackson and his head struck the bumper of an automobile. He is survived by his widow and four small children.

Henein Ahrends has been released as RKO salesman and may enter another field.

LOUISVILLE

R. V. Dinkle and W. W. McMasters have leased the Midway Theatre in Midway, Ky., from Mrs. L. B. Hurt.

A charter has been granted to Warren Enterprises, Inc., of Bowling Green, Ky., with a $50,000 capital stock, for the erection of a drive-in theatre. Incorporators are L. B. and Helen Powell and J. T. Flowers.

The Reda Brothers expect to open their new theatre at London, Ky., by Jan. 1.

Frank Ruifile, Altec field manager, is back in Louisville after a long stay in the Pittsburg area.

Sam Thompson is the manager of the Lyric at Cynthiana, Ky., owned by Rockwood Amusements of Nashville, Tenn.

Frank Collins and George Beyer of Chakers Theatres, Springfield, Ohio, and Gene Lutes, Kentucky manager for Chakers, paid Louisville one of their infrequent visits.

Foster Lane of the Dixie at Williamsburg, Ky., has just received approval to complete his new Lane Theatre which was started some time ago and then halted pending further approval. When completed it will be the second theatre in Williamsburg.

Prospective tenant for the Sandra Gay Theatre in Louellin, Ky., is C. Housley, who plans to reopen it. House was closed when the former tenant, Winston Hamilton, began a stage tour as a magician.

Andy Anderson's Photoplay Theatre Company, of Hartford, Ky., has taken over the operation of the Marian Theatre, Auburn, Ky., from Thomas G. Blewett. Having just recently acquired the Lyric, Scottsville; Strand; Horse Cave; Ace, Cave City, and Hart, Munfordville, all located in Kentucky, from the Caldwell Theatres.

ALBANY

Sid Kulick of Bell Pictures visited Warner Theatre office. Ralf E. Crabill, Warner Bros. Theatres Jamestown district manager, was in Albany in meeting with C. J. Latta, zone manager; Charles A. Smakwitz, assistant zone manager, and J. P. Faughnan, contact manager. Jerry Van Orman of Essex, N. Y., visited film row.

Columbia salesman Charles Dortic is at St. Peters Hospital for observation and operation. Columbia Branch Manager Jack Bullwinkel went to Cooperstown to confer with William Smalley.

Mary Romano is the new availability clerk at Eagle Lion.

Eagle Lion Office Manager Bob Ferber tendered a farewell party to his brother, David, who embarked from San Francisco Thursday (13) for Australia where he will assume the duties of American vice-consul and third secretary of the Embassy in Melbourne.

Eagle Lion Cashier LaRose Fischer will attend the cashiers' convention in New York City at the Hotel Tast.

Leo Young, new RKO publicist, is in town to familiarize himself with this territory.

RKO salesman Jack Carlock finally got his new, for 1947 Dodge.

Bucky Harris, former RKO field man, visited friends on film row.

RKO office tendered a farewell party to Publicist Lou Allemann and Salesman Jack Kuback who have left the company. Each was presented with a wallet.

Universal Branch Manager Eugene Vogel, together with W. A. Scully, general sales manager, and Dave Miller, district manager, visited the Schine office at Gloversville.

Harvey English of Hancock is now operating the Opera House, Downsville.

Warner Bros. Division Manager Jules Laplante, District Manager Sam Leffowitz, and Albany Branch Manager Ray Smith, conferred in Albany and also visited the Schine office at Gloversville.

James Seymour is the new assistant manager at the Warner Bros. district office.

Schuyler Beatty, with Paramount for 17 years, has joined Selznick Releasing Organization here as sales representative.

Jack Cuthrell has been appointed Buffalo manager for RKO, succeeding Elmer Lux, who resigned to enter other activities.

ST. LOUIS

An exploding electric water heater in the basement of the Varsity Theatre at University City, Mo., did damage estimated by Joseph C. Ansell, vice-president of Ansell Brothers Amusement Co., which operates the house, at $5,000. Police laid the explosion to faulty thermostat control.

Chairman of the legislative committee of the St. Louis board of aldermen stated that the proposed five per cent tax bill, affecting motion picture admissions among others, would come up for hearing on Dec. 12.

The wife of RKO Radio District Manager R. V. Nolan is reported resting comfortably at Barnes Hospital here following an operation.

TO SET UP TOURS. Buddy Rogers (left) arrived in New York this week to set up a tour of principal cities in conjunction with Triangle Productions' forthcoming "Sleep, My Love," a United Artists release. Greeting Rogers were his wife, Mary Pickford, his associate in Triangle, Ralph Cohen, and Triangle's sales representative, Sam Dembrow, Jr.
ATLANTA

Monogram Southern Branch Manager O. S. Barnett is ill in a local hospital.

Mrs. L. Brannlett of Wel-Kin candy department was married to A. W. Simms.

V. S. Golden, former owner of the Golden Theatre in Acworth, Ga., has been elected mayor of that city.

C. A. Johnson, owner of the Center and Emory Theatres in Center, Ala., has returned there from Birmingham where he was hospitalized for several weeks.

Bob Kidd, Paramount office manager in Charlotte, N. C., is now in Atlanta as Warner booker.

Albert Gresham has sold his theatre in Greensville, Va. to Ralph Quigley.

Mrs. Louise Ezell of Screen Guild of Georgia is confined to her home by illness.

The city council of Pensacola, Fla., has placed a one per cent admission tax on all theatres and other places of amusement.

A booth fire in the Linco Theatre, Lincoln, Ga., caused the theatre to close one day for repairs to equipment.

R. Wallace Townsend, Wel-Kin Theatre Supply engineer in Birmingham, Ala., is confined to his home by an attack of bronchitis.

The $100,000 suit filed by the Soewing Auto Theatre at Putney, Ga., against I. C. and A. C. Gortatowsky and six film distributors headquarters in Atlanta, has been settled, reported to the mutual satisfaction of all concerned.

At the meeting of the Theatre Owners and Operators of Ga., at the Piedmont Hotel here on Nov. 12, attended by nearly 50 exhibitors, President J. H. Thompson appointed a committee on box-office pictures and campaigns composed of W. R. Boswell, chairman, Howard Scheusser and John Mackey. Thompson stated that he, O. C. Lam and Senator J. N. Wells would attend the Allied Theatre Owners meeting in New Orleans Nov. 20-21. Next meeting of the TOO of Georgia will be held at the Piedmont Hotel, Dec. 12.

Charles W. Fortson, former head of the sound and projection department, succeeds S. B. Delk, resigned, as sales manager for Wel-Kin Theatre Supply, Inc. Harry A. Hartman, in charge of engineers in the field, succeeds Fortson as sound and projection head.

CLEVELAND

Independent theatre owners of Cleveland are not contemplating any organized rise in admission prices. At a meeting of the Cleveland Motion Picture Exhibitors Association last Thursday, the opinion was voiced that price boosts, at this time, are a matter of individual decision of the owners. Because the recently enacted city three per cent amusement tax carried a "pass on" clause, it was thought in some circles that this tax could be added to present schedules. Ernest Schwartz, president-secretary of the Association, advised members not to sign any new Ascap contracts involving higher payments, but rather to ask Ascap for an extension of present contracts to January 1949.

Mourning Becomes Electra

(Continued from Page 17)

way to play O'Neill except in a "hammy" manner (which the players almost without exception certainly do), make the play almost a tour de force for the experienced, intellectual thespian, but also make it a subject almost entirely unfitted for translation into a screen vehicle. Practically from the first scene the tragic undertones are established, and they continue through the lengthy running time of two hours and 53 minutes, interspersed with a few moments of excitement but proceeding, for the most part, in a steady, dreary pace. Perhaps this is great theatre, but it is not likely to prove entertaining to most moviegoers. O'Neil's preoccupation in his play with what Freudian psychological circles call "mother fixation," "father fixation" or "sister fixation," depending upon whom in the immediate family might be involved, with the implication of an undercurrent of incest, also is a theme certainly not suited for mass movie audiences, even those who do not understand the implications. The frequent murder and suicides add up to theatre that is much too grim, too morbid for movie audiences. Perhaps the plan announced by RKO Radio and the Theatre Guild, Inc., for two-day showings of the picture in legitimate theatres may supply appreciative audiences. Average moviegoers, however, will see nothing "great in it and too much tragedy to assimilate easily. Except for the fact that it is on film, "Mourning Becomes Electra" is not a motion picture. Rather it is a filmed version of O'Neill's stagelayer, superbly acted by Rosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou and other players, and just as superbly produced and directed by Dudley Nichols. The picture is probably Miss Russell's bid for an Academy Award, and it may well win one for her.

Lucia Di Lammermoor

(In Italian with English Text)

Grandi Film Dist. Opera 106 mins.

AUDIENCE SLANT: (Adult) An interesting and beautifully sung rendition of Donizetti's famous opera. Should delight opera fans, but holds little interest for the average moviegoer.

BOX-OFFICE SLANT: Whereas opera companies have had successful seasons this should do business. Not suitable for average theatres.


Plot: This is the plot of the opera "Lucia di Lammermoor" which takes place in early Scotland at Lammermoor Castle. Henry of Lammermoor plans to give his sister, Lucia, in marriage to an influential British Lord to solve his fortunes and political position. Lucia has fallen in love with the Lammermoors' feudal enemy, Edgar of Ravenswood—and promises to marry him. Meanwhile the brother, through forged information, tells Lucy that her lover will not return, so she reluctantly signs a marriage contract with the Briton. Edgar returns, accuses Lucy of faithlessness and leaves. She goes mad and kills her husband, Edgar, waiting to fight a duel with Henry, is informed of Lucy's condition and kills himself.

Comment: There is little in this picture to attract average moviegoers but opera lovers will find much in it to entertain them. As is the way with most operas, this is a deep tragedy (they never seem to have any fun in operas). The acting is good in a flamboyant sort of way and the singing is excellent from the point of view of a dilettante. Some of the recording makes Nelly Corradi's voice seem harsh and shrill, but in later sequences, particularly in the "mad" scene she is superb, both as an actress and as an operatic star. The photography is not up to the standard of most other films from Italy. As a whole, this is not suitable for average movie audiences, but in specialized situations, properly exploited, it should be satisfactory.

New Mirrophonic Sound

JOE HORNSTEIN has it!
Production Perks as Studios Use Record Number of Extras

That things are returning to normal in many ways was evidenced this week with a record number this year for any non-spectacle film. Another evidence of the good news is the total of 45 films before the cameras, equal to the mark for the past three years at a similar period. Paramount hit a peak with 590 extras and another 200 extras were called last week and more than 400 this week. Two hundred in medieval court costumes were used for banquet scenes for three successive days in the Technicolor production “A Connecticut Yankee.” One hundred were used in “The Sainted Sisters” and others worked in “The Long Gray Line” and “Hazard.”

The studio hit its peak for production within the past year with the beginning on Nov. 17 of “The Sealed Verdict,” based on Lionel Stahr’s dramatic novel and produced by Robert Fellows. In the largest dress extra call of the season, Independent Artists summoned over 600 atmosphere people for the key extra sequence in the Royalist Russell starer, “The Velvet Touch,” being made for RKO Radio release. The picture’s huge extra call brought to 1,364, the number of extras used throughout the shooting, largely their own personnel. RKO rolled “The Window” Nov. 17 at the RKO Pate studio in New York. Bobby Driscoll, 10-year-old, plays the juvenile lead, with the rest of the cast including Barbara Hale, Arthur Kennedy and Paul Stewart. Producer is Frederic Ullman, Jr.

Warner Bros. called 165 Spanish-type extras for three days’ work in street scenes for “The Adventures of Don Juan,” and the regular quota of four prop men for the film was increased to 12 to handle the 169,244 props used for Madrid street set sequences. This is probably the world’s largest collection of huge props ever used. Warners also called 36 extras for night club scenes in “Winter Meeting.”

Director Michael Gordon used 200 extras for two days at Elysian Park for scenes in Universal-International’s “Another Part of the Forest.” Scenes filmed were supposedly on the memorial parade grounds of a small southern town. U-I also took over a large store plant in Culver City to shoot sequences for “All My Sons,” with part of the factory’s regular crew working in the film. Another Culver City fac- tory camera company, was utilized by Director Irving Reis for exterior shots.

Arthur Freed started the Irving Berlin Technicolor musical “Easter Parade” on Nov. 18, with Fred Astaire set for two solos and Judy Garland scheduled for in Technicolor. Claire Trevor was signed to co-star with Dennis O’Keefe in EL’s action drama, “Corkscrew Alley,” which started this week.

Columbia is using over 75 people for “The Loves of Carmen,” shooting on location at Lone Pine, Calif. Director Charles Vidor has to shoot between 10 a.m. and 3 p.m. because the sun in the sun-capped High Sierras there sinks behind the massive peaks. Glenn Ford was handed the male lead opposite Rita Hayworth, and Luther Adler flew from New York to begin his part as the gypsy smuggler-school teacher. Leslie Fenton is stricken with acute appendicitis on the set of “Lulu Belle,” which he was directing for Boggs at General Service Studios, for Columbia release. The picture is closed until Fenton recovers. “Blazing Across the Pecos,” another Charles Starrett-Snouty Burnett Western, started Nov. 17, with Colleen Gray producing.

Monogram started “Charlie Chan in New Orleans” Nov. 17, with James S. Burckett producing this second in the series starring Roland Winters. Cast of “16 Fathoms Deep” has re- turned from its Florida location and the picture is being edited.

The first of three scheduled Frank Seltzer productions for 20th-Century-Fox release started Nov. 13 using the “Let’s Live, sweetie,” a farce comedy went before the lensmen at General Service lot. Seltzer and Hugh King co-produce.

Capone Script Out

A script on “The Life of Al Capone,” submitted by Columnist Westbrook Pegler, his brother on Pollock, was rejected last week by Joseph Breen, head of the Production Code, who said it was the fourth script on Capone turned down by his office in the last five years. Columnist Erskine Johnson’s campaign to have Breen reject the proposed film met with an India, support by women’s groups throughout the nation. Idea was that the picture would seriously aggravate the juvenile delinquency prob- lem.

‘Song of India’ First for Gibraltar Productions

Initial production for Gibraltar Productions, which will be headquartered in Hollywood and David Hersh, will be “Song of India,” based on the music of Rims-Korsakov. The new production organization was formed as a result of the association of a group of young film at- tention to Mary’s Capone, recently, where they did “North- west Stampede” in Cinecolor. Under the Gibral- tar banner, they expect to make six pictures in Cinecolor. Executive offices have been estab- lished at Samuel Goldwyn Studios, and the company also includes Manning J. Post as executive assistant, Philip Cahn as supervising film editor, and Martin Eisberg, comptroller. Most of “Song of India” is to be made while at Eglin plans for the first picture to be made by the studio in Europe have been re- vealed by Bryan Hoy, vice-president in charge of production. The picture, “Songs of the Musketeers,” will be made entirely in Italy, with Leonard Picker pro- ducing. Turhan Bey will have one of the major roles. With Jane Lockhart having scored a triumph on the New York stage in “For Love or Money,” the studio has allocated a $2,000,000 production budget for her new comedy-romance under her new long-term con- tract, signed just before the strike. She is due on leave, absence to appear in the Broadway play, Virginia Gilmore was signed last week for the leading feminine role in “Closeup,” being made in its entirety in New York by Marathon Pictures for EL release. John Ford and Merian C. Cooper of Argovy Pro- ductions, which releases through RKO Radio, have added Lee Van Atta, International News Service war and foreign correspondent, to their staff as assistant and associate producer for a series of out- door adventure pictures which will be filmed abroad next year, RKO has scheduled “Guns of Wrath,” “Mr. Young of Africa” (ARKO Productions), “The Boy With Green Hair” and “Mailbag on Life” for production during December and January. Two- top-budget films being readied for camera work in 1946 are “Honored Clancy” and “Every Girl Should Be Married.” Don Hartman’s first production under his new producer-director contract.

Acros Rosenberg, who was assistant direc- tor at 20th-Fox and Universal-International, has been made a U-I associate producer. His first assignment will be producer Leonard Galinsky on “The Velvet Flees,” slated for early January production. Byson Haskin has been signed to direct “Man Eaters of Kumaon,” which is being produced by Monty Shaw and Frank P. Rosenberg for U-I release. Producer Mark Helinger will do the screen play for picture, “The Naked City,” and Robert Buckner will write the screenplay for “Sailor’s Holiday” and his own dramatic story of the present-day French Foreign Legion.

Gleason Ford will play opposite Rita Hayworth in “The Loves of Carmen” at Columbia.

NOW BEFORE THE CAMERAS

COLUMBIA. The Fuller Brush Man (Edward Small); The Eternal Melody (Robinovitch); Lula Belle (Boggs); The Love of Carmen (Technicolor); Blazing Across the Pecos.

EAGLE LION. Mickey (Cinicolor); The Noise Nags High (A & C); Closeup (Marathon); Corkscrew Alley.

REPUBLIC. Under California Stars (Trucolor); I, Jane Doe; Thunder in the Forest.

20TH CENTURY-FOX. Deep Water; This Is the Moment (Technicolor); Sitting Pretty; The Walls of Jericho; Half Past Midnight (Sol M. Wurtzel); The Challenge (Belasco); Let’s Live Again (Frank Soltzer).

WARNER BROS. To the Victor; Winter Meeting; The Adventures of Don Juan (Technicolor); MGM. State of the Union (Liberty); Master of Lassie (Technicolor); The Big City; Easter Parade (Technicolor).

UNIVERSAL-INTERNATIONAL. All My Sons; Casbah (Metro); Up in Central Park; Another Part of the Forest; Are You With It?

RKO RADIO. Berlin Express; Jorn (Sierra, in Technicolor); The Vixen Touch (Independent Artists); The Window.

SRO. Mr. Blandings Builds His Dream House (RKO); PARAMOUNT. The Long Gray Line; The Sainted Sisters; A Connecticut Yankee (Technicolor); Hazard; Waterfront at Midnight (Pine-Thomas); The Sealed Verdict.

UNITED ARTISTS. Caglione (Edward Small). MONOGRAM. Angels’ Alley; Charlie Chan in New Orleans.
NEW SHORTS PRODUCT SERVICE

Commmencing with this issue SHOWMEN’S TRADE REVIEW institutes a new, improved shorts subject product service. Booking Guide and synopsis of shorts releases will appear every fourth week, under this new plan for a more comprehensive coverage of the featurette releases. The Booking Guide will carry complete listings of releases of the previous season for a period of six months after commencement of the new season, thus providing service for the many booking situations in which playdates fall behind dates of release. Issues in which the Booking Guide appears will be noted on cover lines, for reference purposes. (Please turn to page 32.)

VIEWS ON THE SHORT SUBJECTS RELEASES

WOTTA NIGHT (Para.—E6-5). Popeye Cartoon. 7 mins. Popeye goes into the Middle Ages to joust with Bluto for Olive's favor. In Technicolor. Release date, 10/24/47. Good.

SAFARI SO GOOD (Para.—E6-4). Popeye Cartoon. 7 mins. Beasts of the Jungle are in search of Popeye. Tarzan Bluto captures Olive, but Popeye wins out. In Technicolor. Release date, 11/7/47. Good.

SUPER LULU (Para.—E6-4). Little Lulu Cartoon. 7 mins. Lulu's reading of comic books causes her to dream she is "Super Lulu." She beats the giant in a Jack-and-the-Beanstalk episode. In Technicolor. Release date, 11/2/47. Good.

RIDING THE WAVES (Para.—R7-1). Spotlight. 10 mins. Water skiing at Miami Beach and the Caribbean provide thrills. Release date, 10/3/47. Good.

RADAR FISHERMAN (Para.—J7-1). Popular Science. 10 mins. A handy camp trailer and the use of radar in the fishing industry are interesting items in this subject. Release date, 10/17/47. Good.

THE ROYAL FOUR-FLUSHER (Para.—E6-4). Popeye Cartoon. 6 mins. Bluto, a villian with a penthouse, captures Olive, but Popeye's usual last-minute feats of strength rescue her. In Technicolor. Release date, 9/18/47. Fair.

HULA MAGIC (Para.—L7-1). Unusual Occupations. 10 mins. The manufacture of bows and arrows by Ben Pearson; the use of lucite, a plastic, for the manufacture of beautiful, decorative objects, the making of hula skirts in Hawaii and their use by lovely dancers. Consider the topics in this short. In color. Release date, 11/7/47. Good.

SOLID IVORY (U-1—2328). Walt Lantz Technicolor Cartoon. 7 mins. Woody Woodpecker loses his pool ball in a hen house when the hen mistakes it for one of her eggs. The usual complications end happily for all. Release date, 8/25/47. Good.

TROPICAL HARMONY (U-1—2341). Variety View. 10 mins. Traveling through the islands of the West Indies, the camera picks up some interesting sights. Release date, 9/29/47. Fair.

CHIMP AVIATOR (U-1—3342). Variety View. 9 mins. Mr. Chimps goes for a ride in an airplane and has a high old time. Release date, 11/17/47. Good.

MANHATTAN MEMORIES (U-1—2387). Sing and Be Happy. 9 mins. Views of New York precede the singing of such favorites as Sidewalks of New York, Strolling Through the Park, Manhattan, others. Release date, 8/25/47. Good.

TEX WILLIAMS AND HIS WESTERN CARAVAN (U-1—2313). Name Band Musical. 15 mins. Harry Carey, Jr., master of ceremonies at Tex Williams and his musicians sing and perform a variety of western numbers. Release date, 8/27/47. Good.

VISITING VIRGINIA (MG M—T-911). FitzPatrick Traveltalk. 9 mins. Technicolor cameras take audiences to points of interest in the State of Virginia. Release date, 11/29/47. Good.

SLAP-HAPPY LION (MG M—W-931). Technicolor Cartoon. 7 mins. A screwball comedy about a lion who was afraid of mice. Release date, 9/20/47. Good.


THE INVISIBLE MOUSE (MG M—W-932). Tom and Jerry Cartoon. 7 mins. Hilarious comedy in which Jerry falls into a bottle of invisible ink, thus increasing the cat's usual trouble with him. In Technicolor. Release date, 9/27/47. Good.

SURFBOARD RHYTHM (MG M—S-925). Pete Smith Speciality. 10 mins. Exhibits of skill and muscular coordination with the surfboard provide Smith with several moments with which to blend his amusing content. In Technicolor. Release date, 10/18/47. Amusing.

RUNNING THE HOUNDS (Para.—R7-2). Spotlight. 11 mins. Coon hounds, fox hounds, beagles and blood hounds are put through their paces for the camera. Release date, 10/31/47. Good.

RAHPSODY IN WOOD (Para.—U6-4). Puppetoon in Technicolor. 9 mins. Woody Herman relates a fantastic tale about the origin of his clarinet. Release date, 12/19/47. Good.

AIN'T NATURE GRAND (Para.—Y7-2). Speaking of Animals. 10 mins. Another tour of the barnyard, with accompanying gags with chickens, dogs, etc. Release date, 11/14/47. Good.

BABIES? THEY'RE WONDERFUL (Para.—K7-2). Pencamker. 11 mins. The billing and cooing of an engaged couple, is transformed into something akin to disaster as Patsy Kelly relates what's liable to take place after marriage—and that includes babies and their care. Release date, 11/14/47. Good.

New Theatres

St. Louis—T. J. Price, owner of the 400-seat Star in Newton, Ill., has completed his new theatre there, which has arranged with the city's American Legion Post to deed adjoining lots to the Legion which would then erect the theatre and a home for the Legion Post, giving Price a long-term lease on the theatre.

Salt Lake City—A new theatre to be called the Royal is to be built at Martin City, Mont., where the construction camp for the building of a big dam is situated.

Washington—A syndicate organized by Stillman and Stillman, New York attorneys, and headed by Arthur J. Steele, operator of the St. John Theatre in Jacksonville, has leased a site for a new modern art theatre, to be built by Morris Cafritz, at 1012 14th St., N. W., Washington, D. C. House will seat 550 and construction will start in January.

Calliecon, N. Y.—Fred H. Starck, Sr., former operator of the Liberty in Liberty, N. Y., has broken ground for a new theatre here which he expects to open next spring.

Knoxville, Tenn.—Architects are at work on the building plans for a new 1,200-seat theatre which the Wilby-Kinney circuit will build here on the site of the Lyric, it was stated by W-K President Robert B. Wilby.

St. Louis—Stanley Leay, operator of the New Stanley in Galena, Ill., is having plans drawn for a new theatre in that city to be built on the site of his bowling alleys which he has discontinued.

LONDON OBSERVATIONS

(Continued from Page 22)

headed by Bill Berriman, Arthur Watts (tipped as a future vice-president) and Wyndham Lewis, made Dickie Pearl's suite his headquarters... Pillar of strength at GFK cocktail party was his brainchild, Ray W. Guibert...16mm apparently is no longer regarded as a major danger... schemes such as Planet's in America are not considered likely here where the people are not so advertisement-conscious... Wyndham Lewis opened a 500-seater 16-mm. house in West Wales about 12 months ago, and though he spent some $10,000 on equipping it, the people have seen the film or, alternatively, if they have a three-day policy their audience will not appreciate a change... The claim that such exhibition will raise a maximum gross under present conditions of approxi-mately $1,500,000 in this country to nearer $4,000,000 raised many a quizzical eyebrow... bets were taken at the CEA branch lunch that the Lord Mayor in his speech would say how much he preferred British films... he did... the overruling optimism for the future and the admission that business was really not so bad.
COLUMBIA
1946-47 ALL-STAR COMEDIES (10)
4431 Society Mask... 12/26/46 Fair
4432 So's Your Antenna... 11/10/46 Fair
4433 Slappily Married... 11/26/46 Fair
4434 Mervin Thun Of... 11/3/46 Fair
4435 Andy Plays Hookey... 11/10/46 Fair
4436 Meet Mr. Mischief... 11/17/46 Fair
4437 Hooty Doop... 11/24/46 Fair
4438 Sing a Good Bad Egg... 12/1/46 Fair
4439 Hoot and Gloom... 12/8/46 Fair
4440 Hools and a Jack... 12/15/46 Fair

ASSORTED COMEDIES (7)
4421 Pardon My Terror... 10/13/46
4422 Honeymoon Blues... 11/20/46 Dul
4423 Renew-ated... 11/27/46
4424 Rent Hair... 12/4/46 Fair
4425 Cupid Goes Nuts... 12/11/46
4426 Curious Shakedown... 12/18/46
4427 Trailing for Trouble... 12/25/46

1946-47 3 GOOGIES (COMEDY)
4441 G.I. Wanna Home... 1/2/47
4442 Rhythm and Weep... 1/9/47
4443 Three Little Pirates... 1/16/47
4444 Two Men and Holiday... 1/23/47
4445 Keep That Lion... 1/30/47
4446 Color Rhapsodies (5)
4470 Love Loco... 2/6/47
4471 Crockets for Two... 2/13/47
4472 House Blues... 2/20/47
4473 Muster-Huba-Huba-Bubba... 2/27/47
4474 Up/Atom... 3/4/47

1946-47 COLOR PHANTASIES (5)
4701 Brawl... 2/12/47
4702 The Illusionists... 2/19/47
4703 Wacky, Whimsical Wonders... 3/4/47
4704 Leave Us Chase... 6/1/47
4705 Tooth or Consequences... 6/8/47

1946-47 COMMUNITY SINGS (10)
4263 No. 1 The Gypsy... 9/12/46
4264 No. 2 It’s a Pity to Say Goodnight... 9/19/46
4265 Calling on Costa Rica... 10/6/46

1946-47 TRAVELSKIES (1)
4211 Ups and Downs in the World... 12/22/46

1946-47 THE PASSING PARADE
K 371 A Really Important Person... 11/14/46
K 372 Tennis in Rhythm... 11/21/46
K 373 The Amazing Mr. Nordell... 12/18/46

1946-47 MCM TECNICOLOR
W 831 Henpecked Hobbes... 8/24/46
W 832 Cat Fishin'... 9/1/46
W 833 Part Time Pal... 9/8/46
W 834 Hound Hunters... 9/15/46

Releases (grouped in series of which they are a part) listed once here, if distributed as a single unit from this date. Reading from left to right projection, release, release date, running time of subject; running time in minutes.

1946-47 SCREEN SNAPSHOTS (12)
No. 1 A Radio Characters... 10/1/46
No. 2 Looking Down on Love... 10/8/46
No. 3 Love in 11/16/46 Good
No. 4 Love in 11/23/46 Fair
No. 5 Movie Cahunas... 12/7/46

PARAMOUNT
1946-47 NOVELTIONS
P-1 Spree for All... 10/18/46
P-2 The Mudhounds Cat... 10/25/46
P-3 Tri Meancut... 11/1/46
P-4 Madhatter Island... 11/8/46
P-5 Much Ado About Munten... 11/25/46
P-6 Surfing Men... 12/2/46
P-7 A Roll West... 12/9/46
P-8 Naughty But More... 12/16/46

1946-47 PACTMakers (6)
K-1 brooklyn I Love You... 11/1/46
K-2 Love in 11/8/46
K-3 To Give Love A Chance... 11/15/46
K-4 Love at the World... 11/22/46
K-5 Can’t Beat an Beautiful... 12/19/46
K-6 Everybody Talks About It... 12/26/46

1946-47 POPULAR SCIENCE (6)
K-1 No. 1... 11/1/46
K-2 Good Times Over... 11/8/46
K-3 The Big Race... 11/15/46
K-4 Great Horse Races... 11/22/46
K-5 Northwest... 12/19/46
K-6 22nd Century Vikings... 12/26/46

1946-47 SPORTLIGHTS (10)
B-1 Race Horses Are Born... 10/1/46
B-2 Dive Into-Chains... 10/8/46
B-3 The World In Nine Months... 10/15/46
B-4 Like Father—Like Son... 10/22/46
B-5 Jumping Jacks... 10/29/46

1946-47 UNUSUAL OCCUPATIONS—Mognoac
L-6 No. 1... 12/13/46
L-7 Under White Sails... 12/20/46
L-8 Feed Lightning... 12/27/46
L-9 Making the Vanity... 1/3/47
L-10 Dust Girl... 1/10/47

1946-47 Specials (4)
R-6 Selling the Sun... 1/17/47
R-7 Under White Sails... 12/27/46
R-8 Feed Lightning... 12/27/46
R-9 Making the Vanity... 1/3/47
R-10 Dust Girl... 1/10/47

1946-47 UNUSUAL OCCUPATIONS—Ligntop
L-1 No. 1... 12/13/46
L-2 Swede Glass Makers... 12/27/46
L-3 G. I. Hobbies... 12/27/46
L-4 Stunt Girl... 1/10/47
L-5 Arctic Artisan... 1/17/47
L-6 Film Tot Farrell... 1/24/47

1946-47 SPORT LIGHTS (7)
B-13 No. 1... 10/18/46
B-14 No. 2... 10/18/46

1946-47 MUSICAL PARADES (6)
F-1 Swingin’ Low... 3/12/46
F-2 Champagne for Two... 3/19/46
F-3 Smooth Sailing... 4/2/46
F-4 Paris in the Spring... 4/26/46
F-5 Midnight Serenade... 5/3/46
F-6 Jingle Jangle Jingle... 5/10/46

GEORGE PAL PUPPET SHOWS (2)
U-6 As Our Friends... 6/17/46

RKO RADIO
1946-47 EDGAR KENNEDY
Z-1403 I'm No Angel... 10/18/46
Z-1404 I’m No Angel... 10/18/46

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### Allied Artists

<table>
<thead>
<tr>
<th>Prod.</th>
<th>CURRENT</th>
<th>Run</th>
<th>Time Rel.</th>
<th>See</th>
</tr>
</thead>
<tbody>
<tr>
<td>B 1 It Happened on Fifth Avenue (C.F.)</td>
<td>A. Quinn-K. deMille-K. Knox</td>
<td>115</td>
<td>4/10/47</td>
<td>b2/8/47</td>
</tr>
<tr>
<td>2 Black Gold *C (D.F.)</td>
<td>A. Quinn-K. deMille-K. Knox</td>
<td>92</td>
<td>10/6/47</td>
<td>b1/6/47</td>
</tr>
</tbody>
</table>

### ASTOR Pictures

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheers for Miss Bishop</td>
<td>Jean Hersholt</td>
<td>69</td>
<td>Release</td>
</tr>
<tr>
<td>Courageous Dr. Christian</td>
<td>Robert Young</td>
<td>51</td>
<td>Release</td>
</tr>
<tr>
<td>Her Enlisted Man (C.D.)</td>
<td>Jean Hersholt</td>
<td>51</td>
<td>Release</td>
</tr>
<tr>
<td>Good Housekeeping</td>
<td>Betty Grable</td>
<td>80</td>
<td>Release</td>
</tr>
<tr>
<td>Jimmy Steps Out</td>
<td>J. Stuart- Goddard</td>
<td>80</td>
<td>Release</td>
</tr>
<tr>
<td>Lumberjacks of the paperwork</td>
<td>Oakie-Francis-Bancroft</td>
<td>83</td>
<td>Release</td>
</tr>
<tr>
<td>Road to Hollywood</td>
<td>W. C. Reding</td>
<td>83</td>
<td>Release</td>
</tr>
<tr>
<td>Rock Island Devil (D.F.)</td>
<td>H. Gilson-Stephan Fetchit</td>
<td>62</td>
<td>Remake</td>
</tr>
<tr>
<td>Sky Devils (C.D.)</td>
<td>Spencer Tracy</td>
<td>88</td>
<td>Reissue</td>
</tr>
<tr>
<td>Stalwart to a Swindler</td>
<td>John Halliday</td>
<td>74</td>
<td>Release</td>
</tr>
<tr>
<td>Swiss Family Robinson</td>
<td>Marshall-Best</td>
<td>74</td>
<td>Release</td>
</tr>
<tr>
<td>The Noodle</td>
<td>E. Edward-D. G. Robinson</td>
<td>81</td>
<td>Released</td>
</tr>
<tr>
<td>Thunder in the City</td>
<td>Don Douglas</td>
<td>81</td>
<td>New Release</td>
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</table>

### COLUMBIA

<table>
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<tr>
<th>TITLE</th>
<th>Prod.</th>
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<tbody>
<tr>
<td>Arizona</td>
<td>J. Arthur-W. Holden-W. Williams</td>
<td>Reissue</td>
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<tr>
<td>Arizona</td>
<td>J. Arthur-W. Holden-W. Williams</td>
<td>Reissue</td>
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<tr>
<td>Blonde's Holiday (C.F.)</td>
<td>Martha Scott-Wm. Cargan</td>
<td>67</td>
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<tr>
<td>Bulldog Drummond at Bay (My)A</td>
<td>Ron Randell-Antia. Louise</td>
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<tr>
<td>Bulldog Drummond Strikes Back (My-D.F.)</td>
<td>Ron Randell-Gloria Henry</td>
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<td>Corpse Came C.O.D. (My)A</td>
<td>G. Brent-J. Blondell-A. Jergens</td>
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<tr>
<td>Daring Young Man, The</td>
<td>J. E. Brown-J. Champion</td>
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<td>Doctor Takes A Wife, The</td>
<td>Loretta Young-Ray Milland</td>
<td>68</td>
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<td>Golden Boy</td>
<td>B. Shaw-Stanley-A. Menjou-W. Holden</td>
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<td>Good Girls Go to Paris</td>
<td>J. Blondell-M. Cargan</td>
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<td>Gunfighters *C (W.F.)</td>
<td>Randolph Dorothea Hart</td>
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<td>Happy Go-Lucky Affairs (C.F.)</td>
<td>Bruce Cabot-Virginia Bruce</td>
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<td>Johnny O'Clock (D.A)</td>
<td>Dick Powell-Evelyn Keyes</td>
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<td>Keeper of the Bees (D.F.)</td>
<td>Glen Henry-Michael Drene</td>
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<td>King of the Wild Horses (D.F.)</td>
<td>Preston Foster-Gail Patrick</td>
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<td>Last of the Redmen *C (D.F.)</td>
<td>J. Hall-M. O'Sullivan</td>
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<td>Let Us Live</td>
<td>M. O'Sullivan-H. Fonda-R. Ballamy</td>
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<td>Little Miss Broadway (M.F)</td>
<td>Jean Porter-John Shelley</td>
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<td>Lone Wolf in London</td>
<td>Gerald Mohr-Nancy Saunders</td>
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<td>Miller's Daughter (D.F.)</td>
<td>Gladys George-Paul Campbell</td>
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<td>Millerson Case, The (M.F)</td>
<td>W. Baxter-N. Saunders</td>
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<td>More Than a Secretary</td>
<td>J. Arthur-G. Brent-L. Stander</td>
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<td>Pacific Adventure</td>
<td>Ron Randell-Muriel Steinbeck</td>
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<td>She Couldn't Take It</td>
<td>M. cartoon-F. Conolly</td>
<td>67</td>
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<td>Shut My Big Mouth</td>
<td>J. Brown-A. Mara-V. Jory</td>
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<td>Son of rusty, The</td>
<td>T. Donaldson-T. Powers-A. Duran</td>
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<td>Sport of Kings (D)</td>
<td>Gloria Henry-Paul Campbell</td>
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<td>Sweet Genevieve</td>
<td>Jean Porter-Jimmy Lydon</td>
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<td>Swordsman, The *T (D.F)</td>
<td>George Macready</td>
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<td>Texas</td>
<td>W. Holden-C. Trevor-G. Ford</td>
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<td>Richard Dix-Karen Morley</td>
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<td>Two Brothers and a Redhead (C.D)</td>
<td>Jean Porter-Jimmy Lloyd</td>
<td>70</td>
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### COMING

| Big Sombrero, The | L. Hayward-J. Blair-G. Macready | 68 | Reissue |
| Black Arrow, The (D) | L. Hayward-J. Blair-G. Macready | 68 | Reissue |
| Blondie's Anniversary (C) | L. Hayward-J. Blair-G. Macready | 68 | Reissue |
| Blondie's Reward | W. C. Reding | 68 | Reissue |
| Corner Creek (W) | Randolph Scott-Barbara Reed | 68 | Reissue |
| Devil Ship | Richard Lane-Louise Campbell | 67 | Reissue |
| Eternal Melody | Janis Carter-Marc Platt | 68 | Reissue |
| Fuller Brush Man | Richard Dix-Karen Morley | 68 | 12/6/47 | Reissue |
| Glamour Girl (C) | R. Grusky-J. Leonard-S. Reed | 68 | 12/6/47 | Reissue |
| I Love Trouble (My) | P. Tate-J. Blair-J. Carter | 94 | Reissue |
COLUMBIA (Continued)

Prod. No.

COMING

Run Time Rel. See Issue of
It Had to Be You (C-D-A).............. Ginger Rogers-Cornel Wilde.............. 93. Dec. '47 b10/25/47
Lulu Belle.................. Robert Young-Whitneymore.............. 91. Oct. '47 b9/27/47
Man from Colorado, The (D)......... John Agar-Jean Hagen.............. 93. Dec. '47 b10/25/47
My Dog Rusty............................ 91. Oct. '47 b9/27/47
Rose of Santa Rose............................ 91. Oct. '47 b9/27/47
Return of October, The (T)............ 91. Oct. '47 b9/27/47
Song of Idaho............................ 91. Oct. '47 b9/27/47
To The Ends of the Earth (D)........ Susan Peters-Alan Ladd.............. 93. Dec. '47 b10/25/47
Wreath of the Hesperus (D)............. 91. Oct. '47 b9/27/47

Wsb 375.0x867.0

Westerns (Current)

Run Time Rel. See Issue of
561 Buckaroo From Powder River....... Charles Starrett-Smythe Burnette.............. 55. 10/14/47 b9/19/47
564 Trail Of The Lonesome Cowboy (W-M-F).............. 55. 10/14/47 b9/19/47
568 Prairie Raiders (W-M-F)............. Charles Starrett-Smythe Burnette.............. 56. 11/20/47 b7/9/47
570 Riders of the Lone Star (W-M-F).............. 55. 8/14/47 b6/11/47
581 Smoky River Serenade............... 56. 8/21/47 b6/24/47
599 Stranger from Ponce City, The (W-M-F).............. 55. 7/3/47 b8/12/47
583 Swing the Western Way.................... 56. 9/15/47 b7/20/47

EAGLE LION

Deborah Kerr-Trevor Howard.............. 90. 5/17/47 b3/6/47
M. Daniels-G. McClure-C. O'Donnell.............. 71. 10/16/47 b9/27/47
M. Granata-G. McClure-C. O'Donnell.............. 71. 10/16/47 b9/27/47
D. Fairbanks, Jr.-T. Timroff-W. Walkow.............. 101. 6/21/47 b3/21/47
E. Homes-E. Nilsson-J. Jan Ford.............. 67. 3/2/47 b1/25/47
C. Williams-J. Kilgore-R. Calvert.............. 67. 3/2/47 b1/25/47
Afta Switzer-G. House Kids.............. 63. 8/3/47 b5/9/47
D. Tray-Tracy-Tracy.................. 69. 11/8/47 b7/5/47
S. Ryan-Edward Norris.............. 71. 11/8/47 b7/5/47
G. Brent-I. Massy-B. Rathbone.............. 102. 5/21/47 b4/24/47
A. Ladd-R. Lowery.............. 63. 3/31/47 b6/14/47
D. Andrews-J. Lott-J. Hall.............. 97. 3/31/47 b6/14/47
D. Moll-M. Withers-Return.................... 97. 3/31/47 b6/14/47
Franchot Tone-A. Richards-T. Conway.............. 71. 2/10/47 b3/13/47
G. Brent-V. Mayo-T. Boyd.............. 67. 10/16/47 b8/30/47
S. Larrubia-V. Mayo-T. Boyd.............. 96. 4/12/47 b5/24/47
W. Wright-T. Austin-R. Ames.............. 64. 6/14/47 b4/26/47
W. Lethaby-Return.................. 53. 3/21/47 b5/9/47
J. Ireland-S. Ryan-B. Beaumont.............. 72. 10/16/47 b6/11/47
T. Donaldson-P. Jaeger-D. Darwell.............. 72. 8/16/47 b7/26/47
S. Le Mesurier-J. Le Mesurier.............. 63. 4/16/47 b5/24/47
V. McLaglen-J. Hall-F. Farmer.............. 64. 3/21/47 b6/11/47
L. J. Draper-M. Fox-Return.................... 66. 7/14/47 b5/24/47
H. Beaumont-Cheryl Walker.............. 64. 4/5/47 b6/14/47
H. Beaumont-Trudy Marshall.............. 60. 5/24/47 b6/7/47
Mikel Conrad-Guyard-Pendleton.............. 61. 2/22/47 b2/9/47

COMING

Adventures of Casanova.................... 90. 5/17/47 b3/6/47
Closeup.................................................. 62. b10/16/47
Cork screw Alley............................ 90. 5/17/47 b3/6/47
Enchanted Valley, The (D).............. 90. 5/17/47 b3/6/47
Head for Heaven........................................ 67. b1/14/47
Love From a Stranger (MY-A).............. 67. 10/16/47 b9/27/47
Man From Texas (S-D).............. 67. b1/14/47
MICKEY C.................................................. 67. b1/14/47
Northwest Stampede............................ 67. b1/14/47
Philo Vance's Peril............................ 67. b1/14/47
Return of Rin Tin Tin (D).............. 67. b1/14/47
The Treasure (MY).................. 67. 10/14/47 b9/27/47
T-Men.................................................. 90. 5/17/47 b3/6/47
Whispering City (D).................. H. Dantine-M. Anderson-P. Lukas.............. 90. b12/4/47

Whispering City (D).................. H. Dantine-M. Anderson-P. Lukas.............. 90. b12/4/47

Westers (Current)

Run Time Rel. See Issue of
801 Blonde Savage (D-F).............. 62. b10/16/47
804 Shaper-P. Huston-J. Carradine.............. 71. b9/27/47
806 Adventures of Casanova.................... 90. 5/17/47 b3/6/47
809 Blonde Savage (D-F).............. 62. b10/16/47
812 Advenger-Edward J. Leonard.............. 62. b10/16/47
813 Advenger-Edward J. Leonard.............. 62. b10/16/47
815 Advenger-Edward J. Leonard.............. 62. b10/16/47
817 Advenger-Edward J. Leonard.............. 62. b10/16/47
819 Advenger-Edward J. Leonard.............. 62. b10/16/47
821 Advenger-Edward J. Leonard.............. 62. b10/16/47
826 Advenger-Edward J. Leonard.............. 62. b10/16/47
828 Advenger-Edward J. Leonard.............. 62. b10/16/47
831 Advenger-Edward J. Leonard.............. 62. b10/16/47
833 Advenger-Edward J. Leonard.............. 62. b10/16/47
835 Advenger-Edward J. Leonard.............. 62. b10/16/47
837 Advenger-Edward J. Leonard.............. 62. b10/16/47
839 Advenger-Edward J. Leonard.............. 62. b10/16/47
841 Advenger-Edward J. Leonard.............. 62. b10/16/47
843 Advenger-Edward J. Leonard.............. 62. b10/16/47
845 Advenger-Edward J. Leonard.............. 62. b10/16/47
847 Advenger-Edward J. Leonard.............. 62. b10/16/47
849 Advenger-Edward J. Leonard.............. 62. b10/16/47
851 Advenger-Edward J. Leonard.............. 62. b10/16/47
853 Advenger-Edward J. Leonard.............. 62. b10/16/47
855 Advenger-Edward J. Leonard.............. 62. b10/16/47
857 Advenger-Edward J. Leonard.............. 62. b10/16/47
859 Advenger-Edward J. Leonard.............. 62. b10/16/47
861 Advenger-Edward J. Leonard.............. 62. b10/16/47

Westers (Coming)

Gun Fighter.......................... 93. Dec. '47 b1/26/47

SHOWMEW'S TRADE REVIEW, November 22, 1947
MONOGRAPH (Continued)

Run
Title
Company

1946-47
Time Rel.
Min.

618 Sarge Goes to College (C.F.)
A. Hane, Jr.-P. Stewart-J. Preisser
65...5/17/47...5/20/47
66 Thunderbolt *T*
Documentary
67
65
619 Wolf Call
J. Carroll-Movin
62...6/17/47...Release

COMING

Angels' Alley
L. Gorcey-H. Hall-Genora Gray
Betrayed
R. Mitchell-K. Hunter-D. Jagger
825 Sovereignty
Lee Gorcey-Bowery Boys-Julie Briggs...
16/47
12/21/47
Charlie Chan in New Orleans
Roland Winter-Mantan Moreland
12/6/47...9/4/47
D. Crale-J. Kirkwood-E. Knox
In Self Defense (D.A.)
D. Castle-A. Long
1946-47
SH/1/47
Panhandle (W-D)
Joe Yule- Renie-Rano-Leo Bonnell
12...6/13/47...9/4/47
Cameron-C.
Quest of Willie Hunter, The
Don Castle-Audrey Long
11/22/47...9/30/47
P. Egan
Sixteen Fathoms Deep
Sheldon Leonard-Donald Dubbini
10/21/47...9/30/47
Smart Woman
C. Bennett-A. Al更大的-B. Sullivan.

Westerns (Current)

677 Code of the Saddle (W-F)
J. M. Brown-R. Hatton.
52...6/29/47...9/10/47
678 Flashing Guns
J. M. Brown-R. Hatton.
52...6/29/47...9/10/47
679 King of the Bandits (D.F.)
G. Roland-C. Martin-A. Greene.
66...6/16/47...b10/18/47
680 Love Comes to Genoa
J. M. Brown-R. Hatton.
66...5/5/47...b10/18/47
681 Prairie Express
55...10/25/47...9/30/47
682 Song of the Westland
J. Waley-D. Taylor-R. Jones.
53...10/24/47...9/30/47
683 Rancho Grande
J. Waley-C. "Lil-Lady" White.
56...6/3/47...9/30/47

Westerns (Coming)

Man From Powder River, The...
J. M. Brown-R. Hatton-C. McIntyre
Overland Trail...
Song of the Drifter...
J. Waley-C. Taylor-M. Coles.

PARAMOUNT

Prod. No.

4702 Adventure Island *C (D.A.)
67...10/10/47...b3/9/47
4705 Big Town
Philip Reed-Hillary Brooke.
69...5/23/47...b2/22/47
4712 City Street (My A)
J. Calvert-D. Yanett.
63...7/25/47...b10/18/47
4716 Dale Roby's Rambler
J. Withers-L. Lowery.
66...6/20/47...b3/1/47
4717 Desert Fury *T (D.F.)
Elizabeth Scott-John Hodiak.
58...9/15/47...b2/7/47
4719 Fear in the Night (D.A.)
DeForest Kelley-J. Hively.
53...11/15/47...b2/7/47
4724 Golden Earrings (D.A)
Evelyn Ankers-H. Marion-C. McC SAR.
4728 Impossible Lady, The (D.A.)
B. Millard-T. Wright-V. Field.
68...9/21/47...b2/2/47
4732 popcorn man, The (C-F)
J. Hutton-J. Murphy.
69...6/22/47...b1/15/47
4735 My Favorite Brunette (C.F.)
Phil Reade-A. Murphy.
70...6/24/47...b1/15/47
4737 Perils of Pauline, The (T-C-S F)
B. Hutton-J. Lund.
52...7/4/47...b3/9/47
4738 Seven Saved from Hell
Pauline Goddard-Merle Carey.
69...9/28/47...b10/31/47
4739 Suddenly It's Spring (C.A)
F. MacMurray-F. Goddard.
65...9/3/47...b10/2/47
4740 Trouble in Tahiti
T. Wright-D. Donley-A. Milland.
69...8/27/47...b10/24/47
4741 Unconquered *T (D.F.)
B. McIntosh-G. Carroll.
67...9/30/47...b1/15/47
4744 Variety Girl (C-M.F)
Mary Hatcher-DeForest Kelley.
52...8/19/47...b10/24/47
4745 Wild Harvest (D.A)
A. Ladd-D. Loumier-R. Preston.
52...6/20/47...b9/4/47

COMING

Albuquerque
Randolph Scott-Barbara Britton.
11/30/47
Mr. Beany
B. Crosby-R. Fleming.
16/34/47
Bill the Butcher (M)
B. Milkan-I. O'Brien-C. Laughton.
15/17/47
Big Town After Dark (D)
Philip Reed-Hillary Brooke.
15/17/47
Big Town Scandal
Philip Reed-Hillary Brooke.
15/17/47
Godfathers
R. Aldrich-D. Barrie.
15/17/47
Dream Girl (C-D)
B. Hutton-M. Carey-Field.
15/17/47
Foreign Affair
M. Dietrich-J. Luman-P. Douglas.
17/15/46
Hand to Kill
William Eythe-Barbara Britton.
16/34/47
I Walk Alone
15/17/47
My Own True Love (D)
Phyllis Calvert-M. Douglas.
15/17/47
Night Has a Thousand Eyes, The (D)
E. G. Robinson-J. Lund.
30/47
R. Aldrich-D. Bebe.
10/10/47
Morgan-Scott-J. Hume.
10/10/47
Road to Rio...
10/10/47
Secrets of Mrs. Parker
A. Ladd-D. Lake-Douglas Dick.
12/25/47...9/10/47
Sainted Sisters
V. Lake-J. Cauffield-Clifford.
15/17/47
Shaggy *C (D)
Ray Milland-B. Marley.
59...5/25/47...b2/10/47
So Evil My Love...
41/47
Spirit of the West
A. Monro-J. Travis.
41/47
Waterfront At Midnight ...
W. Gargan-M. Baynton.
56/47
Where There's Life (C-T)
B. Hope-S. Hasso-W. Bendix.
73...11/21/47...b10/4/47

RKO-RADIO

Prod. No.

4746 A Likely Story (C.F.)
Bill Williams-Barbara Hale.
39...May '47...b4/10/47
4747 Bachelor and the Bobby-Soxer (C.F.)
C. Grant-M. Logan-S. Temple.
39...July '47...b4/10/47
4748 Big Gloves to Kill (D.A)
39...April '47...b4/10/47
4749 Crack-Up (D.A)
C. Trevor-T. Sleazak.
39...April '47...b4/10/47
4750 Crosfire (D.A)
39...June '47...b4/10/47
4751 Desperate (G)
R. Young-R. O'Driscoll.
39...Aug '47...b4/10/47
4752 Desperate (G)
Steve Brodie-Audrey Long.
73...May '47...b15/7/47

Title
Company

Let's Live Again
20th-Fox
Life With Father
WB
Linda Be Good
EL
Little Miss Broadway
Col
Lone Wolf in London
MGM
Long Night
RKO
Lost Moments
EL
Lost in a Big Way
MGM
Love Is a Stranger
EL
Loves of Jeanna Goldin
B.
Lured
UA
Lydia
FC
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<th>Prod. Date</th>
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<td>723 Dick Tracy's Dilemma (My A)</td>
<td>Ralph Byrd-Kay Christopher</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<td>691 Fun and Fancy Free <em>T</em> (F)</td>
<td>J. Bergen-S. Sneer</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<td>692 Honeycomb (C)</td>
<td>S. Temple-T. Madison</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<td>662 Magic Town (C-D)</td>
<td>Henry Fonda-Barbara Bel Geddes</td>
<td>5/15/47</td>
<td>b5/17/47</td>
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<td>662 Alan About Town (CIA)</td>
<td>James Stewart-Jane Wyman</td>
<td>5/15/47</td>
<td>b5/17/47</td>
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<td>656 Riff-Raff (My A)</td>
<td>Pat O'Toole-Anne Jeffreys</td>
<td>5/15/47</td>
<td>b5/17/47</td>
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<td>656 Secret Life of Walter Mitty <em>T</em> (C)</td>
<td>D. Kaye-V. Mayo-F. Bainter</td>
<td>5/15/47</td>
<td>b5/17/47</td>
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<td>656 Sleepy Toymaker (My A)</td>
<td>O. Douglas-R. Darriff</td>
<td>5/15/47</td>
<td>b5/17/47</td>
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<td>M. Scott-J. Mills</td>
<td>5/15/47</td>
<td>b5/17/47</td>
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<td>656 They Wouldn't Trade You (My A)</td>
<td>Robert Young-Susan Hayward</td>
<td>5/15/47</td>
<td>b5/17/47</td>
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<td>656 Thunder Mountain (W)</td>
<td>T. Holt-R. Martin-M. Ryan</td>
<td>5/15/47</td>
<td>b5/17/47</td>
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<td>656 177 South Street (W)</td>
<td>J. Scott-D. Doolittle</td>
<td>5/15/47</td>
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<td>656 Woman on the Beach (The, (D))</td>
<td>J. Abbott-R. C. Bickford</td>
<td>5/15/47</td>
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<td><strong>COMING</strong></td>
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<td>Berlin Express</td>
<td>M. Oberon-R. Ryan-P. Lukas</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<tr>
<td>Miracle of the Bells</td>
<td>C. Grant-L. Temple</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<tr>
<td>Fighting Father Danne (D)</td>
<td>F. O'Brien-M. Dell-F. Hickman</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<tr>
<td>Return of the Badmen</td>
<td>Ralph Scott-Jacqueline White</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<tr>
<td>Tarzan and the Mermaids</td>
<td>M. Scott-J. Mills</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<tr>
<td>The Juke Box (D)</td>
<td>W. L. Fuller-M. J. Martin</td>
<td>6/15/47</td>
<td>b5/17/47</td>
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<tr>
<td>Return of the Badmen</td>
<td>W. L. Fuller-M. J. Martin</td>
<td>6/15/47</td>
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<tr>
<td>642 Bills of San Angelo <em>U</em> (W)</td>
<td>Roy Rogers-Dale Evans-Andy Devine</td>
<td>5/15/47</td>
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<tr>
<td>617 Blackmail (My F)</td>
<td>W. Marshall-A. Mara-S. Bachelo</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>617 Driftwood (F)</td>
<td>Wood-Brennan-Warrick-Jagger</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>617 Driftwood (F)</td>
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<td>5/15/47</td>
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<tr>
<td>617 Exposed (My F)</td>
<td>Adolphe Mara-Robert Scott</td>
<td>5/15/47</td>
<td>b5/24/47</td>
<td></td>
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<tr>
<td>617 My Friend Roy (C)</td>
<td>James Ellison</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>617 Hit Parade of 1941 (M)</td>
<td>Albert-C. Moore-J. Edwards</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>617 Northwest Outpost (O)</td>
<td>Nelson Eddy-Emma Massey</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>617 Old Spanish Heritage (D)</td>
<td>Robert Young-J. Rogers</td>
<td>5/15/47</td>
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<tr>
<td>620 Pretender, The (DIA)</td>
<td>A. Decker-L. Stirling-C. Drake</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>620 Robin Hood of Texas (W-M)</td>
<td>Gene Autry-Lynn Roberts-Adele Mara</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>620 Sad Sable Wasp (W)</td>
<td>Gene Autry-Robert Roberts</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>620 Spikers of the North (D)</td>
<td>Paul Kelly-Evelyn Ankers</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>646 Springtime in the Sierras <em>U</em></td>
<td>B. Rogers-J. Frasier-A. Devine</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>646 That's My Gal <em>U</em> (M)</td>
<td>L. Roberts-B. Barry</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>646 That's My Man (D)</td>
<td>D. Amelie-L. McLeod</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>646 To Christmas Eve (W)</td>
<td>R. Rogers-J. Rogers</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>646 Trespasser, The (My A)</td>
<td>J. Martin W. Douglas</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>646 Twilight on the Rio Grande (W)</td>
<td>A. Mara-B. Kennedy</td>
<td>5/15/47</td>
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<tr>
<td>646 Winter Wonderland (C-R-A)</td>
<td>L. Roberts-C. Drake</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>646 Young Wipeout (W-F)</td>
<td>W. L. Fuller</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>617 Yankee Fakir (C-F)</td>
<td>D. Fawley-J. Woodbury-C. Bevans</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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</table>

**COMING**

Bill and Coo...

Camping Romance

Damaso's Holiday

Man With A Gun

Nebraska

Rye Whiskey

Shadows of Yesteryear

Sitting Bull

Spanish Galleon

Swat

Two Gun Town

Under California Stars *U*

Using (C-R-A)

**Westerns**

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
<th>Prod. Date</th>
<th>Run Time</th>
<th>Time</th>
<th>See Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>651 Along the Oregon Trail <em>U</em> (W)</td>
<td>Monte Hiale-Adrian Booth</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>665 Oregon Trail Scouts (W-F)</td>
<td>Allan Lane-Hobbs</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<td></td>
</tr>
<tr>
<td>690 Busters of Devil's Canyon</td>
<td>Allan Lane-Hobbs</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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<tr>
<td>741 Wild Frontier, The <em>W-F</em></td>
<td>Allan &quot;Rocky&quot; Lane-Jack Holt</td>
<td>5/15/47</td>
<td>b5/24/47</td>
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**Westerns**
SCREEN GUILD PRODUCTIONS CURRENT

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>Westerns (Coming)</th>
<th>Run</th>
<th>Time Rel.</th>
<th>See</th>
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<tr>
<td>72</td>
<td>75</td>
<td>89</td>
<td>12/15/47</td>
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</table>

* Republic (Continued)

California Firebrand *U*
Monte Hale-Adrian Booth
Oklahoma Redlands
Monte Hale-Adrian Booth

780. Under Colorado Skies *U*
Monte Hale-Adrian Booth

REPUBLICINGS

HC12 Bar 20 Justice (W).
461. Western Kid (RKO).
731. Bandits of Deep Canyon (Western).
460 Bush Pilot (D).
S-2 Call of the Rustlers (W).
461 Case of the Baby Sitter, The (My-C).
HC13 Bid for Bernal (W).
470. Dragnet (My-A).
461 Hat Box Mystery, The (My-C).
HC14 Reissue of the Rangers (W).
650. Seared to Death *C*.
X-4 Sepia Cinderella (C-M-A).
615. Strike to Kill (DA).
HC08 Texas Trail (W).

REissue

45. 6/4/47
45. 6/4/47
45. 6/4/47
64. 6/5/47
67. 6/6/47
68. 6/7/47
63. 6/8/47
68. 6/9/47
59. 6/10/47
60. 6/11/47
59. 6/12/47
54. 6/13/47
69. 6/14/47
52. 6/15/47
51. 6/16/47
50. 6/17/47
59. 6/18/47
58. 6/19/47
57. 6/20/47
56. 6/21/47
55. 6/22/47
54. 6/23/47
53. 6/24/47
52. 6/25/47
51. 6/26/47
50. 6/27/47
49. 6/28/47
48. 6/29/47

COMING

X-3 Miracle In Harlem
979. Road to the Big House (The) (DA).
980. Reissue of the Rangers (W).
790. Where the North Begins.

SELZNICK RELEASING ORGANIZATION CURRENT

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>You Take My Life</td>
<td>RKO</td>
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<tr>
<td>Up in Arms</td>
<td>RKO</td>
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<tr>
<td>Tarzan and the Huntress</td>
<td>RKO</td>
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<tr>
<td>Tarzan of the Apes</td>
<td>RKO</td>
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<tr>
<td>Tarnished Virgin</td>
<td>RKO</td>
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<tr>
<td>Ten Hours Tense</td>
<td>TCM</td>
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<td>Tender is the Night</td>
<td>RKO</td>
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<tr>
<td>Tender To Love, 30th Fox</td>
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<tr>
<td>Tender To Love, 30th Fox</td>
<td>RKO</td>
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<tr>
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<td>Tender To Love, 30th Fox</td>
<td>RKO</td>
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<tr>
<td>Tender To Love, 30th Fox</td>
<td>RKO</td>
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COMING

47-48

20TH-FOX

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<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Alexander's Ragtime Band</td>
<td>20th</td>
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<tr>
<td>Backlash (My-A)</td>
<td>20th</td>
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<tr>
<td>Carnival in Costa Rica <em>T (M)F</em></td>
<td>20th</td>
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<tr>
<td>Crimson Key, The (My-F)</td>
<td>20th</td>
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<tr>
<td>Drums Along the Mohawk</td>
<td>20th</td>
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<tr>
<td>Eternally Yours (T) (W)</td>
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<tr>
<td>Foxes of Harrow, The (DA)</td>
<td>20th</td>
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<tr>
<td>Ghost and Mrs. Muir, The (DA)</td>
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<tr>
<td>How Green Was My Valley</td>
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<tr>
<td>John of the Castle, The</td>
<td>20th</td>
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<tr>
<td>I Wonder Who's Kissing Her Now <em>T (M)</em></td>
<td>20th</td>
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<tr>
<td>Jewels of Brandenburg (DA)</td>
<td>20th</td>
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<tr>
<td>Moss Rose (M-D-A)</td>
<td>20th</td>
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<tr>
<td>Late George Apley, The (DA)</td>
<td>20th</td>
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<tr>
<td>Meet Me At Dawn (C-D-F)</td>
<td>20th</td>
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<tr>
<td>Miracle on 34th St. (C-F)</td>
<td>20th</td>
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<tr>
<td>Mother Wore Tights <em>T (M)</em></td>
<td>20th</td>
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<tr>
<td>Power of the Blayney's (D-A)</td>
<td>20th</td>
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<tr>
<td>Tisa</td>
<td>20th</td>
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<tr>
<td>Swamp Water</td>
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</table>

COMING

Ballard of Furnace Creek
Victor Mature-Colleen Gray

Casanova
Edward G. Robinson-Cary Grant

Captain from Castle *T*
J. Crawford-D. Andrews-H. Fonda

Dangerous Years (D)
William Hayden-Ann E. Todd

Deep Water
D. Andrews-J. Peters-C. Romero

Escape

Gentleman's Agreement (D-F)
Georges Pastelle-K. McArthur-H. Walker

Hats Off To Joy
C. Peck-D. McGuire-J. Garfield

Hurdle Race
Taylor-Perry-K. Knudsen

I Give My Regards to Broadway
G. Peck-D. McGuire-J. Garfield

Green Grass of Wyoming *T (C-D)*
P. Cummings-B. Arthur-C. Coburn

Hazard From the Sea
W. Powell-M. Cawley-J. Holmes

Roses Are Red (My-A)
Don Castle-Peggy Knudsen

Silent Witness
Robert Young-Maureen O'Hara

Snake Pit, The (D)
J. Haver-L. McCallister-A. Revere

Summer Lightning *T* 
T. Conway-V. Vincent

Thunder in the Valley *T* 
D. Grable-D. Fairbanks, Jr.-C. Romero

You Were Meant For Me (C-D)* 
J. Worsley-J. Howard-D. Alexander

While I Live (D-A)
T. Wills-C. Evans-R. Eaves
COMING

Adventures of Don Juan T.*
E. Flynn-V. Lindors.
J. Reynolds-R. Hutton.

Antony Adverse
A. Shawe.
Christopher Blake (D).

Escape Me Never (D.A)
E. Flynn-L. Young.
B. Davis-G. Brent.

Johnny Belinda
J. Wyman-A. Dyke.

My Heart First R.*
Michael Redgrave-J. Keaton.

Night Unto Night (D)
Jack Carson-Doris Day-Julis Pege.
B. Murphy-Sh. Blair.

Romance on the High Seas
Richard Attenborough-Sheila Sim.

Tina

Temptation in Silver Madre
J. Hogston-W. Huston-T. Holt.

To the Victor
Dennis Morgan-Vivica Lindors.

Two Guys from Texas T.*

Wallflower (C-D)
Robert Hutton-Joyce Reynolds.

Winter Meeting
D. Clark-Smith-S. S. Sullivan.

Woman in White, The
A. Smith-E. Parker-S. Greenstreet.

BRITISH PRODUCT (U. S. Distribution Not Set)

A Man About the House (D.A)
Margaret Johnson-Dale Gray.

Beware of Pity (D.A)

Brothers, The (D.A)
Pat. R. O'Flye.

Curious of Court St. (D.M)
Lionel Mitchell-R. Hunter.

Dancing With Crime (D.A)
Richard Attenborough-Keith Sim.

D-Day
Permant-F. Gant.

Fame is the Spur (D.A)
Michael Redgrave-S. Johnson.

Ghosts of Berkeley Square, The (C.A)

Greenwich (D.M)
D. Arden-R. Raye.

Holiday Camp (D.M)
F. Robson-D. Price-J. Warner.

Laughing Lady "T" (M.F)
Jean Ziegler-Webb.

Loves of Joanna Godden, The (D.A)

Night Train (D.M)
R. Sothern-M. Keaton.

Bank of Bad Intentions
R. Sothern-P. Dwyer.

School for Secrets (D.F)
Ralph Richardson-P. Mathews.

Snugglers, The (T.D.A)
Michael Redgrave-J. Keaton.

Temptation Harbour (D.M)
B. Newton-S. Simon.

Unwelcome Guest (D.M)
J. Simmons-K. Holm.

While the Sun Shines (C.A)
Barbara White-Robert Hayor.

White Cradle Inn (D.F)
M. Carroll-J. Hunter-M. Rennie.

Woman in the Hall, The (D.A)
Urana J. Simmons.

MISCELLANEOUS

Anything for a Song (M-C.A)
F. Tazlavinic-C. Campanini.

Barber of Seville (Opera)

Black Spot, The (D.M)
B. Gigli.

Broken Love (D.A)
B. Gigli-R. Grammata.

Citation Street (B.F)
J. Frouty-L. MacMartin.

Courage in the Dark (D.M)
B. Blackett.

Devil's Envelope, The (F.A)
Arletty-Jules Berry-Marie Dea.

Entertainment of Michelangelo (D.M)
F. Chassignet-T. Carmil.

Genius and the Nightingale, The (D.G)

Great Day, The (D-M.A)
Pierino Gamba-Reacce Furu.

Guys and Dolls (G.A)
L. de R. Ray-W. Newton.

King's Jester, The (D-M.A)
M. Simon-R. Brazi.

La Vie De Boheme (D.M)
L. Jourdan-M. Denye.

Midnight in Paris (D.A)
Raimo-Clairmond.

Miracle of Monte Cassino (R-B.F)
P. Gigli.

Murderer Lives at 21, The (M-Y.A)
P. Frejmany-B. Declary.

Queen's Necklace, The (D.A)
Vivianne Romance-Marion Dorian.

Sodom and Gomorrah (G.A)
L. Smerdon-F. Interlenghi.

Shoe-Shine (D.A)
M. Simon-P. Prejean.

Shop Girl of Paris (D.A)
M. Smerdon-P. Interlenghi.

Thunder in the Hills (D.A)
J. Frucha-J. Racer-Y. Nasova.

Two Anonymous Letters (D.A)
C. Calambl-A. Checuti.

Vow, The (D.A)
M. Celovani.

Winner's Circle
J. Longston-Basil Mills.

Zero for Conduct (D.A)
J. Daste-Beata Loefen.

NATIONAL REVIEWING COMMITTEES'
CLASSIFICATIONS

HER HUSBAND'S AFFAIRS (Col)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
MATURE—General Federation of Women's Clubs.

THE SWORDSMAN (Col)
FAMILY—National Board of Review.
CLASS A—Sec. I—National Legion of Decency.
CLASS B—National Legion of Decency.
MATURE—General Federation of Women's Clubs.

OUT OF THE BLUE (EL)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Ojection: suggests excessive drinking; suggestive sequence.)
MATURE—General Federation of Women's Clubs.

KILLER MCOY (MGM)
FAMILY—National Board of Review.
CLASS A—Sec. II—National Legion of Decency.
MATURE—General Federation of Women's Clubs.

GOLDEN EARRINGS (Para)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
(Ojection: Suggestive sequences; excessive leisurely pacing; tends to give credence to superstition.)
MATURE—General Federation of Women's Clubs.

WILD HARVEST (Para)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Ojection: tends to condone excessive drinking; suggestive sequence.)
MATURE—General Federation of Women's Clubs.

THE FUGITIVE (RKO)
MATURE—National Board of Review.
CLASS A—Sec.I—National Legion of Decency.

The authorities quoted in this column are collected from:

GENERAL FEDERATION OF WOMEN'S CLUBS—The committee on censorship of pictures is headed by Mrs. Arriccio F. Hunt. Designations used: FAMILY—8 years and up; MA-TURE—adults—Senior High School Students and Adults; Exceptional pictures is rated as "Exceptional."
It's the line to your Box Office . . . that is "crossed with Silver" . . . and plenty of greenbacks, too . . . When The PRIZE BABY starts his advance-telling . . . from your Lobby Front and Screen . . . about your COMING ATTRACTIONS . . . that foretell the coming of Patrons . . . a prophecy of Bigger Grosses . . . and Bigger Profits . . . all in the palm of your hand . . . if you use The PRIZE BABY's Trailers and Accessories . . . to tell your Patrons . . . and foretell YOUR fortune!

He's your PROPHET of PROFIT! . . . Prize Baby of the Industry!
REVIEWED IN THIS ISSUE
An Ideal Husband 21
Bush Christmas 18
Captain From Castile 20
Daisy Kenyon 18
It Always Rains on Sunday 18
Panic 20
Return, Most Beloved 20
The End of the River 21
The Hat Box Mystery 18
To Live in Peace 21

PRODUCT GUIDES
Begin on Page 38

Vol. 47 No. 22

NOVEMBER 29, 1947

WIN GOODWILL AT CHRISTMAS TIME
(See Jack Jackson—Page 16)

IDEAS FOR YULETIDE SHOWMANSHIP
(See Page 24)
The time is ripe
For the Biggest Spectacular Movie
In Ten Years!
M-G-M's "GREEN DOLPHIN STREET"
(Lana Turner, Van Heflin, Donna Reed, Richard Hart and thousands more)
Is just what the public wants—
And our Friendly customers
Know best how to handle it!

(Continued)
Such screen magic as tidal waves, Earthquakes, savage tribal uprisings, Plus a love story for the masses Hasn't been witnessed in years! The Criterion, N. Y. has broken All records in its history! Packed theatres, hold-overs everywhere! Get set to set new highs!

**LEO, THE WELL-DRESSED LION!**

**TALK ABOUT THE NEW LOOK!** Your theatre will have a prosperous one when you cloak it in the rich M-G-M manner! "THIS TIME FOR KEEPS" is doing sensational business everywhere. (Technicolor Musical. Esther Williams, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat). "CASS TIMBERLANE" (Lana Turner, Spencer Tracy, Zachary Scott) is packing Radio City Music Hall. To be followed by "GOOD NEWS" (Technicolor Musical. June Allyson, Peter Lawford) which hundreds of happy showmen will play simultaneously with the Music Hall as a Happy New Years attraction!
Mitchum's a private detective, a little on the shady side — who makes a buck wherever he can find it. Greer's a girl — on exciting men — and a way with a gun — and a way with a combination — but deadly!
A WOMAN...
TRYING TO ESCAPE HER FUTURE!

Music it's WILDFIRE!

RKO PRESENTS
ROBERT MITCHUM • JANE GREER

of the Past

with KIRK DOUGLAS • RHONDA FLEMING • RICHARD WEBB
NIA HUSTON • Produced by WARREN DUFF • Directed by JACQUES TOURNEUR • Screen Play by GEOFFREY HOMES
REALART PICTURES Presents

The MONSTER MYSTERY SHOW

BASIL RATHBONE
ALAN LADD
HUGH HERBERT
BELA LUGOSI

THE BLACK CAT
GAE SONDERGAARD
GLADYS COOPER
BRAD CRAWFORD

BORIS KARLOFF
BELA LUGOSI
BLACK FRIDAY
STANLEY RIDGES
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BROKE ALL RECORDS!
IN 10 DETROIT THEATRES

Already Booked
THE LOEW'S
METROPOLITAN CIRCUIT
Butterfield Circuit, Detroit
Capitol, Newark; Trans Lux,
Boston; Academy—Encore, Los
Angeles; Studio Theatre, Phila.;
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and being booked sol-

didly by smart show-

men every-where.

REALART Pictures, Inc.
Production Costs

It is all very well for some sales managers to spout about the necessity for exhibitors to pay more for film in order to make the domestic market self-supporting, but these same executives should announce, simultaneously, that their studios are cutting production costs.

Much of the time we spent in Hollywood just recently was devoted to discussing production costs with men well versed in the studio phase of the industry's operations; men who, if anybody does, have the necessary background, training and know-how to judge this matter objectively.

Out of these discussions there developed the very distinct impression that the one certain objective for producers who want to discharge the responsibility they bear is to cut down on the shooting time allotted to all pictures.

If some directors and producers cannot measure up to the necessary job of reducing shooting schedules, then they should be asked to step aside and allow those who can handle the assignment to take over. Time was when the mark of distinction for a producer and director was a record for bringing in pictures within a limited time for shooting. Not so today, apparently. But those qualifications of a director, that he should know what he wants, that he has the "feel" for what will register when it hits the screen without innumerable re-takes and experimentation on the set, had better become fashionable again—and quickly—or Hollywood (and the U. S. industry, to boot) will find itself plumb out of luck.

The industry cannot continue to put up with inefficiency at the studios. The combination of severely reduced production costs and realization of full potential of each picture's draw at U. S. theatres can put the industry on a very healthy and prosperous basis even in the face of reduced foreign revenues. But the result never can be achieved by burdening the exhibitors with increased film rentals while Hollywood goes its merry way spending from two to four million to make pictures that should be brought in for one-third those figures.

Hope For the Best

The film industry this week took an unprecedented step as production chiefs announced a policy of firing communists who now may be employed in Hollywood and refusing to hire those known to be communists.

We hope Congress will accede to the producers' request that legislation be enacted right away to assist American industry to rid itself of subversive elements.

We further hope this is for the best. It is a hope more than an accepted eventuality, because in all candor this action by the film producers is the result of a squeeze play in which the film industry was caught in the middle of a noisome, if not hysterical, battle of words and headlines as viewers-with-alarm at both extremes of a debating orgy shouted "oppressor" and "enemy" at one another in a display which, for our money, some day in a calmer future, will be rated a classic of juvenile behavior in supposedly adult circles.

There was little else for the producers to do, in the situation. To their credit, let it be said that these men dared to go beyond precedent, and even to face great monetary loss in lawsuits by those fired because they were branded, but not proved, as communists and revolutionaries seeking the overthrow of our government.

What more can be asked by a Congress which demands such action (by overwhelming endorsement of the Un-American Committee's recommendations and actions) but which has done nothing to clarify the law in this matter of who is a communist and how, legally, can he be fired or refused a job?

Another Milestone

It is gratifying to note that practically each of the exchange areas has organized for the Motion Picture Foundation. This ends the second phase in the organization of a great and trail-blazing movement by the film industry. The next phase will begin with the meeting called by Barney Balaban for the gathering in New York of the trustees. Out of this meeting there should emerge an executive committee and the concrete beginnings of a most ambitious and unprecedented welfare program on an industry-wide basis.

The long, hard work necessary to accomplish this ideal is not tinged with the elements of glamor, but contemplation of the great progress and the immense good the Foundation will accomplish is something to thrill and excite all industryites.

Fast Work

The Rank Organization and Technicolor rate a bow for fast work in putting color films of the Royal Wedding on screens in 7 European capitals one week after the event in London; and one week and a day later, they had the films showing on Broadway, U. S. A.

—CHICK LEWIS
WHAT'S NEWS
In the Film Industry This Week

RED HEADACHE—The Waldorf-Astoria attendant, in striped pants and blue coat and with a slight accent, was very polite. Would the gentleman please come in. There was no reserved a room for him in the hall to sit and comfort. They could check their hats and overcoats. The gentlemen thanked him and did. Another Waldorf-Astoria attendant came along and straightened the jacket collar of one of the gentlemen. "That's better," he remarked. The gentlemen waited. He was very court-mouthed and could do tell the gentlemen, who turned out to be reporters, very much. He was also very polite. He told the reporters, who by this time had been joined by a lady of the press and two more generals of the press, that they could not stay in the room. The meeting was to closed.

Pretty soon the gentlemen (and the lady) found themselves outside while the top men of Hollywood production and of New York's distribution got behind closed doors.

The meeting called by MPA President Eric Johnston to consider the problem of subversion in the motion picture industry was under way. It lasted from a noon lunch, which started almost on time, till late afternoon. Apparently there had been no further action when the meeting adjourned, no decision had been reached. A special committee went to work again, but as members had been present at the original sessions said to have remained, it was practically a full meeting.

From this meeting came a resolution which, after being corrected and rephrased, it came, a statement attributed to Johnston. Summary: The industry would remove from the payroll the 10 witnesses who had been cited for contempt by the House Committee on Un-American Activities. It would not rename the names or reveal the industry's underlying reason for contempt and had sworn they were not communists. The industry also would not hire communists. The industry would not rehire witnesses who had cleared themselves by legislation which would make it easier for all industries to clear themselves of subversive elements.

The action, said to be the first taken by any industry, did not define what it considered a communist and Johnston did not amplify it. The resolutions of the 10 who had been bungled found that the House of Representatives had upheld the contempt citations against them and they face a jury trial in Washington, probably next week.

**

EXHIBITION—a poll of its delegates to see what results they are getting with their congressmen to change the copyright law will probably be the highlight of Allied's national convention at the Hotel Schroeder, Milwaukee, December 1, 2, 3. This is part of the Allied fight against Ascap. Meanwhile Ascap in New York said that not a single exhibitor round to it, after its turn under its piece-by-piece term has been received. This system would allow the exhibitor to get a license on one piece of music at a time instead of a blanket license. But the cost is higher.

Harrisburg, Pa., finally, got its Sunday shows away under a law passed by the House of Representatives, with Catholic leaders, including Cardinal Dougherty, who was out to keep away from the Fox for a year because it had shown "reverber" more than a "reverber" more than an early date."

In Cleveland the seven houses using the "Broader plan" whereby the pooled resources play reunites day-date, reverted back to their old policy with a spokesman saying it would be resumed when advertising services were available.

Out in Hartford, Mich., the Heart Theatre, suffering from a wave of vandalism, decreed that children unaccompanied by parents should pay 15 cents for admission, but if they came with their parents or a guardian the admission would be 14 cents for each. Same rule prevailed in Union Theatre, New London. Uncle Henry said the adult admission and sat by junior to see that he didn't cut chairs with a knife, throw apples at the screen or beat the man in front with a popcorn box.

On the West Coast the IATSE ordered its projectionists back into the booths of those Fox West Coast houses where they were refused 15 cents an hour more to show "Forever Amber." (Claim was it was a first-run and should pay more.)

In Texas, Allied called out against advanced advances; In the Gulf States area, Allied dittoed and re-elected W. A. Previtt, Jr., president. In Western Pennsylvania, Allied dittoed dittoed again, discussed Ascap, the federal amusement tax and urged better relations between exhibitors and distributors.

In New York quantity producer Sam Gold- wyn pleaded into a room whose door was promptly shut behind him. Mr. Goldwyn was attending the meeting which was to vote no to employment of the industry, etc. Almost at the same time, his "The Bishop's Wife" was getting a premiere at a royal command. The meeting, where a seat which paid as much as $100 for a box, greeted it well. Mr. Goldwyn had planned to be there too, but that "red" question came up and he had to stay.

Also across the water, longer runs for British pictures on British screens were suggested as one way of meeting the shortage anticipated when the American film well dries up.

In St. Louis, the MPTO of that area gave a vote of confidence to the TOA Ascap committee.

London 'Command' Show Outshines Met Premiere
By Jock MacGregor

A sold-out house whose box seats were priced as high as $100, greeted the royal command performance of Samuel Goldwyn's "The Bishop's Wife" Tuesday night at the Leicester Square Theatre in London.

The audience, which had enough mink, ermine, pearls and diamonds to make a Metropolitan Opera House premiere look tame, greeted the picture warmly. Proceeds of the performance go to the Cinematograph Trade Benevolent Fund.

Outside, cheering crowds packed every available inch of space about the theatre but despite their size and their enthusiasm, they were comparatively well-mannered and orderly and there was no repetition of the last command performance's episodes in which film stars were mauled by those who wanted to get close to them to touch them.

In addition to King George, Queen Elizabeth, Princess Margaret and members of both British and European nobility, attending were Lo- rena Young, Keira Mountjoy, Bob Hope, Alexis Smith, Craig Stevens, Carole Landis, David Niven, Rex Harrison, Margaret Lock- wood, John Mills, Vivien Leigh, Laurence Olivier.

Samuel Goldwyn, who was to have attended, was detained in New York by the activities of the film committee considering subversive activities in the American industry.

Prior to showing "The Bishop's Wife," J. Arthur Rank's three-color film of the royal wedding was shown and stopped the show. Short reportedly is the first such made in color within five days of the event.

Britons Ask Britain For More Screen Time
Longer runs for British pictures on the screens of England were asked of exhibitors this week as the industry there moved to anticipate the expected shortage of screen fare when the lack of American imports makes itself felt.

Walsh Orders 'Amber' Striking Operators Back
Striking projectionists who walked out of the Fox West Coast Theatres after demanding a 15 cents an hour wage increase in those houses which played "Forever Amber" first-time rounds ordered back to work last week by Richard Walsh, president of the International Alliance of Theatrical Stage Employees. Walsh's action apparently supports the position taken by management, since he informed George Schaefer, business agent of Local 130, whose members were involved, that the claim was one for negotiation under the new contract.

Slow, But Still Going
Chicago exhibitors, faced with a slowdown in newspaper advertising and a cut in their space allotments due to the "printers strike," are continuing to get their messages to the public this week as the strike-bound dailies continued to print their substitute announcements. The dailies, however, have rationally their space and required 28 days for a change in the next week and four days for a Sunday change. The printers struck after negotiations for working conditions and wagers failed.
No Demand for Ascap 'Piece by Piece' Rate

The American Society of Composers, Authors and Publishers had not had a single rate court actually to sell the performing rights of its music in motion pictures to exhibitors on the "piece by piece" basis instead of under the blanket license plan in effect at present, Ascap Attorney Lou Frollich told SHOWMEN'S Trade Review Tuesday.

Frollich declared that inquiries about the "piece by piece" plan which covers individual licensing of each piece of music in a picture, had been received. He pointed out that these inquiries had been received after a national Allied official had brought up the question, but said that after exhibitors had been referred to the syndicated license plan, Ascap invites for such a system, they seemed to have lost interest.

The piece-by-piece rate scale, which Ascap had posted for years in Florida to comply with a state law on the subject, is very much higher than the old rates, and very much higher even than the new rates for a blanket deal on the entire Ascap catalogue. These new rates have been published but suspended during discussions with exhibitors.

The Ascap per-piece rates are 50 cents a piece.

(Continued on Page 14)

10 Cited For Contempt May Face Jury Shortly

The federal grand jury in Washington was expected next week to go to the contempt case of 12 witnesses who avoided answering questions on their political or union affiliations during a recent inquiry into the alleged communists of the motion picture industry by the House Committee on Un-American Activities.

The case is scheduled to go to the jury after the house itself approved the recommendations made by the committee that the 10 witnesses be cited for contempt. The House support of the committee may be gathered from the fact that on the first recommendation which came before it—that of Albert Malz—voted 240-17 in favor. The second case, that of Dalton Trumbo, was supported 240 to 15. After that the approvals followed in rapid succession.

Bans Theatre

Cardinal Dougherty this week placed a boycott on the Fox Theatre in Philadelphia because the house had shown "Forever Amber." According to the Cardinal's ban, Catholics should remain away from the Fox for a year.

OK's Chicago Duals

Federal Judge Michael Igoe this week freed the McVickers Theatre in Chicago from complying with the provisions of a District Court against double features issued in connection with the Jackson Park Theatre case. Judge Igoe acted after the attorney, while acknowledging the house was half-owned by Balaban and Katz, one of the defendants in the Jackson Park suit, had assured him that they had nothing to do with the management and had therefore continued the house should not be bound by the order. Judge Igoe had presumably banned duals when their use would restrain the flow of product to the Jackson Park, which had won an anti-trust suit against B&K, Warner Bros., and several majors.

Industry Agrees Not to Hire Reds; To Fire 'Contempt' 10

Decision Reached at 2-Day Meeting; No 'Hysteria' Is Johnston's Pledge

By BILL SPECHT

News Editor

The motion picture industry Tuesday went on record to refuse employment to communists or members of subversive groups and to cut off from the payroll the 10 witnesses whom the House Committee on Un-American Activities had cited for contempt.

The industry pronouncements, made in the name of President Erik Johnston, on behalf of the Association of Motion Picture Producers and said to have been made with the concurrence of Donald Nelson, president of the Society of Independent Motion Picture Producers, did not define what is meant by communist and left it to be inferred that membership in the legal political party of that name would be a bar to motion picture employment.

Calls on Congress

The pronouncement called upon Congress to enact legislation to "assist American industry to rid itself of subversive, disloyal elements" and called upon Hollywood "talent guilds" (such as Screen Actors Guild, Screen Writers Guild) "to work with us to eliminate any subversives; to protect their employment, and to safeguard free speech and a free screen whenever threatened." Tuesday's move, which followed almost two days of conferences among approximately 50 distributor and producer executives behind closed doors in the Feroquet suite of the Waldorf-Astoria, is apparently a reversal of industry thought.

Hiberto the industry had contended that it knew there were no communist artists in its

No Plans for Post 16-mm. Circuit, Claims VFW as Eraho Tries in Mo.

Washington offices of the Veterans of Foreign Wars this week denied reports that they were involved in a giant plan to create a 16-mm. circuit of feature films for regular showings at some 10,000 VFW posts throughout the country.

The Washington denial came after Chicago reported that Eraho, a distributing organization which sells or leases 16-mm. features to the non-theatrical field on an entertainment use basis, was negotiating with VFW posts.

Reliable sources, according to the Chicago report, claimed that Eraho is working out a test program with the VFW in Missouri through Arco Movietone, an Eraho licensee, planning to put the films in some 60 VFW locations.

On Trial

The success of this trial is expected to decide whether Eraho will try the idea elsewhere. Eraho openly states it will seek to spread the program and hopes to be selling the VFW nationally for such operations after February 6, 1947. The plan covers showing a weekly feature with the VFW post supporting it and handling the bookings.

Kid Admission Curb?

Squirmed by a wave of juvenile vandalism in her Heart Theatre at Hartford, Mich., Mrs. Lillian Stenbaugh is attempting to stem the vandalisms by charging adult admittances to all unescorted children while continuing to give a special price of 14 cents to children between the ages of 10, who are accompanied by a parent or guardian.

Mrs. Stenbaugh, who said she had had the problem as arising seats with knives, breaking window-boxing and wresting bout in the auditorium between children, apples tossed through the windows and patrons socked with popcorn boxes, added that the child to get the 14 cents special price must sit with the parent or guardian.
Walter Winchell cheers—"THE MOST SENSATION"

"A rousing memorable experience. Superb performances. Climax to a lifetime of movie-going!"
—World-Telegram

“One of the most vital, stirring and impressive pictures in history! It will clean up at the boxoffice!”
—Variety

“Will magnetize audiences to the boxoffice!”
—Film Daily

“The impact is overwhelming! Extraordinary film! American Movies gain a new honor!”
—N. Y. Post

“A profoundly moving and dramatic story of today! Hits you full in the face!”
—N. Y. Daily News

“A brilliant irresistible entertainment. The 20th Century-Fox Production has gone all out in this audacious, emotionally stirring, human conflict!”
—N. Y. Herald Tribune

“A really superb presentation headed for top grosses!”
—Showmen’s Trade Review

And at the boxoffice—THE MOST SENSATION.
Gentleman's Agreement

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD

Darryl F. Zanuck
Presents

in Laura Z. Hobson's

20th Century-Fox

Celeste HOLM - Anne REVERE - June HAVOC - Albert DEKKER - Jane WYATT - Dean STOCKWELL - Sam JAFFE

Produced by Darryl F. Zanuck  Screen Play by MOSS HART  Directed by ELIA KAZAN

RosSES IN 20TH's LONG-RUN HIT HISTORY!
Industry Won't Hire Reds

(Continued from Page 9)
a lunch at the Waldorf, Monday's session did not accomplish much with most of the time being taken up by lawyers, whose view-point reportedly did not always coincide. As this session adjourned, a committee was ap-pointed to draft some sort of policy platform.

Immediate Action

This committee, which included Loe's President Nicholas Schenck, Paramount President Barney Balaban, Universal Board Chairman J. Cheever Cowdin, RKO Production Vice-President Dore Schary, Columbia Vice-President Jack Cohen, Producers Sam Goldwyn and Walter Wanger, held a night session where they reportedly worked out the platform which was then put through the legal mill. The final report was presented to another general session Tuesday morning, when a check of minutes prepared at mimeographed statement attributed to Johnston was made available.

Indications that a possible defense against legal action had been had was seen in the phrase of the Johnston statement which declared that 10 “contempt” witnesses had done a “disservice to” and had “impaired their usefulness to the industry.”

Action to put the policy into effect was to be immediate. This would mean that Writers Alfred Katz, Dalton Trumbo, John Howard Lawson, Lester Cole, Samuel Ornitz, Alvah Bessie, Ring Lardner, Jr., Directors Herbert Biberman, Edward Dmytryk, and Producer Adrian Scott, would be cut off from the one and would be a communist until they had been cleared of the contempt charges filed against them by the House Un-American Activities Committee and had declared under oath that they were not communists. The 10 are cited for contempt for refusing to answer questions on party affiliation put to them by the House Un-American Activities Committee.

Whether these 10, whose contempt charges were overwhelmingly endorsed by the House of Representatives Monday, would fight the industry action in court or not was unknown. Whether they all are contract workers or can have their employment terminated with reasonable notice, was not stated.

A press time check of the situation shows that apparently only five of the “contempt” witnesses have contracts with their studios. These five are said to be RKO's Producer Adrian Scott and Director Edward Dmytryk; MGM's Writers Dalton Trumbo and Lester Cole; 20th-Fox's Writer Ring Lardner, Jr.;

Reports from California late Tuesday said that the attorney general's office there said that the law which makes it a misdemeanor to attempt to coerce political thinking of employees would be supported. Whether this law has any applica-tion at all to the present case is an open question.

Johnston in his statement made the point that there would be no “hysteria” or “intimidation” in carrying out the industry policy and that effort would be made to guard against hurting “innocent people.”

50 There

Companies represented at the Monday conference by the following executives were:

Paramount—President Barney Balaban, Vice-Presidents Y. Frank Freeman, Henry Ginsberg; Loe's. Inc.—President Nicholas Schenck; MGM Pictures — Production Vice-President Louis B. Mayer, Studio Executive Edward Mannix; Columbia—President Harry Cohn, Executive Vice-President Jack Cohn; Warner Bros.—Production Vice-President Jack Warner, Vice-President Albert B. Warner, Vice-President Robert Perkins; RKO—Executive Vice-President Ned Depinet, Production Vice-President Dore Schary, Vice-President and General Counsel Gordon Youngman; 20th-Century-Fox—President Spyros Skouras, Production Head Joseph Schenck, General Counsel Otto Koegel; Universal—President Nate Blumberg; Board Chairman J. Cheever Cowdin, Vice-President and General Counsel Charles Schlaifer; Republic—Executive Vice-President James Grainger; Walt Disney—World Sales Supervisor William Levy; Sam Goldwyn—Goldwyn and Sales Chief Charles Mulvey, Edward A. Golden, Golden Attractions; Walter Wanger, Walter Wanger Productions, United Artists did not attend.

Others attending were: Maurice Benjamin, Mendel Silberberg, Herbert Freston, Alfred Wright of the Coast Law Committee; Austin C. Kough, J. Robert Rubin, Nate Spiegel of the New York law committee; Donald Nelson, president of the Society of Independent Motion Picture Producers; MPA Counsel James F. Byrnes and Paul McNutt; Don Russell, Earl Pratzel; Paul H. Terry; 20th-Fox's Chairman Dore Cowdin, and Schlaifer, and the following members of the Motion Picture Association: President John Johnston, Vice-President Francis Harmon, George Rothick, Counsel Sidney Schreiber, Johnston Assistant, Edward Cherif, Press Agents Joyce O'Hara, Ken Clark, Tom Weller.

Full Text

The text of Eric Johnston's statement issued on behalf of the Association of Motion Picture Producers follows:

"Members of the Association of Motion Picture Producers deplore the action of the 10 Hollywood men who have been cited for contempt by the House of Representatives. We do not desire to infringe the rights, but we feel their actions have been a disservice to their employers and have impaired their usefulness to the industry.

"We will forthwith discharge or suspend with our compensation those of our employes, and we will not re-employ any of the 10 until such time as he is acquitted or has purged himself of contempt and declares under oath that he is not a Communist.

"On the broader issue of alleged subversive and disloyal elements in Hollywood, our mem-bers are likewise prepared to take positive action.

"We will not knowingly employ a Communist or a member of any party or group which ad-vocates the overthrow of the government of the United States by force or by any illegal or unconstitutional methods.

"In pursuing this policy, we are not going to be swayed by hysteria or intimidation from any source. We are frank to recognize that such a policy involves dangers. There is the danger of hurting innocent people. There is the risk of creating an atmosphere of fear. Creative work at its best cannot be carried on in an atmosphere of fear. We will guard against this danger, this risk, this fear.

"To this end we will invite the Hollywood talent guilds to work with us to eliminate any subversives; to protect the innocent; and to safeguard free speech and a free screen wherever threatened.

"The absence of a national policy, established by Congress, with respect to the employment of Communists in private industry makes our task difficult. Ours is a nation of laws. We request Congress to enact legislation to assist American industry to rid itself of subversive, disloyal elements.

"Nothing subversive or Un-American has appeared on the screen. Nor can any number of Hollywood investigations obscure the patriotic services of the 30,000 loyal Americans employed in Hollywood who have given our government invaluable aid in war and peace."

Ohio Video Stymied

Crosley Broadcasting Company's move to establish television in Columbus and other mid-Ohio communities has been stymied, the company admits, chiefly because it can't find a suitable place to install a transmitter. Crosley President James D. House said the firm had planned to build its studios in the LeVeque-Tower, but the owner had to give it up because of construction difficulties. Recently Crosley was given permission to erect a transmitter 13 miles north of Columbus but a suitable site there has not yet been found. Other video stations proposed by the company would be in Cincinnati, Dayton and Indianapolis.

SWG Seeks to Kill Un-American Committee

The Screen Writers' Guild Monday night moved to draft a letter addressed to the members of Congress asking passage of the Sabath bill which would abolish the House Committee on Un-American Activities. SWG also withdrew the resolution that would prevent any of its new officers from being seated until they had signed affidavits denying communist affiliation.

U-I Again Releasing 'Black Narcissus'?

Universal-International this week placed J. Arthur Rank's "Black Narcissus" back into American release as the Legion of Decency Affiliation Board has lifted its "no objection" to the picture, reclassifying it as "Unobjectionable for adults." U-I had withdrawn the film when the Legion condemnation was placed upon it.

Seven Cleveland Houses Drop 'Broder Plan'

The "Broder Plan" of pooling theatres and exhibitor resources for day-and-date playing of reissues, backed by combined advertising, was out in Cleveland this week, where representatives were tied in the plan. E. J. Stutz, who headed the set-up, blamed the suspension on a lack of advertising material and said he expected it would be resumed Jan. 1.

La Scala's Story To Be Film Subject

Superfilm Distributing Company, importers of foreign-language films, will embark on the production of two English-dialogue pictures a year in Italy shortly with a musical based on La Scala, famed opera house at Milan, as the first production, President Marcello Girodi said this week. The company is also importing a film version of Dantiezzi's opera, "L'Elisir d'Amore."
Record-Breaking Year
For Film Trade Exports

Heading towards a record-breaking year, exports of motion picture films and equipment for the first nine months of 1947 totalled more than $23,000,000, according to preliminary statistics released this week by Nathan D. Golden, Department of Commerce film consultant in Washington. This figure compares with $12,985,504 exported in the same period last year.

Based on these figures, total exports this year will break all records, Golden said. Foreign shipments of films are running about 45 percent ahead of last year, with exports of equipment up a whopping 150 percent over the 1946 rate.

Exports of raw stock amounted to $37,516,203 linear feet valued at $5,201,744 for the first nine months of this year, an increase of more than 150 million linear feet over the amount exported in the same period of 1946, which totalled 201,127,237 linear feet valued at $3,005,961.

Dollar value of exports of motion picture equipment, including cameras, projectors, sound equipment, and advertising materials, was $11,093,697 during the first nine months of 1947, an increase of almost 150 percent over exports during the same period last year. These exports last year totalled $4,663,663.

Midwest Exhibitors To Recruit for TOA

Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Monday afternoon voted to retain Andy Dietz on a part-time basis as a contact man to reach exhibitors in connection with its affiliation in the Theatre Owners of America.

The meeting, presided over by President Fred Wehrenberg, also gave a vote of confidence to the TOA Ascap committee and decided to hold zone gatherings in southern Illinois and eastern Missouri.

Monogram Signs Windsor For 4 in 2 Years

Monogram this week announced that it had closed a deal with Windsor Pictures Corporation to distribute four films based on stories by Gene Stratton Porter. The pictures, to be produced within the next two years, are: "Michael O'Halloran," "The Harvester," "Freckles" and "Laddie."

Astor to Reissue Jimmy Filder Film

Astor Pictures this week announced that it had procured the world rights to "Jimmy Filder's Personality Parade" and would reissue it with new advertising accessories on Dec. 20. The picture is a two-reeler and has sequences of 72 old-time movie stars.

Royal Wedding Color Reels Due Here Dec. 3

Technicolor prints of the footage shown at the wedding of Princess Elizabeth to the Duke of Edinburgh, are expected to be showing in the Loew's houses and other key circuits shortly after Dec. 3, Universal-International, which will distribute the three-timers made for J. Arthur Rank, said Tuesday.

Lind Back to Monogram

Lloyd L. Lind this week tendered his resignation as president of Pathe's subsidiary, Pictorial Films, to return to Monogram as exchange operations supervisor.
Political Poll on Copyright May Highlight Allied Meet

Advanced Admissions, Product, Decree Problems On Agenda, Says Kirsch (See Cover)

Poll of the delegates attending the 1947 national Allied annual convention to see what progress has been made in arousing congressional support for a change in the copyright law—part of Allied's fight against the American Society of Composers, Authors and Publishers—probably will be the highlight of the three-day meeting which opens Monday in the Hotel Schroeder, Milwaukee, and closes Wednesday night.

No Split

The Ascap situation, with its threat of rate rise in the near future, is one of the hottest sub-
jects before Allied delegates. It is also a sub-
ject on which some Allied leaders are a bit touchy, for they have already found it neces-
sary to deny a split in the high command on the strategy.

General Counsel Abram Myers, who could not be reached in Washington Tuesday for comment, is apparently of the opinion that the Ascap situation has to be fought out—in Con-
gress and in an effort to reopen the Government anti-trust suit. Other exhibitor organizations are seeking an Ascap agreement through nego-
tiation.

In Chicago, President Jack Kirsch said that among the other subjects up for discussion at the convention, Authors and Publishers—which are opposed by the majority of Allied regional units— the appeal on the United States statutory court decree, the question of industry public relations, and Allied's plans for expansion.

Public Relations

Another item, unscheduled, but almost cer-
tain to come up, probably when public relations are discussed, will be the present industry "red" situation. Exhibitors have been worried that the repercussions of the House Committee on Un-
American Activities hearings would make them-
selves felt at the local level and thereby strike the exhibitor.

Right now they point out that it may embar-
 rass an exhibitor if while denying that the in-
dustry has a red taint, he has to play product on his screen bearing credits to some of the in-
dustries that have been accused of communist leanings.

A spokesman for the convention said that while the matter would come up there was very little the exhibitor could do about it. "The problem rests in Hollywood," he de-
clared.

Product, always an important subject at Al-
lied conventions, is also due for discussion.

Chief complaint at present is that there is not enough good product.

Board Meets

Allied's national board was to meet in Milwaukee Saturday.

The convention program follows:

Dec. 1—10 A.M.—Registration; 1-5 P.M.—business session; 7:30 P.M.—night club supper party.

Dec. 2—10 A.M.—Registration; 1-4:30 P.M.—busi-
ness session; 5:30 P.M.—cocktail party; 11 P.M.—
world premiere of Warner Bros. "My Wild Irish Rose."

Dec. 3—10 A.M.—Registration; 1-5 P.M.—business sessions; 7-9 P.M.—convention banquet. The ladies program includes a luncheon Monday, the night club party as at night; a sight-seeing trip, luncheon and the other entertainment scheduled Tuesday, a free day, Wednesday, with the banquets Wednesday night.

Among the convention committees are the following:

National Convention—William L. Ainsworth, Benja-

Advisory—Jack Kirsch, Abram Myers, Martin G. Smith.


Reservations—Howard Gleason, Harold Perelwitz.

Charles Trompe.

National Attendance—Maxwell A. Alderman, J. B. Fishman, Connecticut; Maurice J. Artigues, W. A. Prewitt, Gulf States; Benjamin Banowitz, Jack Kirsch, Illinois; Roy E. Harold, Truman Rembusch, Indi-
ana; Howard B. Brookings, Idaho; I. S. Lowell, Nebras-
ka; Lauritz Garman, Meyer Leventhal, New-
land; Ray E. Smith, Jr., Michigan; Ben 
berger, Stanley D. Kane, Minnesota; Leonard Gold-
berg, Walter E. Mitchell, New England States; Irving 
Dollinger, Harry H. Lowenstein, New Jersey; F. W. 
Huss, Jr., Ernest Schwartz, Ohio; Percy Friedman, Max M. Somberg, Pennsylvania; Red A. Bauske, Norman B. Marvin, Western Pennsylvania; 
Patrick, John M. Wolfberg, Rocky Mountain States; 
H. A. Cole, C. D. Leon, Texas; E. R. Cutter, Pule 
shone; Will V. Bowman, George L. Lachman, 
Ray Trompe, Wisconsin.

Charles W. Trampe is general chairman of the con-
vention; William L. Ainsworth, convention chairman.

Gulf Allied Reelects Prewitt President

Allied Theatre Owners of the Gulf States held its first annual convention in New Orleans Tuesday and reelected the slate which included President W. A. Prewitt, Jr., Vice-President Don George and Secretary-Treasurer Abe Bers-
enson. Maurice Artigues was retained as gen-
eral manager.

The organization went on record as opposing advanced admissions.

No Demand For Ascap 'Piece by Piece' Rate

for houses up to 800 seats, 75 cents for houses from 800 to 1,500, and one dollar for houses seating 1,600 or over. Extra is a $10 service charge on each piece which Ascap claims is made necessary through the added bookkeeping charges which would be necessary. Under these rates the "piece of set-up" would be more costly than even the advances which Ascap has published but suspended pending discussion with exhibitor organizations.

The alleged Allied action in asking for the "piece-by-piece" rates was construed as an effort to show that exhibitors had exhausted all remedies permitted them under the consent decree Ascap reached with the United States Government in an antitrust suit. According to lawyers, not until this year has been established can Allied expect the Government to reopen the case, one of the courses advocated by Allied General Counsel Abram Myers.

W. Pa. Allied Urges Better Relations

Better relations between exhibitors and distri-
butors were urged at meeting of Allied of Western Pennsylvania. In this week in Pittsburgh with indications from the first day's session that action would be taken on the federal amuse-
ment tax, the demands by Ascap for higher rentals and the advanced admission question.

Texas Allied Against Advanced Admissions

Allied Theatre Owners of Texas, meeting for its 28th annual convention at Dallas, decided to continue the fight against advanced admis-
sion prices, Col. H. A. Cole, president of the organization, said.

March of Dimes Asks Theatre Aid for Drive

Circuit heads and exhibitor organization offi-
cials have been requested by The National 
Foundation for Infantile Paralysis to support the Foundation's 1948 March of Dimes cam-
paign by theatre participation during the week Jan. 24-30, it was announced in New York last Friday by Warren D. Coss of the NFIP. The 1948 March of Dimes campaign will mark the start of the second decade of the 
organization founded by Franklin D. Roosevelt to "lead, direct and unify the fight" against poliomyelitis.

SHOWMEN'S TRADE REVIEW, November 29, 1947
The Brass Tacks of Efficient Picture Theatre Management

WIN GOODWILL AT CHRISTMAS TIME

By Jack Jackson

This is just a belated warning to those of you who have been keeping your ear too close to the ground listening for new clearance opinions and court edicts. That clamp and clatter, faintly mixed with bell jingling, you've been hearing for the past few days is the restless maneuvering of Kris Kringle's sextette of ambulating hat racks taking daily exercises in preparation for the annual hoopla-spreading gallop across the world's rooftops.

Your place is one of their more important—if not the most important—stops in your community and everybody around will be disappointed if you don't have things in readiness to give their red-coated, bewhiskered, joy-dispensing driver, a warm and cheery welcome.

Admitted that the time is short—and at the last, will you hear how short—there is nothing about the task too difficult for almost instant execution. And, aside from that, very frequently, the last-minute innovations and touches are most effective. It is the writer's wish that you will find one or more of the suggestions that follow of benefit in making your theatre the Mecca of those who seek Christmas cheer. And since—though the season is that dedicated to giving—there is nothing that prohibits "taking" freely of suggestion, that will reflect in your cash tills not only during but after the Santa season.

Good Time to Get Rid of Less Entertaining Product

First, let's take a look at your bookings. The week immediately preceding Christmas is an excellent period in which to get rid of such product as promises to be other than entertaining to your audiences. Showing pictures of this kind to the fewest possible number is good business and particularly so when even the few are only indulging in a "footsie" period when they are tussling with the what-to-get-for-junior problem. Chances are they won't even remember the film. If there is an oversupply of these and the prices are not prohibitive why not change playing policy to get rid of as many as possible?

If at all possible, get yourself a color attraction for Christmas Day. Somehow or other, color is more fitting to Christmas than at any other period and experience has proved that it augments even the holiday receipts.

Situations possessing the proper equipment should immediately lay plans for overlay slides of green and red, preferably of the popular Holly design, to frame the screen attraction during its opening titles and at other infrequent instances during the exhibition of the program. If you don't happen to have an effect machine you can accomplish the same end with a set of border slides and a slide machine. Even if that is not within your means, try framing the screen with greens from the surrounding countryside and use green and red spots from the footlights or off stage to faintly light up the periods of subject change. If you can't get the greens, make use of the lights and, if possible, use a color wheel for a few seconds while each subject is being introduced.

So much for booking and ornamenting the program presentation. Put out the order right now for the cashier, doormen and ushers attending doors during spills, candy counter attendants and those answering telephone calls, to start wishing "Season's Greetings," "Holiday Wishes," "Merry Christmas," etc., to every person they serve. And have them keep it up right through December 24. Don't wait for the drug store or dry goods merchant to start it. Be first and be consistent. Wish everybody in sight a Merry Christmas. It costs nothing and the payoff in smiles and good will is immaterial.

Make every effort to get your theatre in the forefront of community effort in behalf of the poor, aged, orphans, disabled, etc. Contact the organizations or women's groups interested in seeing that Santa visits everybody. Offer them the use of your theatre as a point of delivery. Give free matinees where admission is granted those giving a specified—or unspecified—unit of merchandise to the poor. Contact the local anti-agency for orphans, homes for the Aged, etc., to be your guests at some matinee during the week before Christmas. Need I remind you to be sure to let your newspaper and radio station in on every act of this kind?

An exceptionally fine goodwill builder—that usually results in reams of flattering publicity or spoken exaltation over the radio—is to solicit the help of either or both of these to locate indigents in the community and invite them to a joint newspaper or radio station and theatre party.

From the purely box-office angle there is much that can be done to keep receipts from falling too far down into the loss barrel. You can contact the community grocers and make arrangements for the sale of specially prepared Christmas baskets to be sold at a price sufficient to cover the cost to the grocer of a ticket to your theatre as a gift. (The gift certificate redeemed by your at full price after the use of it.) Have the basket set a time limit on the use of the gift coupon to make sure they don't flood in on you after the expected slump is past. This same activity can be engaged in with other merchants in the community and may go a long way toward filling the empty seats you can depend on having during the days immediately preceding the holiday.

It is too late now to order Christmas books of block theatre tickets to be given as presents. However, you can get a small cover printed by any local printer and arrange to staple tickets to a given amount and solicit your patrons to give these gifts to friends and relatives. These parties for the employees of merchants in the vicinity are both popular and profitable. Most employers are hard put at this time of the year to decide on some form of gift for their employees that will eliminate the most distasteful problem of indicating preference. A theatre party for the employees and their families is an excellent answer to the dilemma. Why not make a personal tour of your gallery merchants to extend the season's greetings and at the same time offer the facilities of your theatre at some special block price—to be set according to the number to be accommodated—for entertaining these retail employees? Give them screen mention in advance and on the evening of attendance take the stage to introduce the group to the audience. The merchant is certain to like this public recognition of his generosity and, in addition to the revenue and goodwill, you have an open door to the solicitation of further cooperative effort during the coming year.

Christmas Basket Giveaway

You may be able to bolster the evening performances during the two weeks before Christmas by indulging in a Christmas basket giveaway every evening that is of interest to the more desired of gifts to the average family, and the chance of going home with a basket that will solve the Christmas dinner puzzle is mighty attractive to most patrons. You may even promote a goodly portion of the cost of these baskets by making mention of the concern cooperating. However, if this last idea appeals, be sure that you offer all food dealers in the neighborhood a chance to participate in order to avoid any semblance of partiality.

You're going to need the business and goodwill of every merchant in the vicinity and their employees during the coming year and you can't

Street Named for Him

Tony E. Hunting, Reade's city manager in Red Bank, N. J., was recently honored by having a street in a new development in the borough of Fair Haven, N. J., adjacent to Red Bank, named after him to mark the completion of his 23 years of service as a member of the Fair Haven borough council and a long record of civic service in the community.

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afford to take any chance of being charged with boosting one at the expense of the other. If they have that confidence in the school, they may presume the children. If the school has confidence in the students, they may consider the children. If the school has confidence in the students, they can be even more confident in the students. If the school has confidence in the students, they can be even more confident in the students. If the school has confidence in the students, they can be even more confident in the students.

It is more than likely that you will find ice cream, candy and other merchants who deal in merchandise appealing to the youngsters anxious to cooperate by buying samples of their merchandise on these occasions of lifting greentime. But the time is short and you'll have to hurry.

I've already mentioned about giving your screen a proper atmospheric frame. I'm probably writing ABCs again but it certainly won't hurt you to remind about carrying out the decorative scheme through the entire auditorium, foyer, lobby and front. Properly setting up the decorative scheme is not so much a matter that can be properly handled by expense as it is subject to the application of ingenuity. Ottomans, the least expensive of so-called homemade decorations, properly arranged and lighted, far surpass the most expensive manufactured displays. Santa Claus figures in all sizes can be had at little or no cost. An auto trip to the countryside will put you in possession of an abundance of greens that can be replaced two or more times between now and Christmas to keep the appearance of a Christmas. A bolt of unbleached cotton can be sprayed with aluminum paint and sprinkled with metallic flitter for a houseful of snow effects.

Two or more massive Santas, plus treated upholsterers' cotton and other greens, will do a swell job on your marquee. This can be effectively augmented by using the PA system and some Christmas recordings to generate good cheer throughout the neighborhood. If you have a maintenance man, have him rig up a series of bells with a flasher contact which can be operated by a button from the cashier's cage. Don't let the inexpensive yet very arty display escape from National Screen be overlooked. These are an asset to any theatre and can be put to dual service, in the lobby two or three weeks in advance and on the current front. Your need of a Christmas trailer goes without saying.

If possible, run the colored streamers from one wall bracket to another and see that each wall light is covered with either colored gelatine or a spray of treated greens. I may have forgotten or overlooked the use of aluminum paint with aluminum paint to emphasize the spirit of the occasion.

I could probably go on indefinitely with the Kris Kringle notions, but since the original idea was only to start your own idea machine to steaming and get you considering ways and means of doing your best to capitalize on the season both from a goodwill and box-office standpoint, it's about time to quit.

This following Santa Claus is pretty well thought of throughout the land and if you can get your self an appointment as his representative in your community you are certain to reap innumerable benefits from his immense following.

If demands an unashamed expenditure of effort but, even ignoring the profit potential, there's a guaranteed two-way payoff in gratitude and prayers for the producer.

'Happy Birthday' 762 Times.

Dick Berner, manager of Interboro Circuit's Bronx Voge Theatre, is declared to have celebrated more birthdays than any other man in show business. Dick has rendered "Happy Birthday" 762 times since he inaugurated Saturday Matinee birthday parties for neighborhood merchants, the gala festivities include hats, noisemakers, candy and the traditional cake. Although not identified, Dick must be Dick (lower left-hand corner) in this typical scene of a Voge birthday party.

Business Men of Southern Pines Honor Picquet as Outstanding Man

It isn't often that leading business men of a small town (or a big one either) spontaneously move to honor one of their fellow men whose friendship they have cherished through many years. But 53 businessmen of Southern Pines, N. C., arrived unheralded recently at Charlie Picquet's Carolina Theatre in that hamlet, bought a big block of tickets and made a presentation of flowers to the owner-manager. A letter accompanying the floral presentation stated:

"We, the following businessmen of Southern Pines, wish to take this occasion to express our feelings toward and about one of our outstanding citizens, Charlie Picquet. We want to do this not in flowery words, and not by writing until he is dead and sending a bouquet of roses he can't smell.

"We are doing it in a way we think will bring the most genuine smile to his face: by appearing in person at his theatre and seeing his show."

Our Continued Support

"We pledge in addition, our continued support of Mr. Picquet, knowing that at all times we will see a good show at the Carolina, and looking forward to being welcomed in person at the door by our friend, Mr. Picquet."

"For this is the reason we want to give him our wholehearted support: because he is our friend, and he has proved himself also a real friend to our community. He has chosen for us the best in motion picture entertainment; he has kept the theatre open in summer when he would much prefer to be at the beach or in the mountains; he has sponsored many civic activities and musical entertainments and helped to develop the talents to be found right here at home, which are dearer to our hearts, even than those of Hollywood."

Thank you, Charlie, we'll be seeing you often with the door open.

A report of the ceremonies of the theatre, which included a biography of Mr. Picquet, occupied two columns on the front page of the Southern Pines Pilot and was continued for an additional two and one half columns on an inside page.

Quite a tribute!

Christmas Club Builds Pre-Holiday Business

Joining in with the kids and having fun with them is what makes kid shows successful, it is claimed by National Theatres District Manager Rick Record and Manager Robert Retzer of the Tower Theatre in Fresno, Calif., who have put their opinion into practice with their Christmas Club, a holiday-only application of the kiddie club idea to promote theatre attendance.

Each child on joining the club is given a membership card. Record and Retzer promote gifts from merchants which are awarded to lucky children. Promoted gifts run from bicycles to toys of all kinds which are displayed in the windows of cooperating merchants, along with display cards.

Display of the toys is an "eye-catcher" that stimulates registration of children in the Christmas Club, increasing attendance at the special shows each Saturday. Beauty of the idea is that it is good for six or eight weeks shows in the pre-Christmas season.

In organizing the club, Record and Retzer canvassed the city's schools, explaining the club's purpose. After a child registers for membership, a letter of welcome is sent to the child's parents and the purpose of the club outlined to them.
It Always Rains on Sunday

(Reviewed at CEA Meeting, Birmingham, England)

Rank: Drama 92 mins.

AUDIENCE SLANT: (Adult) Enthralling cockney drama, played against a London background, and distinguished by brilliant cameos, sensitive direction and always plausible situations. Will appeal mainly to the discriminating.

BOX-OFFICE SLANT: Sordid incidents, artistic approach, Cockney slang and lack of stars restrict its appeal despite overall excellent and a terrific climax.


Plot: This is the story of an East London working class family, with the interest of situations, dislocations and acquaintances. Holding the various issues is John McCallum as a convict who escapes from jail and seeks refuge with Google Withers, the step-mother and his former girl friend, until nightfall when he hopes to get to the docks. Broken romances and disappointments bring the family home early and McCallum’s plans are constantly changed.

Bush Christmas

Universal-International Drama 76 mins.

AUDIENCE SLANT: (Family) Exceptionally fine, thrilling story of the adventures of five enterprising youngsters who trail and are instrumental in the capture of three desperate horse thieves in the wilds of the Australian Bush. Magnificent photography and scenic wonders are included in this topnotch, suspenseful entertainment for the entire family.

BOX-OFFICE SLANT: Properly exploited this can do good business nearly everywhere. This is a certain good booking for weekend bills, since its excellent entertainment values will delight adults and children alike. No drawing power, but it will start plenty of favorable word-of-mouth comment.


Plot: Because they didn’t tell their dad they had encountered two suspicious-looking men in the hills who had stolen a valuable mare and foal from their sheep farm, five youngsters set out on their own to track the thieves through the Australian Bush. Trail-wise, they blaze their path so that a searching party will find them if and when they become lost. They locate the thieves and in the night loose a herd of stolen horses. Later they steal the thieves’ shoes and all of their equipment. They bring the kids in a ghost mining town, lock them in an ice chest and are just about to get away when the searching party arrives.

Comment: This is a simple enough story on which to base a full-length picture but it has been so well done in every phase from the original screenplay, the production and direction by triple-threat Ralph Smart, and so beautifully photographed by George Heath, that it becomes an enormously interesting and at times tremendously exciting adventure. The film was made entirely in the Australian Bush, with imposing mountain scenery and the wild country of Australia making spectacles almost believe they are accompanying the children on a hazardous 35-mile tracking job. At one time the kids run out of food and subsist on snake meat and grubs, much to the discomfort of all but the most hearty film spectator—but they take it, even if they don’t like it. The tricks of tracking, for which the Australian Aborigine is justly world famous, are shown to some degree, perhaps in an oversimplified manner to one who is not familiar with such things; but this, too, adds to the general interest engendered by the picture. There is an air of suspense, generated when the youngsters first start on their hunt, that mounts and mounts in an ever increasing degree, to the extent that when the kids steal into the thieves’ camp in the dead of night and make away with the equipment, photographing the spectators’ hearts will seem to approach the roofs of their mouths. “Bush Christmas” is a splendid picture that can do good business if it is properly handled so the topperntentertainment it is. It will delight adults and children alike and is certain to arouse favorable word-of-mouth comment.

The Hat Box Mystery

Screen Guild Comedy-Drama 45 mins.

AUDIENCE SLANT: (Family) This offering should win audience appeal because of its brevity and its unpretentious light entertainment.

BOX-OFFICE SLANT: This Screen Guild “streamliner” could be paired with another of that company’s “streamliners” or could balance a lengthy top feature. The series should win a good audience following.


Continued on Page 20)
NEW RAIDS BY "THE GANGSTER"
HIT MIDWEST!

WARNER THEATRE, OKLAHOMA CITY AND CIRCLE, INDIANAPOLIS REPORT SAME SOCK BIZ AS N.Y., DETROIT, FRISCO!

"THE GANGSTER" NOW GUNNING FOR LOS ANGELES, BOSTON, BUFFALO, MINNEAPOLIS, NEWARK, PHILLY!

It's an ALLIED ARTISTS' Sensation!

A KING BROS. PRODUCTION
starring
BARRY SULLIVAN • BELITA • JOAN LORRING with AKIM TAMIROFF
HENRY MORGAN • JOHN IRELAND • ELISHA COOK, Jr. • SHELTON LEONARD
Produced by MAURICE and FRANK KING • Directed by Gordon M'eyes • Screenplay by Daniel Fuchs, from his novel "Low Company"
An Allied Artists Production
Box-Office Slants

The Hat Box Mystery
(Continued from Page 18)

Plot: While her detective boss is out of town, the secretary of his agency becomes involved in alander case and is arrested for the slaying of a prominent woman by firing a gun concealed in a hat box. Her boss returns, persuades the district attorney that there is more to the case, and together with the victim's assistant they manage to trap the gang responsible for plotting the death of the socialite.

Comment: This offering should win audience favor because of its brevity and unpretentious light entertainment. Carl Hittleman and Maury Nunes have wisely utilized their limited product facilities by keeping the story within bounds. The cast is excellent, including Tom Neal, a welcome face on the screen again, Paulette Parker, Blake, and two laugh-getters who extract a maximum of guffaws from the most ordinary lines, Allen Jenkins and Virginia Sale. Leonard Penn shows well as the man with the hat box. This Screenland "capper" could well be produced with another of that company's "streamliners" or could balance a lengthy top feature. The series will should a good audience following.

Return, Most Beloved
(Italian Dialog—English Titles)

Grandi Film Distributors 90 mins. Drama With Music

AUDIENCE SLANT: (Adult) Habitues of foreign-film houses should like this, and while average audiences may like the music, they will not be interested in the story dull.

BOX-OFFICE SLANT: Should do fairly well in foreign film houses. Not for average theatres.


Plot: Sir Francesco Paolo Tosti's music has been taken long by London. Doinias Teseri, a woman friend of Tosti's, also becomes famous by her perfect renditions of his music. Tosti's many love songs have been inspired by different women, but he always has returned to Doinias. He meets a Russian countess, falls in love with her and returns to Italy with her when she is ousted from England for political activity. She contracts tuberculosis and Tosti's worry over her prevents creation of new music. She learns of his departure, leaves him and returns to her father's home and dies. Tosti, taken to Doinias, writes "Return, Most Beloved."

Comment: While the early development of the story is taking place it moves along at a steady pace. But when the tragic aspects start, it hogs down to a slow, uneven pace sufficient to disturb average audiences. The film has its good aspects, including the exceptionally fine singing of Pia Tassinari, whose voice is dubbed in for that of Tosti's inspiration, that of Ferruccio Tagliavini, who is heard just as his women, boise; and this plot and the music of Tosti which is almost in the immortal class. For no discoverable reason Tosti's most popular music in America, "Goodbye," is not heard throughout, but the recording seems to have the performers practically shouting their dialog, although the recording of the music is very good. Photography is good for the most part, but the film, apparently have been made up for stage performances rather than for a motion picture. The film should have suitable of foreign-language theatres but will have limited appeal for average audiences.

Captain from Castile
(Continued from Page 18)

20th-Century-Fox 140 mins.
AUDIENCE SLANT: (Family) Gorgeous pageantry, whose spectacular qualities are enhanced by richly rewarding Technicolor, makes this a presentation to win admiration of all classes. With a vast array of costumes, and j) sheer eye-appeal. There is a love romance and several moments of suspense to dramatize the general historical narrative of the expedition of Cortez and his followers to Mexico and to conquer the Aztecs.

BOX-OFFICE SLANT: A sumptuous, compelling screen presentation of a bestseller novel is richly endowed with production values and box-office magnetism to register big money at all theatres.


Plot: After fleeing from the Inquisition in 1518, taking with him a servant girl whom he befriended, Hernan Cortes joins the Spanish forces of Cortez, captain of an expedition to the New World. In Mexico, where he and the girl are married, the expedition runs into Montezuma's ambassadors who implore them to return to Mexico with the story of the Spanish. Impressed by tales of fabulous treasure, however, Cortes refuses to turn back and as the story ends he and his forces stand at the threshold of Montezuma's empire, preparing for battle.

Comment: It is doubtful if ever a more ambitious production has been attempted than that which 20th-C Fox has lavishly awarded to the film industry for the filming of this epic romance dealing, in general, with the Cortez expedition to Mexico, and, in particular, with the life and love of Pedro De Vargas—a victim of the Inquisition who flees his native Spain to become one of the leaders of the expedition. The extraordinary spectacle accomplished by Director Henry King and Producer Lamar Trotti is of such surpassing impressiveness that it will not this film to any other picture of the same kind. It is not the first time that the Spaniards are being presented with the same film, but this is the first time that the Spaniards are being presented in Technicolor. The cast is far better than that of any other production. The acting is first rate and the story will appeal to all ages. The picture is a good example of how a film can be produced in Technicolor with a story of this kind.
caloric Viviane Romance is a certainty not to be boring. And the reputation of Julien Duvivier, built by the constant excellence of the films he has produced and directed, also augurs well for this adaptation. This adaptation is not the usual shallow camera and by careful, calculating screen achievement. The production values are excellent, the screenplay is in- 

tricate, the acting of every member of the cast (Diana Wynyard, Glynis Johns, John Kitzmiller, Heinz Rode, Anne Vitchon, Milena Menti, John Ackland, Nando Castellini) is splendid and, indeed, may make viewers considered that she is actually something of the part she acts. She has appeared in so many varied types of roles, however, as to assure insiders that she is not, just personality alone that makes her such a powerhouse. Michael Moore, too, does a superb job as the misanthropic man whose attitude toward life and mankind is the result of the natural course of events, and who becomes a sort of tragic hero. The treatment of the smallest extra, adding something to the film’s excellence which, of course, it is a tribute to M. Duvivier’s art and skill. Altogether, “Panic” is a fine example of picture making, one out of many in entertainment values against almost anything produced in these parts, and one that should do well for its importers.

An Ideal Husband
(Reviewed in London)
(Color by Technicolor)

20th Century-Fox Comedy-Drama 96 mins.

AUDIENCE SLANT: (Adult) With beautiful presentation in Technicolor, magnificent settings and excellent acting, Sir Alexander Korda makes Oscar Wilde’s famous comedy-drama delightful en- tertainment for all audiences.

BOX-OFFICE SLANT: Lavish production values, Paulette Goddard for the mar- quee, and an intriguing title offer considerable showmanship possibilities.

Cast: Paulette Goddard, Michael Wilding, Diana Wynyard, Hugh Williams, Glynis Johns, Sir Aubrey Smith, Constance Collier, Christine Norden, Hariette Johns, and others. Credits: Adapted from Oscar Wilde’s play by Lajos Biró. Produced and directed by Sir Alexander Korda. UK distribution, British Lion.

Plot: Paulette Goddard tries to blackmail Hugh Williams, Foreign Affairs Secretary, over a youthful indiscretion into supporting a fraudulent scheme. To force him, she tells his wife, Diana Wynyard who, appalled by his transparent lack of scruples, plans to leave him and sends her friend Michael Wilding a note saying she wants to see him that night. Paulette visits Wilding and proposes that he take her out, pretending her a title, she will return the letter. Wilding recognizes her brooch as being stolen and uses this to force her to hand over the evidence. Unaware of developments, Williams starts working at building the scheme in Parliament, and Paulette sends him Diana’s note which she stole from Wilding’s desk. Because he is unsign, he be- lieves Diana sent it to him and the two are reconciled.

Comment: Lavishly produced in Techni-
color, Oscar Wilde’s satirical comedy-drama of the upper classes in Victorian London sparkles with beautiful dialog and scintillating epigrams. Providing opulent settings, rich costuming and filming in Hyde Park, Sir Alexander Korda has spared no expense and has cleverly disguised its stage origin. The acting is excellent, with Glyns Johns standing out as the pert young romantic foil for Michael Moore’s jaded, misanthropic, German, who puts himself at the forefront of screen actors. He has charm and personality backed up by Paulette Goddard makes the most of her part as the scheming Mrs. Glynis Johns, and, with Sir Aubrey Smith, Diana Wynyard and Constance Collier, should help consider- ably to put the picture over in the U. S. While “An Ideal Husband” will appeal to all audiences, it may not do as much as is desired to satisfy all types and has considerable showman- ship possibilities.

To Live in Peace
(Italian Dialog—English Titles)

Times Film Corp. Drama 90 mins.

AUDIENCE SLANT: (Adult) This is starring the leads expected to come from Italy since the war, ranking favorably with “Open City” in naturalness, comedy and high drama. Great stuff for the foreign-language theatre habitues and fine entertain- ment for others.

BOX-OFFICE SLANT: Certain to do very well on the foreign-language houses and is very much suitable as a supporting feature on double-bill programs in most situations.


Plot: In a tiny Italian village toward the close of the war, a simple peasant and his family dwell placidly until circumstances and the characteristic, sympathetic impulses of the head of the family compel him to harbor two American soldiers, escaped from the Germans. Under danger of death and re- 

prise against the whole village, the family remains true for their clothes and for their lives. All goes well until just before the American Army arrives. The German sol- 

dier in charge gets drunk at the peasant’s house, joins one of the soldiers (apparently drunk too) in an expedition during which they nearly wreck the town. The German passes out, the American gets away to his own lines. A German patrol shoots the peas- 

ant and finds just as American troop enter the town.

Comment: “To Live in Peace” is one of the very best films to come from Italy since the war. It has a genuine, native feel and is in natural simplicity, comedy, high drama and sheer entertainment. It has been pro- duced with an eye to naturalness and filmed almost in its entirety within a typical Italian village. It has been directed with a deft 
hand by Luigi Zampa and acted with a high degree of skill by Aldo Fabrizi, who may be remembered for his superb role as the priest in “Open City”; by Gar Moore as one of the American soldiers; by John Kitzmiller as the colored American soldier; by Milena Monti as the young girl whose sympathy for the Americans had led her uncle to harbor them in his house; by Heinz Rode as the German soldier and by virtually every member of the excellent cast.

There are moments of delightful and hilari- 

ous comedy, particularly when the German and the American Negro soldier get up to a war and go arm in arm through the streets virtu- 

ally wrecking everything in their clumsy, blundering way. During this sequence there is an underlying sense of impending tragedy, similar to that in a German soldier’s part of the war. Much war remains to be fought and that he might not return. There is a message in “To Live in Peace” (the title was taken from a good light, it should do particularly well, where there are strong colored populations.

The End of the River
(Reviewed in London)

Rank Drama 80 mins.

AUDIENCE SLANT: (Adult) Unconven- 
tional but nonetheless interesting motion pic- ture distinguished by beautiful photography of Brazil and excellent characterization.

BOX-OFFICE SLANT: While it will appeal only to the discriminating, it can take either place on a double bill.


Plot: Sabu, an Arekuna Indian, stands trial in Brazil for killing a stevedore. His counsel tells of his early days in the Savan- nah lands and the source of the Amazon, of his being outcast by his tribe for not avenging his relations’ deaths; of the gold prospector who befriended him, the bullying trader who put him in a balata tappers’ camp and helped him escape; of his life on the river and marriage to Bibi Ferrelin, and his innocent participation in a subversive move- 

ment in the town. The counsel proves the killing was in self-defense, and Sabu starts life anew with Bibi and his friends of the river.

Comment: Flaunting box-office conven- 
tions, this is nevertheless an interesting and often captivating picture of the Savan- 

nah lands and on the Amazon, and of the effects that town life and glib speakers have on the primitive mind. Like many British films, it is technically excellent but leaves much to be desired aesthetically. It is a film of the most beautiful kind. Indeed several passages are confusing. Toward the end an anti-union theme is introduced and shows how easily the primi- 

tive mind can be lead by political agitation. Basically, this is an analysis of the emo- 
tions of a native youth faced with civiliza-

tion for the first time. Much was actually filmed in Brazil and Christopher C. Challis’ photographs are particularly beautiful. While it will appeal most to discriminating tastes, it has much to commend it to popular audi- 

cences. Since the natives are all shown in a favorable light, it should do particularly well, where there are strong colored populations.
Native Town Honors 'Whispering City' Star

The homecoming and personal appearance of Mary Anderson and Helmut Dame at the world premiere of Eagle Lion's "Whispering City" at the Empire Theatre in Birmingham, Ala., was the occasion for a great parade on the opening day through the city's main streets and into the outlying di-tricts, headed by Governor James E. Folsom, and Miss Anderson. In the parade were bands and marching units from the Army, the Marine Corps, American Legion, Boy Scouts, Girl Scouts, high schools and other groups. At the first performance Miss Anderson was the guest of Governor Folsom. Premiere activities were carried as a joint broadcast over all Birmingham radio stations and the Alabama network, the latter blanketing the entire state. Proceeds from the premiere were donated to the Birmingham Crippled Children's Clinic.

Street decorations were numerous, carrying theatre and playdate credits. Newspapers in the city and surrounding territory assigned special writers and photographers to cover Miss Anderson's visit to her home town. All leading merchants slugged their newspaper ads: "Welcome to Mary Anderson and world premiere of 'Whispering City.'" While their window and counter displays were enlivened with stills from the picture and posters, Trailers appeared a week in advance on the screens of the Empire, Melba, Galax and Capitol theatres. Miss Anderson attended a testimonial luncheon at the Federation of Women's Clubs, a reception at her college sorority and at the Crippled Children's Clinic.

Heavy local merchant cooperation resulted from tieups made by Ad and Publicity Director Max E. Youngstein with Carbonation Diamonds, Siles Coffee Makers, Astrolouer Perfume, Mazza Gloves and Schaefar's Beer.

Hutton Records, Jitterbug Contest Plag 'Pauline'

For the showing of Paramount's "Perils of Pauline" in Loew's New York neighborhood theatres, the circuit made excellent use of the Betty Hutton records, obtaining 300 window displays tied in with them. A number of the Davenport stores featured record displays from the film. Miss Hutton's records were played in theatre lobbies.

As a further promotion, jitterbug contests were held in vaudville theatres. For a ballyhoo at the Sunday Yankee-Dodger football game, girls and boys appeared wearing Betty Hutton "Perils of Pauline" sweat shirts.

Trees As Pluggers

Manager Leo Haney of the Lido Theatre, Maywood, Ill., made use of the trees in and around that town to promote the showing of MGM's "The Hucksters." He tucked large cards to trees in spots where pedestrians and autoists would see them. Title was played up large on each placard, with various catchlines above the title. The local press played up the cast with pictures and stories.

CRAZY' BALLYHOO. To emphasize the zany comedy angles of Columbia's "Her Husband's Affairs," Manager George B. Kemert of Fabian's Radio, Allentown, Pa., arranged the street ballyhoo stunt shown above. Note the strange attire on the man, including the footwear.

Holds Exploitation Must Stress Industry Strength

Motion picture exploitation must change as the industry changes "so that we will not be vulnerable to the frequent attacks and challenges to which we are subjected," RKO Radio Production Head, Dore Schary, told 250 members of the Screen Publicists Guild and newspaper guests at the SPC's first annual par-luncheon last week in Hollywood.

"We face many challenges to the business," Schary said, in part. "In the past, exploitation has been tailored to the weaknesses of the motion picture industry. Henceforth it must be changed to emphasize the industry's many strengths so that we will not be vulnerable to the frequent attacks and challenges to which we are subjected."

Promotes 'Dance' Album

Record album of the music in MGM's "Unfinished Dance" was the occasion for a tieup with Birmingham Record Store arranged by Manager Joe Borenstein of the Warner Strand in New Britain, Conn. The store gave the album counter and window displays and had it mentioned in the store's "Man in the Street" program over station WKNL—HFD.

Pre-Christmas Windows Promote 'Christmas Eve'

Richard, Va., got a touch of Christmas two months in advance of that occasion through Manager George Peters' exploitation for United Artists' "Christmas Eve," for its showing at Loew's Theatre there. It combined advance exploitation of the day and the picture and was a bit of smart showman-ship.

Peters induced a number of the city's leading merchants to dress their windows with displays of "Christmas Eve" merchandise for a couple of weeks, and go to make a window attractive to Yuletide shoppers. Theatre's own advertising of the coming of the film, "Christmas Eve," was prominent in these displays. Among cooperating stores were Philip Levy, furniture; Lowe's, jewelry; Woolworth's, five-and-ten; Cosmo-politan and Grumewald's; the People's Store and the Sunlight Laundry.

A gag contest, "When does Christmas Eve come before Thanksgiving in Richmond?" was played up on Harry Hudson's radio program, with the first correct telephone answers winning theatre tickets.

A Woolbury display on cosmetics brought the picture three interior displays, using stills of Dolores Moran as the pin-up girl of the month.

National Tieup Set on 'Gentleman's Agreement'

Twentieth-Century-Fox has set a national tieup campaign, with Warner Bros. "Gentleman's Agreement," with American Airlines and the National Biscuit Company. The joint tieup calls for window displays in their respective offices and stores, featuring Celeste Holm who plays an important role in the production.

The campaign is set to break in time for the general release of the picture early next year.

Post-Card Publicity

As a means of spreading the news about his Skyway Drive-In Theatre, located near Louisville, Ky., Manager Louis A. Arru distributes post-card photos of the theatre, taken when it was filled to capacity. The stunt has created quite a bit of enthusiasm and has boosted business, Arru reports.—LOU.

Sports Writer's Plug

Si Burick, sports columnist on the Dayton, O., Daily News, made Manager H. W. Reisinger of Loew's Theatre, very happy by devoting his two-column department, almost a full-page in depth, to UA-Enterprise's "Body and Soul" and the hornet's nest it evoked from the Boxing Managers Guild. Burick tied up the picture to sports' "fixes," ringing in the Jake La-Motta-Billy Fox bout. It was grist to Manager Reisinger's exploitation mill and brought the picture Loew's to the attention of the Dayton public.
Premiere for Children 'Red Stallion' Novelty

Novelties were on tap for the opening of Eagle Lion's "Red Stallion" at the Gotham Theatre, New York, on Thanksgiving Day. A children's premiere preceded the regular opening the night before to which were invited several hundred children from East and West Side alike—including children of delegates to the United Nations meetings and of any prominent persons in the motion picture industry.

Then there was a "cocktail" party and reception for the kid guests at Cafe Society Upstairs at which the "cocktails"—milk, ice cream, watermelon—was served. Guest of honor at the party was the "Red Stallion" pony which gave its autograph to youngsters who brought autograph albums with them. The pony's rubber-shod hoof rested on a huge ink-pad so that it was simple to lift up a foreleg and make his hoof imprint on a blank page. A number of popular entertainers amused the kids who were further entertained with games and favors.

Following the reception, the guests were transported to the Gotham Theatre in a fleet of midget Crosley cars, to match the size of the guests who ranged in age from five to fourteen.

Invitations to the kid premiere stated that "adults may attend only if accompanied by a child." Parents who accompanied their children were seated on the side aisles, with uniformed matrons in attendance to see that they made no disturbance to mar the children's enjoyment of "Red Stallion."

The "Red Stallion" pony contest, in which Eagle Lion sought to discover New York's "most resourceful person," who would find or invent the most suitable name for the pony, was another stunt that captured quantities of publicity for the picture. The pony was transported about the city in a covered wagon, stopping at various public schools to give the children a look-at the thoroughbred animal. The contest closes on Dec. 10 and at the evening performance on Dec. 17 the winner of the pony will be announced and the presentation made.

SHIELDS ON MAIN STREET LIGHT POLES. Arrows in photo above point to four of the 100 shields which were affixed to as many main street light poles in San Francisco as part of the campaign for the showing of RKO Radio's "Magic Town" at the Golden Gate Theatre. Jay Golden, RKO Theatres West Coast division manager, and actively participating were Helen Wagge, Golden Gate publicist, Mark Alling, manager, and Joe Longo, RKO exploitation representative.

B'way Sign to Promote Lopert Foreign Films

Marking the first time that a costly Broadway electric display sign has been used for foreign film promotion, Lopert Films, leading distributors of foreign films in this country, has signed a long-term contract with Galla Advertising for the Telesept electric sign at 47th Street and Broadway. Sign uses an on-the-spot cartoonist who improvises gag comic strips as an attention-getter to accompany advertising copy.

Current Lopert release, "Shoe-Shine," Italian-made film at the Avenue Playhouse, will be thus exploited for the remainder of its run, with the French "Beauty and the Beast" to follow.

Book Stores Plug 'Harrow'

Window and counter displays of the book (from which 20th Century-Fox's "The Foxes of Harrow" was adapted were a mainstay in Manager Fred Greenway's promotion for the picture at Loew's Poli Palace in Hartford, Conn. News delivery trucks were banded and a co-op ad set with a furrier.—HFD
Christmas Ideas to Ring the Business Bell

Beat That Pre-Yuletide Slump With Aggressive, All-Out Showmanship

There is danger in putting off until tomorrow what you can do today. Christmas is just a few weeks away, and if you want to be on the showmanship bandwagon, if you want to offset that possible pre-Christmas slump, then you'd better get busy right now—not tomorrow—but now. Time waits for no one. Each passing day without activity on your part is a day lost in planning and putting into effect the stunts and exploitation that will make the Yuletide season prosperous for you. Here are tried and proved ideas to help you in your campaign. So get started—now!

Special shows during the pre-Christmas season are a "must," and although they can be staged for various purposes, the general pattern is usually the same. Back in 1938 in Utica, N. Y., Advertising Manager R. B. Manderson of the Olympic turned the theatre over to the Chamber of Commerce and local welfare societies for a free show for the unemployed as a Christmas present from the Olympic. However, no one was excluded—whether working or not—and they were asked (if possible) to bring canned goods, clothing, or money for the relief of the poor. Tickets were printed and distributed for each person on the relief rolls and distributed by the heads of each organization. Merchants cooperated in the campaign. The program was especially chosen to be suitable for the Christmas season, and Community Singing was conducted with the aid of song slides. As a result, the Olympic received letters and comments, extra newspaper space and radio plugs, gratis, commending the management for its gesture of goodwill.

Decorate your foyer as lavishly as good taste and budget will permit, for the Yuletide spirit within the theatre is important. Twin trees might be placed on the stage and lighted up during intermission, at which time appropriate Christmas carols are played over the theatre sound system. In decorating the theatre, be careful not to punch holes in the walls, knock off plaster corners, etc. Garlands placed beneath the marquee should be properly tied back to keep from being whipped by the wind.

Get an old-fashioned horse-drawn sleigh to convey Santa Claus around town. The sleigh should be appropriately boned with the theatre name and attraction.

Perhaps you can promote a Snow Show, before or after Christmas. Travel bureaus and merchants pay for the foyers exhibits of what they have to sell. Get the endorsement of the Chamber of Commerce. Highlight your program with winter sports or travel short subjects. Get merchants to advertise the show in their newspaper ads and in window displays.

Keep the Christmas spirit alive throughout the season. By promoting a public address system, with merchants bearing the cost, you can broadcast Christmas carols from the front of the theatre. Between selections, give the merchant a plug and also the current or coming attraction.

After the usual annual campaign, which ends Christmas Day, extend Santa's visit for an additional week, informing newspapers that he wouldn't leave until your New Year's show got underway and the fact that he promised many surprises for moviegoers in January. This should be good for a photo in the newspapers.

After tie up with a local dancing school for a "Toy Town Follies" or "Merry Christmas Revue" given by juvenile pupils. Best thing about this stunt is that you are not only assured of patronage of the parents but also that of other relatives and friends of the children who participate.

A large Christmas tree erected in the lobby of your theatre can be the public square or part of a Holiday Greetings from your theatre prominently displayed, makes a goodwill as well as a very worthwhile gesture.

As a goodwill builder, have a Santa Claus in the lobby of your theatre to listen to children as they tell what they want for Christmas. Santa writes down the child's name, address and article wanted. Later, a mimeographed form letter is sent to the child's parents, explaining that the child told Santa what he wanted, with the form containing his desire attached to the letter.

Get the publisher of your local newspaper to play Santa Claus by throwing a theatre party during "off" hours. Invite youngsters to write letters to Santa Claus; publish letters in the newspaper. Much along this same line, plan a juvenile matinee, with Santa Claus distributing gum-cracks through the cooperation of local merchants, along with heralds advertising the merchant and billing your show.

Get merchants to stage a Christmas festival, highlighted by a parade which starts and stops at your theatre. Santa watches the parade from a special observation post in front of the theatre.

Announce the free checking of Christmas parcels via trailer and newspaper ads, tieing in the show and playing up the value of the respective offered weary shoppers. Each parcel could be sniped with Season's Greeting sticker bearing theatre's name.

Mickey Mouse Clubs or boy and girl clubs in honor of other cartoon characters or favorite western stars might promote a Gifts for the Needy matinee, each child brings a gift. Gifts can be new or, if old, can be repaired and refurbished by the American Legion or the Fire Department.

Arranged around the base of a large Christmas tree in the lobby are fake packages bearing titles of pictures you will exhibit during the Yuletide season.

If school is out during the week before Christmas, midnight or late shows should be scheduled and advertised. Let the people know that "there is still time to see a complete show as late as (time), etc."

As a variation of Grocery or Country Store night, distribute baskets of Christmas foodstuffs to lucky patrons. Coupons carry the merchants' names on them.

Have a picture taken of your theatre personnel, each with an armful of packages. Plant it in the newspaper as a tie-in with a "Shop Early" or "Mail Early" gag.

Plan a Christmas party for the local orphanage. Through the Rotary, Kiwanis, Lions or other organizations, arrange for the theatre to sponsor the special show, "Apple and orange"

(Continued on Page 25)

GIFT-TICKET DISPLAY. This display promoted Gift Tickets, etc. was used a few years ago at Schlic's Russell Theatre, Mayville, Ky., but it is just as applicable today as it was then, and other exhibitors could duplicate it. Edward May, who was manager of the time, is now with Wometco in Miami.

CHRISTMAS PACKAGES. Santa Claus, a fireplace and packages inscribed with titles and costs of coming attractions combined to make a timely and attractive lobby display a few years ago at the Palace Theatre, Atlantic, N. J. Display was arranged by Harold Simons, who managed the house at that time.
‘Likely’ Cadet Election Promotes ‘West Point’

Election of a high school pupil who most typified the qualities of a West Point cadet was a stunt for Film Classics’ “Spirit of West Point” that Manager Fred Utter and his assistant, Jack Raymore, of Walter Reade’s Park Theatre in Morristown, N. J., found rich in publicity and financial returns. Cost was only $39.25, but the stunt netted 328 lines of free advertising in the city’s newspapers and left the students talking about it for weeks after.

Award to the winner was an airplane trip to West Point, a tour of the Point and a chance to see the Army football team in a workout.

Utter arranged the contest with the principal of the Morristown high school who called the two assemblies. At the first he recommended the picture and explained the contest. At the second balloting took place. Name of the winner, Robert Strowbridge, was announced at the showing showing of the picture.

Furthing his “West Point” campaign, Utter sent letters to the coaches of all scholastic teams in the area inviting the team members to see the film as guests of the theatre. Attendance was so good that Utter had to reserve individual sections each night for different schools, including Morristown, Hackettstown, Wharton, Mt. Lakes, Dover, Madison, Boonton, Roxbury, and East Hanover.

On the opening night the Morristown American Legion Junior Drum and Bugle Corps paraded to the theatre and appeared on the stage. Utter promoted a football costume which he displayed in the lobby for a week and then gave away from the stage. He threw balloons, some of them containing passes, from the marquee to waiting crowds of children just before the Saturday matinee. An Army recruiting sergeant staged a recruiting tent.

A truck was banded, a newstand tripod obtained, and a band and a jajpol were entered in the town’s firemen’s parade.

In Kingston, N. Y., Reade City Manager Bob Brien’s Theatre Manager Betty Risedley distributed at Kingston football games 2,000 cards imprinted with the high school game schedule on one side and announcing the pictures and playdates on the other. They were arranged for a sports quiz over radio station WKNY in which passes to the theatre were awarded as prizes; strung footballs, imprinted with film’s title, under the marquee and induced the kids to purchase tickets to record the picture at a student assembly. Two full-page co-op ads were promoted by Miss Risedley.

Bobby-Soxers at Work, studying to evolve a last line to a limerick in a contest Manager S. L. Sorkin of RKO Keith’s Theatre, Flushing, L. I., arranged with Abramson’s department store to exploit RKO’s “The Bachelor and the Bobby-Soxer.” Girls are shown at the Abramson counter displaying the rules of the contest and some of the prizes (see story at right).

Paul Perez Joins EL Publicity Department

Paul Perez, veteran feature and news writer who for the past year has been editorial representative of the Film Bulletin, has joined Eagle Lion’s publicity staff as trade paper and newspaper writer, to work under Publicity Manager Leo Brody. In addition to Perez, the EL publicity department now includes Bob Condon and George Frase.

Gladys Murray has been added to the company’s promotion department to handle merchandising tieups, working under the direction of Exploitation Manager Arthur Jeffrey and his assistant, Lige Brien.

Ideas For Christmas Showmanship

(cont.)

matinées, or “Tin Can,” “Potato,” “Book,” “Toy” or “Clothing” matinées might also be held, with contributions turned over to the Salvation Army or other charitable organizations for distribution. Also, a local club might sponsor an Underprivileged Matinee, with newspaper backing the deal. Small gifts could be provided by merchants.

Install Christmas decorations, but not too early. Psychologists point out that seasonal decorations, displayed too far in advance, become too wearisome to the public and lose their value of novelty and beauty. Such decorations might go up about two weeks before Christmas for the most beneficial effect.

Have your newspaper sponsor a toy mountain to be erected in the lobby or foyer. Tie in local merchants who will display cards urging customers to buy a toy to add to the mountain. Good for human interest stories. A mountain of non-perishable foodstuffs can be substituted for this stunt.

You might establish a “Parcel Wrapping for Mailing” service in your lobby or mezzanine foyer. In the past, the Post Office Department has been receptive to this stunt, furnishing scales, twine, etc., for the theatre’s use.

No-Cost ‘Bobby-Soxer’ Contest Gets 400 Replies

A limerick contest for Bobby-soxers, with a department store paying all the costs, was the interest-arousing promotion arranged by Manager S. L. Sorkin of RKO’s Keith Theatre in Flushing, L. I., for RKO’s “The Bachelor and the Bobby-Soxer.”

Abramson’s, the largest department store in Flushing, designated a section in the sportswear department the “bobby-soxers’ corner” and announced through placards there and in other parts of the store the contest in which Bobby-soxers of high school and college were to supply the last line of a limerick. Prizes of articles of sportswear, from hooded corduroy jackets to leather belts, were displayed in the “corner” and advertised in the contest announcements in the store, in a large ad the store took in the local daily, and in 10,000 special heralds which it paid for and distributed among students at the Flushing and Bayside high schools and at Queens College. The same ad that appeared in the Long Island Star Journal was repeated in the Queens Leader.

About 400 replies were received on the contest, and the theatre itself was frequently called up for information, although Abramson’s handled most of the details. The theatre did not spend a penny on the contest, which is one that can be used for almost any picture with strong appeal for teenagers.

Favorite Disc Jockey

A contest in which patrons were asked to name their favorite disc jockey was set by Manager Bob Sildman of the Senate in Harrisburg, Pa., to exploit the showing of Universal-International’s Deanna Durbin picture, “Something in the Wind.” Winner received the Deanna Durbin award during the film’s run—HAR.

Voice From the Coffin

Manager John Bretz of the D & R R Theatre in Aberdeen, Wash., gave a new twist to the “look in the box and see the body” idea in his campaign on Columbia’s “The Corpse Came C.O.D.” by connecting his public address system to the box. When spectators looked into the large packing case in front of the theatre to see the “body”—a picture of the girl playing the lead—Bretz’s voice addressed them from the coffin, giving them a start and a thrill.

Ties In With NCCJ

Manager Jim McCarthy of the Warner Strand in Hartford, Conn., tied in with the National Conference of Christians and Jews in extending the King’s Restaurant ad. He invited office members to attend a screening. The NCCJ office then plugged the film through speakers and displays.—HPD

A model electric railroad, with a Yuletide model background, could be set up in the lobby to delight youngsters and oldsters. Cars could carry titles of shows during Christmas season.

A local merchant might be persuaded to install the “perfect” Christmas dinner table. Food would be phoney, but realistic. The table is set for as many places as there are stars in your Christmas attraction. Stars’ names appear on place cards.

Be sure that Christmas tree lights and other Yuletide ornaments are not hooked up so as to overload the circuits. Don’t store decorations after use; remove them from the building.

Stage a newsboys’ show, backed by your newspaper in cooperation with civic-minded citizens or business firms. Special prizes are given newsboys with best records. The mayor and other city officials should attend.

To develop a pre-Christmas spirit among members of your house staff, offer prizes to the employees who suggest and put into operation the best pre-Christmas or New Year’s idea (or both).
KANSAS CITY

Eagle Lion District Manager Beverly Miller, took off early last week for Denver and negotiations on two Western pictures there. Meanwhile Milt Overman, EL field man, breezed into town from Salt Lake City in behalf of "Out of the Blue" due here next week at the Roxy.

Fire destroyed the Dream Theatre at Russell, Kansas, in a late afternoon blaze Nov. 19. Origin of the blaze is somewhat uncertain, but flames are believed to have begun in a motor of a compressor on the air-conditioning system. Loss on the fire may run as high as $125,000, according to Dale Danielson, owner and operator. Rebuilding will begin as soon as possible, according to Danielson, and the Dream will be replaced with a more modern structure. The Dream was the number one house of the circuit Danielson operates in Russell. The fire was discovered shortly after 6 p.m., just before the box office was to open for the evening trade. A part of the program for the evening was to have been a short, "Smoke Eaters."

Homer Strowig, president, Doc Cook, secretary of the Kansas-Missouri Theatre Association, and Dick Biechele, district director of the Theatre Owners of America have been invited to attend the convention of the Oklahoma exhibitors in Oklahoma City, Dec. 8-9. Morris Loewenstein, president of the Oklahoma group, issued the invitations.

Film row visitors last week included John White, Jons Theatre, Camdenton, Mo.; John Travis, Carl Theatre, Carl Junction, Mo.; Ross Gault, Wellsville Theatre, Wellsville, Kansas; and H. Danbury, Lucille Theatre, King City, Mo.

Fox Midwest threw the Apollo Theatre into the first-run line-up last week for showing of "Northwest Outpost" and "Winter Wonderland" from the Republic exchange. Following the run on these two, Apollo is expected to slip into its regular subsequent-run policy.

LOS ANGELES

Allen Warshauer was made district manager for the Blumenthal San Francisco chain, Warshauer, who used to be with Warners' exploitation here, will headquarter in Oakland.

Jimmy Durante was present last week for ceremonies at the Egyptian Theatre, where his portrait was hung in the "Hall of Fame."

A merger between Screen Guild and Realert offices has been effected. Lou Goldstein, who has been in charge of the Realert franchise here, will remain as sales manager. However, SG will absorb Goldstein's other product, known as Associated. Sam Decker and Ben Crandall worked out the deal on behalf of SG, while Lou and Jack Broder handled negotiations for Associated and Redart. SG gave up its office on W. Washington and moved into the recently redecorated suite of Realert on Vermont.

The Rampart Theatre has been sold to Ben Goldstone by Moro Goldberg.

The Hitching Post Rangers, an organization of kids who attend the Hitching Post Theatres, chose Allan "Roky" Lane as their most popular action western star.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>City</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>27</td>
</tr>
<tr>
<td>Chicago</td>
<td>27</td>
</tr>
<tr>
<td>Cleveland</td>
<td>29</td>
</tr>
<tr>
<td>Columbus</td>
<td>26</td>
</tr>
<tr>
<td>Denver</td>
<td>31</td>
</tr>
<tr>
<td>Des Moines</td>
<td>32</td>
</tr>
<tr>
<td>Harrisburg</td>
<td>26</td>
</tr>
<tr>
<td>Hartford</td>
<td>26</td>
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<td>Indianapolis</td>
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<td>32</td>
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<td>Milwaukee</td>
<td>33</td>
</tr>
<tr>
<td>New York</td>
<td>29</td>
</tr>
<tr>
<td>Oklahoma City</td>
<td>32</td>
</tr>
<tr>
<td>Omaha</td>
<td>20</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>26</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>32</td>
</tr>
<tr>
<td>St. Louis</td>
<td>31</td>
</tr>
<tr>
<td>Salt Lake City</td>
<td>32</td>
</tr>
<tr>
<td>Vancouver</td>
<td>33</td>
</tr>
<tr>
<td>Washington</td>
<td>27</td>
</tr>
</tbody>
</table>

REGIONAL NEWS

KANSAS CITY

Funeral services for Ray Murray, 67, were held Nov. 18 at Utter-McKinley Mortuary in Glendale. Murray opened the Hollywood office for Quigley Publications 23 years ago. He ran it for four years and later became a free-lance writer. He is survived by a daughter and brother.

COLUMBUS

A son named Phillip was born to Norman Tyme of the Neth Theatres and Mrs. Tyme, Actress Virginia Mayo was the Queen of Queens at the Columbus annual pre-Christmas balloon parade. She also appeared at fashion reviews at department stores as part of the "Secret Life of Walter Mitty" exploitation campaign.

Independent Theatre Owners of Ohio Secretary Pete J. Wood is asking exhibitors to send him a full record of Ohio cities and towns which have recently passed admission tax ordinances.

Captain Volney Phifer arrived here last week in "command" of the MGM exploitation model ship for "Green Dolphin Street."

Newest member of the local Variety Club is Ben Yenkin of the Frey-Yenkin Paint Company. Manager Charles Fisher of Neth's Markham Theatre has received many compliments on the new decorative scheme recently completed at the house.

HARRISBURG

Only Loew's Regent and the Senate held midnight shows on Thanksgiving Eve, other managers feeling that with the start of Sunday movies, and the State with a good drawing film for the holiday, it was not necessary. Loew's had "Green Dolphin Street"; the Senate "The Wistful Widow of Wagon Gap"; State, "Where There's Life"; and the Colonial, "Thunder in the Valley," the former Fox film titled "Boh, Son of Battle," not released previously.

Thomas d'Arcy, an usher of three years ago, is new doorman at the State. Two high school students, ushers at the State, have attained prominence. Alfred J. Keller, Jr., was elected president of the William Penn High School Student Council, and Ted Wouters, a head cheer leader, was star of the senior class play at William Penn.

Pete Ward is the new student assistant at Loew's Regent, replacing John Sites, now manager of the Lemoyn. Bob Westerman, Loew's assistant manager, finally has a lead on an apartment, after a nine-month search. His wife and child still are in Richmond, Va., because of the lack of quarters here.

Loew's switched to Wednesday openings last week, to continue that schedule until after the holidays. Loew's Thanksgiving Eve midnight show was "Green Dolphin Street," the titular...
**WASHINGTON**

A. E. Lichtman, chairman of the Variety Club welfare committee, held a meeting with Gene Daily, vice-chairman, Dr. Sylvan Danzansky, Harry Coonin, Fred S. Kogod and Willis Warren present to discuss future welfare activities.

The National Service Awards were made by the Department of National Defense to George Dorsey, Warner Pathes News; Anthony Muto; Fox Movietone News; Robert Denton, Paramount News; J. C. Brown, MGM News of the Day; James Lyons, Universal News; and Carter Barron, eastern division manager of Loew's, Inc.

Variety's annual dinner dance on Nov. 22 at the Mayflower Hotel attracted over 700 persons to the outstanding event of Variety's social season. Co-chairmen for the affair were Carter T. Barron and Sam Galanty; with A. E. Lichtman and Frank Boucher handling the annual welfare subscription awards and Gene Ford in charge of entertainment.

Scheduled to attend MGM's four-day sales meeting in New York on Dec. 2 are Rudolph Berger, Washington; and John S. Allen, Texas, former Washington district manager.

Dorothy D. Golden, chief Barker of Variety Club Tent No. 11, spoke at the luncheon of the Motion Picture Advertisers in New York on Nov. 20, on "The Cinema—International Dimensions." Garnett V. Gott, chief of the motion picture unit, U. S. Department of Commerce, was present.

Virginia Mayo was in town for a brief visit, at which time she met the local drama critics, appeared on some radio programs, and visited local department stores.

Newest member of Variety Club Tent No. 11 is William Miller, musician with Sidney's and Meyer Davis' Orchestras.

**HARTFORD**

The Music Box Theatre, New Britain, Conn., an 800-seat motion picture house, has changed hands, with Frank Smulski taking over a lease from the Falcons' Club of New Britain. Previous operators were Bernie Levy and Lew Ginsburg. The theatre equipment was purchased last week by Smulski from Nick Kouns.

In East Hartford, Conn., Peter and Alexander Krenicki, who recently acquired the Astor Theatre on a lease, have assumed the positions of co-managers. The two brothers are planning to remodel the theatre.

The Warner Strand, downtown house in Hartford, will close down Dec. 1 for remodeling, to last a number of weeks.

**ATLANTA**

Miss Doris Watson is a new member of Wel-Kin Theatre Supply office force.

Monogram Southern Exchanges President A. C. Bromberg, upon his return from the coast, called a sales conference with Babe Cohen, Jimmy Canhull and Ben Jordan of the Monogram Southern office.

Russ "Lucky" Hayden, young western film star, and "Fuzzy" St. John were in Atlanta on P.A. tour of the south.

"Dark Passage" and "Brute Force" were cut by the Atlanta censor.

Randall Brannon, theatre owner from North Georgia, was passing out cigars here on the arrival of a new baby at his home.

Actor Pictures of Georgia President William Richardson and Bob Howell of that company are back at their desks following a trip into Alabama. Eagle Lion Southern District Manager Ralph McCoy is also back from a tour of southern states.

Mrs. William Wilby, 76, mother of Robert B. Wilby, president of the Wilby-Kinney Theatres, and of Mrs. Fred Coleman, theatre owner in College Park, died recently in Salon.

Local newspapers have been attacking raised prices here for film shows. Some of the amusement editors expressed the view that prices should always be the same, and that some of the "sleepers" are better than higher-priced pictures.

**NEW OFFICERS.** Seen above are the newly-elected officers for 1948 of Tent No. 9, Variety Club of Albany, N. Y. Seated at table are Harry Lamont (Lamont Theatres), chief Barker; Joseph Saperstein (Fabian Theatres), dough guy. Standing (l-r): Eugene Lowe (Universal), property master; Arthur Newman (Republican), second assistant chief Barker; Saul Ullman (Fabian Theatres), first assistant chief Barker. Other new officers (not shown) include Jerry Akin (Warners), Dan Houlihan (20th-Fox), Jack Bullwinkle (Columbia), Leonard Rosenthal (Upstate Theatres), Eugene Teper, Dr. Samuel Kali-

**VINNICO to ADD 5**

Harry Vinnico has reportedly announced a plan to add five theatres to his California circuit, at a cost of $1,000,000. He is waiting for governmental approval to go ahead with the construction, having already obtained the sites. This would give Vinnico a total of 47 houses.

**CHICAGO**

Allied of Illinois President Jack Kirsch held a meeting of Chicago theatre owners last week to discuss the booking situation here, but decided to postpone action on the matter to a later meeting when Attorney Thomas McConnell will give them his version of the effect of the Jackson Park Theatre decree. Film company attorneys also held a meeting but gave out no reports. A proposed meeting with independent exhibitors, called by William C. Gehring, 20th-Fox assistant general sales manager, to try to work out a solution of the Chicago booking situation, was postponed.

Alliance Theatre Circuit and its subsidiary Midstates Theatres, have signed for the new season product of Columbia and Monogram.

Betty Elrod of the police film censor bureau was married to Sam Rose. She will continue her censor work.

While he was in Chicago 20th-Fox Assistant General Sales Manager William C. Gehring said there would be a meeting in New York with Father Masterson, League of Decency executive, to try to work out a solution of the League's ban on "Forever Amber." Great States Circuit has pulled "Amber" in three situations due to church opposition.

More than 750 popcorn distributors, processors and exhibitors attended the third annual convention of the popcorn dealers association at the Sherman Hotel. Paul H. Rice of Dallas was elected president, and Charles Pike of Cleveland, vice-president.

Paramount Exchange Manager Hal Stevens, who is director of the amusement division of the community chest drive, reports that theatres and film row have contributed $50,000 to date to the campaign. He expects the amount to be doubled when other amusements and sports make their contributions.

Allen Usher, former Paramount district manager who now manages a theatre in Elkhorn, was married recently in the city. Mrs. Usher is getting a hospital checkup.

Great States Promotion Manager M. M. Rubens was confined to his home by a cold.

Balaban and Katz Advertising Director Will Holland has returned from a visit with relatives.
116 institutions servicing millions of human beings without regard to religion or race say...

another chance to HELP!

...not just another CAMPAIGN!

FEDERATION OF JEWISH PHILANTHROPIES OF NEW YORK

1947-48 CAMPAIGN $15,000,000

AMUSEMENT DIVISION MUST RAISE $325,000

S. H. FABIAN, Chairman
REIG NAL NEWSREEL

(Continued from Page 27)

tives in New York.

Norman Olsen, Jr., son of Norman Olsen, DeVevo export manager, will be married next month.

Among those attending the 20th-Fox conference at the Sheraton Hotel were William C. Gehring, Jack Lorenz, Tom Gillian, Ward Scott, Joe Negar, Joe Woodward, George Fuller and Ben Reingold. Sales plans were discussed at "Forever Amber," "Gentlemen's Agreement," "Captain from Castile" and "Daisy Kenyon," and also plans for the sale of reissues to be released each month during the winter.

The First National Bank of Chicago is making, through its research department, a survey of the various film companies.

RKO Production Chief Dore Schary will receive the distinguished award from the American Jewish Congress at the Stevens Hotel on Dec. 15 for his work on "Crossfire."

NEW YORK

Albert Gehbi, for years Paramount New Jersey salesman, Monday took over the duties of executive secretary for Allied of New Jersey, succeeding Thornton Kelly, resigned.

Allied meanwhile had a busy week with a directors’ meeting Thursday afternoon, preceded over by President Ed Lachman and its annual steak dinner held at Henry Hecht's Ritz restaurant at Passaic with almost 200 members of the industry attending.

Thanksgiving business in most theatres on the west was heavy, though it fell off in some neighborhoods apparently unable to compete with turkey and cranberries. Thanksgiving Day marked the opening of "Christmas Eve" at the Broadway Theatre.

Joe Brenner, formerly an Eagle Lion salesman, has branched out in business for himself with a booking service for theatres. Charter members are the Square at Astoria, Long Island, and the Howard and the Ro in Brooklyn.

Nat Eimer, who used to run the film row cigarstand, and who sold out to Sam Stern, formerly of the Palais Films, dropped in on the boys last week to say hello.

Film Rowite Estelle Hearn celebrated a birthday Monday. She says she's 23.

Lou Frick, press book editor for 20th Century-Fox became a father again on Nov. 18 at the Orange Memorial Hospital, New Jersey. This time it's a boy. He already has two daughters, Barbara and Carolyn.

The Warner Club is currently holding its first photographic exhibit in its club rooms at the company's home office, with cameras the prizes to the club members whose entries are judged the best. There will also be a special prize to the club member who can choose the prize-winning prints in the order selected by the judges. Over 150 prints have already been submitted to the exhibit.

CLEVELAND

Milton A. Mooney, president of Co-operative Theatres of Ohio, was elected chief banker of the Variety Club to succeed Nate Schultz at a meeting held at the Variety Club, Saturday afternoon (22). Others elected were: Leroy Kendis of Associated Theatres Circuit as first vice-president; Lou Ratner, Warner contact manager, second vice-president; I. J. Schmertz, 20th-Fox branch manager, re-elected treasurer; Sam Abrams of Ohio Advertising Co., recording secretary; publicity, Harry H. Weiss, 20th-Fox publicity representative; sergeant-at-arms, Al Friedlander, Berlo Vending Co. Irwin Shenker of Berlo Vending Co., Sanford Leavitt of Washington Circuit and Al Sunshine of Advantis were new members named.

Paul Guslanovic, local independent theatre circuit owner, leaves next week to spend the winter in Florida, as usual.

Martin Gallagher, former assistant manager at Loew's State Theatre, this city, and now occupying a similar position at Loew's Criterion, New York, was in town.

Max Mink, RKO Palace manager, reports personnel changes in local RKO theatres. John Quandlan, Palace assistant manager, has been transferred to the RKO Hillside in Los Angeles. Richard Leathers, formerly at the RKO Theatre, Columbus, succeeds him. At the Allen Theatre, Helen Sydorika succeeds Ray Porris, resigned, and will also double as treasurer. She had been assistant treasurer at the Palace.

Howard Senor, assistant publicity director at Loew's State Theatre, has resigned. He plans to enter another type of business.

(Continued on Page 30)
Cripps Appointment Cools Dalton Duty Optimism; Advertising Costs Tax Rule Another Blow to Cinema

By Jock MacGregor

The optimism of last week over the prospects of early settlement of the Dalton Duty has been dispelled by the appointment of Sir Stafford Cripps as Chancellor of the Exchequer. His attitude to the cinema is known and it is not considered that it will be so easy now to find a solution.

Before his resignation Hugh Dalton provided the cinema with yet another blow by allowing only 50 per cent of advertising costs to be charged against income tax returns other than for space in trade papers and export purposes. Loosely worded, the order has caused much consternation in Wardour Street since it is estimated that of all British advertising, ten per cent is for films.

CEA Secretary Walter Fuller has not been slow in taking up the challenge on behalf of his members and has written to the Chancellor. It is estimated by "The Cinema" that West End cinemas spend approximately £5,000 a week on advertising while Provincial figures vary from £30 to £500. How stills and trailers, which are normally hired, will be affected is uncertain.

* * *

By the time this appears the President of the Board of Trade will have held a joint meeting with the representatives of the British Film Producers Association and the Film Industry Employees' Council to discuss the methods for stepping up British production.

FIEC, representing the studio unions, wants the Government to requisition idle studio space and take a general hand in production. Who they would put into them or from where they would get the competent technicians, equipment and raw materials was not stated at the mass meeting. To my knowledge, while there are independent producers who seek finance, I can think of none who is ready to go on the floor and cannot find the studio space.

* * *

Ralph Bond, ACT vice-president and maker of documentary shorts, is obviously no lover of Hollywood. He severely criticized the CEA for their attitude to the Dalton Duty and proceeded to tell them how to run their business—presumably into bankruptcy.

Standing out as a pillar of reason was Tom O'Brien, MP, NATRE Secretary, who warned the unions against irresponsibility. He realizes all too well that to call upon the Government will only cause all-around embarrassment.

One could but feel that the meeting favored the nationalization of the studios. Some 800 attended and of these I saw no one of note and recognized few. It would seem very essential that if a crisis is not to befall the studios, those technicians, artists and musi-

OMAHAA

Paul Phillips, who recently bought the Soldier at Soldier, Ia., from C. E. Evenson, has sold it back to Evenson.

Mrs. Bill Miskell, wife of the Tri-State district manager, is back home after an operation. M. S. Anderson, Paramount home office representative from New York, was in the city.

Paramount Branch Manager Donald Hicks spent several days in Kansas City attending a sales meeting.

Dale Murphy is reopening the Jackson Theatre, Wilsonville, Neb., after three months.

Fiction Poverty, Columbia head inspector, is vacationing: Ditto, Hazel Anderson, MGM office manager.

RKO Exchange was busy this week with the arrival of Walter Branson, western divisional manager from New York; Harry Gittleson, assistant to Branson; and Ray Nolan, district manager from St. Louis.

Mrs. Carl White, Quality Theatre Supply co-owner, is back from Little Rock, Ark, where she visited her son, John.

Marie Frankson, RKO head inspector, is in St. Joseph's Hospital for an operation.

Oscar Hanson, who books for dozens of theatres in the territory, had a meeting with approximately 25 exhibitors here.

Joe Chantry, who has started the new Golden Dough plan in the territory with Gene Rich, is in Methodist Hospital following a slight heart attack.

C. W. Coryell, Bassett (Neb.) exhibitor, is a grandfather.

INDIANAPOLIS

Truman Rembusch was re-elected president of the Allied Theatre Owners of Indiana at the twenty-first annual convention and trade show held at the Holland Astors, Nov. 19 and 20. Sam Neall, Kokomo, Ind., was also re-elected as vice-president, Marc Wolf, Indianapolis, treasurer and William Carroll, executive secretary. More than 200 state exhibitors attended the two-
day meeting. Discussion on all current industry problems by national speakers was heard.

Universal—International District Manager Peter Rosian was a business visitor during the week.

Manager George T. Landis, 20th-Fox, Tom McCleaster, sales manager, Salesmen Ladelle Hancock and Kenneth Dotterer, attended a business meeting at Cincinnati, O., Monday through Wednesday.

The Gibson Theatre, Batesville, Ind., is now part of the Kemboch Circuit.

George F. G. Anthony, special service manager, National Screen Service, spent the week-end in Cincinnati with his father who is recovering from a minor operation.

C. F. Kreighbaum, operator of the Arc Theatre, Lafayette, Ind., and wife have gone to Florida for the winter.

Harry Van Noy, has installed a modern heating plant in his theatre at Middletown, Ind.

Mrs. M. A. Wood, operator of the Best Theatre, Temperance, Ohio, is planning an extended vacation in the south.

Edwin Brauer, Republic Pictures, spent several days in Chicago, visiting the Gregory Circuit officials in the interest of business.

Gus Heinrich, office manager, Columbus Pictures, is confined to his home by a near attack of influenza.

LOUISVILLE

Exhibitors from Kentucky and the Cincinnati region attended a luncheon meeting last week in Cincinnati called by Theatre Owners of America Vice-President Herman Hunt. Among those attending was Galerie Crowe, president of the Kentucky Association of Theatre Owners.

A number of exhibitors expressed a desire to join KATO and the TOA.

The Orpheum Theatre, Louisville grinds house, as an attendance-builder is offering three features and two cartoons every Tuesday and Friday night at a lowered admission scale.

Owner Ira B. Dyer of the Clinton Theatre in Albany, Ky., is in Florida operating his new drive-in theatre.

Louis F. Potts, 62, who had been an electrician in most of Louisville's theatres, died at St. Anthony's Hospital from a heart attack suffered at Loew's Theatre where he had been employed since 1934. He had been an electrician on Keith's vaudeville circuit and designed the lighting effects of "The Forest Fire," popular in vaudeville in the early years of the century. A son, daughter, a brother and three sisters survive.


New Mirrophoneic Sound

JOE HORNSTEIN has it!

MEMPHIS

Memphis motion picture theatre owners and managers have been notified by the city administration that their assessments, which give them the right to operate their houses on Sundays, are to be doubled. Heretofore the theatres have paid assessments ranging from $7.50 a Sunday to $45 a Sunday, the higher assessment being against the first-run downtown houses. The assessments go to the city welfare board for charitable use.

Tommy Baldridge, widely known southern exploitation and publicity man, has resigned as advertising manager of the Flexer Circuit and is planning to open his own publicity offices. He recently completed a special assignment for United Artists.

Henry G. Krumm of New Orleans, southern division manager for Selznick Distributing Corp., recently renewed old friendships on film row here, where he formerly was branch manager for Warner Bros.

Miss Emma Cox, Osceola, Ark., exhibitor known as "the darling of film row," celebrated her 61st birthday by a visit to Memphis, wearing what she termed a "brand new go-to-hell hat." She also was celebrating the engagement of her niece.

Bill Kroger of Portageville, Mo., Leon Roundtree of Holly Springs, Miss., and "Rossey" Lee of Osceola were among exhibitors in Memphis this last week.

Harry Martin, motion picture critic for The Commercial Appeal, in addition to being elected president of the National Newspaper Guild, has been chosen vice-president of the International Association of Journalists, which will meet at Lake Success in the Spring.

Memphis Variety Club Tent 20 has announced its annual luncheon meeting and election of officers for Dec. 8. The Club also entertained paragraphs at Kennedy Veterans Hospital here for the second time.

DENVER

Ella Nelson, wife of Robert Nelson, city manager for Fox Intermountain Theatres, Leadville, Colo., died at their home there.

Jerry Williams, Veterans bureau, has resigned to enter other business.

Fourteen theatre owners have definitely decided to go to the annual Allied convention in Milwaukee early next month. All are Rocky Mountain Allied members. Four will also go from Kansas, where it is planned to form an Allied unit soon. Going from the Denver area will be John Wollberg; Mr. and Mrs. Joe Ashby; Robert Patrick, all of Denver; Frank Barnes, Crawford, Neb.; Lloyd Garitson, Springfield, N. M.; John Roberts, Ft. Morgan, Colo.; and Messrs. and Mesdames Eldon Menagh, Ft. Lupton, Colo.; George Nescher, Springfield, Colo.; J. R. Smith, Steamboat Springs, Colo.; Fred Lind, Rifle, Colo.; Neil Breely, Burlington, Colo.; Lloyd Kerby, Worland, Wyo.; and Dr. and Mrs. F. E. Rider, Wauunita, Neb.

Frank H. Richetich, Jr., Fox Intermountain president, and Robert Selig, his assistant, have been placed on the advisory board to assist the Denver Art Museum in developing its new theatre arts department.

Ralph Batschelet, manager the Paramount, is again made head of one of the chamber of commerce.

NEW THEATRES

Minneapolis—Pehron Brothers are building a 250-seat theatre at Rutland, N. D., and plan to open it about Jan. 1. Elders Brothers are constructing a 400-seat theatre at Arlington, Minn.

St. Louis—George W. Joyner of Shawnee-town, Ill., has started construction of a new theatre at Equality, Ill., to be called the Strand.

Vancouver, B. C.—Two new theatres are planned for this city—one at 47th and Main Streets, the other on Grandview Highway where a $300,000 veterans' home project is being built. A 750-seat film theatre will be a feature of this 600-home project.

Roanoke, Va.—Manager C. A. Posey of the Jefferson Theatre here announced that a new 1,500-seat film theatre costing around $300,000 to be called the Pix, will be built at the corner of Jefferson Street and Day Avenue. House will be owned by the Jefferson Theatre Company which owns and operates the Jefferson, Lee and Grandin in Roanoke. Owners of the company are S. W. Craver of Charlotte, N. C., and J. F. Fails of Lynchburg, Va. Construction of this ultra-modern theatre will start as soon as government controls are relaxed.

St. Louis—Residents of Bushnell, have been told that a new theatre will be built there in the coming year. The town has a 500-seat house, the Ridto, operated by S. E. Pirtle.

Binghamton, N. Y.—A $150,000 theatre will be erected in Vestal as government regulations have been complied with by K & D Theatres, it was stated here.
Regional Newsreel

(Continued from Page 31)

PITTSBURGH

Mr. and Mrs. Max Arnold, who operate theatres in Pitcairn and Verona, Pa., are the parents of a baby daughter, born in the Magee Hospital here.

James Retten, who was the leading salesman in the local office of Universal-International when his service with that company was terminated several weeks ago, has joined the New Film Classics exchange, of which Hyman Wheeler, brother of Sam Wheeler, general manager, is the head.

The engagement of Miss Dorothy Anne Tice, daughter of George Tice, city salesman for Columbia to William Finn, engineering student at the University of Pittsburgh, has just been announced. The marriage is expected to take place in the early spring.

The new theatre, to be known as the New Haven, which is being constructed in Webster Springs, W. Va., by Dick Palmer, is expected to open by or before Christmas. Equipment is now being installed by the National Theatre Supply Co. Palmer also owns and operates the Millrace and Roxty Theatres in this town.

Joseph Stack has resigned as MGM shipper to take the position of head shipper for the Screen Classics exchange.

Joseph Kaliski, veteran film distribution executive, who has been connected with the industry for almost 35 years, has severed his connections with the Selznick Releasing Organization as manager in this city.

DES MOINES

Walter H. Beall, now 73, who is credited with helping introduce motion pictures to Africa, has retired to Farmhamville, Iowa, where he plans to write a book on his experiences and then return to Africa. In 1908 he started the motion picture industry in Africa by opening numerous theatres and acquiring control over the business in South Africa. His enterprise became known as Africa's Amalgamated Theatres, Ltd. When opposition threatened to break his monopoly, he sold the business but retained an interest in a life directorship in the company, now known as Africa's Consolidated theatres.

The $1,000 cash prize offered by Tri-States Theatre Corp. of Des Moines for the city maintaining the best traffic safety record during a five-month campaign was won by Boone with Mason City finishing second and Cedar Rapids third. The contest was conducted by the Iowa State Junior Chamber of Commerce.

The Phoenix Theatre at Rock Island, Ia., recently celebrated its 88th anniversary. Mr. and Mrs. R. W. Brown own the theatre.

Excavation will start soon for the $1,500,000 building for the Victor-Animatograph Corp. of Davenport. It will be located just north of the city limits.

Bob Humerberg has purchased the State Theatre at Hedrick, la., from Raymond Cook.

The citizens of Titonka, la., are contributing towards a fund to erect a bicycle parking stand in front of the Titonka Theatre.

Larry Hensler, salesman for Warner Bros., is recovering from an operation at Iowa Lutheran Hospital.

ALLIANCE KILLS TAX

There will be no amusement tax in Alliance, Ohio. Not this year at least. The city council last week, after having considered the measure for three months, unanimously voted against it. Sam Kirland, chairman of the council's financial committee, said: "It is not the duty of the council to see how much revenue the council can raise, but how the council can keep taxes down." The proposed three per cent amusement tax was voted down when it was shown there was no need for it.

MINNEAPOLIS

 Victim of a stroke while playing cards with friends, Joseph L. Stern died last week. Owner of the Mohawk Theatre, St. Paul, Stern was instrumental in promoting Bank Night in the territory and was a member of Variety Club of the Northwest. He is survived by his wife, three daughters and two brothers.

Northwest Variety Club staged a show and dance at its clubhouse in Nicollet Hotel with Frankie Hines, pianist, and a group of University of Minnesota entertainers performing. A district convention of 20th Century-Fox at Nicollet Hotel brought to town personnel from the Des Moines and Omaha exchanges with Jack Lorenz, district sales manager, conducting the meeting.

Henry Simonson has purchased the Scenic Holdingford, Minn., from M. W. Long. Old Hyland is the new owner of the Avalon, Dassel, Minn. Alfred Van Tassell has purchased the Watertown, Watertown, Minn., from Lee and Cindy. Jolley.

Kenneth Eastrim is new booker at Paramount having been transferred here from Omaha.

OKLAHOMA CITY

Paul West, manager of the Ramona and Rita theatres at Frederick, Okla., has been assigned to Griffith operations at Altus, where he will succeed Howard Jaggers who in turn has been assigned to a post with Theatre Enterprises, Inc., in Kansas. Gale Varnell will do relief work at Frederick until a permanent manager is named.

Weekly amateur talent night has been staged at the Victoria Theatre, Oklahoma City recently with cash prizes and a chance to appear on radio station KOJA. Lewis Barton, owner of the Home Theatre, Oklahoma City, announces a prize change of from 65 cents to 60 cents in order to cooperate with the government combat of inflation.

The Massachusetts Bonding Insurance Company has claimed all funds recovered by the FBI from the robbery of the Key Theatre at Wewoka on November 4th. The bonding company claims that Griffith Theatres was reimbursed in full and asks the courts to name them sole owner of the funds. Griffith Theatres in their answer admit that the company was reimbursed in full and that it had no claim to the funds.

E. L. Kidwells has resigned as Oklahoma City manager of C & R Theatres, and has accepted a post as manager of several theatres for H. J. Griffith at Springfield, Mo. Kidwell has been succeeded by Charles J. Freeman who has been advertising manager for C & R in Oklahoma City.

Friends here of C. J. Zern, Altec Service district manager in Dallas, Tex., hear that he is shopping for play-pens. Mrs. Zern presented him with a 6 lb. 8 oz. baby, John William.

SALT LAKE CITY

Eagle Lion Manager Art Jolley returned this week from Montana.

Monogram District Manager Lon T. Fiddler stopped at the local exchange en route back to his Denver headquarters from the Pacific Coast.

New Ideal Theatre Chairs

JOE HORNSTEIN has it!
D. F. Shovelin, exhibitor from Battle-mountain, Utah, is in Salt Lake City. Paramount Branch Manager Frank H. Smith is back from the Kansas City meeting. Johnny Rowberry, Cedar City exhibitor contacted his friends along film row and arranged some new bookings.

Carl Lind, former sales representative here who has been out of this territory for some time, has returned to sell for United Artists.

Manager Warren Butler of the Lyric Theatre is home from the hospital, recovering from a serious operation. Herb Boniface, general manager of the Orpheum at Chinook, Mont., is in the Good Samaritan Hospital, Portland, Ore., undergoing an operation on his back.

Booker Hank Smith's daughter Lois King, is visiting him.

Harry Allan, Jr., has been appointed British Columbia representative of the H. J. Allan State Right exchange, distributors of Screen Guild and Film Classics revivals.

The new 375-seat Oliver Theatre, built by Alex Gough in the British Columbia interior town opened last week, will be in competition with the 250-seat Legion Theatre.

Branch Manager Howard Calhoun for Selznick Distributing Organization, is back from a sales trip into Montana.

VANCOUVER

Harry Allan, Jr., has been appointed British Columbia representative of the H. J. Allan State Right exchange, distributors of Screen Guild and Film Classics revivals.

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ST. LOUIS

Among matters discussed at last Monday's regional Theatre Owners of America meeting at the Melbourne Hotel were the activities of the national unit's Ascap committee, 16-mm. competition, and a report on the TOA directors' meeting in Chicago. Meeting was called by Fred Wehrenberg, a TOA director and president of the St. Louis regional TOA.

Opposition of a group of residents of St. Ferdinand Township, who have appealed from the St. Louis County Plan's granting of permission to Fred Wehrenberg and the Kainann Brothers to erect a 1,000-car drive-in at State Highway 99 and St. Cyr Road, is holding up construction of the project.

President Basil O'Connor of the National Foundation for Infantile Paralysis was in the territory visiting various local chapters. At a press conference he stated that at least $30,000 must be raised in the March of Dimes drive.

Tilden Dickinson, who operates theatres in Crystal City and St. Clair, Mo., has gone to Phoenix to remain until after New Year's with his wife who is living there for his health.

The estate of Samuel Kommm, St. Louis theatre owner and operator who died last August, is valued at $50,148, according to an inventory filed in St. Louis County Probate Court. Ken Wilson, father of Robert H. Wilson, operator of the Palace Theatre in Jackson, Mo., who died as the result of a fall, is taking over the management of the Palace in behalf of his son's widow and children.

Warner Salesman Dave Ross has been transferred from Chicago to St. Louis.

MILWAUKEE

The Milwaukee Better Business Bureau has sent a letter to the members of theatres here requesting them to label as such revivals of motion pictures. President Richard Jordan of the bureau said he had received many complaints from theatre patrons who stated they had been "deceived" into going to the film theatres when old-time pictures were being shown.

Arthur S. Friend, who died recently in New York City, had long been prominent in Milwaukee theatrical circles. He had been attorney for many theatrical celebrities for more than 30 years. In 1906, with E. H. Kronshage, he organized the Pabst English Stock Company, reorganized three years later as the Friend Players. A graduate of the East Division high school in Milwaukee, his native town, he established The Mercury, a school magazine. He was graduated from Harvard in 1900 and from its law school in 1903, and then returned to Milwaukee to practice law. During World War I he was a member of Herbert Hoover's food administration. Then, going to New York, and seeing in movies a coming industry, with Jesse L. Lasky, Cecil B. DeMille and Samuel Goldwyn (then Goldfish), he organized the Lasky Feature Play Co., pioneer producers of motion pictures. Later he helped merge the company with Famous Players into Paramount Pictures for which he served as secretary and counsel for several years.

"Forever Amber" was withdrawn in Waukesha, Wis., following an attack by a local Catholic priest. The management, however, stated that the run was cut short because the $1.20 admission prices kept patrons away.

THE YEARS MELT AWAY

(as the years always do)

As your. years dwindle down—as everybody's must—you'll need more than affection and companionship.

You'll need a place to live and food to eat. Which means you—not the family next door, but you—will need money.

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Remember those words "melt away." They say better than a volume that you have less time than you think, to save.

The easy, automatic way...

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Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.
Delays in Production Costly
As Illness Strikes on the Sets

That old devil illness which descends with the advent of fall weather and strikes frequently throughout the winter, has made the Hollywood sets its current target. Production on eight pictures has been suspended for as long as two weeks because of sickness. Following an appendicitis operation, Donald Crisp returned to work on MGM’s “Master of Lassie,” and despite Spencer Tracy’s absence because of a cold, Frank Capra managed to complete “State of the Union” on time.

RKO Radio finished “Berlin Express,” but only after Merle Oberon’s illness delayed shooting for three days. Ruth Roman, former David O. Selznick discovery, was handed the second feminine lead in “The Window,” and left for New York, where the film is being shot in its entirety. “Joan,” which has been shooting well over two months, lost a week because Director Victor Fleming was bedded with the flu. Reported loss to Sierra, independent company making the picture for RKO release, and the insurance company: $200,000.

The cameras started grinding again on “Mr. Blandings Builds His Dream House,” being made by RKO for Selznick Releasing Organization. Shutdown of four days was occasioned by another flu attack in sunny California, this time on Director H. C. Potter.

'Lulu Belle' Resumes

“Lulu Belle,” being produced by Benedict Bogeaus for Columbia release, resumed Nov. 18 after nearly a week lost because of Director Leslie Fenton’s appendicitis attack (it’s catching!). Columbia started “Best Man Wins” on Nov. 28, with Ted Richmond and Robert Coogan co-producers. John Sturges is directing this adaptation of a Mark Twain yarn laid in early California. On the same day the studio was scheduled to begin “The Gallant Blade,” with Larry Parks. Irving Starr produces and Henry Levin directs, in Cinicolor. Joseph Buloff, Victor Jory and Ron Randell were added to “The Loves of Carmen.”

Paramount called 50 extras for hotel lobby scenes in “Sealed Verdict,” co-starring Ray Milland and Florence Marly, European actress making her American debut. A prominent actor, Norbert Schiller, who resisted Nazi persecution in Germany before the war, was signed for the part of a half-crazed displaced person—a role that might have paralleled his real-life adventure had he remained abroad through the postwar years. Broderick Crawford was cast as Milland’s prime antagonist. “Waterfront at Midnight” was completed by Pino-Thomas; this is the last of the unit’s schedule for 1947-48 release through Paramount.

Irving Reis concluded his direction of “All My Sons” at Universal-International, while at the same lot Harold Minsky, of the famous burlesque family, was set as writer and adviser on the “barleyque” sequence of “Are You With It?”

Illness didn’t hit the Frank Seltzer production, “Let’s Live Again,” but the “new look” did. In a suit fitted in Superior Court, the independent company claimed it has been damaged $200,000 worth when Hillary Brooke refused to wear the wardrobe prepared for her in the picture. This, Seltzer alleged, stopped production. The wardrobe featured gowns 14 inches above the floor, but Miss Brooke, it is charged, refused anything below 20 inches. Seltzer maintains the “new look” was necessitated by the story’s modern setting.

Another four days of exteriors at Monterey, Calif. are needed before “Vendetta,” Howard Hughes’ production for United Artists release, is at long last completed. The picture has been knocking around, with one director after another, for two years.

Leads were announced for Republic’s “Thunder in the Forest”—Lyne Roberts and Adrian Booth have the leading feminine roles, while Donald Barry and Warren Douglas are the male leads.

King Brothers started their Allied Artists production, “The Tenderfoot,” on Nov. 28, with Eddie Albert and Gale Storm co-starred. James Gleason plays an important role in the film, which Kurt Neumann is directing. Binnie Barnes was signed for the feminine “heavy” lead. A new Teen-Agers picture started the same day, tagged “Death on the Downbeat.” Featuring Freddie Stewart and June Preisser, the picture is being produced and directed by Will Jason. Bobby Sherwood and his orchestra and Dottey Brown round out the top names.

NOW BEFORE THE CAMERAS

COLUMBIA. The Eternal Melody (Rabinovitch); Lulu Belle (Borgeaus); The Loves of Carmen (Technicolor); Best Man Wins; The Gallant Blade (Cinicolor).

EAGLE LION. Mickey’s Mickey (Cinicolor); The Noose Hangs High (A & C); Closeup (Marathon); Corkscrew Alley, Republic. Under California Stars (Trucolor); I, Jane Do; Thunder in the Forest.

20th Century-Fox. Deep Water; This Is the Moment (Technicolor); Switching Pretty; Walls of Jericho.

WARNER BROS. To the Victor; Winter Meeting; The Adventures of Don Juan (Technicolor).

MGM. Master of Lassie (Technicolor); The Big City; Enter Parade (Technicolor).

UNIVERSAL-INTERNATIONAL. Casbah (Marston); Up in Central Park; Another Part of the Forest; Are You With It?

RKO RADIO. Joan (Sierra, in Technicolor); The Velvet Touch; The Window.

SRO. Mr. Blandings Builds His Dream House (RKO).

PARAMOUNT. Now and Forever; A Connecticut Yankee (Technicolor); Hazard; Sealed Verdict.


ALLIED ARTISTS. The Tenderfoot.

Geffen-Shane to Make 'Salem Frigate' for U-I

A deal has been concluded between Universal-International and Geffen-Shane Productions, headed by Maxwell Geffen, publisher of Omni- book magazine, and Maxwell Shane, motion picture writer and producer, for the filming of “The Salem Frigate.” John Jennings’ novel, with production scheduled for mid-February, Shane is currently polishing the screenplay and will shortly start casting the production.

Columbia has signed Norman Corwin to write the screenplay of “All the Beguiling” to be a contest-winning novel to be made early next year by Robert Rossen Productions for Columbia release. Rossen will produce and direct.

Gary Cooper’s first picture under his new Warner contract will be “Copper Hill,” a Ripley Letters adventure drama which Alex Gottlieb will produce, with Longstreet writing the screenplay of his own original. The studio has also set “The Story of Will Rogers” for spring production as a Michael Curtiz Production, with Curtiz directing and Alex Gottlieb producing. Barry Fitzgerald is being sought to portray the Irish trainer in “The Story of Selkirk,” to go before the camera next month if he can be obtained. Geraldine Brooks has been set for a lead role in the film.

At Paramount Australian actress Ann Richards will play the “other woman” in Hal Wallis’ “Sorry, Wrong Number,” which has Barbara Stanwyck and Burt Lancaster in leading roles. Anatole Litvak will direct and co-produce, and it has been leased to Mrs. Ralph Ford, who plans to produce the role opposite Henry Fonda in Robinson’s independent venture, “Rain Before Seven.”

Nina Fedorova’s novel, “The Family,” will be the next production of Argovy Films, which is headed by John Ford and Marian C. Cooper. Laurence Stallings and Frank Nugent have been engaged to write a screenplay. No cast or release has been arranged. RKO Producer Robert Sparks is preparing “Education of the Heart” as his next production for the studio.

S/Nick Releasing Office has signed Frank Waxman to write the score for David O. Selznick’s production of Alfred Hitchcock’s “The Paradine Case.” Production plans for three pictures to be released by Screen Guild are now being completed by Maury Nye, first to roll will be James Oliver Curwood’s dog story, “Kazan.” The second will be “The Return of Wilydon,” and the third is an original story, “Last of the Wild Horses.”

Belgian Medal Presented
To George Pal on Coast

Producer George Pal has been awarded the bronze medal by the Belgian Film Festival in Brussels in recognition of the excellence of “Dipsy Gypsy,” one of his series of Puppetoons for Paramount. Ed- ward Shellborn of Para- mount’s foreign department brought the medal to Hollywood and Con- rad Nagel made the presenta- tion on behalf of the Belgian judges.

“Dipsy Gypsy” features music written and conducted by Andre Kostelanetz and recorded by his orchestra. Paramount is pre- dicted to release “Tom Thumb” as his first of a series of features for UA release.
COMIC BOOKS


NEW EQUIPMENT

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FOR YOUR BINGO GAMES. Controlled or uncontrolled; right priced right, Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

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**COLUMBIA (Continued)**

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</tr>
<tr>
<td>818</td>
<td>Return of Rint TAR</td>
</tr>
<tr>
<td>819</td>
<td>The Open Secret (My)</td>
</tr>
<tr>
<td>820</td>
<td>Whispering City (D)A</td>
</tr>
</tbody>
</table>

**WESTERNS (Current)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>811</td>
<td>Black Hills</td>
</tr>
<tr>
<td>812</td>
<td>Cheyenne Takes Over</td>
</tr>
<tr>
<td>813</td>
<td>Christmas Vigilante</td>
</tr>
<tr>
<td>814</td>
<td>Pioneeer Justice (W)F.</td>
</tr>
<tr>
<td>815</td>
<td>Stage to Mesa City</td>
</tr>
</tbody>
</table>

**WESTERNS (Coming)**

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Check Your Guns (W)F.</td>
</tr>
<tr>
<td>Gun Fighter</td>
</tr>
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</table>

**Title Company**

<table>
<thead>
<tr>
<th>Company</th>
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</thead>
<tbody>
<tr>
<td>Captain from Castle. 20th-Fox</td>
</tr>
<tr>
<td>Captian Hunter 20th-Fox</td>
</tr>
<tr>
<td>Captive Heart 20th-Fox</td>
</tr>
<tr>
<td>Carrigan MGM</td>
</tr>
<tr>
<td>Carrigan Hall UA</td>
</tr>
<tr>
<td>Care Of The Family, The MGM</td>
</tr>
<tr>
<td>Cash And Cables UA</td>
</tr>
<tr>
<td>Case of the Demon, The MGM</td>
</tr>
<tr>
<td>Casablanca UA</td>
</tr>
<tr>
<td>Casanova MGM</td>
</tr>
<tr>
<td>Charlie Chan in New Orleans RKO</td>
</tr>
<tr>
<td>Cheerful Miss Bishop, The ABC</td>
</tr>
<tr>
<td>Chill of Darkness RKO</td>
</tr>
<tr>
<td>Closeup EL</td>
</tr>
<tr>
<td>Corky (Corky) RKO</td>
</tr>
<tr>
<td>Courageous Dr. Christian, An Astor</td>
</tr>
<tr>
<td>Crack Up RKO</td>
</tr>
<tr>
<td>Criminal Court RKO</td>
</tr>
<tr>
<td>Crossfire RKO</td>
</tr>
<tr>
<td>Cry Wolf WB</td>
</tr>
<tr>
<td>D.C.</td>
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</table>
**SHOWMEN'S TRADE REVIEW, November 29, 1947**

**MONOGRAPH (Continued)**

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>618 Sarge Goes to College (C-F)</td>
<td>A. Hale, Jr., F. Stewart-J. Preissler</td>
</tr>
<tr>
<td>666 Thunderbolt *T</td>
<td>Documentary</td>
</tr>
<tr>
<td>615 Violence (D/A)</td>
<td>Nancy Coleman-M. O'Shea</td>
</tr>
<tr>
<td>616 Wolf Call</td>
<td>John Carroll-Movita</td>
</tr>
</tbody>
</table>

**COMING**

**Angels’ Alley**
- Betrayed.

**Boy's Buckaroo**
- Charlie Chan in New Orleans.
- Leo Gorcey-Boy's Boys-Julie Briggs.

**Chinese Ring, The (My)**
- Roland Winter-Mantan Moreland.

**In Self Defense (D/A)**
- D. Castle-A. Long.
- Joe Yule-Rennie-Riano-Lee Bonnell.

**Jigs & Maggie in Society (C)**
- Cameron-C. Dalough.

**Quest of Willie Hunter, The**
- Don Castle-Audrey Long.

**Sixteen Faithful Dogs**
- Sheldon Leonard-Douglas Dumbrille.

**Smart Politics**
- Freddie Steele-June Preisser.

**Smart Woman**

**Westerns (Current)**

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<tr>
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</tr>
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<tbody>
<tr>
<td>477 Code of the Saddle (W/F)</td>
<td>J. M. Brown-R. Hatton</td>
</tr>
<tr>
<td>478 Flashing Guns</td>
<td>A. Letteris-Irked-E. Knox</td>
</tr>
<tr>
<td>479 King of the Bandits (D/F)</td>
<td>G. Roland-C. Martin-A. Greene.</td>
</tr>
<tr>
<td>480 Law Comes to Tombstone (C)</td>
<td>J. M. Brown-R. Hatton-V. Belmont.</td>
</tr>
<tr>
<td>481 Prairie Express</td>
<td>J. Wakely-D. Taylor-B. Jones.</td>
</tr>
<tr>
<td>482 Song of the Wasteland</td>
<td>J. Wakely-White.</td>
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**Westerns (Coming)**

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<tbody>
<tr>
<td>470 Adventure Island *C (D) A.</td>
<td>R. Calhoun-R. Fleming-R. Kelly.</td>
</tr>
<tr>
<td>472 Big Town</td>
<td>Phillip Reed-Hillary Brooke.</td>
</tr>
<tr>
<td>474 Danger Street (My)A</td>
<td>J. Wilbers-L. Lowery.</td>
</tr>
<tr>
<td>475 Law Comes to Tombstone (C)</td>
<td>J. W. Arnold-Don Blue.</td>
</tr>
<tr>
<td>477 Desert Fury *T (D)F</td>
<td>Elizabeth Scott-John Hodiak.</td>
</tr>
<tr>
<td>479 Fear in the Night (D)A</td>
<td>J. Wakely-D. Taylor-B. Jones.</td>
</tr>
<tr>
<td>480 Golden Eddies</td>
<td>J. W. Melbourne.</td>
</tr>
<tr>
<td>481 Imperfect Lady, The (D/A)</td>
<td>R. Milland-T. Wright-V. Field.</td>
</tr>
<tr>
<td>482 My Favorite Brunette (C/F)</td>
<td>Robert Lowery-Ann Savage.</td>
</tr>
<tr>
<td>483 Perils of Pauline, The *T (C-S)F</td>
<td>B. Hutton-J. Lund.</td>
</tr>
<tr>
<td>484 Suddenly It's Spring (C/A)</td>
<td>F. Macaulay-P. Goddard.</td>
</tr>
<tr>
<td>486 Variety Girl (C-M)F</td>
<td>Mary Hatcher-DeForest Kelley.</td>
</tr>
<tr>
<td>487 Where There's Life (C/A)</td>
<td>B. Crosby-H. DeRoma.</td>
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**PARAMOUNT**

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<tr>
<td>701 Wild Harvest (D/A)</td>
<td>A. Ladd-L. Lamon-R. Preston.</td>
</tr>
</tbody>
</table>

**COMING**

**Albuquerque**
- Randolph Scott-Barbara Britton.

**Big Clock, The (M)**
- Philip Reed-Hillary Brooke.

**Big Top Kill (D/My)**
- Luther Strange-J. Preissler.

**Caged Fury**
- Ben Hurton-M. Veeby-F. Field.

**Emperor Waltz, The *T**
- Bing Crosby-Joan Fontaine.

**Foreign Affair**

**Haze to Noon (C)F**
- Paulette Goddard-MacDonald-Carey.

**In Old New York**

**Long Gray Line**
- J. D. Ladd-A. Murphy.

**My True Love (D)**

**Novel Ghosts (C)F**
- A. Ladd-J. Murphy.

**North of the Moon (D)**
- R. Crosby-C. Floorly-W. Shulzak.

**Sealed Verdict**
- P. Grier-M. Gordon-B. Thayne.

**Speed to Spare**

**Whispering Smith *T**

**KRC RADIO**

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<tr>
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<tr>
<td>724 A Likely Story (C)F</td>
<td>Bill Williams-William Hale.</td>
</tr>
<tr>
<td>801 Billy the Kid (C)</td>
<td>B. Williams-William Hale.</td>
</tr>
<tr>
<td>726 Banjo (C-D)F</td>
<td>S. Moffett-J. White-W. Wills.</td>
</tr>
<tr>
<td>729 Criminal Court (My)A</td>
<td>V. Brown-J. Preissler.</td>
</tr>
<tr>
<td>732 Desperate (Ga)A</td>
<td>B. Maddock-M. O'Donnell.</td>
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**RKO**
SHOWME'S TRADE REVIEW, November 29, 1947

RKO-RADIO (Continued)

Run
No.
CURRENT 1946-47

Time Trade
Mins. Shown

See Issue of

729 Dick Tracy's Dilemma (My A) (R) Ralph Byrd-Kay Christopher
..b7/15/47
706 Fun and Fancy Free *T (F.F.) R. Bergen-B. Jones
.....b7/15/47
705 Pirate, The (MGM) S. Temple-F. Tong-MacGowan
.....b5/21/47
704 Long Night, The (D) A. Ansara-D. Veeder
.....b7/21/47
703 Magic Town (C-D) F. William-Donna Wymann
.....b5/21/47
704 Man About Town (C A) S. Richard-M. Barson
.....b5/21/47
705 Ruff-Ruff (My A) P. O'Brien-Ann Jeffreys
.....b5/21/47
706 Seven Keys to Baldpate (M A) P. Terry-J. White
.....b6/7/47
740 They Deserve Better (D) M. Lederer-C. Gwaltney
.....b6/7/47
741 They Won't Believe Me (D) A. Roberts-S. Hayward
.....b5/21/47
740 Thunder Mountain (W F) T. Holt-R. Martin-M. Hyer
.....b5/21/47
741 Under the Rink (W) T. Holt-Neil L. Smith
.....b6/7/47
747 Woman on the Beach (The) (D) J. Bennett-R. Ryan-C. Eckford
.....b7/11/47

COMING

Arizona Ranger A. Thomas-B. Thompson
.....b7/12/47
A Song Is Born "T" (F.F.) M. Rooney
.....b7/12/47
Berlin Express M. O'Brien-R. Ryan-Lukas
.....b5/21/47
Bugsy's Girl (C F) S. MacMurray-A. Dyer
.....b6/7/47
Dick Tracy Meets Gruesome (My-C F) R. Byrd-B. Karloff-G. Gwynne
.....b5/21/47
Fighting Father Dune (D) P. O'Brien-M. Del-D. Hickman
.....b7/11/47
Fugitive, The (D) A. Chester-M. Selznick
.....b5/21/47
Good Sam G. Cooper-A. Sheridan-L. Lowe
.....b5/21/47
Indiana Summer (D) A. Kneze-A. Somn-Th. Tobias
.....b5/21/47
Joe T "T" (D) A. Williams-M. Pleshka
.....b7/11/47
Miracle of the Bells F. MacMurray-S. Nolan
.....b7/11/47
Mystery in Mexico M. W. Lundigan-J. White-C. Rose
.....b5/21/47
Night Song (D A) D. Andrews-J. O'Brien-E. Barrymore-I. 
.....b7/11/47
Pearl, The D. C. Sargent-M. McKeever
.....b7/11/47
Return of the Badmen R. Randolph-J. Scott-J. Whitehead
.....b7/11/47
Tail Dark Stranger L. Young-W. Holden-M. Mitchell
.....b7/11/47
Tales and the Mermaids D. Sargent-M. McKeever
.....b7/11/47
Tycoon "T" (D) J. Wayne-Laraine Day
.....b7/11/47
War Party (S) (D) A. Shirley-J. Wayne
.....b7/11/47

Wild Horse Mesa (W F) T. Holt-D. Lewis
.....b7/11/47
Your Red Wagon (D) C. Donnell-F. Granger-V. DaSilva
.....b7/11/47
Velvet Touch, The R. Russell-C. M. C. Trevor
.....b7/11/47
Window, The B. Hale-A. Kennedy-B.四级

REPUBLIC

No.
CURRENT 1946-47

642 Bells of San Angelo (U-W F) R. Rogers-F. Evans-A. Devine
.....b5/21/47
617 Blackmail (My F) W. Marshall-A. Mara-S. B. Davis
.....b7/5/47
618 Braddock D.F. (D) J. Barry-M. Kennedy-J. D. Montgomery
.....b7/5/47
618 Exposed (My F) A. Mara-R. Scott
.....b7/5/47
618 Secrets of the Reel (M F) E. Albert-C. Moore-J. Edwards
.....b7/5/47
618 Hit Parade of 1947 (M F) S. Albert-C. Moore-J. Edwards
.....b7/5/47
618 Northwest Outpost (On D) J. Dehner-F. Haines
.....b7/5/47
618 Old Chum (D F) A. D. Blake
.....b7/5/47
618 Pretender, The (D A) A. Decker-L. Sterling-C. Drake
.....b7/5/47
618 Hoodoo (W M F) G. O'Brien-J. O'Brien-H. Drew
.....b7/5/47
618 Sadie Pals (W F) L. Gene-A. Lynn Roberts
.....b7/5/47
618 Spoilers of the North (D A) P. Kelly-E. Ankers
.....b7/5/47
618 Springline in the Sierra (W F) (D) L. M. Teague
.....b7/5/47
618 That's My Gal (U M A) L. Roberts-D. Barry
.....b7/5/47
618 That's My Man (D A) D. MacBride-A. Lewis
.....b7/5/47
618 To Sin (Ant) (W) L. Gene-A. Lynn Roberts
.....b7/5/47
618 Trespasser, The (My A) J. Martin-W. Douglas
.....b7/5/47
618 Testors of Devil's Canyon (W F) G. Autry-A. MacEwan
.....b7/5/47
618 Web of Danger (D F) A. Mara-B. Kennedy
.....b7/5/47
618 Winter Wonderland (C R A) L. Roberts-C. Drake
.....b7/5/47
618 Winning (W F) E. Holt-W. Mahlon
.....b7/5/47
618 Yankee Fakir (C F) D. Frawley-J. Woodbury-C. Bevans
.....b7/5/47

COMING

Bill and Coo George Beardsley's Bird
.....b7/11/47
Campus Honeymoon (D) R. C. Scherer
.....b7/11/47
624 College (D) J. Elliot-J. Carroll-C. McLeod
.....b7/11/47
624 Flame, The (D) J. Carroll-V. Ralston
.....b7/11/47
644 Rancher's Daughter, The I. Dean
.....b7/11/47
1. John Doe, The C. Grahame
.....b7/11/47
Macbeth R. Taylor-M. Selznick
.....b7/11/47
Scandals of Red Skye (C F) M. Lederer-A. Dyer
.....b7/11/47
Main Street Kid J. Pearce-S. Martin-A. Devereux
.....b7/11/47
Old Los Angeles, The C. Grahame
.....b7/11/47
Red Pony, The "T" (D) M. Loy- M. Mitchell-C. Calhern
.....b7/11/47
701 Slippo McGee D. Merritt-E. Talbert
.....b7/11/47
Thunder in the Forest D. Barry-W. Douglas-L. Roberts
.....b7/11/47
Under California Stars "U" R. Rogers-Janet-Andy Devine

Westerns (Current)

651 Along the Oregon Trail "U" (W F) T. Hall-A. Ripley-A. D. Hartman
.....b5/21/47
697 Marshal of Creeper Creek (W F) A. Allan-L. Bobbly
.....b5/21/47
695 Oregon Trail Scouts (W F) A. Allan-L. Bobbly
.....b5/21/47
695 Outlaws of Hell's Canyon (W F) A. Allan-L. Bobbly
.....b5/21/47
731 Wild Frontier, The (W F) A. Allan-L. Bobbly
.....b5/21/47
SCREEN GUILD PRODUCTIONS
HC12 Bar 20 Justice (W).
HC40 Wells of San Fernando (D,F).
HC46 Wells of San Fernando (D,F).
HC46 Buffalo Bill Rides Again (W,F).
HC46 Trails of the Commandos (W,F).
HC46 Bush Pilot (D).
HC46 Call It Murder.
HC46 Cinderella of Paris (W,F).
HC10 Cassidy of Bar 20 (W).
HC60 Escape from Devil's Island.
HC61 Hat Box Mystery, The (My).
HC1 Heart of Arizona (W).
HC60 Honeymoon of a Legionnaire (W,F).
HC80 Killer Dill (C-D,A).
HC80 Racketeers.
HC80 Rustlers Valley (W).
HC80 Skyline to Hell.
HC80 X-Scape Cinderella (C-M,A).
HC80 Texas Trail (W).
HC13 The Frontierman (W).
HC16 In Old Mexico (W).
HC16 Kidron (D,F).
HC80 Prairie, The (D).
HC80 The Hottest Town (W,F).
HC80 Renegade Trail (W).
HC80 Road to the Big House, The (D,A).
HC80 Silver Streak.
HC80 Sunset Road (W).
HC80 The Losers' Trail.
HC80 Where the North Begins.

SELZNICK RELEASING ORGANIZATION
Duet in the Sun *T (W,D,A).
Intermezzo.
Mr. Blandings Builds His Dream House... C.
Paradise Case, The (D).
Portrait of Jennie (D).
Sudden Fear.
Tender Is the Night.

20TH-FOX
Alexander's Ragtime Band.
Backlash (My,A).
Carnival in Costa Rica *T (M,F).
Crimson Key, The (My,F).
Drums Along the Mohawk.
Forever Amber *T (D,A).
Foxes of Harrow, The (D,A).
Honeymoon of a Legionnaire.
Homestead, The (T,A).
Hurricane Valley.
Invisible Wall, The (M,F).
I Wonder Who's Kissing Her Now *T (M,F).
Kiss of Death (D,A).
Kiss Me, Alyce, The (D,A).
Mark of Zorro, The.
Meet Me At Dawn (C-D,F).
You Were Meant For Me (C-D).
Ballad of Furnace Creek.
Casa Norteña 777.
Captain From Castile *T.
Daly Kenyon (D).
Deep Trouble.
Gentleman's Agreement (D,F).
Hail the Conquering Hero.
Give My Regards to Broadway *T.
Green Grass of Wyoming *T (C-D).
Rose Are Red (My,A).
Snake Pit, The (D).
Summer Lightning *T.
Ventures of Don Juan.
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Hail the Conquering Hero.
Give My Regards to Broadway *T.
UNIVERSAL-INTERNATIONAL

CURRENT

Black Narcissus *(T) (D)*F.  Deborah Kerr-David Farrar  100.  b5/3/47  
Black Encounter *(D) (A)*  Celia Johnson-Trevor Howard  96.  b8/31/47  
Back To The Future *(F)*  Force of Nature  96.  b12/24/47  
Back Privates Come Home *(C)F.  Bud Abbott-Lou Costello  71.  b10/4/47  
Captive Heart *(T) (D)*  Michael Redgrave-Mervyn Johns  106.  b1/14/47  
Destry Rides Again *(T) (D)A  Doris Day-Mark Stevens  79.  b10/10/47  
Egg and I, The *(C)F  Claudette Colbert-Fred MacMurray  108.  b7/3/47  
False Face *(D) (A)*  Adam Clayton-Pearcy  90.  b11/4/47  
Great Expectations *(D) (A)  J. Mills-Valely Hobson  116.  J/7/47  
I Know Where I'm Going *(D)  W. Hiller-R. Livesey-P. Brown  91.  b1/5/47  
Sail Away with Me *(D)  G. Raft-T. Trevor-D. Foran  78.  a7/1/47  
Treasure *(D)  Joan Fontaine-Patric Knowles  93.  J/6/47  
Magnificent Obsession *(D)  Irene Dunne-Robert Taylor  91.  a1/5/47  
Michigan Kid *(C) (W)*  John Hall-Rita Johnson  89.  Mar. 2/15/47  
O'Neill's Dream *(D)  Fredric March-Jane Wyman  108.  b12/24/47  
Ride the Pink Horse *(D)  R. Montgomery-W. Hendrix  101.  Oct. 4/7  
Tough Guy *(D)  Robert Mitchum  96.  a1/13/47  
Doll Face *(C)  Yvonne DeCarlo-George Brent  89.  Aug. 17/47  
Song of Scheherazade *(T) (M)F  Y. deCarlo-B. Donlevy-P. Aumont  106.  Mar. 2/17/47  
This Happy Breed *(D)  Robert Newton-Celia Johnson  114.  J/7/47  
Time Out of Mind *(D)  Calvert-R. Lamon  88.  Mar. 2/7/47  
Lafayette Square *(D)  J. Garfield-S. O'Keefe  116.  a7/21/47  
Don't Cheat on a Honest Man *(D)  W. C. Fields-Erager Bernen  73.  a1/4/47  
Sadie* *(D)  V. Price-L. Slatyer  81.  June 1/6/47  
HALIFAX FERRY 1  (C)  (W)  Abbott-L. Costello  78.  Oct. 4/7  

COMING

A Woman's Vengeance *(D)  C. Brewer-B. Blyth-T. Tandy  133.  a1/6/47  
A Lady Surrenders *(D)  Margaret Lockwood-Stewart Granger  113.  b10/12/46  
All My Sons  130.  b12/31/46  
Are You All Right? *(D)  D. O'Connor-O. San Juan-M. Stewart  130.  J/2/47  
Black Bart *(T)  Y. DeCarlo-D. Duyns  85.  b2/28/47  
Captain Boycott *(D)  Y. deCarlo-T. Martin-P. Lorre  85.  b2/27/47  
Casbah  98.  a10/3/46  
Casino *(D)  Stewart Granger-R. Idelson  108.  b1/17/47  
Cheyenne *(D)  P. Koehler  88.  b1/10/47  
Hungry Hill *(D)  Margaret Lockwood-Dennis Price  109.  b1/6/47  
Invasion *  85.  a8/3/46  
Jassy *(T) (D)  R. Colman-S. Haze-E. O'Brien  116.  a8/29/46  
The Last Journey *(D)  C. Breen  88.  a8/22/46  
Letter From an Unknown Woman *(D)  J. Fontaine-Louis Jourdan  129.  a1/25/46  
Lost Moment *(D)  A. Meacham-B. Schofield  119.  a1/25/46  
Magie Bow, The *(D)(M)F  Stewart Granger-Phyllis Calvert  106.  b6/28/46  
My Girl Goes Coed *(T) (M)  Sid Field-Greta Gynt  120.  b7/1/46  
Naked City, The *(M)  Fitzgerald  175.  b7/1/46  
Nicholas Nickelby *(D)  C. D'Oyly-S. Eaves  108.  b7/22/46  
On Your Plate *(D)  D. O'Keefe-S. Howard  86.  b7/29/46  
Pirates of Monterey *(T) (D)F  M. Montez-P. Cameron-P. Reed  77.  Dec. 47  
River Lady *(D)  M. Redgrave  96.  a6/28/47  
Secret Beyond the Door *(D)  J. Bennett-M. Redgrave-A. Revere  88.  a6/17/47  
Senator Was Indiscreet, The *(D)  W. Powell-E. Raine  88.  a9/4/46  
Tup Rootle, The *(D)  Hutton-B. Susan Hayward  88.  Nov. 20/46  
Tawny Pippit, The *(D)  H. O'Brien-J. S. Hammond  98.  a5/6/47  
Up in Central Park *(D)  D. Durbin-R. Haynes-V. Price  88.  b6/14/47  
Years Between, The *(D)  M. Redgrave-V. Hobson-D. Robson  87.  a10/1/46  

TITLE CHANGES

"Rachel" (RKO) now THE COUNTY ENGINEER. "Jackpot" (RKO) now RACE STREET. "Johnnie "Pants" Line" (Para.) now ASK ORU AND FERI.

PICTURES STARTED LAST WEEK

REPUBLIC

Thunder in the Forest—Principals: Dan- niel, Jeanne Crain, Michael, Janie Couch, Robert Lions. Director, George Blair.

ADVANCE DATA

On Forthcoming Product

B. F.'S DAUGHTER (MGM; Drama. Principals: Barbara Stanwyck, Van Heflin, Richard Hart, Director, Robert Leonard. Plot: The daughter of a domineering tycoon marries a radical and impractical student of philosophy. She is dominated by her father, to whom she is too deeply linked. One day he is joined by another woman. She throws herself at an old suitor who convinces her to break up with her husband. Realizing this is true, the couple patch up their quarrel."

THE WOMAN FROM TANGIER (Col. Mystery, Princ: Adol Ilford, Jergons, Stephen Dunne. Director, Harold Daniels. Plot: Fifty thousand dollars is stolen from a ship's safe and the police decree that the ship shall remain in Tanger until the woman found. An American dancer, the ship's captain, the paraker and her partner. The ship's money is all involved, as well as the dancer's former boss, an unsavory character from (CIF). They are linked to the captain in coconuts with the Moroccans but they double cross each other and the money is recovered and all's well.

CAMPUS HONEYMOON (Rep.) Comedy-Drama. Principals: Joyce Reynolds, Robert Hutton, Director, Frederick de Cordova. Plot: On what he supposes to be his deathbed, wealthy He留下s a million dollars to a struggling young secretary. When she and her employ- ees accept the offer, they are convinced from the fact that she's worth a million. But the rich man doesn't die, and decides he wants his money back, so he sets out to marry her. He almost does, too.

THE STORM (Rep.) Comedy-Drama. Principals: Marsha Hunt, William Donaldson. Director, Allan Dwan. Plot: An old villager tells the story of a time in 1933 when the big snow storm causes the Grand Forks almost non existent in the village. A thousand dollars in cash came into the hands of a woman from one person to the other, which is the origin of the big snow storm andolvency. Money, says the old charac- ter as he Destries a way of his safety deposit box, must be kept in circulation.
With these star-powered current and forthcoming major productions

Eagle Lion

proves its Entertainment Leadership at the box office!

The West's Fighting Glory...in a Picture of Magnificent Thrills!

"THE MAN FROM TEXAS"

starring JAMES CRAIG, LYNN BARI, JOHNNIE JOHNSTON
with UNA MERKEL, WALLY FORD, HENRY DAVENPORT, SARA ALLGOOD

"NORTHWEST STAMPEDE"

starring JOAN LESLIE, JAMES CRAIG, JACK OAKIE
in Cinecolor

Suggested by Saturday Evening Post article, "Wild Horse Round-Up"
FOREIGN PRODUCT BOOKING GUIDE
(Begins on Page 25)

HIGH ADMISSIONS DRAW PUBLIC IRE
(See Jack Jackson on Page 25)
IT'S PAVED WITH GOLD!

GREEN DOLPHIN STREET

M·G·MEMOS

THEY CALL IT CASH TIMBERLANE NOW!

P.S. NEW YEARS IS YOUR "GOOD NEWS" DAY
Everything's Under Control

Whether this taxi driver was sounding off as he would for any passenger or because we had asked him to take us to the Paramount Building, we cannot say... but we know that within a few minutes of glib conversation he did settle all of the problems of the motion picture industry... and that is something even Eric Johnston wouldn't attempt, either with or without Francis Harmon's help.

First on the agenda of this twenty-minute discourse was mention of the announcement that the industry would purge itself of commies, and it quickly developed that this autocrat at the driving wheel was all for sending the ten chaps who wouldn't answer yes or no as to whether they were commies right to "hell and gone to Roosha."

Next this voluntary expert proclaimed that all of the company heads should retire. "They're a bunch of old men... too tired and well heeled to worry much about attacks on the industry." (This latter made us wonder if the fellow had been reading some trade papers lately.) He thought the current pictures were on the "lousy" side, and said that Hollywood hasn't had a new or original thought in ten years even if they do come through with "a pretty good pitcher" once in a great while.

We hoped he'd get around to the British situation, and sure enough he did. This solon of the driver's seat was all for breaking off diplomatic relations with our cousins across the Atlantic and letting them "stew in their own juices and see how far they can get with their driblepuss pitchers"—we couldn't figure whether he was referring to the faces in the pictures or to the pictures as a whole. All the American industry has to do—aves my expert—is to keep our "pitchers" out of England and before you could say Jackie Robinson, the whole British Empire would collapse.

As for our American stars! Well, they didn't come out so good in this one-man survey... Bob Hope hasn't had a good gag in his last five pictures; Bing Crosby needs good songs and can put such over, "but he can't act"... Cary Grant "is always playing Cary Grant," and not even our prediction—worked in edgewise of this one-way conversation—that Grant would hit the very top in "The Bishop's Wife" budge that opinion one iota... But, boy, was he hot for Harold Lloyd! At one traffic light he turned around to emphasize his statement that Lloyd was an "actor who never did the same thing twice and could always be depended upon for a great pitcher... and whyinell did he retire?... was it because the movie moguls blacklist him?..."

The peak of vehemence, not to say vocal violence, was reached when he took off on the subject of admission prices... "it's robbery"... "No movie is worth six bits. Do you know what a guy can buy for six bits?"

We thought it would be useful to know just what a guy can get for six bits today, so we asked "what?" but our instructor kinda backed away from that one... There was more. It started to get around to costs. It's easy to cut them, he said. "All you have to do is stop paying has-been stars all that money and fire some of the guys who make a couppla millions a year for sittin' on their fannies and spending the company's money."... We were tempted to order him to drive on in order to hear the conclusion, but an appointment made it necessary to part company with the fellow at our destination. It goes to show again that everybody has two jobs—his own and the movies, and that if people talk about their adopted job enough they occasionally sound like they were actually working at the movies.

We Can Hope, Can't We?

As Allied's General Counsel Abe Myers pointed out to delegates of the organization's important and spirited national convention in Milwaukee this week, there is exhibitor unity at least on one point—that being one hundred per cent opposition to bidding sales.

While this outlandish idea—supposedly for the good of the independent exhibitor—were better never conceived, it has some good after all. For it goes to show that exhibitors can be united, and we can go on hoping that they will be one day—wholly united in order that their true interests may be realized at least within the industry itself.

Altec's Anniversary

There's good reason why the industry should join with Altec in celebrating that organization's tenth anniversary. The "talkies" had become pretty well established in 1937; novelty worn off, and the paying customers were demanding consistency of quality in sound reproduction. There is no question that the establishment of Altec as an organization providing specialized checking and servicing of theatre installations was vastly important and most timely. Furthermore, many refinements to the presentation of pictures are due to Altec's research, engineering know-how, and practical work in theatres.

—CHICK LEWIS
What's News

in the Film Industry This Week

General—It was a slap—on the back this time that is delivered to the West of Hollywood. In Illinois, Pa., Dauphin County Probation Officer Edward Brubaker rapped up and said the major reasons for the increase in juvenile delinquency and commitments shown are on their cooperation with his efforts. In Washington, D. C., Senator Kibbey, who was told much about kid problems as he does about cars, came out and said that the day when movies were bad for children is at an end and that the industry has come for them. The senator is an ardent worker in juvenile work and used to do that almost altogether before he came to Capitol Hill.

Gale White, M. P. R. Wals, Chairman of the Western Committee on Films for the General Federation of Women's Clubs, declared that westerns were good entertainment for children, but that she thought there should be more special movies for the young bracket and that there should be more humor. But in all these remarks there wasn't any knock at the movies.

More thought provoking was that the MPA action this week in amending the production code so that gangster films based about real characters were forbidden, a step which does not forbid the gangster picture about fictional characters, provided said character suffers for his sins. The MPA took a more far-reaching step in banning titles that were "objectionable" even though they were "objectoinal" in the main only for public association and ordered 25 titles dropped from the list.

This will effectively ban reissues of pictures which do not live up to the new prohibition, but apparently will not ban pictures already in circulation. Whether reissues can come out with new titles is a moot question since the Federal Trade Commission might have something to say about it. The MPA also amended its ad code to keep pace with the production code changes.

Panchon and Marro in St. Louis has been granted an extension till July 1, 1948 of its leases and management contracts on the Ambassador and Missouri Theatres by the St. Louis Mercantile Company.

This week also a giant industry figure—Ernst Lubitsch—died in Hollywood at the age of 55.

Exhibition—Grunts and groans about business dropping off apparently took an awful beating from figures this week as the Theatre Owners' Association's returns on federal admission taxes for the first nine months of 1947 showed a monthly average of $32,135,928 or almost one per cent higher than the 1946 nine-month average of $31,936,564 a month. October, 1947, though, was off from October, 1946 with that month this year showing $37,729,023 compared to the all-time high of $42,096,591 in 1946.

Index to Departments

Advance Data

40

National News

4

Admission Reports

4

Newsreel Synopses

33

Box-Office Slants

14

Regional News

16

Feature Booking Guide

34

Selling the Picture

16

Feature Guide Title Index

34

Theatre Management

23

Foreign Product Booking Guide

25

The Motion Picture Theatre

23

Hollywood Listings

Opposite 22

Awards

21

Kansas City Kimo Drops Foreign Films

Kansas City Missouri's Kimo Theatre tossed in the sponge on its foreign policy this week after more than 10 months of operation with imported features and returned to a policy of double-bills with reissues and first-runs.

The change, which emphasizes the fact that Kansas City is a tough town for foreign product, resulted, according to Charles Boshart, who manages the house for the Dickinson circuit, because there was not enough strong foreign product to keep the policy going at the Kimo, a neighborhood house operating only evenings on weekdays and from 1 P. M. onward on Sundays. Boshart said he may book foreign films in the future. The policy change was also accompanied by a drop in admissions from the 65 cents top in force for foreign to 50 cents for evening and 35 cents for matinees under the new policy.

Good Pictures Can Equal Past Business—Reagan

Belief that good pictures, properly exploited, would continue to equal the past year's business at the box-office was voiced last Friday in New York by Paramount Distribution Vice-President Charles M. Reagan.

"You think you can do as well today with a good picture as you did a year ago," Reagan said at an interview during which he announced Paramount would have a total of 26 features for release during 1947-48. The company also released 26 during 1946-47. Reagan said.

"I want to release all that I think the market can absorb and all we can do a good job of merchandising on," Reagan said, claiming that if pictures were put out each one could not be merchandised individually for the greatest results.

TOA, Ascap to Discuss License Fees on Dec. 10

Further discussions of licensing fees for theatres was scheduled to be held between The American Society of Composers, Authors and Publishers and the Theatre Owners of America in New York on Dec. 10, it was learned this week. At that time the exhibitor unit will make further effort to gain reduction in the proposed rate increase which Ascap has published, but agreed to postpone making them effective at the TOA request.

Despite this postponement promise, TOA advised its membership last week that Ascap was circulating theatres with applications for new contracts at the increased rates and warned exhibitors not to sign any licensing agreement at rates other than those now in effect.

Cookie a Partner

Thomas Turner Cooke, trial lawyer for Universal in the decree case, was admitted as a partner into the firm of Austin, Wilkerson, and Carlson, which will now be known as Austin, Wilkerson, Carlson and Cooke, it was announced this week.
Oppose New Theatre

Independent theatre owners in Minneapolis, headed by North Central Allied, are trying to prevent granting of a license for a new theatre on the southside. Applicant is Nathan Shapiro, who seeks to build an 800-seat house at 416 Cedar Avenue. The license committee of the city council heard preliminary arguments on Nov. 26, and has set another hearing for Dec. 17. Civic and business leaders of the area want a theatre as a means of curbing juvenile delinquency, but NCA claims that the city is "heavily overseated" and the new house would make for unfair competition. A new theatre has not been erected within Minneapolis for at least 10 years.

Schine Brief Attacks Divestiture Order

Schine Circuit, Inc. this week challenged the authority of the Buffalo Federal court to order divestiture of its theatres in a brief filed with the U.S. Supreme Court in connection with the Schine appeal. Oral arguments on the brief may be heard shortly by the high court.

The Schine challenge is based on the authorship of the court to act as it did on the basis of evidence it details the competitive situation in which Schine operated and claims that in buying film—one of the complaints lodged by the government against it—it did no more than take advantage of the terms which distributors offered.

The brief also indicated that Schine attorneys believe the high court ruling on the New York decree appeal will be the "ultimate decision" affecting situations such as Schine and that divestiture action should await this rule.

Wants Theatre Divorce, No Sales Regulation, SIMPP Tells High Court

The Society of Independent Motion Picture Producers this week moved the New York statutory court decree appeal back into the news as it sought to appear as amicus curiae in a brief which asked the U.S. Supreme Court to reverse it from conforming with any of the divorce sales provision and to order the theatre-owning defendants to get rid of their theatres.

The Society's move was no surprise, since it was assumed that it would seek to appear as amicus before the U.S. Supreme Court as it had in the lower courts, where the privilege was accustomed.

Asks Big 5 Divest

It's attempt to force theatre divestiture on the Big 5—Paramount, RKO, Loew's (MGM), Warner Bros., 20th Century-Fox—had already been indicated by SIMPP President Donald Nelson who told SHOWMEN'S Trade Review as late as two weeks ago that the greatest problems his group of producers had to face was monopoly and that monopoly arose in part from their ownership by some distributors and the dominant position it gave the producers.

The SIMPP move to appear before the Supreme Court as a friend was filed on behalf of Constance Bennett, Benedict Bogeaus, Sidney Buchanan, William Cagney, California Pictures (Howard Hughes), Inc., Charles Chaplin, Bing Crosby, Walt Disney Federal (William LeBaron-Boris Morris), Edward A. Godde, Samuel Goldwyn, Samuel Nebenzal, Rainbow Productions (which has since been bought by

(Continued on Page 8)

Movies a Help in Curbing Delinquency, Says Official

Harrisburg Prohibition Officer Praises Films, Showmen for Help

Showmen and motion pictures this week were credited with playing an important part in bringing about the decrease of juvenile delinquency in the city of Harrisburg and Dauphin County by County Probation Officer Edward Brubaker.

While Brubaker had no exact figures to buttress his positive statement, he thought that there was possibly 15 per cent fewer children coming before him in his official capacity than there had been at this time last year.

"We believe," he said, "truancy is one of the first causes of delinquency and many times we have truancy because the children want to go to the movies. But if the movie people continue to cooperate as they have this past year in putting on shows for children during the lollies' out-of-school time, we believe we will have accomplished a great deal."

Praises Showmen

The probation officer in particular praised the interest showmen were taking in children's activities and called attention to the Saturday morning cartoons shows scheduled regularly at the Senate: the periodic attractions of a similar nature at Loew's Regiment; their regular Saturday morning movies broadcast from the stage at the Colonial; the special shows at the State and the movies picked to interest children at the Rio.

He commended also the cooperation of exhibitors with civic organizations such as the cooperative venture of the Paxtang Theatre and the Paxtang Parent-Theatre Association in their sponsorship of the Saturday matines of movies from the Children's Theatre Library and the neighborhood houses which hold special matines of cartoons and other shows of interest to youngsters.

Truancy

Reverting to the subject of truancy, Brubaker said that managers had told him they preferred not to have children in the theatres during school hours and that they had agreed to assist him in this problem.

This assurance was given him last week when he called exhibitors together to enlist their aid in a further attempt to keep truants out of theatres during school hours.

Curfew

The exhibitors had told him further, he said, that the wartime curfew of 10 P.M. for children under 17, which has continued in effect, has done a great deal to eliminate delinquency, particularly in the younger group. All the exhibitors pointed out that they advise children on entering the theatre that they must leave by 10 P.M.

Films Important Help, Declares Sen. Kilgore

"Good motion pictures are a tremendously important instrument in fighting juvenile delinquency, and the good they have done far outweighs the occasional harm from a bad film," Senator Harley Kilgore, West Virginia Democrat and a leader in the nationwide fight on juvenile delinquency, told SHOWMEN'S TRADE REVIEW this week in Washington.

A founder of the renowned Boys State, at Jackson's Mill, W. Va., Senator Kilgore was widely known for his sympathetic handling of youthful offenders appearing before him as criminal court judge in Raleigh County, W. Va. For many years he has been nationally recog

(Continued on Page 8)

Box-Office Blue? Sez You! U. S. Tax Indicates '47 Running Ahead of '46

Trade circles in Washington, D. C., this week wondered what had happened to the box-office slump so freely predicted for this year as Treasury Department figures on federal amusement taxes—a fairly accurate barometer—showed that this year was not only keeping pace with last year's all-time box-office high, but that on the basis of the first nine months, 1947 was actually slightly ahead of 1946.

The Treasury reported that monthly collections during the first nine months of 1947 averaged $2,135,928, nearly one per cent higher than the 1946 average of $31,936,564 for the same period. The report showed that October, 1947, brought in $37,743,223, a noticeable drop compared to October, 1946's returns of $42,696,391. It was pointed out, however, that collections in October, 1946, were the highest ever recorded.

Tax collections are made on receipts for the previous month. From month to month, however, there is sometimes a large carryover from a previous month. Because of this, Treasury officials have cautioned that it is often misleading to compare various months. They point out, however, that a nine-month period is a clear indication of how receipts are running, since any "carry-over" is cancelled out during that length of time. Thus, it is considered significant that collections this year actually are running ahead of 1946—which was the peak year of all time.

Although a general admissions tax is collected on sports and similar events as well as theatre receipts, it was pointed out that theatre collections represent close to 90 per cent of the total.
**Bans 'Objectionable' Titles, Real-Life Gangster Pictures**

**MPA Action Will Result In Restrictions on Both New Films and Reissues**

Directors of the Motion Picture Association Wednesday amended the production code so as to outlaw pictures built around real-life gangsters and to prevent the use of titles associated in the public mind with "materials, characters, or occupations unsuitable to the screen."

The amended code apparently still allows gangster pictures to be made about fictitious characters provided the character is punished in the film for the crimes he has committed.

**More Significance**

The more against titles possibly has more significance. The MPA did not say whether this would affect titles such as "Forever Amber" whose screen troubles have developed largely through public association of the title with the book and not from the content of the picture which has passed censorship. However, the title amendment marks a reversal in what was thought to be MPA policy in the past, when MPA members argued that it mattered little if the book bought for a film was objectionable provided the script was laundered till it shone with the sanction of conventions.

**Johnston's Wish**

Wednesday's move was thought to represent a long-wanted action on the part of MPA President Eric Johnston.

The new regulation on titles reads: "The following shall not be used:"

1. Titles which are salacious, indecent, obscene, profane or vulgar.
2. Titles which suggest or are currently associated in the public mind with material, characters, or occupations unsuitable for the screen.
3. Titles which are otherwise objectionable.

**Hits Titles**

The new regulations will strike at least two dozen titles from the 45,000 indexed titles in the Title Registration Bureau, a service which is open to non-MPA as well as MPA members.


Just how non-MPA members who use the Title Registration Service as a convenience will react to these rulings is not known. One such said that as he understood it pictures with forbidden titles which were now current, could continue to use them. However, he said, according to his interpretation, once the picture was withdrawn, it could not be reissued with the condemned title. The MPA could not be reached for comment on this phase.

**Amends Ad Code**

MPA also amended the Advertising Code to conform to the production amendments which would outlaw the use of forbidden subjects in advertising. The regulation on the titles of pictures about criminal characters reads: "Titles of source materials or occupations or names of characters on which motion pictures may be based should not be exploited in advertising or upon the screen if such titles or such names are in conflict with the provisions of the Production Code affecting titles."

**Industry Fires Five Under 'Red' Policy**

Public apathy seemed to greet the motion picture industry's policy purges this week even as announcement comes from Hollywood that RKO Producer Adrian Scott and Director Edward Dmytryk, MGM Writers Dalton Trumbo and Lester Hunter, and 20th Century-Fox Writer Ring Lardner, Jr., had been cut off the payroll.

In the case of Trumbo and Cole, MGM said the action was being taken "in accordance to the industry's statement recently outlined in New York by Eric Johnston." Both indicated that their lawyers would consider the disbarment action. KKO advised Dmytryk and Scott that their refusal to answer questions propounded by the House Committee on Un-American Affairs was the basis for action.

The firings were the result of joint action by the Motion Picture Association and the Society of Independent Motion Picture Producers not to keep on the payroll the "contempt" witnesses and not to hire communists. The Independent Motion Picture Producers Association, which represents the smaller producers, said it had no such problem since none of its members were involved.

Meanwhile three exhibitor chiefs had endorsed the industry stand—Allied General Counsel Abram Myers; Pacific Coast Conference of Theatre Owners Secretary Robert H. Poole and Theatre Owners of America Board Chairman Fred Wehrenberg. Wehrenberg said he had made the statement because he thought it "in order" and not because he had been requested to do so by the MPA. Reports had been current that the MPA was soliciting such expressed support.

**More Argentine Films Foreseen by Producer**

Argentina expects to produce 40 features this year and possibly 60 next year, Producer Manuel Pena Rodriguez of Sur Pictures declared in New York this week. Last year's production amounted to 30 and prewar records were 57.

Rodriguez, whose Argentine "Lilies of the Field" will be distributed everywhere outside of the United States, including his native Argentina, by United Artists, said he planned to construct a studio with two sound stages at a cost of $750,000.

**Reach Agreement to Let 'Agreement' Run On**

Balkan and Katz this week apparently had decided to hold 'Gentleman's Agreement' past the two weeks' maximum first-run supposedly allowed their houses under the Jackson Park Theatre decree. The picture was reported to continue its run at the Apollo with the Apollo and Jackson Park Theatre said not to be contesting it because of the picture's message.

However, Warner Bros.' "Dark Passage" went directly from its loop run at the Roosevelt to the Jackson House from Nov. 20, playing 60 cents night top, with the Warner Jeffrey and the B & K Capitol playing it day and date.

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**Showmen's Trade Review, December 6, 1947**

**Bans 'Open City'**

The Peron Argentine Government banned "Open City" at Buenos Aires on December 1 after the picture had played 12 successful weeks. No reason for the ban against the picture, which shows the fight of Italian patriots against Fascism and Nazism, was advanced.

**Lesser Heads Outfit To Represent Producers**

Irving Lesser, former managing director of the New York Roxy and onetime president of Principal Pictures, this week announced formation of the N.D. Lesser, Members of the Independent Producers, Inc., an organization which will represent independent producers both at home and abroad.

The new organization, which will combine its activities to representing producers and will not attempt to establish relief or distribution outlets, already has on its books Edward G. Robinson's Thalia Productions, Windsor Pictures and Sol Lesser Productions.

In addition, it will serve several other independent producers, offering aid in production financing, serving as legal representatives and tax consultants in Washington, Lesser said.

Associated with Lesser are Seymour Poe, eastern representative of Sol Lesser as treasurer; David E. Griffiths, formerly managing director of Warner Bros, in England and president of the Kienmatograph Renters' Society, as vice-president. Producers Releasing will act in Europe through its subsidiary, PR International, headquartersing in London. The home office will be in New York.
Allied Directors Adopt Ascap Action Plan

Will Ask for 1-Year Stay On Royalties Pending Litigation and Legislation

National Allied's directors Wednesday accepted a recommendation made by that organization's convention this week in Milwaukee to negotiate with the American Society of Composers, Authors and Publishers (ASAP) to provide a one-year suspension of royalties for those Allied members who wish to withhold payments pending developments in the legal and legislative field.

Though the plan, an outgrowth of floor discussions at the Allied three-day convention which opened in the Hotel Schroeder Monday, provides for a war chest if Ascap refuses, it is startlingly mild compared to the fire and brimstone speeches made during the convention on the Ascap question. Its acceptance by the composer society would not alter Allied's original standing of fighting Ascap through the Department of Justice and by seeking changes in the copyright law.

As outlined in Milwaukee, the Allied plan would provide that each exhibitor who does not wish to pay his next year's Ascap fee, would turn over to a committee to be appointed by Allied President Jack Kirsch, cash equivalent to the amount of the Ascap fee for each theatre he wishes to enter under the plan.

The committee, which would be bonded but which would serve without salary, would then make a consideration of Ascap's agreeing not to sue or otherwise molest the subscribing exhibitors for failure to pay royalties, the committee would deposit in escrow an amount equal to one year's fees for each of his theatres involved in the plan with the understanding that if by the end of the year there had not been a final decision of Ascap's status under the law, or if the copyright law had not been amended to curb Ascap's activities, the funds deposited in escrow would be paid to Ascap for the Allied members participating in the plan.

The committee would be authorized to attempt to procure an extension of the plan past the one-year period if the final decision of the anticipated legislation could not be effected within a year, for such of the participating exhibitors who wished to continue under the plan.

Defense Fund

In event the committee is unable to make such an arrangement with Ascap, then the monies paid by the exhibitors shall become a defense fund to be disbursed at the sole discretion of the committee to aid in the defense of any suit brought by Ascap against the participating exhibitors.

Account of Because...

Sioux City citizens may be accustomed to various reasons for the occasional closing of their movie houses, but the one which Abe Sandoff advanced for closing his Fourth Street Theatre was a new one to them. Patrons coming for the matinee show found the house dark and a sign on the marquee:

"Closed Due to Birth of a Son.

Sandoff said he had made a deal with himself if the child were a boy the theatre would close. Mrs. Sandoff obliged.

Loew's Drops Vaude

Loew's State, New York, will drop vaudeville December 24 in an experimental policy to see if the Broadway show shop, which has never a vaudeville stand ever since it was built, could operate successively without stage attractions. The vaude drop will be accompanied by slight admission reductions with the night top dropping from $1.10 at present to 95 cents and all extras for loge eliminated.

The resolution authorizing the plan stipulates that the committee shall be held blameless for all actions taken in good faith and shall not be liable for errors in judgment. Steps may also be taken to raise funds for committee expenses.

Jan. 10 Deadline

The plan is to be submitted to all Allied regional organizations, which must report by January 10, 1947 on the number of individual members who have committed themselves to the plan, and the amount of individual subscriptions to the fund.

If the amount of Ascap fees which the exhibitor would be subject to under the new rates, the exhibitor is authorized to subscribe to the plan with the understanding that his contribution shall be equal in amount to the new Ascap rate.

Organizations voting for the plan, carried by a 16 to 1 majority, were Wisconsin, Rocky Mountain States, Maryland, Texas, New Jersey, eastern and western Pennsylvania, Michigan, Illinois, Minnesota, New England, Gulf States, West Virginia, Ohio, Indiana, Iowa and Nebraska voted against it.

The plan apparently was the outgrowth of an earlier suggestion of Mrs. W. B. Miles of Columbus, Ohio, that Allied raise a national fund to insure its members against Ascap suits if they did not sign the new Ascap contracts due Feb. 1.

This brought a statement from Nate Yamin that $500,000 or better would be needed and touched off a tough subject for all it was worth.

Different exhibitors expressed themselves from the floor, the consensus being to fight Ascap.

Ben Bergerson, president of the Central Allied, declared that Ascap already has one suit, declared that he favored letting the composers' organization sue. Another exhibitor said the suit question was serious but that he intended not to pay its fees because he thought it would be impossible for Ascap to sue all the theatres which would be involved in a united front of non-payment. At one time, a suggestion which included taking out an insurance to protect exhibitors against suits appeared undere consideration until it was pointed out by President Jack Kirsch that it was doubtful if any insurance company would write such a policy.

A suggestion was then made to raise a war chest to fight Ascap, but Kirsch suggested that such a question was for Allied directors to decide.

United Front

General Counsel Abram Myers, addressing the convention, pointed out that exhibitors were united on one front at least—the fight against competitive bidding. He concluded.

Myers revealed that Allied would seek to appear as amicus curiae in the supreme court appeal on the New York statutory court anti-trust suit derce. He also went into the Jackson Park Theatre case at length, warning that while this case, which is daily becoming more costly to the distributors, did not set a ruling for similar cases, it did set a pattern which should give such similar cases might be settled in the future.

The usual complaints of product shortage were voiced from the floor, but barring the Ascap situation, the hottest discussion centered on advanced admissions. One Pennsylvania exhibitor said that showmen in his state were considering taking the question of distributors demanding advanced prices to the state attorney general for action.

Against Advances

Feeling from the convention floor was decidedly against advanced admissions. This matter led into other distribution policies and brought Ben Berger to his feet to declare that Allied should raise $100,000 for a public relations campaign to acquaint the public with the alleged actions of distributors. He offered to start such a fund with $1,000, but when the convention showed apparent reluctance to putting up funds for such a fight, President Kirsch reminded them that this was a matter for the Allied Board to decide.

Berger, who once wanted to advertise for a congressional inquiry into the industry, wanted to make use of the entire public relations field—trailers, newspapers, radio, etc.

An opposing exhibitor declared that no amount of advertising by Allied on advanced admissions or distributor prices would have much effect on the public but that the problems would resolve themselves as soon as pictures fell once more into a buyer's market.

Adopt Resolutions

Resolutions urging the directors to ask the Department of Justice to institute proceedings against anti-trust violations, granting attention to product shortage, against tie-ins of pictures, against distributor practices in inquiring into the overhead of theatres, were also referred to the Allied Board by the convention.

The convention opened in the map-decorated ballroom of Milwaukee's Hotel Schroeder Monday with John Wollberg, president of Rocky Mountain Allied, as keynote speaker.

Wolberg declared that the public did not appear to understand Allied's problems, attacked advanced admissions and the recent "communist stir."

After he had concluded, President Kirsch took the chair and opened the convention for discussion.

Wis. Allied Reports

Seeing Fewer Checkers

Fewer checkers are being sent into the Wisconsin territory, the annual meeting of the Wisconsin Independent Exhibitors, an Allied unit, reported in Milwaukee Wednesday. The convention deplored the trend to 50 per cent pictures and elected the following:

President, William Ainsworth; Vice-President, S. J. Goldberg; Secretary, Arnold Brum; Treasurer, George J. Schroeder; Directors, Frank Morgan, Fred Brown, Floyd Alberts, George Panka, Charles Trampe, Ben Marcus, John Adler.
Films Important Help, Declares Sen. Kilgore

(Continued from Page 3) nized as an authority on the subject.

"There was a time when I was ready to cuss every time someone mentioned the mov-ies and kids in the same breath," Kilgore said. "But those days are long since gone.

"There are still pictures I'd rather not have youngsters see—say, they're few and far be- tween. On the other hand, there are plenty of films which not only are not harmful but are actually and demonstrably helpful. There are a lot of good pictures coming out of Hollywood which are helpful not only in a general way—but in very specific ways."

The Senator said he does not get to see as many films as he would like to, but that he is constantly hearing from people associated with him in juvenile delinquency work of important and beneficial films.

More Kid Shows, More Humor is Woman's Plea

A plea for more Saturday shows for children and a greater selectivity of product for these performances was made this week in Glendale, Calif., by Mrs. P. E. Willis, western com-mittee chairman of the General Federation of Women's Clubs, in an interview with Show- men's Trade Review.

Mrs. Willis, who succeeds Mrs. John Storrs Thayer, finds westerns as suitable fare on the average, but thinks there should be more hu-morous cartoons shown to the youngsters. To her, Abbott and Costello are a good example of what the small fry needs, along with pictures like "Driftwood" and "Fun and Fancy Free."

But better yet, she thinks, would be a situa-tion whereby the studios made more product exclusively for children.

Favors Singles

The ideal solution to the problem of how to make up a show that will suit pa, ma, and junior, too, she thinks, would be the single feature.

"Double features," she said, "make it bad for youngsters because they come to see a fine family attraction like 'Mother Wore Tights' and have to sit through some gangster shoot-'em-up."

Mrs. Willis also approves of documentary films, citeing among others, "The Children's Republic."

Beware of Bogus Bills

A warning from the Secret Service that bogus $10 and $20 bills are being circulated in the midwest and some sec-tions of the South has been called to the at-tention of theatre cashiers in St. Louis, Several men and women, all giving their address as Chicago, have been arrested in the past few weeks in Cairo, Ill., and vicinity for passing the counterfeit bills. All theatre cashiers should be on the lookout for the counterfeit bills. It is said, may be easily detected by the poor green ink used and the poor engraving. Bills of $10 and $20 should not be ac- cepted from strangers without careful examination. Police chiefs should be able to give added information on the detec-tion of bogus bills.

Name Distributor Trustees

With the appointment of 10 distributor trustees to the Motion Picture Foundation, the governing body of that organization was almost complete this week. The Foundation solicitation calls for 31 trustees to represent the distributors as well as trustees from each of the 31 exchange areas. The distributor trustees, as announced by Barney Balaban, chairman of the Foundation's coordination committee are: Eagle-Lion President Arthur Krim; United Artists President, Grantwell L. Sears; Republic Vice-President Walter Titus, Jr.; 20th Century-Fox President Spyros Skouras; Columbia Vice-President Jack Cohn; Loew's Inc, Vice-President Leopold Friedman; Warner Bros, Vice-President Albert Warner; Universal President Nate J. Blumberg; RKO Vice-President Ned DePinet; and Paramount President Balaban.

Wants Theatre Divorce, No Sales Regulation, SIMPP Tells High Court


Most of the producers named distribute through United Artists, which with Columbia and Universal comprises the Little 3 defendants in the suit. The court will have to decide whether it will accept the papers and then will rule whether or not it will grant SIMPP the status of a friend. With the exception of the United States Government, all other parties in the suit have either expressed, or were said to imply, opposition to the SIMPP request.

The brief filed with the motion claims that because of the scope of the decree issued, but in the main suspended by the local court, the independent producers have been "caused ir-reparable injury." It seeks to have the high court rule that provisions in the decree on clear- ance, run and price, maintenance of these in the film licenses, sales, etc., shall not apply to SIMPP. It seeks also to have the court de-clare that the decree does not apply to road-shows which it maintains are a necessity to independents.

2 Points

The plea to the court to make the Big 5 dis-pose of their theatres in the open market is based on two points:

1) That the actual cause of the present gov-ernment action allegedly lies in distributor-exhibitor combinations and that such concen-tration of power constitutes a menace to the motion picture industry as a whole. The point is alleged to be revealed by the large theatres of this country, thus producing the lion's share of the gross return on most pictures.

2) That such ownership allegedly operates against freedom of the screen. On this point the motion picture industry is described as one which communicates ideas, "an industry charged not only with the function of entertaining, but of enlightening, educating and informing the people as well."

No Difference

In stressing this point the brief says:

"Sure no court can find a significant distinc-tion between Bob Hope over the radio, Bob Hope in the movies and Bob Hope between the covers of the book ' I Never Left Home'; between the weekly summary of the news in Time , . . , and the same March of Time over the air; between 'Life With Father' as a best-sell-ing magazine story and 'Life With Father' as a best-selling motion picture; between the story of Woodrow Wilson as it appears between the covers of a book and the story of Woodrow Wilson as it is depicted on the screen; between a newspaper article and a column in a newspaper article and a column in a". "There is, therefore, no justification, in logic, reason, or law, for treating motion pictures

any differently from radio and the press. And where there is danger of monopolistic control over any one of these media of communication, not only are the anti-trust laws brought into play, but the constitution as well."

The brief asks that pending a final decision the court grant interim relief by banning cross-licensing of the pictures of one defendant in the theatres of another.

Bezahler Named Second Assistant to Rodgers

Joel Bezahler, veteran Metroite, who has held various positions with the company, this week was promoted as assistant to Vice-President and General Manager Wil-liam F. Rodgers.

Rodgers made the an-nouncement of the Bezahler promotion shortly af-ter the closing of a three-day MGM conference of territorial sales managers in New York. Apparent-ly this new appointment will give Rodgers two assistants, with Eddie Saunders retaining one of the assistant posts and Eddie Aarons remaining as assistant general sales manager.

Bezahler entered the industry when he joined Louis B. Mayer Productions to install a record system. When Mayer entered the MGM merger, Bezahler moved over as sales manager of the new territory department as assistant to Aarons, then contract depart-ment head. In 1931 Bezahler became assistant to Saunders, then western sales manager. Later he was transferred to the home office.

Heart Attack Kills

Ernzt Lubitsch at 55

Ernst Lubitsch, 55, who as late as last March received a special "Oscar" for his con-trIBUTIONS TO THE MOTION PICTURE INDUSTRY, for his contribution to the motion picture industry, as well as to the motion picture industry, hence, in the past 25 years as a director, died at his Hollywood home Sunday of a heart attack. Work on "The Last Moment," which he was directing at the time of his death, was ordered temporarily stopped.

Lubitsch first became widely known in America from his German importations, "Pasion" with Pola Negri playing DuBarry in some hot love scenes and "Devil's Sugar" which told of the wives of Henry VIII. In 1922 Mary Pickford brought him to the United States to direct her in "Rosita" and from that time on he was an American director who brought the "Lubitsch touch" to such the sales as "The Marriage Circle," "The Student Prince," "Love Parade," "The Smiling Lieutenant."
Feature Fanfare Heralds
Premiere of Traveltalk

With fanfare exceeding that accorded to many features, MGM's James A. FitzPatrick Technicolor Traveltalk, "Visiting Virginia," had its world premiere last Thursday night at the Page Theatre in Luray, Va., chosen for the occasion because of the share of its showing in the famous Luray Caverns. The premiere was attended by Governor William M. Tuck of Virginia and other state officials, by Senator William A. Wright, chairman, and other members of the Virginia Conservation Commission, by Vernon Kemp, executive secretary, and other members of the Virginia State Chamber of Commerce, including its public relations counsel, Robert F. Nelson who was instrumental, with Kemp, in inducing FitzPatrick to make "Visiting Virginia." Among activities preceding the showing of the short was a reception for the governor, a tour of the Skyline Drive atop the Blue Ridge Mountains in the Shenandoah National Park, a tour of the Luray Caverns, a parade from the Mimlyn Hotel, in which the High School Boys' and Girls' band participated, and a carillon recital at the Luray Singing Towers.

Aside from scenes in the Luray Caverns, the short shows scenes in Roanoke, Richmond, and Danville, shots of the handling of tobacco, peanut harvesting in the Suffolk area and the fishing industry in Tidewater, Virginia.

Extensive Promotion for 'Daisy Kenyon' Book

Extensive promotion of the Elizabeth Jane-way novel is planned by 20th Century-Fox as part of its national campaign on "Daisy Kenyon." Already 200,000 copies of the Pocketbook reprint edition are in circulation, with another 125,000 to be issued in January with a new cover featuring Joan Crawford as she appears in the picture. The Pocketbook edition will be promoted in book stores, on newstands, and throughout the country in the United States. Over 60,000 copies of the novel are going to members of the Fiction Book Club in a Triangle edition.

'Dangerous Illusion' Star Feature of Cola Campaign

The new Royal Crown Cola fall campaign in more than 500 newspapers will feature Diana Lynn, one of the six stars of Producing Artists' "Dangerous Illusion." The series of 200-line ads will be augmented with spots on 200 radio stations, space in grocery business publications and by store displays.

Foyer Gown Modeling

As a publicity stunt for 20th-Fox's "Forever Amber," Manager John Hanukow of the Fifth Avenue Theatre, Portland, Ore., engaged two attractive models to exhibit in the foyer the gowns worn by Linda Darnell in the film. It proved an attraction-getter for the men as well as the women.

Convenient Kit

Convenience in handling, as well as abundance of material, mark the Showmanship Kit prepared by United Artists' publicity department for "The Roosevelt Story." From a large blue envelope the busy showman can extract everything he needs to help him put the film across. Each department of selling—exploitation, publicity, advertising, etc.—is a section in itself which can be utilized conveniently and efficiently.

'New Orleans Week' in Tampa Plug for Film

Manager Elmer Hecht of the Park Theatre, Tampa, Fla., promoted excellent publicity for United Artists' Jules Levey production, 'New Orleans,' by tying up with the Skyline Room of the Daysshore Hotel for a 'New Orleans Week' during the run of the picture. Each night the hotel featured Creole dishes, with mention of the picture's coming. The dining room was converted into a New Orleans Mardi Gras atmosphere.

The Skyline Room printed at its expense 7,000 circulars on its New Orleans Week, the film "New Orleans" and the Creole food it was serving. These were distributed not only in the Skyline Room but throughout the city a week in advance. It also took a cooperative half-page ad that broke on opening day, and paid the entire cost.

The theatre, in turn, advertised the New Orleans Week, the Skyline Room and the Creole food served there. Both theatre and Skyline Room were happy over the results in publicity and in the extra business.

20th-Fox Ad Men Adroit
In 'Agreement' Handling

There are many ways of "selling the picture," among which are flamboyant ballyhoos of all sorts, circumscribing the town, using any and all methods of approach just to let the populace know that a particular picture is playing at a particular theatre at a specified time. Then sometimes it becomes necessary to handle a film in a dignified manner but nonetheless forcibly, since it still is necessary to reach that box-office potential.

Such a picture is "Gentleman's Agreement" which the 20th Century-Fox advertising, publicity and exploitation crews have been handling so adroitly under the supervision of Head Man Charles Schlaifer and Harry Brandt, head of the studio publicity crew.

The scientifically planned campaign was put in motion many months before the picture was to be shown simultaneously in New York and Chicago, with its main guns trained on major screenings of the film just prior to the premieres for top-drawer critics, columnists, editors, radio notables and opinion makers from every possible field.

2400 Attended Screenings

More than 2400 persons whose opinions and influence will provide a sustained barrage of publicity until the film is ready for general showings early next year, saw the film at these screenings. That they were impressed favorably (and the 20th-Fox crew were sure that they would be) is evidenced by the rave newspaper and magazine reviews and serious discussions about the picture on various public forums heard via national radio networks.

Space given to the picture in various publica-

(Continued on Page 12)
All Theatre Campaign on 'Brute Force' Pays Off

A publicity campaign confined almost exclusively to the interior and exterior of the theatre itself paid "handsom dividends" to Manager A. Perley of the Midtown in Toronto, Canada, for Universal-International’s "Brute Force." Advance two-week campaign was entirely within the theatre.

Throughout the foyer and the lounge, Perley spotted four large colorful standees with life-size portraits of Burt Lancaster. All the lounge, foyer and washroom mirrors were stenciled with appropriate copy, as were the side doors. The stage itself was used in a novel way to publicize the coming attraction: black letters, trimmed with white, were spotted in front of the footlights, so that every time the stage was illuminated the film's title could be seen by the audience.

To create a prison atmosphere, Perley had blown-up portraits of Lancaster and Charles Bickford, with stone and iron bars, all placed against the vitriloic front where they were the center of interest, arousing much comment. Under the marquee, in large three-foot letters trimmed in stone-gray, were the words: "Stark, savage, Brute Force." Weaving letters on a solid one-piece cut-out on the interchange boards gave a sinister effect in keeping with the film's theme. All of these advertising aids were highly illuminated, making them show up to good advantage.

On either side of the theatre's vertical name sign and attraction's title atop the marquee, there were two large 40-foot portraits of Lancaster and Bickford, with the lower half of the space being used for the name of the feature and additional copy. The words "adult entertainment," were used repeatedly on the theatre front.

Hand-painted torsos of Lancaster and Bickford were fitted into shadow boxes on either side of the entrance, with the proper coloring, copy and prison effects. The result, says Perley, was so lifelike that several patrons actually turned around to see who was standing beside the huge Brute Force" sign atop the marquee was visible from every angle. The payoff was greatly increased attendance.

Favorite Cowboy, Horse Poll Plugs Dual Bill

The dual bill of a Roy Rogers and a Gene Autry western was brought forcefully to the attention of San Francisco juveniles and adult inhabitants of westerns through a poll to select the voters' favorite cowboy and horse. Stunt was devised by Manager Danny Anderson of the Harding Theatre, of the San Francisco Theatres circuit.

Anderson distributed handbill ballots in the theatre neighborhood, calling attention to his dual "Thanksgiving" bill, Rogers' "My Pal Trigger" and Autry's "The Trail to San Antone," both Republic pictures. The balloting was heavy, stimulating great interest in the Harding's bill.

Find Picture in Paper, Get 'Body-Soul' Tickets

Manager C. Clair Woods of the Centre Theatre, Salt Lake City, obtained excellent newspaper publicity for United Artists-Enterprise's "Body and Soul" through a tieup with a local newspaper. Story was simple, but it caused readers to scan the paper searching for pictures of themselves, for each person finding his portrait in its pages was entitled to free tickets to see the film. Newspaper's own playing up of the stunt gave frequent mention to the picture.

SELLING FORCE. This forceful, eye-sell- ing front on Universal-International's "Brute Force" was used by Manager A. Perley of the Midtown Theatre, Toronto, Canada, as part of a campaign that centered almost entirely inside and outside the theatre.

Perfume Tieup Exploits Two Forthcoming U-I Films

Tieups with two leading perfume manufacturers are being used by Universal-International for advance promotional work on two forthcoming releases, "Cahshah" and "Man Eaters of Kumaon." Samples of the Faberge perfume, Tigress, tied in with "Man Eaters of Kumaon," and the Nissy Perfume, Cashash, tied in with the film of that name, are being sent to 300 motion picture critics and columnists throughout the United States.

Index for NOVEMBER, 1947


Exploitation Campaigns—By Pictures

Bachelor and the Bobby-Soxer, The ... Nov. 22, p. 11 Black Gold ... Nov. 8, p. 19 Body and Soul ... Nov. 8, p. 16; Nov. 22, p. 12 Dear Ruth ... Nov. 1, p. 16 Down to Earth ... Nov. 8, pp. 17, 18 Fabulous Texan ... Nov. 8, p. 16 Forever Amber ... Nov. 1, p. 14 Frankenstein ... Nov. 22, p. 13 Fun and Fancy Free ... Nov. 1, p. 13 Great Waltz, The ... Nov. 22, p. 12 Green Dolphin Street ... Nov. 8, p. 17 Her Husband's Affairs ... Nov. 1, p. 16 Hucksters, The ... Nov. 8, p. 18; Nov. 29, p. 23 Life With Father ... Nov. 22, p. 14 Red Stallion ... Nov. 29, p. 23 Repeat Performance ... Nov. 22, p. 14 Sequa Cinderella ... Nov. 15, p. 19 Song of Love ... Nov. 15, p. 19 Tarzan ... Nov. 22, p. 12 Uninspired Dance, The ... Nov. 1, p. 13

Exploitation Campaigns—By Stunts

Book Tieup ... Nov. 1, p. 14 Build-Up-Guerrilla Tactics ... Nov. 15, p. 18 Champion Dad Contest ... Nov. 1, p. 13 Chaplin Limitators ... Nov. 15, p. 15 Contest to Find Temple Detective ... Nov. 22, p. 13 Crazy Ballroom ... Nov. 29, p. 22 Disc Jockey Tieup ... Nov. 15, p. 18 Diploma School ... Nov. 8, p. 11 Gibson Girls ... Nov. 22, p. 11 Lobby Perfume Display ... Nov. 22, p. 14 Modell Plane Contest ... Nov. 8, p. 17 Music, Book, Dance Tieups ... Nov. 13, p. 18 Music Dealer Tieups ... Nov. 8, p. 16 New Fashion Angle, Fall ... Nov. 22, p. 14 Old Halloween Formula Dropped ... Nov. 22, p. 10 Post Office Tieup ... Nov. 8, p. 18 Radio Tieup ... Nov. 1, p. 14 Redheads Invited ... Nov. 22, p. 14 Screen Jive Jamboree ... Nov. 15, p. 19 Strings of Pearls ... Nov. 8, p. 17 Voice from the Coffin ... Nov. 29, p. 25

Money Dates for December ... Nov. 1, p. 16 Theatre Operators, Get A New Cooperative Page ... Nov. 1, p. 25 Fire Prevention Week ... Nov. 1, p. 25 Fox Midwest Plays Up Father's Day ... Nov. 15, p. 20 Century Distributes Victory Medals ... Nov. 15, p. 20 Urge Readers Managers. Now ... Nov. 8, p. 18 Courtesy Drive ... Nov. 22, p. 9 Skouras Shows Garner 15,000 Cards ... Nov. 8, p. 27 Picquet Honored as Outstanding Man ... Nov. 8, p. 17 Christmas Club Builds Pre-Holiday Business ... Nov. 29, p. 17

Merry-Go-Round Horse in Lobby Plugs' Stallion'

A wooden horse brought destruction to ancient Troy, but in La Crosse, Wis., a wooden horse was a harbinger of entertainment for the residents of that city. Manager Harry Greene of La Crosse's Hollywood Theatre, located one of the wooden horses that carry kids 'round and 'round on a merry-go-round and harnessed it for a lobby display for the coming of Eagle Lion's "Red Stallion." "A sign on the horse read: "I'm tired of going 'round and 'round. Now I'm going to see 'The Red Stallion.'"

Throwaways announced that all kids through-out the area who came to the theatre wearing cowboy outfits would be admitted free to the opening performance and would receive a prize—a stunt that got most of the boys in town to talking about the picture.

Manager Greene promoted a horse and stunt rider from a local riding stable to go through the city's main section at busy shopping hours as an afternoon ballyhoo. In front of theatre, and on sidewalks leading to it, Greene arranged for horse and bear tracks to be painted. Signers were distributed throughout the street with such advice as: "Keep on the right track," "Follow the tracks for the greatest thrill of your life," "Horse-bear fight at the Hollywood Theatre."
The Boxoffice Champions Grow Greater at **Century-Fox**

---

**Miracle on 34th Street**

Bring it back for Christmas!

---

**I wonder who’s kissing her now**

Still among the tops on the hit parade!

---

**“MOTHER WORE TIGHTS”**

There’s no business like SRO business.

---

... and M. P. Herald acclaims as boxoffice champions for October ...

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**OCTOBER**

**FOREVER AMBER**

TECHNICOLOR

**OCTOBER**

The Foxes of Harrow

Watch the List of Champions for these Titles ... “GENTLEMAN’S AGREEMENT” • “DAISY KENYON” • “CAPTAIN FROM CASTILE” — Technicolor • “YOU WERE MEANT FOR ME” • “BALLAD OF FURNACE CREEK”
NEW YEAR'S EVE: This is the night of high links at hotels, restaurants, night spots and clubs (for many have them). And the atmosphere of the season will be as a perfect reflected by the lively atmosphere everywhere. 

January: the month when most people have the least money because of their Christmas spending. With fewer coins in their pockets, they'll be careful where and what they spend. In the midst of this money pinch, it behooves the theatre manager to choose his pictures for the month with care and to put into practice those promotional ideas which will bring dollars to the bottom line. To help him with his job, by taking advantage of the month's anniversaries and observances, the wise showroom can keep that proverbial wolf from the door. Despite the Christmas spending, there is still money jingling in many pockets—money that will end up in your box office if you motivate the month with your showings.

SHOWMAN'S TRADE REVIEW, December 6, 1947

20th-Fox Ad Men Adroit In 'Agreement' Handling

(Continued from Page 9)

U-I Campaign Digest on 'Lost Moment' Ready

First special dessert detailing premises of promotion campaigns developed in the field has been issued recently in U-I's 'Lost Moment,' which will be brought to the attention of the exhibitors in the near future.

Lighthouse to Sponsor 'Bishop's Wife' Preview

Preceded by the public showing in London on Nov. 25 at a Command Performance, the first American showing of Samuel Goldwyn's 'The Bishop's Wife' will take place Dec. 9 in New York at the Astor Theatre when an invitational preview will be sponsored by The Lighthouse. Regular engagement will start Dec. 10.

The organization, which serves 4,000 blind of all ages, races and creeds, sponsored last year's premiere of "The Best Years of Our Lives."
Merrily for Christmas at the Warner, N.Y.!!

WARNER BROS. PICTURE!

THE STAGE'S GREATEST ROMANTIC COMEDY IS GREATER NOW AS A PICTURE!
The Fighting Vigilantes

Eagle Lion Western 61 mins

AUDIENCE SLANT: (Family) This has all the action and fighting necessary for the outdoor fans.

BOX-OFFICE SLANT: Good enough western for the weekend trade.


Plot: "Lash" L'Amour is a secret U. S. marshal, and on a routine tour of the terrir- itory he and "Fuzzy" rescue a girl who is being held up by three masked men. They recognize the bandits in town, arrest them as they heist a bank, and turn them over to the sheriff. They discover a plot to prevent incoming supplies from reaching town, so as to permit the store owner to have a monopoly so he can charge exorbitant prices. They clear the situation.

Comment: The whip tricks of "Lash" L'Amour, the comedy of "Fuzzy" St. John and the usual riding, fighting and gunplay, around a familiar western tale, make this add up to suitable western fare for the kids and the outdoor addicts. Good enough for the weekend trade and for double-bill spots.

The Tender Years

20th Century-Fox Drama 81 mins

AUDIENCE SLANT: (Family) An ex- tremely fine, wholesome picture with enter- tainment values that should endanger it to aver- age audiences. Alson Productions and 20th- Fox can take pride in this offering.

BOX-OFFICE SLANT: Entrancing exhibitors can build this "sleeper" into a sub- stantial box-office attraction. Cooperation should be sought from women's organization and other civic groups.


Plot: During the 1890s a young boy in a small town finds a dog that had escaped from its cruel master, who forced the animal to fight in the ring. This cham- pion dog, however, is just too timorous for the boy to train. Ailine Gall, while the boy voluntarily surrenders his much-loved dog, the young- est saves the life of a lad employed by the villain and thereby recovers possession of the dog.

Comment: This extremely fine, wholesome picture is a credit to the screen and an offer- ing in which Alson Productions and 20th- Century-Fox should take pride. Those critics who have been complaining about Holly- wood's output are likely to have their faith restored when they see "The Tender Years," and its entertainment values should so en- dear it to family audiences that they will tell their friends about it. Outstanding in the leading role is the very much beloved clergy and Richard Lyon as his typically American son. Behind the camera special credit is due versatile Jack Jungmeyer, Jr. who not only wrote the original story and adapted it for the screen but also served as associate producer to Producer Edward Al- person. Harold Schuster's direction of a well- cast lineup of players is all that could be de- sired, and Dr. Edward Kieney deserves special mention for composing and conduct- ing the splendid musical score. "The Tender Years" is a "sleeper" that can be built into a very good box-office attraction by enterpris- ing exhibitors. Cooperation should be sought from women's organizations and other civic groups.

The Lone Wolf in London

Columbia Mystery 67 mins

AUDIENCE SLANT: (Adult) A very good murder-mystery in the "Lone Wolf" series, with Gerald Mohr excellent and Eric Blore good for several laughs.

BOX-OFFICE SLANT: Should more than add up its end of a double-feature bill. A "natural" for mystery and action fans.


Plot: The Lone Wolf is suspected by Scot- land Yard of having stolen two precious diamonds; actually, he is only seeking ma- terial for a book he's writing. He eventually clears himself by uncovering the real culprit, who had come to London just to see the girl he had caused a murder. She is a famed entertainer who is caught trying to make an escape.

Comment: This is a very good murder- mystery in the "Lone Wolf" series. Gerald Mohr is excellent in the leading role and Eric Blore, as Mohr's butler and bungling aide, is good for several laughs. Scenarist Arthur Orloff deserves a hand for a neatly constructed screenplay. Leslie Goodwins is to be singled out for maintaining a lively pace. The cast is thoroughly pro- fessional, with Evelyn Ankers turning in a small, superior performance as none other than Lady Lil. Paul Fung doing a nice change-of-pace in a bit. This should do more than hold up its end of double-feature programs, since it is a "natural" for mystery and action fans.

Good News

MGM Musical Comedy 95 mins

AUDIENCE SLANT: (Family) This col- legiate story, marked by a succession of color- ful, rhythmic production numbers, should provide enjoyable and diverting entertain- ment for most audiences. It should especially appeal to the younger element.

BOX-OFFICE SLANT: The familiar tunes, the Technicolor and the draw of the marquee names should help to bring in better-than-average business.


Plot: The capture of the football team at a small town co-ed college tries to impress a ne'er-do-well. She is aided by a meek in the boy-with-millions, so she ignores him until someone misinforms her that he is rich.


Wrogn or Right Word?

An ad in one of the Philadelphia dailies for the Tioga Theatre read: "Mother Wore Pants."

Wrong or Right Word?

An ad in one of the Philadelphia dailies for the Tioga Theatre read: "Mother Wore Pants."

The White Unicorn

(Reviewed in London)

| Rank | Drama | 97 mins. |

AUDIENCE SLANT: (Adult) A credible modern romance which makes love no bed of roses but treats the problems of sex and marriage with much more reality and sentiment than are usually included in a satisfying whole.

BOX-OFFICE SLANT: Good for foreign-language and art theatres, and can be profitably booked as a supporting feature in some double-bill situations.


Plot: Trying to learn why teen-aged Joan Greenwood is on trial for attempted murder, Margaret Lockwood, a remand home warden, tells her of an old chant of "Toots" Lockwood. That had married Ian Hunter, a barrister, who became self-centered and more interested in his work than her. She had hoped with the birth of a child that things would change, but with alternative she sought a divorce giving him the daughter. She married Dennis Price, her romantic hero, but tragedy soon overcame them. Toots remembered, Joan revealed how she had lived in one room with her brother, eight, run away, and as a shop girl been befriended by a rich youth. Finding she was to be a mother, she was bitterly disillusioned when her child was not hers. With the child, life became hard and she tried to end it for them. Moved, Margaret champions her and is surprised to find Hunter is the judge. Her impassioned motherhood plea moves him and he frees Joan. After a court, he asks Margaret to take back her own daughter.

Comment: John Corfield is to be congratulated on being a British producer who will film a modern romance and court the international market in preference to dubbing with prestige and costume pictures. While "The White Unicorn" is not without its faults, it is honest hokum, with gaiety and happiness skillfully played to the tears. In Britain it is assured of terrific box-office success and in the U.S. it should do well with most average audiences and women in particular. Certain incidents, while not delicately handled to avoid offending or appear sensational, may impinge on censorship codes. Margaret Lockwood gives a most moving performance as the girl who does everything to keep her family going despite her horrid, self-centered husband. Played by Ian Hunter, and has her own daughter, "Toots" Lockwood, for support. Joan Greenwood gives a powerful portrayal as the unmanipulated girl, and her romance is excellent in a small role. The interest in the two parallel romances has been skillfully maintained by Director Bernard Knowles.

Mine Own Executioner

(Reviewed in London)

London Films Drama 108 mins.

AUDIENCE SLANT: (Adult) Remarkably gripping story of a psychologist and his patients told with power and conviction. Technically excellent and brilliantly acted. The SLANT is the story, polished production values and fine performances, particularly by Burgess Meredith, will give this essentially adult picture a public worth of word-of-mouth publicity.

Cast: Burgess Meredith, Kieron Moore, Dulcie Gray, Barbara White, John Lawrence, Michael Redgrave, Lawrence Hanray, Walter Fitzgerald, Christine Norden and others. Credits: Adapted from the novel by Eigil Bakken. Directed and produced by Anthony Kimmins. A London Film released in the United Kingdom by British Lion.

Plot: Burgess Meredith, a qualified psychologist, but not a medical man, finds his wife, Dulcie Gray, getting on her nerves and as much in need of treatment as his patients. A particularly difficult case is Kieron Moore, an ex-sergeant who has attempted to murder his wife, Barbara White. Under guidance, he does well, but when with Barbara never to let Moore see her in the half light. This she accidentally does and he kills her. Pursued by the police, he takes refuge on a parapet of a high building and Meredith changes the situation by coming to see him with, but he commits suicide. At the inquest, the coroner censures Meredith and he swears that he will never treat another case. His wife reasons with him and he goes back both to her and his work.

Comment: “Mine Own Executioner” is another of those sombre, essentially adult pictures which the British do so well. It is outstanding and establishes Anthony Kimmins as a first-class director. There is not a false note in the whole production and interest never flags. Suspense is cleverly built up and the blood-tingling climax when the psychologist climbs the eighty-foot fire escape to reason with his patient on the high parapet. Production values are excellent and the performances are of a universally high standard. Burgess Meredith makes an outstanding characterization as the quiet, deadly sincere psychologist and receives admirable support from Kieron Moore as the ex-fighter pilot. Christine Norden makes a conspicuous debut as the other woman while Dulcie Gray, Barbara White, John Laurie, George Benson, Michael Shepley and Lawrence Hanray must all be mentioned for their work. Despite its length, this picture never drags, and though it is unsuitable for children, it should satisfy most audiences.

Revenge

(Revised in London)

Distinguished Films Drama 66 mins.

AUDIENCE SLANT: (Adult) A powerfully enacted drama of post-war Italy, with a particularly fine performance by Anna Magnani, star of "Open City." Should be received enthusiastically by audiences at foreign-language houses. Good entertainment for average audiences too.

BOX-OFFICE SLANT: Good for the foreign-language and art theatres, and can be profitably booked as a supporting feature in some double-bill situations.


Plot: Following World War II an Italian prisoner of war returns to his town to find the powerhouse and most of the community destroyed, the fields still mined and the villagers in a state of lethargy. They have tried to make repairs but materials are short. His fiancee, a widow, finds that her son has been murdered in a German slave labor camp, with the collaboration of her captor by the Germans sentenced to prison for "only" 20 years. Seeking revenge, she goes to the man's house, determined to kill his children. She realizes the enormity of her intention in time and so removes him with her husband to the village, where rebuilding has started.

Comment: There are some highly dramatic sequences in "Revenge," highlighted by the magnificent acting of Anna Magnani, who starred in the now famous "Open City," which seems to have become a yardstick by which to measure motion picture work content and quality. In "Revenge," but it is an interesting drama of Italy during 1945 and 1946 during which the people of bombed towns and villages were con-
HARRISBURG

Promotion of E. G. "Gerry" Wollaston to city manager of the Harrisburg Fabian-owned theatres has been announced by Louis R. Golding, Fabian director for Pennsylvania and Virginia.

Wollaston's promotion, from manager of the State, fills the vacancy which has remained since the death of C. Floyd Hopkins in 1944. Continuing to handle the State, Wollaston will supervise and control the Rio and Colonial, the other two Fabian houses in the former Wilmer and Vincent chain.

A native of Ridgeway, Pa., Wollaston came to Harrisburg in 1929 as a student at Buckley College. He began his career in show business as doorman at the Colonial in March 1930. In 1932 he was named assistant manager of the State, a post which he held during the last complete season of vaudeville in Harrisburg. Transferred to the Victoria in 1933, he remained there until 1939 when that house was razed. Going to the Rio as manager when it replaced the Majestic, Wollaston remained there until December 1944 when he took over the managerial reins of the de luxe 2200-seat State.

Active in civic affairs, he was special events chairman for the War Activities Committee and War Finance Committee of Dauphin County during the war. He is a member of the Exchange Club, a director of the Boys' Club, member of the Chamber of Commerce and the Community Chest.

Wollaston this week announced that policy and personnel of the three city houses will remain the same.

Exhibitors of the city's 13 motion picture houses were invited to attend a conference called by Dauphin County Promotion Office Brubaker to study a solution to the trucancy which is causing the school officials numerous headaches. Representatives of the movie industry pledged their wholehearted cooperation, and without exception assured Brubaker their cashiers have standing orders to question and refuse admittance to school-age children during school hours. They explained that many high school age pupils lie about their ages; younger children tell the theatre personnel they have a school or religious holiday, while others are accompanied by their parents or older folks who become incensed when the children are questioned, the exhibitors said.

CINCINNATI

A buffet dinner at the Atlas Hotel will be enjoyed by the 20th-Fox branch personnel and their husbands and wives, on Dec. 23. This Christmas affair is an annual event.

Cincinnati will be honored with a visit from Charlie (Buddy's) Rogers, Dec. 13-16, accompanied by Berry Buchanan, publicity director for Triangle Pictures. Rogers' visit is in conjunction with release of "Sleep My Love" produced by Mary Pickford, Ralph Cohn, and Rogers.

Regional News Index

<table>
<thead>
<tr>
<th>City</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>20</td>
</tr>
<tr>
<td>Boston</td>
<td>22</td>
</tr>
<tr>
<td>Chicago</td>
<td>16</td>
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<tr>
<td>Cincinnati</td>
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<td>31</td>
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<td>Pittsburgh</td>
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<td>31</td>
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<td>Toronto</td>
<td>21</td>
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<tr>
<td>Vancouver</td>
<td>17</td>
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<tr>
<td>Washington</td>
<td>17</td>
</tr>
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INDIANAPOLIS

The Allied Theatre Owners of Indiana is planning to hold the 1948 summer convention on one of the Great Lakes steamers, since the Sipak-Wawasee Hotel has been sold for the use of seminary. Hotel and Theatre Owners, according to official information, business meetings would be held aboard the steamship and the three-day cruise would leave Michigan City, and stop at points of interest including Mackinac Island and Harbor Springs for golf and sightseeing.

Don E. Groh, National Screen Service, Inc. employee, died after a long illness Nov. 21. He had been confined to his home for many months by an incurable sickness.

Arthur Herzog plans to open his 400-seat Walcott Theatre, Jan, 15.

Joyce Cunningham is the new secretary to Russell M. Bleck, office manager at Republic exchange.

J. P. Finneran, president of Syndicate Theatres, Columbus, Ind., was a New York business visitor during the week.

Universal-International Southern and Canadian Sales Manager F. J. A. McCarthy and Peter Rosin, division manager, were at the local exchange Wednesday in conference with Manager Ted Mendelsohn.

Moe Esserman, former manager at the Indiana Theatre, has been named manager of the Ritz Theatre, owned and operated by the Marcus Theatres.

Howard De Tamble, a former student at 20th-Fox, now living in Santa Domingo, Dominican Republic, was a visitor at 20th-Fox exchange, where he has been exchange manager for the company.

COLUMBUS

Vergil C. Jackson of the Jackson-Murphy Theatres was awarded the Legion of Merit, highest non-combatant decoration. He served as military attache in a number of Near East countries during the war, rising to Lieutenant-Colonel. His friends gave a cocktail party in his honor at the Variety Club in celebration of the award bestowed upon him at the order of President Truman.

Gomer C. Davis, 76, former doorman of Lene's Ohio Theatre, is dead.

Work on the face-lifting of Neth's Eastern Theatre is going on pace. New box-office and panels are now being installed.

Leo T. Jones of Upper Sandusky, Ohio, was made a member of the Picture Pioneers at its recent meeting in New York. Jones owns the Upper Sandusky, Troy and Forest Theatres.

The Variety Club Tent No. 2 will hold its annual election of officers on Dec. 9 at the club rooms.

Virginia Mayo, "Walter Mitty" co-star, was guest of honor at a cocktail party given in her honor by Mr. and Mrs. J. Real Neth at their home. Mr. and Mrs. H. Harry Neverwere were among the other guests.

Labor opposition to the proposed Columbus income tax caused the city council to postpone
passage of an ordinance till a public hearing can be held. It was reported that the rate would be one-half of one per cent, which would raise nearly $8,000,000 a year.

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**MILWAUKEE**

Oscar W. Baker, 55, operator, with his son, Clifford, of the Milwaukee northside theatre, the Peerless, died following a long illness. A musician, he operated Baker's Orchestra for many years.

Louis MacBeth's northside theatre changes its name from the Show to the German Kino, whenever it shows German pictures because of the large population of Germanic extraction.

This week the Fox-Wisconsin downtown Palace Theatre tried something unusual for Milwaukee: it stopped showing its film feature at 6 P. M. to devote the stage to a concert by Lauritz Melchior and a 30-piece orchestra at regular concert prices.

The Pardee Theatre in Pardeeville, Wis., recently acquired by Mr. and Mrs. Vail Thompson, has a new ticket booth and a roofery lobby owing to removal of an old stair well leading to the booth.

Popularity of films for church showing, sometimes replacing the sermon, is on the increase. “And Now I See,” said to be the first religious picture put out by Hollywood, was shown here last week at the Incarnation Lutheran Church. The color religious film, “The Harvest of Goodwill,” was also recently shown in a local church.

The Juneau Theatre in Juneau, Wis., will be remodeled.

Joseph Coyne has bought the Kickapoo Theatre in Gay Mills from Howard Nevill, who is returning to California.

The Eskin and Richland Theatres in Rich-

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**DENVER**

Neal Beeley, Burlington, Colo., and Hobart Gates, Cinter, S. D., have been added to the board of directors of the Allied Rocky Mountain Independent Theatres.

Elton Menagh, one of the delegates to the Allied Milwaukee convention, will go to the Mayo Bros. hospital, Rochester, Minn., for a checkup and possible operation before he returns to his Ft. Lupton, Colo., home.

H. M. McLaren is president and general manager of the newly-organized Theatres Specialities, Inc., which will specialize in anything pertaining to building and remodeling of theatres, including air conditioning.

Fox Denver Theatres sponsored the Margaret Truman appearance at the city auditorium.

Paramount Branch Manager Chet Bell on leave of absence due to illness, is in California at Hermosa Beach recuperating from a recent operation. E. V. Maloney, Boston sales manager, who is filling in while Bell is away, spent Thanksgiving in Boston with his family.

Ross Black, former film salesman and auditor, is in Rilto, Colo., assisting Fred Lind in the operation of his theatres.

Paul Happen, long-time theatre operator, sued the Walgreen Drug Stores for $15,000 for injuries received when he fell on the ice in front of one of their stores.

Milt Overman, publicity man for Eagle Lion, is spending some time here on the campaign for “Red Stallion,” to open at the Denver and Wobber Dec. 9.

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**OKLAHOMA CITY**

The annual two-day convention of the Theatre Owners of Oklahoma will be held in Oklahoma City Dec. 8-9, at the Skirvin Hotel. President Morris Lowenstein has announced. Oklahoma Tent 22 of the Variety Club will hold its annual meeting and election of officers and board members in conjunction with the convention. A brunch luncheon will precede the election on Dec. 8.

Registration for the convention will begin on the morning of Dec. 8, business meetings are scheduled to follow that afternoon and the following day. Luncheon will be held both days for out-of-town and out-of-state representatives.

The closing event of the convention will be a dinner followed by a dance in the Skirvin Tower Hotel. Approximately 250 state exhibitors are expected to attend the convention, with out of state visitors expected to boost that number.

C. B. Akers, official of Griffith Theatres, Inc., has resigned as director of special assignments for the firm to become a Griffith partner in two of the company’s houses in Hobart, Okla. He will also be a partner in a new open-air theatre at Hobart, construction of which is expected to be finished next spring. Akers will retain his post as a member of the Griffith board of directors. Akers has been with Griffith Theatres for the past 21 years.

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GOLDWYN FILM HEADLINES ‘COMMAND’ SHOW

Command performance of Samuel Goldwyn's "The Bishop's Wife" for the benefit of the Cinematograph Trade Benevolent Fund was held on Nov. 25 at the Odeon Theatre, Leicester Square, London, attended by many notables headed by Their Majesties the King and Queen. Queen Elizabeth and British Film Magnate J. Arthur Rank are seen above (left) following the performance. Directly behind Mr. Rank may be seen King George. Photo at right shows John H. Davis, managing director of Odeon Theatres, and Mrs. Davis. In addition to the Command Performance, second and third showings of the RKO Radio release were held on Nov. 26, netting a total of $175,000 for the Cinematograph fund.

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**WASHINGTON**

Mrs. Bob Elris, wife of the manager of the Ambassador Theatre, died on Nov. 18. The couple had recently celebrated their 53rd wedding anniversary.

The Apex and Nayler Theatres will feature a special children's show Saturday morning, Dec. 6 with a showing of "Smoky" and a half hour of cartoons.

George McConnell, veteran operator at the Penn Theatre, died on Nov. 18.

Marilyn Maxwell, Hollywood star doing a personal appearance at Loew's Capitol, was received with enthusiasm by local critics.

All local theatres held Thanksgiving Day matinees.

Washington theatres trooted out their best for Thanksgiving, with "Secret Life of Walter Mitty" at RKO Keith's; "Song of Love" at Loew's Capitol; "Green Dolphin Street" at Loew's Palace; and "That Hagen Girl" at the Warner.

Loew's Palace put on a midnight cartoon show, consisting of 14 cartoons, on Thanksgiving Eve.

Bill Nesbit is the new office manager for Republic Pictures replacing William Gearing. Frederick C. Schaeberger, 75, veteran theatrical manager died Thursday, Nov. 27, at Bon

(Continued on Page 18)
Secours Hospital in Baltimore. For many years he was associated with the enterprises of the late James L. Kerman who built the Auditorium and Maryland Theatres. Schanberger served as treasurer of both theatres. For the past 22 years he held the Keith vaudeville franchise with his son, J. Lawrence Schanberger. Another son, Frederick, his widow and a daughter survive.

MINNEAPOLIS

The Minneapolis city council has approved the construction of a municipally-operated parking garage to relieve congestion in the loop area. Sites are being studied. Parking space in the theatre district is badly needed, especially at night.

Errors have invalidated many petitions being circulated by St. Paul theatres and amusement operators to force the St. Paul five cent admissions tax ordinance to referendum vote. The theatres had exceeded the quota of signatures necessary for the referendum, but faulty information and carelessness by signers in making out the forms have made about 50 per cent of the petitions worthless, according to Stanley Kane, executive secretary of North Central Allied.

The newly-organized Minneapolis Theatre Supply Co. will distribute Century projectors and sound systems, Ashcraft lamps and Da-Lite screens in the territory. Organizers of the firm are vert. C. Lahti, C. C. Creameer and Robert E. Lundquist.

LOS ANGELES

For the sixth time, Charles P. Skouras has been re-elected chair barker of Tent 25, Variety Club of Southern California. Also elected for the 1948 term were Dave Bershon, first assistant chief; Oscar Oldknow, second assistant chief; George Toppin, dough guy; and W. H. Lollicy, property master. Crew members include George Bower, Sherrill Corwin, Dr. Ben Bensol, Willard Keith, Howard Stubinans and Marco Wolff. New committee members named are: Ways and Means, Bershon; House, Oldknow; Finance, Corwin; Heart, Bershon; Membership, Wolff; Entertainment, Earl Collins; Publicity, Seymour Peiser; Medical, Dr. Feingold; By-laws, John F. Bertero; and Building, R. H. McCullah. The barbers, meeting at a luncheon Nov. 26, also agreed to proceed with construction of a premature birth clinic at Cedars of Lebanon, continue monthly contributions to the Spastic Children’s Foundation and let a contract to Joshua H. Marks Co. for building the Variety Boys’ Club at 2830 Figueroa Street.

Screen Guild has moved to 1928 S. Vermont. Personnel includes Frank Schiendler, branch manager; Charles Woolcott, booker; Lloyd “Stoic” Goad, salesman; Helen Goodin, cashier; and Patricia Jackson, Schiendler’s secretary.

In addition to the Pal, which he announced was bought by the Lion, RKO Career’s manager has won a contract with an award for humanitarian effort on Dec. 15 in Chicago, at which he will be principal speaker and guest of honor. Prior to this Schary was to address the Golden Slipper Square Club in Philadelphia on Dec. 4, the Harvard School of Business at Cambridge on Dec. 8 and the Seventh Annual American Nobel dinner in New York on Dec. 10. He will return to the studio following the Chicago date.

An organization committee of the Motion Picture Foundation for the Los Angeles exchange area has been named. The group, headed by Paul Williams, general counsel of the Southern California Theatre Owners Association, and Al Taylor, Paramount branch manager, met Dec. 1 and named the following committee: exhibition, George Bower, Hugh Brun, Jennie Dodge, R. H. Poole, Al Galston, Ted Jones, Burton Jones, Dick Lemecnik, Harry Nace, Harry Vinnoc, Ben Wallenstein, Alli- lians; distribution, Harry Cohen and Taylor; supply houses, Oscar Oldknow; transportation, Ed Hunter; labor, Carl Cooper.

Funeral services were held last week for George Hays, business agent of Local 706, Hairstylists, who died following a heart attack.

PHOTOGRAPHER HONORED. Charles P. Skouras (right), president of National and Fox West Coast Theatres, congratulates Nate Singer, owner of this year’s Photono Photo Co., who is observing his 18th year as Los Angeles’ official film row commercial photographer.

LOUISVILLE

Announcement was made by Russell Morga of the Shelby Theatre of his engagement to Miss Lucille Borders, secretary to the vice-president of the Citizens Union National Bank. Wedding date is set for New Year’s eve at the bride’s home.

Manager of the Rex Theatre in Hickman, Ky., is J. W. Mannson. Local area Altec Field Manager Frank Eiffe is the owner of a new Buick.

Manager Paul Allen of the Vogue at St. Matthew, Ky., will again stage a Christmas party for the children.

Cold wave which struck Louisville forced R. L. Harned to close his Theatre drive-in a few weeks earlier than he had planned, and he will now devote his full time to his Sellersburg, Ind., theatre. The Louisville East drive-in has also closed for the season. C. Allen, will spend a winter vacation in Florida.

Remodeling of Allen Bradley’s New Ritx Theater, Louisville, is nearing completion. New front, booster cases, marquee, entrance doors, outside box-office, chairs and carpet have been installed, and the interior redecorated.

Nearly every film theatre in the city ran Thanksgiving Day matinees.


CLEVELAND

Opening of the new 1,880-seat Fairview Theatre on Thanksgiving Day was the biggest event in local movie circles. Built by the Associated Theatres circuit, it is lavish in design and appointments. Ed Wise is manager.

Funeral services were held here last Saturday for Eugene H. Bailey, Sr., 67, veteran film and theatre salesman who was active in the field of entertainment until taken ill a year ago. He is survived by nine children—five sons, one of whom is MGM booker, George F.—four daughters, 23 grandchildren and one great-grandchild. In his later years Bailey managed theatres in Wellington and Steubenville.

Helen Pagnard Albertson is back with the Oliver Theatre Supply Company after four years’ absence from the movie scene devoted to her young daughter. She succeeds Peggy Cowbo who goes into another field.

The Orr and Grand Theatres, Orrville, will henceforth play pictures irrespective of Mason by reason of a modification by the Arbitration Appeal Board of a local arbitration board decision. Sidney Jackson, as arbitrator, has reduced the claim of the two situations from 14 to seven days. Appeal board, which eliminated all clearance between the two towns, also established a 14-day maximum clearance of Wooster over Orrville.

Eleazor Mangan Gale of the Warner theatre auditing department, is back from a honeymoon. Mrs. Esty Kaufman, daughter of J. J. Schmertz, 20th-Fox branch manager, and her two-year old child left to spend the winter in Florida.

Omar Ramey, movie editor of The Press is on his annual trek to Hollywood for a first-hand report on stars and pictures. Jack Warfel has taken over the department in his absence, as usual.

Premiere showing of March of Time’s “Opportunity—The Best Location in the Nation,” sponsored by the Cleveland Electric Illuminating Co., was held in the Public Music Hall for an invited audience. Picture depicts Cleveland with its best foot forward and is expected to be shown nationally. Thirty prints are available—15 on 35-mm. and 15 on 16-mm.—from Cooperative Theatres of Ohio.

(Continued on Page 20)
MOTION PICTURE HERALD says:
“A SUREFIRE GROSSER FROM MONOGRAM!”

HOLLYWOOD REPORTER says:
“FAST-FLOWING MELO! TOUGH, HARD-BITTEN STUFF! VIVID!”

FILM BULLETIN says:
“WILL HELP CARRY MANY MORE IMPORTANT FEATURES!”

SHOWMEN’S TRADE REVIEW says:
“SUSPENSEFUL!”

FILM DAILY says:
“GRIPPING DRAMA!”

A JACK WRATHER PRODUCTION.
Starring
LEE TRACY • DON CASTLE
JULIE BISHOP • ANABEL SHAW
with
REGIS TOOMEY • DOUGLAS WALTON
Produced by JACK WRATHER.
Directed by JOHN REINHARDT • Associate Producer, JAMES C. JORDAN
Screenplay by Robert Presnell, Sr. • From a Story by Paul Whitefield • Additional Dialogue by Peter Aline

WEEK-AFTER-WEEK MONOGRAM DELIVERS THE SOLID ENTERTAINMENT HITS!
LONDON OBSERVATIONS

Closer Exhibitor-Distributor Contact Held Need of British Industry; 1946 Tax Yield Is $165,560,000

By JOCK MacGREGOR

An unhealthy feature of the British film industry is the lack of contact, almost leading to enmity, between producers and exhibitors. Too many of the former accept the highbrow critic rather than the experienced showman as the judge of their work. They sneer at the box-office, and the theatreman who does not book their films, because he knows his patrons, is automatically a moron. * * *

Nearing the trouble mark is the extended-run controversy, fanned mainly by Sir Alexander Korda who must feel well pleased with the President of the Board of Trade’s obvious support. The independents oppose it, while the circuits are far from enthusiastic. Presumably, J. Arthur Rank is not in favor of or he would have implemented it in his cinemas. Extended runs can be successful in many places and a revision of the London area general release is needed, but elsewhere they should be used only as a last resort. Korda believes they are the only way to realize a return for his very costly “Anna Karenina.”

No one should have fuller knowledge of the international market potentialities. Since financial headaches are no novelty to this producer, it would seem to have been more practical had he planned his budgets according rather than to expect the cinemas to revise their exhibition policy, thereby incurring the risk so that he may recoup his investment.

A decision would, incidentally, automatically end the deadlock regarding “The Best Years,” now in its tenth London month, as Goldwyn also wanted extended runs. * * *

Now almost history, the Royal Command Performance was a great success and had all the splendor of a prewar show. The audience was extremely smart and nearly all were in evening dress. Likewise, the presentation with lighted organ console and electrically-operated curtains brought back memories. Manager Bill Thornton can be well pleased with the night.

The stars vied with each other for the best creations and the American visitors were intensely excited. I stood with Loretta Young in the circle lounge before the show, and she wanted everybody pointed out to her. Alexis Smith seemed slightly nervous and Bob Hope admitted his collar was, like my own, much too tight. He was the hit of the show. Afterwards he was delighted to find that His Majesty could crack no mean joke and was an obvious follower of the rivalry with Crosby.

Unfortunately was the MPA reception after the show. This should have been a great opportunity to counteract anti-Hollywood sentiment. Instead it increased it. Many did not receive invitations. While there was no need to invite the press, it would have been a gesture as Paramount had given tickets for Hope’s 2:30 A.M. Pepsiroot Broadcast. As it was, the reporters had three hours to kill and there is little to do in the middle of a cold night in austere London. The result was that many went home and never came out again.

So far, Miss Morris scored a hit by staging the same program at the Ritz, Birkenhead, the following night. He got several stars to appear and the only other public screening in the U.K. for “The Bishop’s Wife,” thereby raising $8,000 for the Cinema Trade Benevolent Fund to add to $11,000 from the Odeon show.

Most regrettable was the press handling of the showing of George Cukor’s “American Beauty,” caustic to “The Bishop’s Wife” despite its fine qualities and high entertainment values. Likewise several picture editors ignored the American visitors while the Evening Standard only described the Bishop’s stars’ dresses. * * *

It should be stressed that British films also have been taking a critical beating recently and Betty Box’s “When the Bough Breaks” got a panning. While agreeing that criticism must be free, I do not feel that any lay press critic who only sees the best features should describe any picture as the “year’s worst.” They do not see enough to make such decisions. * * *

It is anticipated that the film trade will receive concessions regarding the recent order allowing only 50 per cent of advertising expenditure to be deducted against income tax. * * *

Had a crown been found under a seat at MGM’s Empire, Manager Charles Penley would not have been surprised since so many furtive royalties salesmen are about. The peak was reached when King Michael of Roumania and the Queen Mother came out of the loges to find Queen Eina of Spain waiting for seats.

This has caused much comment and proves Anthony Kimmis to be a first-class director. Retiring from the Navy after writing a successful play, he entered show business, directed several moderate comedies and found himself back in the forces for war. Now he is pulling “Bonnie Prince Charlie” in shape and recently I watched him on the set. He has great patience and his fascinating autobiography “Half-Time,” which Heimann’s have just published, reveals that he has had many amazing experiences. * * *

J. K. S. Pool, leading Scottish exhibitor, has resigned from the CEA following the reaffirmation by the Edinburgh Branch of its resolution that no display ads should be placed unless the distributors pay their share. He maintains this work against the independent who wants to plug a revival in which the renter’s interest is only half hearted. * * *

For the record: Last year the cinema paid $165,560,000 in entertainment tax alone... (Continued on Page 33)

CHICAGO

John Balaban, chairman of the Jewish Welfare Fund, reports that more than $6,500,000 has been raised in the drive here to obtain a $12,000,000 fund. Theatremen assisting him are Arthur Schoedonstadt, Milton Goldstein, Gene Atkinson, Elmer Bensch, Dave Gottlieb, Sam Horwitz, Jay Kraus, Fred Fagenholz, Irvin Feitler, Ben Maltz, Louis Reinheimer, Jack Rose, Leo Sallin, Harris Silverberg, Leo Ziv. Norman Osen, Jr., DeVry export manager, and Miss Mildred Watts of Evanston were married in that suburb on Nov. 29 and are honeymooning in the South.

Theatre Attorney Seymour Simon says he will eliminate Loew’s (MGM), 20th-Fox, RKO and United Artists from a suit he expects to file this week in federal court for the Liberty Amusement Corp. of Michigan City, Ind., as they have not attempted to monopolize the exhibition of films in that city, as the other defendants will be charged with having done so.

Reagh Abramson, 73, father of Lou Abramson, secretary of Allied Theatres of Illinois, is dead of a heart attack. Four daughters and three sons survive.

Estelle Cohen of the Universal exchange publicity department, will marry Maurice L. Roehrich, this week.

Ed Hickey and Fred Nessel have been named directors of Midstates Circuit’s 16-week winter business drive.

Attending the Allied convention in Milwaukee this week were Manager Dick Salkin of the Jackson Park Theatre; Pete Panagos, Alliance Circuit promoter and manager, Spero Papas, company’s booking supervisor and his Pittsburgh theatre manager, Milton Antonopulos; Harold Weiss of Paramount’s Chicago exchange.

Ted Tod, former Selznick publicity director in Chicago, is vacationing in Arizona.


ATLANTA

The Martins, owners of the Martin Theatre Circuit in Columbus, Ga., are among the 12 persons named in a $50,000 damage suit filed in superior court there as the result of the death of a girl at the chain’s Jilbourn Park at a motorcycle race.

Astor Pictures of Georgia President William C. Kelly sent home some fish to prove to doubters that he is a real fishman. Lion Southern Publicity Chief Eddie Addison has returned from a trip to Birmingham, Ala. Stevens Pictures President Ed Stevens is also back from a visit to Birmingham. Ditto, Willy-Kinney President R. C. Powell.

Betty Morgan, formerly with Universal-International, has joined the local Screen Guild office force. President J. H. Mangham has

SHOWMEN’S TRADE REVIEW, December 6, 1947
named Clinton Elman head of the company's bookkeeping department.

Charlie Carr, head of the Martin Circuit's booking office, is receiving a visit by his mother, Mrs. Mabel Carr, of Plainview, Texas. Hugh Martin of the same circuit was a visitor at the local booking office.

M. A. Baker, formerly with the Palace Theatre, Youngstown, O., is the new owner of the Lee Theatre, Ft. Myers, Fla.

Georgia Theatres, Inc., has closed the Capitol Theatre, under lease to it for the past 10 years. It will become a part of the Davidson department store.

Manager R. E. Wiggin of the Avondale Theatre, Birmingham, Ala., who was hospitalized by an automobile accident, is back on the job.

Queen Features Engineer Louis Watts is in New York City on business.

The 700-seat Colony Theatre in Palm Beach, Fla., will open on Christmas Day.

Recent booking visitors included E. S. Winburn and Harlow Land, Florida showmen; Harry Whitestone of Fairmount, Ga.; Nat Williams, Thomasville theatre owner; N. W. Waters, president of the Waters Circuit in Birmingham, Ala., and Jack Jackson, Alexander City, Ala., exhibitor.

TORONTO

An emergency meeting of the Film Producers Association of Canada, held at Toronto, decided to ask if the Canadian Government had applied for a batch of radio and television equipment for 16-mm. films when 80 per cent of the production of Canadian studios comprises narrow-width product. The regulations, planned for currency conservation in the foreign-exchange field, permitted the entry of 35-mm. production equipment although the industry in the Dominion had not been primarily engaged in the making of standard-film pictures.

The association said that studios were available for the production of 16-mm. features to offset the necessity of complete importation of such product.

Announcement was made by Odeon Theatres President J. E. Lawson that W. C. Tyers, manager of the Toronto Theatre, Niagara Falls, Ont., will manage the $2,000,000 Odeon in Toronto when it opens next spring. Tyers has been with Canadian Odeon since its organization and also managed theaters at Belleville, Dunnville and St. Thomas.

Claude L. Hunter will manage the new Odeon at Peterborough, Ont., which is expected to open Dec. 16. He was manager of the Odeon at Kingston, Ont., where he was succeeded Dec. 1 by Steve McManus.

Famous Players Canadian Corp. announced a 25c dividend Dec. 31 for the current quarter to make a $1 annual rate on the common. A 50c bonus on each share was disbursed several months ago.

For the year ending Aug. 28, Marcus Loew's Theatres Limited, operating Loew's and the Uptown Theatres, Toronto, had a net profit of $89,138, compared with $92,092 for the preceding year. After paying dividends of $30,000 on the common shares and $22,886 on preferred stock, earned surplus stood at $220,104.

Twentieth Century Theatres opened the Glen-Dale Theatre, Toronto, Dec. 4, with Don L. Backer, formerly of the Circle Theatre, Toronto, as manager.

WESTERN PENNSYLVANIA THEATREMEN MEET


The Victoria Theatre, Ottawa, has been leased on a long-term basis by 20th Century Theatres, Toronto, from Donat Paquin. New manager is Frank Paul, formerly of the Tivoli in Kingston, Ont.

NEW YORK

With Thanksgiving out of the way film row was now clearing the decks for Christmas—its next holiday dividend. First of the parties announced will be one for children when Warner Bros. Club throws its annual shin-dig at the Warner Theatre on Dec. 20. Children and grandchildren of club members are invited.

Republic is considering establishing a choral unit in its branch, a plan which has nothing to do with the recent visit of Eastern Division Manager Jim O'Grady to those precincts.

It was happy birthday also this week for Filmrowite Isaac Allen Goldstein and Sara Rifkin, and it was congratulations also this week to Marie Antoinette Rafferty, who announced her engagement to Matthew Leon Conway. Her pop is the ex-president of United Artists and its present legal defender.

Hilda Jiric is assistant cashier at United Artists these days, replacing Kay Krause who resigned to work for Price Premiums, and Kay Wyie is now branch manager for Film Classics at New Haven. His United Artists job as upstate salesman is being filled by Jack Ruback who used to be a salesman for KRO in the Albany territory.

Allen Schoedburg, who peddled film for Eagle Labs and PRC is now president—no more, no less. He heads the Rosco Theatre Corporation operating the New Lido on Amsterdam Avenue. With him are associated Vice-President Henry Rosem and Secretary Shirley Cohen.

The Lyric at Hopatcong, N. J., formerly operated by Charles Nagy, this week was reported sold to John Fiorenatti, who operates the Dunnedell.

Capitol Theatre President Messmore Kendall entertained 25 members of the New York chapter of the Military Order of the Loyal Legion of the United States Monday in his apartment atop the Capitol at supper.

At a meeting of the Motion Picture Associates of Dec. 3 nominations of officers and directors were filed as follows: For first president, Morris Sanders; second vice-president, Robert Fannon; secretary, Jack Benjamin and Harold Klein; board of directors, Jack Ellis, Jack Farkas, David Levy and Ira Meinhardt.

PITTSBURGH

Despite the vigorous advance campaign through newspaper articles, posters in lobby and word of mouth, together with personal protests registered at the public meeting held with the city council last week, the additional 10 per cent city amusement tax has been adopted and will go into effect the first of the year. This means that the theatre patron will pay 30 per cent in taxes, 20 per cent Federal tax and 10 per cent city tax. This will have a serious effect on theatre attendance, which has already dropped approximately 30 per cent during the past year.

Almost 500 exhibitors and their wives attended the 27th annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania held in the William Penn Hotel last week. Among the matters discussed were increased admissions and film rentals, particularly percentage pictures, and Ascap. Practically all of the 1947 officers were re-elected. The 1948 officers are: president, Morris M. Finkel; vice-president, Fred A. Beekle; secretary, Fred J. Harrington; treasurer, Joseph Gellman.
PORTLAND

"Forever Amber" opened at both Paramount and Oriental Theatres, and indications point to a record run, with extra weeks, even at roadshow prices.

Recent managerial changes by Hamrick Evergreen Theatres in State of Washington include: Marvin Fox, recently succeeded by Robert P. Haas, as parting agent, becomes manager of the Orpheum Theatre. Delmo Larson, Orpheum manager, moves to the Music Hall. Clyde Strout goes from the Music Hall to the Coliseum and Jack Dudman, from the Coliseum to the Music Box.

Walter Coy's Hi-Line Theatre was scheduled for opening on Thanksgiving Day.

William Hartford, for 10 years city manager for Evergreen State Theatres in Everett, has been granted an indefinite leave of absence. He will be succeeded by William Cooley, manager of the Egyptian and Neptune Theatres in Seattle. Harold Murphy, for many years Evergreen's manager in Olympia, will succeed Cooley.

James Bevait, Columbia's popular manager in Oregon, is receiving congratulations on the arrival of a son.

T. Ritchey and wife of White Horse, Alaska, operating a theatre there for many years, are visiting the key cities.

Jack Schlaifer, director of sales for Monogram, visited the Portland and Seattle exchanges.

Favorite Films of California has opened a branch office at 222 I Second Avenue, in Seattle, Wash. Favorite Films President Moe Kerman appointed Gordon C. Wallinger as head of the exchange. The new office is the final link in Reartat's distribution chain on the west coast.

BOSTON

"Henry the V" is playing to turnaway crowds on its return to the Kenmore Theatre at roadshow prices. It formerly played Boston for more than six months at the Esquire Theatre.

Boston is happy to hear that Charles Nichols is recovering from a long and severe illness at his home.

Art Moger, Warner Brothers' publicist in New England, spent the weekend in New York City and visiting houses in his territory.

Barbara Brady has resigned from work in the film district to become private secretary to Clayton Hicks, manager of Hotel Touraine in Boston.

"Eastward to Eden," which recently opened at the Plymouth Theatre here and then went on to New York, is being recommended for adaptation to the screen and an offer has been made for motion picture rights.

Buddy Kuhl's new engagements at Hotel Statler in Boston in three days and was apparently happy at meeting many old time friends here, chief among whom were Marjory Adams, Charles Howard, Floyd Bell, Helen Eager, Ben G. Welk and Jerry Mastro.

Affiliated Theatres President Arthur K. Howard has added to his holdings the Joan Eanes Circuit of New Hampshire, bringing his theatres up to 35.

James Mount of National Screen Service and Doris Dobkins were married recently.

Eddie Renick, former MGM salesman, has joined Eagle Lion. Ken Robinson, after 27 years as a Paramount salesman, has left to join Metro Orpheum. RKO has transferred Harry Smith from salesman to booking department.

Douglas McLeod has succeeded Frank Lydon, resigned, as RKO salesman.

W. V. Harbyld, a veteran New England exhibitor from the five-cents admission days, is dead. Word has been received here of the death of Benjamin Taylor, former owner of the Richmond in North Adams.

ST. LOUIS

An equipment and service headquarters building for the Army Motion Picture Service will be erected at the St. Louis Administration Center of the Army at 4300 Goodfellow Boulevard. Closing date for bids will probably be early next month. The service has been operating from 332 Locust Street since 1929.

Financial and film circles here expect that the Fancon and Marco interests will receive a further extension of several months to their lease of the Ambassador and Missouri Theatres and to their management contract with the St. Louis Amusement Company.

The Goldman-Leventhal-Tohbin interests have sold the 300-seat State in Columbia, Ill., to Eddie Randolph, a United Artists salesman. The St. Louis County Court has granted Fred Wehrenberg, circuit head and president of the St. Louis MPTO, to permit the erect 1,000-car drive-in he planned at Missouri State Highway 99 and St. Cyr Road. Construction will be started at once, despite a proposed appeal to the courts by those opposing the project.

Under the compromise reached by the city council of Eldorado, Ill., the license fee for theatres, which was raised to $300 yearly from the previous $150 figure, will be $225.50 for each theatre for the current fiscal year.

Fox Midwest St. Louis Manager Johnny Walsh has closed a deal to book Screen Guild product into 11 towns in eastern Missouri and southern Illinois.

A $250 dividend on the preferred stock was declared on the Fox Theatre and Humboldt building by the owners, Fox St. Louis Properties.

The proposed theatre license fee of $120 annually in Springfield, Ill., has been compromised and theatres will pay 50 cents per seat instead.

DALLAS

Eagle Lion District Manager Herman Deersdorf of the New Orleans, Dallas and Oklahoma City area, and Dallas Branch Manager Clair Hilligors marked the opening of the company's new branch here this week by playing host to exhibitors, circuit managers and publicity men.

Col. H. A. Cole was reelected president of Allied Theatre Owners of Texas at its convention. Vice-presidents elected were Rubin Frels, C. D. Leon, B. R. McLendon, R. N. Smith and Mrs. Martha McSpadden. New secretary-treasurer is A. W. Lilly. A resolution was adopted authorizing officials to take action to increase the number of prints available in the area, proponents of the resolution seeing in the shortage a "squeeze" move against the unit's members.

The $50,000 remodeling job on L. B. Adelman's Delmar Theatre, Houston, Tex., is being done between midnight and 12 noon in order not to interfere with its regular performances. Among the changes being made are: a wider and more open entrance; upper face of the front will be Strin marble and corrugated asbestos siding; entrance doors will be of solid glass; ceiling will be of porcelain enamel, and there will be a new terrazzo floor and sidewalk, and a pleasing new color scheme on the interior.
TEN years ago, "a new and wholly independent organization," Altec Service started its business career with a promise, a dedication. Altec dedicated itself "to a broader, and more complete conception of technical service than the exhibitor has known in the past."

"Altec Service Corporation, alert, alive, aggressive, will do everything in its power to deserve, to secure, and to maintain the esteem and good will of the exhibitors of America."

In these ten years, Altec believes, it has honorably fulfilled that promise, that dedication. The judgment of the motion picture industry has given to Altec Service the responsibility of servicing more theatres than any other service organization.

Altec has consistently allied itself with the forces that work for the betterment of the exhibitor’s interests and the conservation of his assets; it has made a continuous investment of its own engineering resources, in intimate cooperation with the industry’s leading technical minds, to bring better quality of sound to every theatre. With scientific caution, Altec weighs and tests all new developments in science, both large and small, before recommending them to the theatres it services.

This philosophy of "service beyond the contract" has earned for Altec not alone the confidence but the friendship of its customers; looking forward to the decades ahead, Altec re-dedicates itself to a still broader, and more complete conception of technical service than the exhibitor has known in the past.

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Hyattsville Theatre, Hyattsville, Md.
Maribaro Theatre, Mariboro, Md.
Keywood Theatre, Mt. Ranier, Md.
Rockville Theatre, Rockville, Md.
Cheverly Theatre, Cheverly, Md.

Interstate Circuit, Inc.
Enquirer Theatre, Dallas, Tex.
Palace Theatre, Dallas, Tex.

Hollywood Panoramas Theatre Corporation
Panoramas Theatre, Hollywood, Calif.

Fashion Theatres
Plaza Theatre, Schenectady, N. Y.
St. George Theatre, Staten Island, N. Y.
Lone Theatre, New York, N. Y.
Center Theatre, Bloomfield, N. J.
Towne Theatre, Baltimore, Md.
Quimby Theatres, Inc.
Auditorium Theatre, Fort Wayne, Ind.
20th Century Theatre, Buffalo, N. Y.
Dunn Theatre, Dunn, N. C.

M & P Circuit
Metropolitan Theatre, Boston, Mass.
Circle Theatre, Brighton, Mass.

E & D Associates, Inc.
Astor Theatre, Boston, Mass.

Butterfield Circuit
Majestic Theatre, Grand Rapids, Mich.
Fanchon & Marco Service Corp.
St. Louis Theatre, St. Louis, Mo.

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How to Guard Against Fire and Panic

Council Advises Fire Drills, Employe Training, Flame-Proofing Fabrics and Other Precautions

Certain safety precautions, some of them quite recent, have now developed to the point where they can be considered practically standard procedures, applicable to all theatres. This is the only possible conclusion that can be drawn from the very high degree of achievement achieved by the members of STR's Theatre Advisory Council in their current discussions on theatre safety. A broad area still exists in which difference of opinion is found, suggesting that in some respects experiment is still continuing, or else that some types of safety measures may not apply to all houses. But with respect to other precautions, the degree of agreement reached has approached close to unanimity.

The deliberations of the Council meeting at which safety was discussed were reported in part in STR for November 8th, Page E-8. The present report will present the views of the Council with respect to fire drills, training personnel to combat fire and panic, flame-proofing of fabrics, and special precautions to be taken where smoking is permitted.

Chemical treatment of fabrics for the purpose of making them flame-resistant is one of the matters in which very complete agreement of views was found with respect to some details, coupled with divergence of opinion on others.

Flame-treating Fabrics

All members present at the meeting, with only one exception, apply flame-retarding treatment to curtains and to draperies in their theatres. Additionally, some members, but not all, extend this treatment also to fabrics used in upholstery, carpets, wall fabrics, valances, and acoustical materials. And a minority flame-treat every flammable fabric in the theatre, with disastrous consequences.

The lone dissenter comments: "I don't have too much confidence in flame-proofing. However, if necessary to meet local regulations, all fabrics should be treated."

This gentleman then went on: "We had a stage fire recently. Draft held a curtain against a 500-watt lamp. The curtain had been flame-proofed seven months before with material approved by the State Fire Marshall. The asbestos curtain lowered itself without anyone around, and the automatic sprinklers had the fire out before the Fire Department arrived."

His colleagues do not share this Councilor's skepticism:

"We apply flame-retarding treatment to all fabrics used in the theatre with the exception of carpet."

"In general, flame-retarding treatment should be applied to all materials except carpets, where there is little likelihood of fire developing."

"The treatment we apply to carpets to moth-proof them also flame-proofs."

"All fabrics should be sprayed."

"Any inflammable material should be treated with fire-retardant substances. With many of the satins and plishes, particularly draperies, the flame retardant treatment damages the appearance of the material. However, many progressive companies are now putting out upholstery and drapery fabrics, and other fabrics used in theatres, in materials that will not burn."

A fairly high level of agreement also exists with respect to how often treated fabrics need to be re-treated—how long the original treatment remains effective. Although one Councilor, as already noted, found that a treated fabric could catch fire, and burn, in only seven months after treatment, the majority consider that re-treatment is good for approximately one year, and then must be re-applied. A very small minority thinks treatments will remain effective for longer than one year. And one member notes:

"The life of flame treatment is approximately one year. This varies in different climates, however. Actual tests should be made to determine the effectiveness from time to time."

Another adds:

"Re-treatment should be applied every two years, but drapes on the aisles, where patrons contact them, need it more often. And re-treatment should be applied whenever the material is cleaned."

A member of the minority contributes:

"How often fabrics need re-treatment depends on the type of treatment used. I believe some kinds last 5 to 8 years, or longer."

"To sum up with respect to flame treatment: the desirability of flame-treating curtains and draperies is almost unanimously endorsed by the Council; there is a very strong vote in favor of extending the same kind of treatment to other fabrics used in the theatre; and there is a majority opinion (with many dissenters) that flame treatments are good for approximately one year.

Do You Allow Smoking?

Among the subjects relating to safety on which very little agreement was found is the question of what special precautions should be taken in theatres, or parts of theatres, where smoking is allowed. Very different measures are used by the Councilors in their own houses for dealing with this problem.

However, their precautions are not mutually exclusive; and readers may care to follow not some, but all of those practices. Although no single precautionary measure has a majority vote, the one procedure that is favored by more members than any other single device is close supervision of the smoking area by members of the theatre staff.

"Supervision helps most of all. Plenty of sand urns, kept filled and clean, and properly placed, are of value, so are fire extinguishers, but personal attention counts most."

"Train the ushers to watch for lighted cigars or cigarettes."
The Regulation of Line Voltage

Reviewing the Importance of Correcting Power Line Faults, and the Most Modern Equipment Available for that Purpose

"Where line-voltage variations are greater than plus or minus three per cent, the local power company should be requested to correct the condition. In cases where it is impossible normally to maintain steady line-voltage to the equipment, suitable voltage regulators shall be used."

The above is the recommendation of the Projection Practice Sub-Committee of the Theatre Engineering Committee of the Society of Motion Picture Engineers. It will be found as quoted here in Volume 39 of the Society's Journal, Page 157.

STR's Projection Practice Committee is on record as unanimously in favor of following the above recommendation. Their opinion can be found, set forth in greater detail, in Showmen's for February 1, 1947, Page E-20.

Voltage Faults

The voltage supplied by an ordinary American power-line may vary from normal either by slow drift or sudden, violent fluctuation—or both. A line nominally rated at 110-115 volts may actually, at different times, deliver as little as 85 volts, or as much as 135 volts; and even more extreme departures from normal are not unknown.

Power companies cooperate with their customers in helping detect such conditions. Where they are found to exist, the power company will correct them if it can. Sometimes it can't—that is why voltage regulators are made.

Practically every projection room has included in its equipment voltimeters or other meters which indicate—by giving different readings at different times—that the line voltage may be off normal. Where there is any reason to suspect that this extremely common condition exists, the power company will without charge put a recording voltmeter into the theatre for a week or so. At the end of that time, study of the jagged ink line which such meters draw on their slowly-moving paper tape will tell the whole story.

The high and low voltage for the week, slow drift or rapid fluctuation, when each change occurred, at what hours conditions are worst—all will be found unmistakably on that record.

Poorly regulated line voltage harms the theatre in two important ways. It injures the quality of the show, and it shortens the life of theatre equipment.

With respect to the show, the greatest damage is to the quality of sound; and to a lesser extent in the quality and steadiness of the screen illumination.

In the case of sound—the action of the amplifier is controlled by two sources of the signal to be amplified, and the power-line that provides the power for amplification. The strength of the signal can be controlled, at least in part, by adjusting the fader or volume control; but there is no similar adjustment for the line voltage. When line voltage goes up too high, volume increases automatically and tubes tend to distort. The excessive voltage can be taken out by turning down the fader, but that has no effect on the fixed voltage, or less isolated from the line. These voltages are ultimately derived from the power line they continue high, and continue to cause distortion. Similarly, if the line voltage falls too low, voltage is lost but can be regained by raising the fader. The fixed voltages on the tubes remain low, however, and distortion not only continues but is increased by the necessity for running the fader too high.

In the case of projection, poor line regulation causes the intensity of screen illumination to alter, and even to flicker, but the effect is less direct than in the case of sound because the arc lamp is supplied by its motor-generator or rectifier, and those devices exercise more or less of a voltage-regulating influence.

The way excessive voltage shortens the life of equipment is sufficiently obvious: it drives too much current through each tube part, overloading them, overheating them, baking out and injuring insulation by reason of the overheating; while the excessive voltage across the insulation thus weakened tends to break it down and short circuit it.

Low line voltage would underload the equipment, normally, and thus extend its life, but in actual fact amplifier circuits often use a portion of the voltage that is left from the power-line for "braking" purposes, to hold back and diminish the current flowing through the tubes. It is thus possible that in the very same amplifier some tubes and their associated parts will be overloaded at line voltages and underloaded at low voltages, while other tubes right next to them may be excessively "braked" at high voltages and overloaded for lack of "braking" at low ones. Electronic equipment is never safely operated at any voltage except that for which it was designed.

The Society of Motion Picture Engineers' recommendation, which has had the unanimous endorsement of STR's Projection Advisory Council, calls for improved regulation whenever the line varies more than plus or minus three per cent.

The Power Company

The cheapest and simplest way for the theatre to combat such conditions is to complain to the power company and let them improve the regulation of their lines.

The trouble there is fluctuation in demand. A gray winter afternoon when home lights go on before the factories
have closed down may demand more power than the company can supply, dragging the voltage down. When the factories close, voltage shoots up before compensatory regulation can be applied. A great deal depends on the location of the theatre. If there is a factory somewhere new drawing power for heavy machinery from the same mains the theatre may have very serious voltage trouble, with extremely bad regulation every time a piece of heavy machinery is switched on or off. But theatres in industrial regions are far from the only sufferers. In very small towns, served by small power companies, comparatively tiny changes in demand may upset the service to the theatre.

If complaints to the power company do not effect a satisfactory remedy, there is little the theatre to do other than to follow the expert recommendations already quoted and install its own protective regulators. The penalty for not doing this is shorter life of equipment, and impaired quality of entertainment.

Since there are many many other industries also using electrical or electronic equipment that suffers in life and performance when compelled to work from a poorly regulated power-line, there is no lack of regulating devices. This condition of fluctuating line voltage is common over the whole United States; regulators for correcting it are made by many manufacturers.

**Voltage Regulators**

Voltage regulators may be either manual or automatic in operation. In the discussion of the subject previously referred to, by STR's Projection Advisory Council, the Council, which is unanimously agreed that some kind of regulator should be used wherever needed, also prefers by majority vote to install the automatic kind.

The manual regulator has two disadvantages. One: it needs the occasional attention of the projectionist, and therefore it may either distract him from his other duties; or his other duties may distract him from watching his voltmeters and resetting the regulator as promptly as it may need resetting. The second drawback of the manual regulator is that it corrects only slow changes in voltage. Rapid fluctuations, which can also do serious harm, and particularly to screen illumination and sound quality, are completely immune to its action—no man can move as fast as electricity. However, the theatre that is exposed to serious but only slow and gradual changes in voltage, and that has conscientious projectionists, can use the manual very satisfactorily.

Fig. 1 illustrates a simple manual-type voltage control, General Radio Company’s "Varic." It is an adjustable transformer. The input and output ratio of voltage is altered simply by turning the little hand-wheel; the ratio of output voltage to input voltage changes accordingly. A number of these devices can be ganged, so that several of them are controlled simultaneously by one hand wheel. There are many varieties of size and capacity; every projection room need can be met.

Very similar devices are included in the varied line of voltage controls manufactured by Superior Electric Company. General Electric Company has manually controlled regulators known as dry type induction regulators, and similar units designated by the trade name Induc-trols. These devices have the superficial appearance of an induction motor, but they are not motors. Their action is explained in the G. E. literature as follows: "The induction regulator has an exciting (shunt) winding located on the rotor (inner of two concentric cores), and a series winding located on the stator (outer core). Varying the position of the rotor with respect to the stator causes a variation of voltage in the series winding that will raise or lower the output voltage gradually as required by changes in load."

**Automatic Regulators**

The General Electric regulator just mentioned can be supplied with a small hand crank for manual readjustment of the rotor as needed; in which case it is a manual voltage control; but the identical device also can be supplied with an electric motor instead of a crank handle; this motor goes into action automatically as needed, and the controlling action is then fully automatic.

General Electric also produces an entirely different type of automatic regulator, the electrical arrangements of which are diagrammed in Fig. 2. A portion of the input current is by-passed across the line through Reactor 1 and Capacitor 1. At lower input voltages the current flowing through the capacitor is greater than that through Reactor 1. This predominating capacitor current which flows through Reactor 2 produces a voltage that not only compensates for the voltage drop in Reactor 2, caused by the flow of load current through it, but also raises the input voltage to approximately the rated output voltage. This regulating action complies with the principle that capacitance current flowing through a reactor produces a voltage that adds to the input voltage.

As input voltage increases, the core of Reactor 1 begins to saturate, the current through Reactor 1 increases sharply in consequence and "the difference between the capacitor current and the reactor current... is so small that the voltage produced (in Reactor 2) is not great enough to compensate for the voltage drop in Reactor 2, caused by the flow of load current. Thus the... input is decreased by the amount of this undercompensation to approximately rated output voltage."

Winding 1 in Fig. 2 is a compensating

(Continued on Page E-28)
### New 500-Seat Theatre for Only $35,000

#### Eastern, at Texarkana,
Typical of Several New Low Cost Williams Houses

The proposed new Eastern Theatre at Texarkana, Texas, facade of which is shown here in artist's conception, will cost only an estimated $35,000 for 500 seats, less land and equipment, according to Carrollton Allman, who designed it for K. Lee Williams Theatres, Inc.

An advantage contributing somewhat to the low cost of the project, Mr. Allman explains, is the fact that the new house will be built between two masonry walls already in existence. However, the gain resulting from this will not be very great, since the walls must be reinforced with concrete columns that will bear the weight of steel trusses for the roof.

The new Eastern is only one of several very inexpensive theatres designed by Allman for the expanding Williams circuit. Shown below it on this page is a picture of his recently-completed Elberta, Nashville, Arkansas — and in Ashdown, Arkansas, there is now under construction the new Williams Theatre, which will cost only an estimated $32,500, less ground and equipment, and will seat 527.

The Eastern, pictured above, will include a sweet shop, shown in the right-hand corner of the drawing, opening on the street and having additional counters that open on both the outer lobby and the inner foyer of the theatre, to sell popcorn and candy at all locations.

Plans for the facade of the Eastern call for glazed tile below the marquee and Oriental outside white stucco above it. The center section above the marquee will consist of structural glass blocks illuminated from behind by neon strips. The marquee is to be of steel construction, integral with the frame of the theatre, and fitted with Wagner channels for plastic changeable attraction letters. Its shadowboxes will be illuminated with neon.

The foyer will be oval in shape, with an indirect lighting cove running entirely around the top of the oval, and walls finished in mahogany plywood. The manager's office also will be finished in mahogany, with Stalite tile ceiling.

Rest rooms are to have tiled floors, and tiled wainscoting to a height of five feet. Above this the walls will be sand-finished plaster.

Auditorium design calls for 500 chairs on a single floor. The floor will be of concrete. Walls will have a wainscot of Portland cement five feet high, above which they will be covered with Sabonite acoustical plaster. The auditorium ceiling is to be finished with Armstrong 12x12 acoustical tile; and the proscenium arch will be covered with acoustical plaster. House lighting will be indirect; furring around the concrete columns that carry the roof beams will provide vertical lighting coves, fitted with neon tubing.

#### The Elberta Theatre

The recently-completed Elberta Theatre at Nashville, Arkansas, shown below, is another low-cost project designed by Allman for the Williams Circuit, is somewhat larger than the Eastern. It seats 700. Its facade also is finished in white Oriental stucco above the marquee, and tile below. The lower part of the box-office exterior is finished in tile, while the upper part is all glass.

At the Elberta, the tile exterior is carried through into the lobby as wainscot, with upper walls and ceiling of plaster. The floor of the lobby is also tiled. The sweet shop is located very similarly to that of the Eastern. The manager's office is placed just off the foyer, and fitted with glass windows that enable him to watch everything going on at the front of the house.

Two sets of double doors separate the Elberta's foyer from the standee. Lounges (with tile floors and tile walls) are located at opposite ends of the standee. A stairway leads up to a cry room, behind which is a nursery room equipped with beds, and with toys suited to children of various ages.

The auditorium of this theatre has 700 Heywood-Wakefield chairs on two floors; 500 in the orchestra and 200 in the balcony. It is equipped with indirect lighting.

The Williams Theatre, now being constructed at Ashdown, Arkansas, will likewise have a facade of white Oriental stucco above a steel marquee and tile below. The marquee will be neon-lit and carry Wagner changeable plastic letters. The lobby is to be finished in mahogany. Auditorium plans call for a concrete floor. Portland cement wainscot to a height of 5 feet, acoustical plaster on walls and proscenium and acoustical tile on the ceiling. Lighting is to be indirect, and seating will be provided by 527 Heywood-Wakefield chairs.
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Correct Use and Maintenance of the Screen

Projection Chiefs and Theatre Advisory Council Differ on Many Details

The most observed surface in the theatre—the one that occupies the whole attention of the patron during 99 per cent of all the time he spends there—was the subject of discussion at this month's meeting of STR's Projection Advisory Council. The members took up questions of the most desirable width of screen image, the most desirable location for the screen, and methods of cleaning, maintaining, and inspecting the screen.

A highly interesting comparison can be made between the views of these projection chiefs, and those of STR's Theatre Advisory Council, whose members also discussed some of these questions in the past. (Their opinions can be found in STR for March 2 and March 30, 1946.) In the report that follows here, reference will be made from time to time to the views of the Theatre Advisory Council, where they differ with those just expressed by the Projection Council.

Size and Location

How wide should the picture be, for any given theatre? The Society of Motion Picture Engineers recommends a picture width equal to 1/6th of the distance between the last row of seats and the last row of seats. Two-thirds of the members of the Projection Advisory Council who participated in this month's meeting favor following the SMPE recommendations. However, this majority does not approve of a slavish obedience to the formula.

Some of their comments are:

"Approximately according to the SMPE."

"General, yes. But some auditoriums vary in construction."

"In general, we use a picture width approximately 1/6th to 1/5th the distance to the front of rows of seats.

"We follow the SMPE formula in houses from 100-150 feet deep. Where the theatre is less than 100 feet deep, we make the picture width 1/4 the distance from the screen to the last row of seats. For theatres more than 150 feet, but less than 175 feet deep, we make the width of the picture 1/7th the distance from the screen to the last row.

Among the minority entirely different formulas are followed. One member of the minority group determines picture width according to the size of the proscenium arch, the side lines, and the location of the front interior.

When the Theatre Advisory Council considered this same question, only a plurality favored the SMPE formula. A diversity of other formulas is used by the members of the Theatre Advisory Council. Among them: 1 foot of picture width for each 4 to 6 feet projection distance; and, a width so chosen that the visual angle in the last row will not be less than 12.8 degrees while at the same time the visual angle from the first row will not be greater than 54 degrees.

As to the location of the screen, the SMPE suggests that the distance from screen to the first row seats shall be 0.87 feet for each foot of picture width. The Projection Advisory Council is not completely in agreement with that recommendation. Some members favor it, some favor it for some theatres only; and some follow completely different formulas. There is no clear-cut majority for any one procedure.

"The SMPE recommendation is generally sound, but not for all houses. Often, it will be necessary to compromise with it."

"We like to maintain a distance of 18 to 20 feet between the screen and the front row, regardless."

"We prefer to make that distance 1 1/2 times the width of the screen."

And still other rules were suggested. The Council is agreed that the screen ought to appear equally bright to all patron's eyes, regardless of which seat in the theatre they occupy or from what angle they may view the screen. But many of the Councilors find this ideal cannot always be attained in practice. Individual members accept as tolerable from 5 up to not more than 15 per cent difference in apparent brightness, as the screen is viewed from different seats.

Maintaining the Screen

In the matter of screen maintenance, the Council this month discussed six specific, important questions:

1. How often the average screen needs to be replaced.

2. Whether the use of draw curtains—setting aside all questions of ornamentation or audience appeal—prolongs the life of the screen sufficiently to justify the cost of curtains and their equipment.

3. Whether it is advisable to re-paint a screen.

4. Whether it is advisable to re-surface a screen.

5. What is the best method of cleaning the screen?

6. What procedure should be used to check the screen's deterioration, and how frequently should this check be made.

On many of these points also, as will be noted more fully below, the views of the Projection Council are not completely in line with those of the Theatre Council.

"A new screen is the cheapest way I know to bring reflectivity back to 80 to 90 per cent."

However, some members find that plastic screens properly cared for can give much longer service than other types, up to 5, 6 or 7 years. And it is noted also that the useful life of any screen will vary to some extent with the location of the theatre; its policy (as, whether or not smoking is permitted), the effectiveness of the conditioning system in filtering the air; and more particularly, on whether or not draw curtains are used.

Opinion is unanimous that draw curtains prolong the life of any screen sufficiently to justify their cost, and the cost of their associated equipment—altogether regardless of decorative or showmanship value. Whatever the theatre is being cleaned, the screen should be covered."

"Yes. Draw curtains are worth their cost in screen life, in every case."

There is no dissent whatever; but one member did note that the curtains must be dismounted that they cannot rub the screen in opening or closing, otherwise they may rub dirt into it.

Painting the Screen

As to the advisability of re-painting a screen, this is one of the matters that has been discussed by the Theatre Council also; and the two bodies of experts are not at all in agreement. The Theatre Council opinion on re-painting was divided, but about half the members felt this could be done successfully for smaller houses, or for temporary refurbishing, or under all circumstances if the job was handled by experts; also that the same screen could be painted again and again.

By contrast, the Projection Advisory Council members participating in this discussion are almost unanimous against re-painting any screen under any circumstances.

"We have seen no paint job hold its color long enough to pay for the cost of painting. Also, the colors become stopped up, affecting sound."

"We don't believe in painting screens. We have never yet gotten a good job."

A minority of exactly one member believed. (Continued on Page E-24)
FOR EFFICIENT USE OF SEATING SPACE

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REAL PATRON CONVENIENCE
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What Structural Materials for the Exterior of the Theatre?

Council Discussion Emphasizes Wide Variety of Substances Suitable for Roofs, Fronts, Exterior Walls

In selecting structural materials for the exterior of a new theatre, a showman will naturally base his decision on three different factors: cost and technical suitability are two obvious considerations, while the third will be his own taste or preference under the circumstances and with due regard to the theatre's surroundings. This month's deliberations of STR's Architects' Advisory Council reveal unmistakably that the theatreman can easily afford to indulge his taste or preference, because of the wide variety of substances that he can regard as satisfactory technically and economically. The meeting, which considered roofs, fronts and exterior walls, was marked by great diversity of choice among the architect members, and rarity of agreement on any single material as the "best" for any purpose. In other words the Council as a whole finds many different building materials are good technically and as to cost; and from among this large variety each architect selects his own preference.

The theatreman, in consultation with his own architect, obviously can enjoy a similarly wide freedom of selection.

Needs of large and small theatres were considered separately by the Council. In the case of roofs, flat ones and sloping ones were considered separately.

Roofing Materials

It was in connection with roofing that the only instances of majority choice for any single material were recorded. For flat roofs, whether over large theatres or small ones, the majority prefers tar-and-gravel. However, the vote in favor of this type of roofing is not very large; while a number of the architects who favor it qualify their approval with provisions and stipulations, particularly as to guarantees.

Minority preferences for flat roofs over large theatres are scattered among: built-up asphalt; felt cap sheet; a prepared roofing, tar and gravel on concrete slabs, and sheet copper. Still another councillor noted that a number of roofings are satisfactory, and that climate, location and materials available can well be taken into account in fixing on a choice.

For sloping roofs over large theatres there is still a majority, although a smaller one, in favor of tar-and-gravel. All of the alternate roofings mentioned above appear again in this case, and in addition built-up asbestos is suggested. One member notes that the degree of slope may have some bearing on the selection.

For flat roofs on small theatres (tar-and-gravel) still retains majority favor. Other roofings approved by one or more members include tile or metal sheet, standing seam copper, copper sheet, tar and paper, built-up asphalt and built-up asbestos.

For sloping roofs on small theatres tar-and-gravel no longer enjoys majority endorsement, but only a plurality. There is a stronger preference for the alternatives already named.

One member comments:

"Whenever flat roofs occur, we always use tar and gravel roofing, regardless of the size of the theatre. Gravel is very important to protect the roofing paper. Where the slope is too great for gravel, we always call for a tar and paper roof unless a standing seam copper or other ornamental treatment is required to carry out a specific type of architecture. We generally prefer an asbestos roofing paper, with tar, and a ten-year guarantee. We recommend to our clients that gravel be removed, a new layer of paper mopped in, and gravel redistributed, every nine or ten years. By this method, a new roof is never needed."

Says another:

"Tar-and-gravel is economical and satisfactory, but we prefer a twenty-year bond. And if the parapet walls are carried eighteen inches above the roof, the insurance rate will be minimum. If the architectural design incorporates the whole or a part of the roof, the ornamental material such as tile or copper should be used."

A third contributes:

"As to guarantees, we always specify not less than ten and sometimes twenty years."

But the limited agreement among the members with regard to roofing materials.

(Continued on Page E-20)
The March of Progress Salutes

"THE WORLD'S FINEST" ODORLESS DEODORANT, GERMICIDE AND FUNGICIDE


Back a few years ago when men wore button shoes, belmont collars, handle-bar mustaches and women wore bustles and koboo corsets Motion Picture Theatres were using smelly, damaging disinfectants and perfumed urinal blocks. Many of them still are.

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CHARLES P. HUGHES, President
Projectionist Spends His Own Money to Help the Industry

Cliff Jackson, projectionist at the Ohio Theatre, Franklin, Ohio, has for years been spending his own money to prevent film mutilation and even to cure it in films that reach his projection room.

Like other projectionists in all except first-run houses, Mr. Jackson too frequently receives prints mutilated by punched cue marks or thoughtless splicing—but he has been doing something about it.

He has had leaflets printed at his own expense, pointing out to fellow-projectionists in other theatres what he considers some common faults in handling film, and offering his own suggestions for improvement. These leaflets he glues to the inside of the covers of film shipping cases that reach his projection room, and thus they circulate to other projectionists throughout his exchange area.

Reparis Mutlated Prints

Mr. Jackson also repairs mutilated prints that come his way. He bought himself a common stationery paper punch that snips out circles ⅛-inch in diameter, and with it he punches out blanks from scraps of opaque film. When he receives a print that has been mutilated with punched cue marks, Mr. Jackson reprints one of these opaque blanks over the mutilation.

Here are the texts of two of the leaflets he pastes up inside film shipping cases. Each is signed, in print, “Cliff Jackson, Operator, Ohio Theatre, Franklin, Ohio.” Each is printed on a little square of paper measuring about 3½ inches along each side. And each bears the union label of the Allied Printing Trades Council, AFL.

"ARE PUNCHED CUE MARKS NECESSARY?"

"If you think it necessary to punch holes in the film to assure yourself that you will not miss the motor-start cue and the change-over, why go to extremes? Why punch more than one hole at each cue? Do you think it necessary to punch four holes at each cue because there are four marks? Also, is it necessary to use a punch that makes a large opening in the film? I have received films with holes as large as three-sixteenths of an inch. A habit like that is very unprofessional and reveals poor showmanship.

"ADVISES AGAINST PUNCHING CUES"

"Let us consider the facts and then decide whether such a habit is definitely necessary or not. Consider the great number of times an object on the film is magnified by the lens when that object has reached the screen. Consider, too, the great difference in the tone of the light that passes through the film proper and the tone of the light that passes through an opening or hole in the film. Surely such considerations as these offer convincing proof that punched cue marks should be as small and as few in number as possible. Better still, punched cue marks should be eliminated entirely.

"I admit that the cue mark must be sufficiently visible to enable the projectionists to readily catch the cue and execute the action. But a cue mark of this type should be made in such a manner that it will be as inconspicuous to the audience as possible. It should not be allowed to distract the audience's attention from the picture.

"Personally, I believe it would be more favorable for all concerned if you were to change your method of cue marking from the punch you are using, to any of the cue markers being manufactured today and are obtainable from your theatre supply dealer. I think these cue markers are very reasonably priced.

"In behalf of better projection, won't you help eliminate punched cue marks? Thanks for your cooperation."

Another of Mr. Jackson's leaflets reads:

"FELLOW-PROJECTIONISTS, PLEASE TAKE NOTICE"

"I am submitting for your consideration a suggestion for improvement in the method of film-cutting which I believe may benefit all of us. The majority of projectionists are in the habit of cutting at the end of the film just a few frames beyond where the sound ceased when doubling up 1000 ft. reels or attaching trailers. After the film is cut the first time and then spliced, the next projectionist running the same film usually cuts again at this splice. As the first cut was made a very short distance from where the sound ceased, it is not long until additional cutting destroys some of the sound, causing it to end abruptly incomplete.

"Isn't this premature shortening of the sound track unnecessary? If the projectionist cutting the film for the first time would cut at the extreme end of the opaque section of the film following the fade-out (or the frame just ahead of the identification trailer) and each and every projectionist thereafter would do the same, the duration of a complete sound track would be fully strengthened. Of course, the cutting just ahead of the identification trailer (allowing to remain as much opaque film as there is available) would cause a slightly longer period of darkness on the screen between the end of picture or projected area of the first film and the start of the attached film.

Don't Shorten Sound Track

"Surely Mr. Projectionist, Mr. Manager and Mr. Exhibitor you would not object to this slight period of darkness on your screen if such will be the means of giving many others a better projection condition. Sincerely, gentlemen, couldn't you give just a little (in your desire for continuous screen illumination) so that your fellow showmen might enjoy this better condition. Furthermore, certain audiences accustomed to hearing the sound chopped at the end would surely enjoy the change of hearing the sound completed."

"The key man of this situation is the projectionist cutting the film for the first time—why not have him do it all—after all, he is paid for his services and has the only chance in creating a film that is as perfect as possible."

"Yours for a better projection business,

Cliff Jackson, P.O. Box 790, Columbus, Ohio."
"I prefer STRONG LAMPS, and I don't mind telling you why!

They deliver more light, giving me the brightest pictures in town. Their efficiency saves me money. They keep on working day in and day out, year in and year out, without constant attention and maintenance. They're simple to operate...my projectionists prefer them above all others. You can give me Strong Lamps every time."
Projection Room Changes Held Inefficient Unless They Are ‘Followed Through’

By IRL GORDON

Supervisor of Projection and Sound, Skibball Bros. Theatres and Member, STR Projection Advisory Council

A frequent trouble with equipment replacement for projection rooms is the failure to “follow through,” thus not utilizing the full efficiency of the new equipment.

Let us suppose new arc lamps are being considered. Salesmen will quote figures to show the increase of light available, the operating cost per hour, and usually end up the talk by quoting endorsements of the product by other exhibitors. It may appear that if the new lamps are installed, all the future illumination problems will be over, and perhaps in a trial test there is a noticeable difference on the screen, probably due to the higher light intensity or perhaps to the different characteristics of the light.

But to analyze the situation further—there is a new light source of greater brilliance and purer whiteness but is it being utilized to its greatest efficiency?

Probably the optical system was engineered for f/2.6 optics. This brings up the question, what about the rest of the optical line-up in the projector? Are the projector lenses of an old, obsolete make and speed? Granting that the new lamp is giving very good illumination at the aperture, are old lenses choking off the increased light? Naturally what light does get through the old lenses will show some difference on the screen, due to its color characteristic, and this may lead to false conclusions. So the question arises, are the existing lenses of sufficient speed to accommodate the new illumination? If not, then light and the money needed to produce it are lost.

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I intend in the near future to buy the items of equipment I have checked below. Please send me all available literature on these products. I understand that this service is free, and that I am under no obligation of any kind.

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<th>Structural Materials</th>
<th>Mailing Address</th>
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If you would also like to be included in the list of dealers, please send me your name and address.

Name: ____________________________  Theatre: ____________________________
Address: _________________________  City and State: _______________________

SHOWMEN’S TRADE REVIEW, December 6, 1947

Has the installation of the new lamp called for a great reduction in amperage? Has it been necessary to add a lot of ballast in the line to get the proper operating potential? It will require? Unfortunately, too much ballast in modern arc circuits will not operate the lamp satisfactorily. Cases have been discovered where 25 HP motors were driving huge generators and the output of the generator was ballasted down to provide 65 amperes. The installation of a modern generator requiring about 8 HP would have given better regulation at the arc and saved considerable money on the line. There are cases where a new modern generator will pay for itself in a short time by the difference in power costs alone.

If rectifiers have been used, and flicker has been encountered, the installation of newer and modern units might be advisable.

### Lamphouse Ventilation

What about lamphouse ventilation? Is it too strong, or not strong enough for the new lamp? Modern lamps operate at a lot closer adjustment than older ones, and faulty ventilation of the type can have an effect on the screen. Faulty illumination has often been traced to ventilation troubles. So, is the ventilation correct for the new lamp?

If projection angle is excessive and the tail flame of the arc comes close to the top of the mirror, that's dangerous from the point of view of mirror breakage. Then what about metal mirrors or heavier magnets?

Possibly the exhibitor will claim, “How am I to know how to ‘follow through’?” Consulting a competent projectionist, or careful attention to the articles in STR, will provide a great deal of information.

Perhaps the equipment budget is not large enough to warrant the purchase of all the related items at one time. The planning should still be done, and a complete list made up; the most important items should be installed immediately and the other matters then corrected as fast as possible.

Nearly every item in a projection room works in conjunction with others, so it is always wise to gain the full efficiency of each of the individual items by “following through.”

### Reade Managers Trained To Spot Poor Projection

Managers of Walter Reade Theatres are currently being put through a fast but very effective course in how to recognize projection and sound trouble, and as the cause of each type of trouble and the treatment is requires.

All common types of trouble are demonstrated, including under and over lighting, poor focus, blurring, sound failure and sound distortion. City managers and projectionists explain in detail how the nature of each fault can be identified, demonstrate its mechanical cause, and show just what action must be taken to correct it.

The program was inaugurated at Morristown, N. J., where Guy B. Reade City Manager, assembled all managerial personnel of the three Reade theatres in that city and with the aid of projectionists put on the first demonstration of faulty projection and sound.
For Exhibitors and Projectionists

WHO ARE HARD TO PLEASE

Simpler High

They give you pictures twice as bright!

Projection Arc Lamps

Distributed Exclusively by

NATIONAL THEATRE SUPPLY

Division of National - Simplex - Budworth, Inc.

"There's a Branch Near You"
THEATRE COUNCIL

(Continued from Page E-5)

"Proper fire extinguishing equipment."
"Avoid having flammable curtains in the areas where smoking is allowed."
"All combustible materials in such areas are carefully flame-proofed."
"Provide enough ash trays, with mats under them."
"Any wood floors in areas where smoking is permitted should be fire-proofed; so should upholstery and carpets."

Some of the Councilors combine several of these methods with each other, and also with careful inspection of the smoking area, both during and after the show.

"We have found that sometimes cigarettes are stuffed into the cotton of upholstered seats, which then burn and smoulder all night long. However, generally speaking, these fires have not caused serious damage, beyond burning up one or two seats. If the seat material was such that it would smoulder rather than break into flame."

Regular fire-drills and panic-drills constitute one of the safety precautions on which Council opinion is substantially unanimous. In the theatres of every Councilor present at this meeting, except one, the staff is both trained and drilled in what to do in emergency; in the case of the lone exception the staff is trained, but not drilled after its training has been completed.

Moreover, in most of these theatres the managers drill themselves in what they should do.

There is no clear agreement on the question of how often drills should be held, and no absolute majority in support of any one interval. The plurality vote favors once a month; but almost as many members prefer the drills to be called unexpectedly, at irregular intervals. Still other members want drills held weekly, or twice a month.

"Fire drills and panic drills are one of the most important subjects in regular weekly staff meetings. At various occasions we call in the Fire Prevention Bureau and the Fire Department to make actual demonstrations for the employees. Demonstrations every three to six months, according to the turnover of the staff. These weekly staff meetings have paid dividends in our circuit in the past, and have avoided many serious panics."

Another Councilor adds:
"At many of our drills, the Fire Department sends a representative to assist and make suggestions. We hold drills once a month."

Finally, one member illustrates the policy of his circuit by a page taken from his company magazine. In display lay-out, in two colors, like an eye-catching advertisement, the text reads:

"You're guilty of criminal neglect!"

"Unless you check daily for hazardous conditions!"

"Know your extinguishers and exits are O.K."

"Instruct your staff thoroughly on their duties in emergencies—drill them!"

"Include safety drills and talks in every staff meeting—every week!"

"Relate the above in detail in the minutes of your staff meetings—every week."

"Bear in mind the extent of your responsibility to the lives that are in your care!"
Low-Cost Recorder for Local Announcements

Theatremen can readily make non-synch records of any message they may wish to put through the theatre's sound system by using a relatively low-cost recording machine now available—one that operates also with very inexpensive record blanks.

The same recorder can be used advantageously for the manager's office dictation, since it is in fact an office dictating machine that is also capable of serving other theatre purposes.

This device—known as "Soundscriber" and manufactured by Jonathan Conrow, Inc., of New York—consists of a compact unit, roughly one foot square by nine inches high. The unit contains its own recording and playback "heads," turntable, motor, amplifier and loudspeaker. The record discs used are vinylite plastic. Recording does not cut a groove in these blanks, but embosses one upon them. Consequently there are no shavings to be collected and thrown away; no processing of any kind is needed. The record can be played back instantly without removing it from the turntable on which it was made.

Message of local interest made on this machine to be placed before the audience can be played back by wiring the Soundscriber to the theatre amplifier through a suitable matching transformer. Adding a switch or a plug-in-jack connection permits the same machine to be used at other times for office dictation.

Small blank discs, capable of holding five minutes of sound on each side, cost the theatre 6c each. Larger discs, holding 15 minutes of sound on each side, are 9c each. The Soundscriber itself is priced at $31.45.

This machine will not produce the same high quality of sound that can be obtained from the more elaborate instruments which cost over $1,000 a-piece, and utilize record blanks costing from 35c up. It will deliver entirely clear and intelligible announcements, and it will clearly convey also the intonation and emphasis of the speaker's voice.

Projectionist Spends Own Money

(Continued from Page E-14)

time, setting the example for others to follow. Also as cutting gradually shortens the opaque section up to within three or four frames of where the sound ceases, another strip of opaque for future cutting could be attached and thus further preserve the end of the sound track. Henceforth, as additional strips of opaque are attached, the cutting of these remaining three or four frames should not exceed more than one sprocket hole at a time, a midframe splice, so that these frames may also be preserved as long as possible. Therefore, the duration of a complete sound track will more nearly equal the duration of the film as a whole, than it does under the present habit of cutting.

"Will you fellows running first run film please follow my suggestion and give us fellows running the film at a later date a chance?" Thanks for the cooperation. "I am circulating these leaflets in an effort to pass on to others what I believe to be correct cutting and saving of the sound track as long as possible, and this of course in behalf of better projection."

\[ \text{\textbf{SIX-PHASE MEANS NO FLICKER}} \]

Only "C&C" Offers You SIX-PHASE Full Wave Rectifier Power

(Actually Equivalent to 12-Phase Half Wave)

Motion Picture Theatres all over the U.S. and many Foreign Countries enjoy better projected light through rectified power from the new "C&C" SIX-PHASE Rectifiers. SIX-PHASE full wave rectification eliminates ripple and disturbing harmonics unavoidable in conventional three-phase rectifiers. The superiority of "C&C" SIX-PHASE rectifiers is universally recognized by experts in projection.

With progressive theatre owners the "C&C" SIX-PHASE full wave rectifier is fast becoming standard equipment. For a more perfect light on your screen, investigate the "C&C" SIX-PHASE Rectifier.

\[ \text{Quality Equipment Pays Off At The Box Office} \]

For complete information about the new SIX-PHASE Arc Lamp Rectifier, fill in the coupon below and mail it today!

\[ \text{\textbf{Distributed by National Theatre Supply}} \]

\[ \text{\textbf{MCOLPIN-CHRISTIE CORP. LOS ANGELES 37, CALIF.}} \]

\[ \text{\textbf{YOUR ASSURANCE OF THE BEST!}} \]

\[ \text{\textbf{WENZEL}} \]

"Smooth-Running" PROJECTOR

You are assured of "Smooth-Running" performance with the Wenzel time-proven projector. Use Wenzel's precision replacement parts ... and your present equipment will do a smoother running job.

Write for Folder No. WC-19 on PRO-4 Projector Mechanisms

\[ \text{\textbf{WENZEL PROJECTOR COMPANY}} \]

2509-19 S. State Street
Chicago 16, Ill.
IT'S BETTER BECAUSE IT WAS DESIGNED
AND BUILT BY PROJECTOR SPECIALISTS
The Great New

MOTIOPHGRAPn

PROJECTOR
Yet it costs less to own and operate because it
it gives you business-building projection
quality and long, dependable, trouble-free
service.

AND FOR LIFELIKE SOUND
IT'S ALSO MOTIOGRAPH

MOTIOGRAPH, INC.
CHICAGO, ILL.

PRODUCING THE BETTER PROJECTORS FOR OVER 50 YEARS

A Triumph in Advanced Engineering!

FOREST 40 to 75 amperes
6-tube RECTIFIERS

MODEL 75-V-6... The result of highly technical
knowledge gained from building rectifiers for radar
and other intrinsic scientific devices—achieving a
new high for rectification efficiency at the lowest
possible cost of power. Designed for all theatres
using Suprex or Simplified High Intensity Projection.
Built-in remote control relays with provisions
for operating spotlights. Full 3-phase rectification.
No moving parts. Power with flexibility—constant
and uniformly smooth current—no flicker. Quiet
and ease of operation. Strongly constructed all
steel case.

Visit the Best--Forest Products:
75-V-6 Rectifiers, Super MCS,
LD-60 and LD-30 Bulb Type Rectifiers,
Rectifying Tubes and Sound Screens.

FOREST MFG. CORP., 60 Park Pl, Newark, N.J.

New Mirrophonic Sound
JOE HORNSTEIN has it!

New Ideal Theatre Chairs
JOE HORNSTEIN has it!

SHOWMEN'S TRADE REVIEW, December 6, 1947

ARCHITECTS' COUNCIL
(Continued from Page E-12)

and the existence of actual majorities in
favor of one type of roofing in some in-
stances, were not even faintly duplicated
when the Council turned its attention to
materials for the theatre facade. Whether
in the case of large theatres or of small
ones, no majority was found to prefer
any one specific material—there were not
even any sizeable pluralities. With re-
spect to small theatres, it can be said that
in a sense a majority does exist in favor
of using brick as one of several materials
combined to make up a facade; but as to
the choice of what other materials to use
with the brick, there is no agreement
whatever.

Facade Materials

Preferences of the different members in
facade materials for the small theatre com-
prise: brick; brick, masonry and metal;
brick trimmed with limestone and a
base of darker, hard stone or granite;
brick with stone or capstone trim; brick
and tile; brick, metal, terra cotta and stone,
depending on design; porcelain enamel;
architectural concrete; structural glass;
masonry; stucco-painted masonry.

For the facade of the larger theatre,
materials preferred by one or more mem-
ers include: brick; masonry; granite;
terra-cotta and stainless steel; tile, con-
crete and masonry; enameled iron; struc-
tural glass; polished granite or marble,
with limestone for upper areas; masonry
faced with porcelain metal; stainless steel
and porcelain; stucco and monolithic con-
crete.

Of the difference between large and
small theatres, in regard to facade ma-
terials, one member comments:

“in most cases the budget for a small
theatre is very limited. It is therefore
necessary to limit expensive materials for
the front. We generally use face brick
with structural glass, terra cotta, or mar-
brile trim. Although in some cases we have
made the entire front of face brick, a
small amount of terra cotta will help give
design the theatrical appearance re-
quired. Stucco can be used to advantage
throughout the South, but not in the
Midwest. For large theatres, budget is not
too important where materials for the
facade are concerned, and greater flash
can be achieved by using large amounts
of terra cotta, stone or marble. A brick
trim can be added if desired.”

Side and Rear Walls

With respect to materials for the side
and rear outer walls, the reaction of the
Council is markedly similar to its judg-
ment on the facade. There is no majority
in favor of any single material. Plurali-
ties are found in favor of brick for both
large and small houses, and cement
blocks for small ones. And if all of those mem-
bers who prefer brick, either alone or in
combination, in the case of large theatres,
are totaled together, it can perhaps be
said that a majority exists in favor of us-
ing brick or including brick in such houses.
But, again, there is no particular agree-
ment as to what other materials should
accompany the brick.

For small theatre side and rear walls,
the Council preferences include: brick;
brick or masonry; brick backed with concrete block or hollow tile; cement block; poured concrete; cinder block; masonry; concrete or masonry; composition blocks.

For larger theatres—brick; brick backed by hollow tile or poured concrete; brick and steel; brick and composition blocks; brick backed by cement block; brick backed by cinder block; veneered cement block; poured concrete; concrete or masonry.

"For small theatres, we prefer regular brick backed up by hollow tile or concrete block. A facing material backed up by other masonry units provides an air space in solid walls, and also eliminates the possibility of a single joint running right through the wall. A faced building is erected at very little more cost than one of concrete block alone, and is more acceptable for resale. For large theatres, we eliminate the concrete block, and the brick facing is backed with hollow tile. Poured concrete is acceptable, but more expensive. Where walls are bearing, we use solid masonry."

Other comment included these remarks:
"Concrete block should either be faced with brick or, if the wall is not in a prominent location, painted with waterproof cement finish.
"Poured concrete does best in warm and dry climates."
"A theatre in Minnesota wouldn't be built the same as one in Florida, and there are undetermined factors in every case which might dictate the materials to be used."

**Full Color Catalog**

**Pictures H-W Chairs**

An illustrated catalog describing the new models of Heywood-Wakefield theatre chairs is now being circulated by that company. Heywood-Wakefield's post-war line of "Airflo," "Encore" and "Medalist" chairs are shown in full color and described in detail.

Of the three models, the Airflo is the most luxurious. When in use, the seat and back of this chair constitute an integral unit which the occupant can tilt to whatever pitch is most comfortable. When not in use, the seat raises automatically to a position within the standards and high above the floor. These chairs, says the catalog, are designed to command premium prices from patrons.

The Encore line includes chairs with and without spring-filled back cushions. Less elaborate in appearance than the Airflo, it retains many of the latter's structural features.

The Medalist is designed for more moderate budgets; it includes many of the structural advantages of the others, and its seat cushion is of the same spring-filled design, but the back is upholstered plywood.

One full page of the brochure is devoted exclusively to describing the constructional features of these chairs.

**Spokane Drive-Ins Close Very Successful Season**

Spokane's two drive-in theatres, which have just closed for the winter, report an extremely successful season which was apparently not hampered by a summer of frequent rains. Patrons merely used their windshield wipers and kept right on coming.

---

**Through the Lens**

*What your patrons pay for ... passes through your lenses. Isn't it common sense to use only the finest?*

---

**SUPER-SNAPLITES Give You...**

- **BRILLIANCE** ... the fastest lenses made: f/1.9.
- **CONTRAST** ... with durable coated optics.
- **SHARPNESS** ... that only a six-element anastigmat can achieve.
- **VALUE** ... one-piece mount, hermetically sealed to last a lifetime.

Get full details of all Snaplite lenses in Bulletin 204, from your local theatre supply house.

---

**CENTURY PROJECTOR CORPORATION**

** Congratulate ALTEC SERVICE CORPORATION on their 10 years of expert equipment installation and service to the motion picture industry. An organization founded on co-operation, friendliness and engineering knowledge.**

**CENTURY PROJECTOR CORPORATION, NEW YORK**

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**WHEN WRITING TO ADVERTISERS PLEASE MENTION SHOWMEN'S TRADE REVIEW**
PROJECTIONISTS

Maintenance Check List

☐ DEC. 8.—Check over 1947 records and report forms, looking for ways to improve maintenance and operation in 1948.
☐ DEC. 9.—Do you want to introduce new record or report forms for 1948? Have them printed now.
☐ DEC. 10.—Do you want to suggest to the manager any new, improved operating practices for 1948? Do it now.
☐ DEC. 11.—Check the sound system ground connection for tightness, freedom from corrosion or dirt.
☐ DEC. 12.—Blow accumulated dust out of amplifiers, rectifiers, motors, etc. Use bellows or reversed vacuum cleaner.
☐ DEC. 13.—Pin white paper on screen, project light to make comparison test for yellowing or accumulation of dirt.
☐ DEC. 14.—Check up on tool supply; make sure every tool that may be needed in emergency is available.
☐ DEC. 15.—Check ALL soldered connections in sound equipment and wiring. Are they all tight, uncorroded?
☐ DEC. 16.—Check backsreen speaker connections for tight, uncorroded contact; fuses (if any) for overheating.
☐ DEC. 17.—Tighten transformer and choke coil assembly bolts in all amplifiers and sound rectifiers.
☐ DEC. 18.—Try out announcing microphone for quality and to prove its circuit.
☐ DEC. 19.—Bulletin board gummed up with obsolete notices that hide important ones? Clean it off; throw away dead junk.
☐ DEC. 20.—Have you set up a foolproof routine to make sure projection room door is CLOSED but UNLocked throughout the show?
☐ DEC. 21.—Check all connections of buzzer and phone to floor and manager’s office—make sure both are in reliable condition for holidays.
☐ DEC. 22.—Using non-synch to eliminate projection room noise, test monitor speaker for quality of sound.
☐ DEC. 23.—Plenty of spare rags on hand for keeping equipment clean, mopping up oil, etc.? If not, order a new supply.
☐ DEC. 24.—Using a portable meter, test all tubes that cannot be read with built-in meters. Replace weak ones.
☐ DEC. 25.—Will you ever have to work in a dim light because a lamp bulb has burnt out and you have forgotten to order spares?
☐ DEC. 26.—Have you flashlights on hand in case of power failure? Are their batteries in good condition?
☐ DEC. 27.—Are complete fire and other emergency rules posted on your bulletin board to guide relief projectionists?
☐ DEC. 28.—Are spare fuses located where relief projectionists can find the right one with no delay?
☐ DEC. 29.—Are all fuseboards properly marked with the value of fuse to be used in each position?
☐ DEC. 30.—Have you drilled yourself to know EXACTLY what you will do in case of fire or other emergency?
☐ DEC. 31.—Is projection room too noisy for you to hear the monitor critically? Recommend acoustic treatment.
☐ JAN. 1.—Why not start the New Year right with accurate re-inventory of all spares on hand?
☐ JAN. 2.—Are you careful to keep lubricating oil cans TIGHTLY closed? Atmospheric moisture contaminates oil.
☐ JAN. 3.—Have you replaced poor quality war-time solder with the good quality rosin-core that is now available?
☐ JAN. 4.—Are your 1948 changes in operating practices working out well? Do any need further revision?
British Engineer Sees Large-Screen Television Imminent

Problem Will Be Fitting It Into the Daily Theatre Program, Says Capt. West

"We will soon have the technical aspects of large-screen television under control, but of vital interest to both British and American video and theatremen is where and when to install it and how to fit it into their daily program."

This was the statement of Capt. A. G. D. West, head of Cinema-Television, Ltd., upon conclusion of his recent tour of inspection of American television progress.

West, who successfully operated several commercial television shows in London's West End theatres prior to the war, visited the RCA television laboratories at Princeton, N. J., spent several days as guest of the television department of Columbia Broadcasting System, visited the Dumont television laboratories and the Eastman Kodak plants at Rochester, N. Y., passed four days in Chicago, mostly at Rauland plants, and conferred at length with executives of 20th Century-Fox.

West also participated actively in the television discussions at the recent Theatre Engineering Conference of the Society of Motion Picture Engineers in New York, where he pronounced the demonstration of RCA's large-screen television superior in several respects to anything as yet achieved in Britain, and presented the assembled engineers with a lengthy, technical review of British accomplishments in television.

Both at the SMPE Conference and in his other contacts with U. S. television leaders West found, he reports, a unanimous desire not only to show him all the progress American technicians have made, but also to support arrangements for a two-way interchange of technical information between Britain and America from now on.

Captain West is a pioneer in British sound film and television techniques. During the war he designed highly important radar equipment. In addition to his post as head of Cinema-Television, Ltd., he is also chairman of the electronics group of the British Society of Instrument Manufacturers Association, and past president of the British Kinematograph Society.

Sprinkle Joins Altec
Melvin C. Sprinkle, formerly senior engineer with the Bureau of Ships, U. S. Navy, has joined Altec Lansing's New York staff as sales engineer.

Mr. Sprinkle is a graduate of Shepherd College, and a member of the Institute of Radio Engineers. He has taught electronic subjects, and written extensively for technical journals.

Useful Book

Maintenance technicians of theatre circuits who are concerned with soaps, detergents and cleaning compounds, and whose interest in these matters extends to the basic science of wetting action, emulsification and colloid formation will be interested in a new book, "Colloid Science," a symposium by 11 British experts issued by Chemical Publishing Co., Brooklyn, N. Y.

Different chapters discuss the technology of colloids, foams and emulsions, interface phenomena, monolayers, multilayers, polymerization, solution, elasticity and membrane equilibrium.

The book is no reading for the average theatreman; it is pure science on the postgraduate level. But technical specialists in the action of cleaning compounds and detergents will find it highly important, and in many places fascinating.

SMPE Releases New Projection Standards

New dimensional standards for film leaders, projector sprockets and projector apertures, and a new standard definition for safety film, have been released by the Society of Motion Picture Engineers in cooperation with the American Standards Association. The leader standard also includes standardized motor and changeover cues, which thus become official.

Projection Room Paint

A new, fire-resistant, abrasion-resistant paint for projection room floors has been brought out by the Amercoat Division of the American Pipe and Construction Company of Los Angeles. It is known as Amercoat Special Solution #1322. The material is applied with either brush or spray gun.
Don't Let Winter Traffic Ruin Your Furnishings, Save Them With a Super

Winter months are hard on theatres. Mud and slush tracked in, soot and dirt blown about by heating systems grind out carpets, ruin upholstered furniture. Screens get dirtier, sound holes are plugged. This can be avoided by using a Specialized super Theater Cleaner with special tools for every job. Ask your supply dealer or write for a 5-day free trial.

National Super Service Company, Inc.
1951 N. 13th Street
Toldeo, Ohio
National Super Service Co. of Canada
Toronto, Ont.
Vancouver, B. C.

SPÆKING...

of The 1947 Film Daily Year Book

"The YEAR BOOK for 1947 certainly is in keeping with the high standard you have set in the past. We find this book to be very valuable and have occasion to refer to it quite often. We certainly hope that nothing will interfere with the continuance of this publication."

So Says, N. H. WATERS
Waters Theater Co.
Birmingham, Ala.

THE 1948 EDITION NOW IN PREPARATION
Ready for distribution early in 1948 to all subscribers of THE FILM DAILY
1501 Broadway, New York City

New Ideal Theatre Chairs
JOE HORNSTEIN has it!

SHOWMEN'S TRADE REVIEW, December 6, 1947

PROJECTION COUNCIL
(Continued from Page E-10)

believes re-painting may be justified "under rare circumstances" and if done to the same screen once only.

The situation with respect to re-surfacing processes other than painting is very similar. Again, the Theatre Advisory Council held varying views, with roughly half its members approving such processes — and again the Projection Advisory Council is dead set against anything of the kind.

One Projection Council member does re-surface, "in rare circumstances" and once only, using either "an acetate base which has an affinity for the original material" or, depending on the nature of the screen, a cellulose base resurfacing material. One other finds it practical to re-surface the same screen as often as twice. The remainder of the Projection Council members—the vast majority of those participating—have no use for any kind of re-surfacing, under any circumstances.

Cleaning the Screen

The Projection Council members, further, differ with the Theatre Council in respect to the best method of cleaning the screen. The latter body is overwhelmingly in favor of brushing, using soft hair brush, lamb's wool, camel hair brush, fine bristle brush, and so on. A minority of the Theatre Council endorses washing the screen with warm water and mild soap, such as Castile soap or Lux.

The Projection Council, by contrast, shows no majority or even distinct plurality in favor of any method of screen cleaning. Each member apparently has his own procedure. For plastic screens, washing with "plastic chemical solution" or "approved fluid" is suggested; for screens of other types, methods followed by the members are scattered and include brushing, vacuuming, and washing with Lux and warm water.

A small minority of the Projection Council, like a similarly small minority of the Theatre Council, considers that all efforts at cleaning the screen are useless.

Testing the Screen

The Theatre Council has not as yet considered methods of testing the screen for deterioration, but the Projection Council took up that point also this month and achieved a reasonably fair agreement.

"Compare the color and reflectivity of the screen with that of a piece of the same screen material, which has been kept protected from light and dust."

"Yes, hold a new piece of screen material measuring approximately four by six feet, against the old screen, with light from the projector without film."

This is the recommendation of approximately half the members; a minority favors exactly the same process but with use of a piece of white paper for comparison instead of a piece of screen material. Minority suggestions range from visual observation without direct comparison to actual meter measurements of the deterioration in reflectivity.

As to how often any of these tests should be applied, there is little agreement—opinions range from monthly to once a year.
SHOWMEN’S TRADE REVIEW, December 6, 1947

Altec Service Corporation Celebrates Tenth Birthday

Altec Service Corporation celebrates its tenth anniversary this month, December, 1947. The organization is devoted wholly to servicing equipment in motion picture theatres, and specializes in that activity alone. Its sister organization, Altec Lansing Corporation, manufactures the Voice of the Theatre loudspeakers.

Altec Service Corporation grew out of Electrical Research Products, Incorporated, which in turn was (and still is) a subsidiary of Western Electric Company. When Western Electric decided to divorce itself from direct responsibility for theatre servicing a group of Erpi employees, including a number in the top echelon, organized Altec Service as an independent business entity, owned by themselves. Altec took over the theatre business, the servicing facilities, and most of the employees of Erpi; but it became and still remains entirely separate in every way from the Bell System, although enjoying friendly relations with it.

Among the invisible services Altec renders the theatre industry is the maintenance of an engineering laboratory devoted exclusively to theatre problems. The particular business of that laboratory is not only to know what is happening, equipment-wise, but also what is going to develop in the future, and to be ready for new developments before they appear. This policy has borne fruit more than once to the decided benefit of theatre owners. When improved sound systems came into the market in the later 1930’s, Altec engineers were prepared and ready with a new equalizer that brought a radical improvement to the performance of older but still useful equipments, thus enabling theatres that could not afford the new models to continue to compete with richer houses without a too great disparity in sound quality. When war came, Altec engineers were ready with substitute materials to take the place of scarce ones the government needed. Altec engineers today are still keeping close track of what is going on everywhere in the industry, are working on improved theatre techniques that they expect will be necessary when certain anticipated improvements in the sound track are adopted by the studios.

Among recent Altec developments is a new test meter capable of reducing from hours to minutes the amount of time the service inspector will need to find and cure certain types of theatre troubles. As of this tenth anniversary, Altec service is used by over 6,000 theatres in the United States, according to G. L. Carrington, President of the organization.

High Efficiency Claimed For New Gas Unit Heater

Exceptionally high heat efficiency is claimed for a new gas-fired unit heater developed in the laboratories of United States Air Conditioning Corporation and currently being manufactured under licence by Great National Air Conditioning Corporation of Dallas.

The unit has been tested and approved by the American Gas Association.

Special features include cast iron ribbon type burners that operate quietly and economically; cast iron heat exchangers as well as external finned units, guaranteed for five years; 16-inch aluminum-blade fans; built-in, streamlined draft hood, and completely automatic controls. Every part of these units is easily accessible for cleaning and servicing.

That's the way usAIRco engineers design air conditioning to make profits for the exhibitor.

For not only do they engineer to meet the physical requirements of your house but also the comfort requirements of your traffic. This type of planning ... designing for the theatre and the boxoffice gives systems that deliver comfort cooling at lower costs.

Only usAIRco offers you “all the air your traffic will bear” . . . 3 comfort cooling systems at 3 budget levels. Mail the coupon for complete details.

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Como Ave., S. E., Minneapolis 12, Minn.

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HIGHLY EFFICIENT new gas-fired unit heater, approved by American Gas Association.

without flashbacks; cast iron heat exchangers as well as external fins, guaranteed for five years; 16-inch aluminum-blade fans; built-in, streamlined draft hood, and completely automatic controls. Every part of these units is easily accessible for cleaning and servicing.
The IN-A-CAR SPEAKER
with the
"LIGHT THAT SELLS"
(Extra Profits)
(Extra Patrons)
(Extra High Fidelity Sound)

AUTOCRAT, INC.
Dayton View Station
P. O. Box 37, Dayton 6, Ohio
Phone: Randolph 2192

MANAGERS
Maintenance Check List

☐ DEC. 8.—Take no chance of holiday breakdown—make sure projection and sound equipment are in perfect working order.

☐ DEC. 9.—As further precaution against holiday breakdown see that projectionists have plenty of carbons, tubes, spare parts.

☐ DEC. 10.—Check theatre's reserve supply of lamp bulbs and tubes, fuses, tickets, to make sure they are ample for holidays.

☐ DEC. 11.—Have you made certain ALL your holiday decorations are effectively flame-proofed?

☐ DEC. 12.—Are your Christmas tree and other holiday lighting and wiring perfectly safe?

☐ DEC. 13.—Make sure seasonal decorations are not located where they will hide exit signs or impede use of any exit.

☐ DEC. 14.—Check plugs of all extension cords for broken casings, poor connections, exposed wire.

☐ DEC. 15.—Has your cashier been supplied with holiday price signs and instructions for their use?

☐ DEC. 16.—Re-check all crowd control ropes, tapes and stanchions; make sure they are in perfect condition.

☐ DEC. 17.—Have you revised and replenished your candy stock and display in anticipation of the holidays?

☐ DEC. 18.—Check over 1947 records and report forms, looking for ways to improve maintenance and operation in 1948.

☐ DEC. 19.—Do you want to introduce new record or report forms for 1948? Have them printed now.

☐ DEC. 20.—Have you gone over your 1948 insurance coverage to make certain it will be as complete as it should be?

☐ DEC. 21.—Why not go back through 1947 telephone bills to see where you can reduce unnecessary expense?

☐ DEC. 22.—Make last-minute re-check of all your precautions for safe handling of holiday crowds.

☐ DEC. 23.—Remind employees to report any safety hazard that may develop, such as loosened wiring, lamps too close to draperies, etc.

☐ DEC. 24.—Check efficiency of heating system, visit every part of house both when empty and when crowded.

☐ DEC. 25.—Check fuel supply, consumption to date and anticipated consumption—colder weather is coming.

☐ DEC. 26.—Check boiler, piping and radiator connections for steam leaks under full winter load.

☐ DEC. 27.—If theatre is not ventilated in winter, be sure it is aired for a short time daily, to keep it inviting.

☐ DEC. 28.—Have you installed a foolproof routine to make certain ice and snow will not block exit doors?

☐ DEC. 29.—Have you installed an effective routine to make sure ashes are spread whenever sidewalks are covered with snow or ice?

☐ DEC. 30.—Have you made certain exit alleys, fire escapes, etc., will not become unusable because of piled-up snow, or ice hazard?

☐ DEC. 31.—Do your check-room facilities for caring for patrons' coats, umbrellas, rubbers, etc., need improving?

☐ JAN. 1.—Are your rubber mat arrangements effective in keeping excessive dirt from your carpets, or do you need more mats?

☐ JAN. 2.—Is staff keeping rest rooms tidy at all times in spite of heavy holiday patronage?

☐ JAN. 3.—Have holiday crowds depleted your stock of candy or popcorn? Order replacements now.

☐ JAN. 4.—Are your 1948 changes in operating practices working out well, or do some of them need further revision?
Projectionist Publishes Pamphlet on Atomics

John Griffiths, working projectionist and member of I.A. Local #273, is also the author and publisher of an abstruse and highly theoretical 96-page pamphlet on atomic science. In this work he discusses recently-discovered atomic phenomena and offers explanations that go to some extent beyond conventionally accepted theories. Among other details, his analysis leads him to postulate the existence of an as yet undiscovered primary particle 1/140th the mass of hydrogen. During his business hours, Mr. Griffiths is projectionist at Warner Brothers’ Capitol Theatre, Ansonia, Connecticut.

Rice Named New President Of Popcorn Mfrs. Ass’n

Paul H. Rice, of T. and C. Company, Dallas, was elected President of the Popcorn Manufacturers Association at their third annual convention, held November 17th to 20th in the Sherman Hotel, Chicago. Attendance at the convention exceeded seven hundred. Jim Ryan of Simonin Company, speaking for the seasoning manufacturers, and G. C. Atkins of Dallas, speaking for popcorn distributors, called the convention the most successful the organization has held to date.

Other officers elected were: Vice President, Charles Pike of Dandee Pretzel and Potato Chip Company, Cleveland; Executive Secretary, Al Villiesse of Chicago; Treasurer, W. T. Hawkins of Confections, Inc., Chicago. Added to the Board of Directors were: Nat Buchmann of Standard Candies, Inc., Boston; J. L. Grieger of Famous Foods, Detroit; and George Johnson of Chesty Foods, Terre Haute.

Viking Popcorn Retools For Greater Production

The Los Angeles factory of Viking Popcorn Machines, Inc. has been retooled for more effective production of popcorn dispensing mechanisms. Mechanisms and cabinets will be assembled at Kansas City, where the cabinets are made.

New officers have been elected. R. A. Johnson is now President of the Viking organization, and J. M. Johnson Vice President and Secretary-Treasurer.

Drive-In Business Booms

Advance orders for drive-in equipment are the heaviest in the company’s history, Bill DeVry, President of DeVry Corporation, announces. And he reveals that his company just got under the wire with several rush shipments to Canadian drive-ins, barely completed before the Ottawa government clamped its recent embargo on imports from the U.S.

Television Net Growing

The growing national television network which now joins Boston, New York, Philadelphia and Washington is expected to reach to Chicago early in 1948. It includes both coaxial cable and micro-wave relay links.

16-mm. Theatre Changes to 35

The Terrace Theatre, a 16-mm. house in Terrace, British Columbia, has changed over to standard productions. Empire Agencies, Ltd., Vancouver supply dealers, installed DeVry 35-mm. projectors and sound equipment.

Tower W. E. Boss Down Under

W. S. Tower, Jr., of Westrex Corporation, has been named managing director of Western Electric Company (Australia) Pty. Ltd., with headquarters at Sydney. He replaces R. E. Forsyth, who returns to the United States for reassignment.

Kroehler Names Childress

L. N. Childress of Dallas, Texas, has been named southern representative for Kroehler Push-Back theatre chairs, reporting directly to sales manager H. V. Williams.

Hilliard Heads Project For Standard Recordings

Exact standards for disc recording and reproduction are to be sought by a group of Hollywood engineers, of which John K. Hilliard, of Altec Lansing Corporation, is co-chairman in association with J. W. Bayless.

The Motion Picture Research Council, the Sapphire Club, and technical representatives of the major studios have now joined to promote the project. Paramount, Warner, Twentieth Century-Fox, RKO, Metro-Goldwyn-Mayer, Samuel Goldwyn, Columbia, Republic, Hal Roach and Universal-International are among the producers whose technicians will participate in the work.

NEW DeVRY EQUIPMENT is Helping Exhibitors Achieve “Perfect Show”

Whether yours be a 250-seat to 6,000 seat theatre—or a drive-in with up to 1,000-car capacity—you will want to know all about DeVry’s “12000 Series” theatre projectors and amplifiers, before you buy. With sound head and picture mechanism in one complete unit... With patented silent chain drive... With war-proved rotary sound stabilizer and a host of other mechanical, optical and audio refinements. DeVry’s “12000 Series” theatre projectors are now being installed in finer theatres from the Hudson Bay to the Gulf of Mexico. See them in action at the DeVry theatre supply dealer or actual installation nearest you. DeVry Corporation, 1111 Armadale Avenue, Chicago 14, Illinois.
THE REGULATION OF LINE VOLTAGE

(Continued from Page E-7)

winding in Reactor 2 which serves to regulate the output voltage still more closely.

This device is entirely automatic, instantaneous in operation, and has no moving parts.

Automatic regulators similar in principle of action are made by Raytheon Manufacturing Company. One is pictured in Fig. 3, in which the casing of the device has been removed to show the internal construction. Fig. 4 shows a regulator of the Sola Electric Company, with outer casing in place, that is likewise similar in principle and performance.

Both automatic regulators acting on the principle just referred to, and manual regulators based on the same principle of action discussed in connection with Fig. 1, are produced by United Transformer Corporation. A few of the UTC regulators are shown pictorially in Fig. 5—it will be noted that one model is equipped with a built-in voltmeter.

Electronic Regulators

Fig. 6 displays the basic electrical arrangements of an electronic type automatic voltage regulator, a product of Sorenson and Co.

The heart of the control mechanism of Fig. 6 is the Wheatstone Bridge which contains the diode tube, V-1, in one of its arms. The filament of V-1 is heated by the output voltage of this regulator. When the output voltage departs from standard, the filament current increases or declines as the case may be, the space current through the tube alters accordingly, and the bridge becomes unbalanced. The voltage that appears across the bridge as a result of this unbalance is applied across cathode and control grid of V-2, where it alters the flow of plate current through that tube. But this current also flows through winding T-2 of the reactor (upper right hand corner) and any change in that current changes the impedance of the reactor, thus restoring the output voltage to normal. Action is instantaneous and is said to maintain output voltage within plus or minus 0.2 per cent of rated value.

Superior Electric Company which, as already stated, manufactures manual regulators of the general type discussed in connection with Fig. 1, also makes electronic regulators in which a transformer similar to that of Fig. 1 is automatically adjusted by an electric motor; and the motor in turn is controlled by an electronic circuit roughly similar to that of Fig. 6.

Selecting a Regulator

It is evident from the foregoing that the need for voltage regulation is sufficiently important to have justified manufacturers in producing a very varied line of these devices.

In selecting a regulator for its own use, and in asking manufacturers for quotations and advice, the theatre will need to compare not only prices, but the value of the thing the money buys, including the following details:

• The type of voltage variation to be overcome—whether slow drift, or serious instantaneous fluctuations. Only automatic devices can cope with the latter.

• The extent of the voltage fluctuations to be overcome—the voltage range of the variations which the controlling device must correct.

• Whether or not the regulator is able to correct those variations sufficiently to meet the SMPE recommendation of plus or minus three per cent.

• The power requirements of the equipment to be protected—that is, how many watts of power must be drawn through the regulating device.

• The electrical efficiency of the regulator. Some consume very little power for their own operations, others may add substantially to the theatre’s monthly electric bill.

In addition to the above considerations, there are the factors that are taken into account in selecting any theatre apparatus: reliability, durability, accessibility for service, and so on.

Every one of these details must be weighed in detail before a useful regulator can be selected, and the various prices quoted intelligently compared.

RCA’s John K. West Is Promoted to V.P.

The Board of Directors of Radio Corporation of America have promoted John K. West, formerly Director of Public Relations of RCA Victor Division, to the post of Vice President in Charge of Public Relations for RCA Victor Division.

Mr. West has been associated with RCA Victor since 1930. He was manager of the RCA exhibit of the Chicago World’s Fair in 1933. More recently his responsibilities included managing the RCA Exhibition Hall in Radio City, New York, for the creation and development of which he was largely responsible.

RCA Victor Division of Radio Corporation of America is an over-all organization covering a number of independent departments. Among these is the Engineerings Products Department. The Theatre Equipment Division is a section within the Engineering Products Department.

Kneisley Announces New Line of Arc Rectifiers

A newly designed line of tube-type arc supply rectifiers, covering every theatre requirement from low intensity lamps to high intensities up to 80 amperes at 42 volts, has been announced by Kneisley Electric Company of Toledo.

Among features of these new “Kneisley” rectifiers is a newly developed heavy duty rotary switch which has no “pigtail” connections, can be rotated continuously in either direction by means of an insulated, electrically “dead” shaft and knob, and is fitted with replaceable bronze contacts 9/16th inch square.

Rectifiers utilizing four or more tubes also are provided with balancing transformers to prolong tube life.

Cases are streamlined, with rounded corners, and attractively finished in baked enamel with chrome and red trim. The larger models have built-in meters.

H. V. Williams Is Now Kroehler Sales Manager

D. L. Kroehler, president of Kroehler Mfg. Co., makers of Push-Back theatre chairs, announces the appointment of H. V. Williams as Sales Manager of the Company’s Public Seating Division.

Mr. Williams, who for ten years has been Western Sales Representative for Kroehler Push-Back chairs, replaces the late B. B. Buchanan, who died suddenly in Washington, D. C. while attending the recent Tesa convention. Herbert Jack replaces Mr. Williams in Los Angeles.

SHOWMEN’S TRADE REVIEW, December 6, 1947

SPEAKING ... of The 1947 Film Daily Year Book

“We have found this book indispensa-
ble for research purposes and all of the personnel using it have remarked on many occasions how it simplifies their work. This is especially true of your most recent volume as it surpasses those of previous years.”

So Says, GILBERT W. REDDISH

F. H. Durkee Enterprises

Baltimore, Md.

THE 1948 EDITION NOW IN PREPARATION

Ready for distribution early in 1948 to all subscribers of THE FILM DAILY

1501 Broadway, New York City
Color Company Makes Progress

Fullcolor, a product of Trimble Laboratories, Inc., is emerging upon the Hollywood scene as the newest color company in the steadily growing field.

According to W. D. Trimble, president and founder of the organization, the first theatrical use of Fullcolor was on the re-release, “Godtwyn Follies.” This attraction, which was made about seven years ago, was recently done over in Fullcolor. It is essentially for foreign distribution, with domestic release of the film not yet scheduled.

At present, the Fullcolor executive said, “The Angry God” is being processed at the Trimble Laboratories in Hollywood. This film was shot in 16-mm. Kodachrome, but is being blown up to 35-mm. size and placed in Fullcolor. Trimble expects to have the first prints ready this month and the picture will probably be released nationally in January.

The company was organized in 1941 and was taken over during the war by the Army and Navy. Trimble returned to civilian production in late 1945 and spent about a year re-equipping the plant.

Ampro Adds Floor Space

Ampro Corporation, manufacturers of 16-mm., sound projectors, and subsidiary of General Precision Equipment Corporation, have added the five-story building at 240 East Ontario Street, Chicago, to their manufacturing space. H. Kuhlow, formerly with General Precision, has been transferred to Ampro.

Magnetic Walkie-Talkie

The problem on the Paramount lot was to keep 50 couples dancing and at the same time stop the music for dialog between the stars. Loren L. Ryder, head of the studio’s Sound Department, and President of the Society of Motion Picture Engineers, solved the problem with a magnetic walkie-talkie arrangement. The men wore flesh-colored carboys and tiny receivers were concealed in their costumes. The transmitter used a carrier frequency of 100 kilocycles, modulated with the music. Output of this transmitter was connected to a loop of wire surrounding the set, thus creating a strong magnetic field that could be picked up by the receivers, which had neither batteries nor tubes. Picture being made was “A Connecticut Yankee,” with Bing Crosby and Rhonda Fleming.

The identical magnetic principle is used for the hearing aids in Wometco's Miami Theatre (STR for June 21st, Page E-9).

More Newsreels Will Use Zoomar Lens

Pathe News and News of the Day have ordered the new Zoomar camera lens, first used by Paramount News in filming this year’s world’s series. Television studios in five major cities have also placed orders for it, according to Jerry Fairbanks Productions, the manufacturers.

The vari-focal Zoomar lens is capable of practically instantaneous re-focussing, enabling the camera to follow fast action and keep it in focus as readily as does the human eye.

New Lens Rating Formula Will Aid the Theatremen

Important help to the theatreman in selecting and ordering projection lenses should result from recent work of the National Bureau of Standards in developing a new and improved system of lens ratings.

At present, the efficiency of a lens is described by its “f-number”—as f/2.0, f/1.9, etc. An f/1.9 lens is supposed to be better than one rated f/2.0, and so on. But, the Bureau points out, this method of rating efficiency — although traditional throughout the world—is very inaccurate, and does not permit the purchaser of a lens to make a true comparison. The f-number expresses nothing except ratio of focal length to diameter of aperture. It does not take into account the quality of the glass, whether surfaces are coated or uncoated, or any other factors that bear on efficiency. Out of two lenses rated at the same f-number, one might be twice as efficient as the other, the Bureau experts declare.

The government scientists have worked out a new method of rating lenses strictly according to what they actually do—namely, according to the percentage of light transmitted as compared with light transmission through a standard, unglazed aperture.

If the optical industry adopts the new procedure, theatremen will be able to compare the efficiency of different lenses with far greater accuracy than at present. The new ratings will be stated in terms of “effective f-number” or some similar designation.
AIR CONDITIONING EQUIPMENT. A large amount of equipment which is used in air conditioning systems is manufactured by the Refrigeration Equipment Corp. It describes component items of equipment, tells the user how to install and connect the systems, and illustrates both apparatus and installations by black-and-white diagrams. It is a booklet well worth having. (21)

BLACK LIGHT EFFECTS. A two-color booklet issued by Black Light Products illustrates the ornamental results that can be obtained by utilizing fluorescent pigments, inks and solutions, and pictures lamps and accessories for illuminating them. A price list is included. (22)

CHAIRS. A very attractively printed three-color, four-page folder issued by Ard-richard Furniture Co., Ltd., just brought out by Irwin Seating Company, and is a very well illustrated important features of construction. These include silent, automatic lifting of the seat to three-quarter or full recline, re-upholstering, variable pitch back, and other details of interest and importance to theatre operators. (19)

PROJECTOR LAMP. High intensity projection lamps, drawing up to 70 amperes at the arc are described in a four-page, two-color, tabloid folder issued by the General Electric Co. This folder is profusely illustrated, and together with recifier for supplying them with current and contact lens for their light at the maximum possible efficiency. (27)

PROJECTOR LENSES. The Kollmorgen Super-Scenic and Nu-Spot lenses (1/18 and 1/20, respectively) are described in detail in a two-color, six-page tabloid issued by Kollmorgen Optical Corporation. Their internal construction is illustrated by cutaway photographs, and efficiency and hermetically sealed in one-piece mounts. Also illustrated and described in the folder is a special low projection lens at low cost. Included in the folder is a list of frames definite. Each Kollmorgen lens has any with twenty-two models of American-made projects; and a new lens table, for determining the necessary lens for any projection distance, printed in two colors. (25)

PROJECTOR MECHANISM. The new Super-Scenic projector for drive-in theatres is described in a four-page illustrated folder. All manufacturing rights to this projector have been acquired by U. J. Borgert Co., President of Blue Seal Cine, Inc., and under his direction the Blue Seal Model AF. (1/12) has been revised and improved into the present Blue Seal Model AF. (1/12) which is the mechanical and operating features described in this three-color, illustrated folder. (27)

SANITIZER. Instructions for the use of the odorless, des-orange and sanitizing, Fort-A-Cide, are given briefly but completely in a new, small-size, four-page (1/13) booklet issued by the General Electric Co. There are directions for different cleaning operations about the theatre, and methods of application are described also. As before described, the sanitizer is a clear, colorless, liquid usually containing an array of micro-organisms against which Fort-A-Cide is effective. (29)

SELENIUM RECTIFIER. J. E. Robin, Inc., long known as producers of arc supply motor-generator equipment, have added to their line a series of arc supply rectifiers. These are of selenium type, depending on selenium discs rather than the older copper oxide or carbon type. With selenium units, they have for longer life, and to be far more reliable. Full technical data on these new Robin rectifiers are set forth in a two-color, illustrated bulletin, which is years for the asking. (29)

SOUND EQUIPMENT. A number of different equipment items have been announced, and new speaker units, etc., must be combined to make one sound system. They are described and the user is informed as to what component items, of what price, and in what combination. In each case the user has under consideration. Microphone-Microphone equipment is found in a four-page tabloid, which first presents each component unit in detail; then lists five separate systems and explains fully just which of the previously-described units go into each system. Power output and distortion rating of all systems are stated in figures. Systems are also rated according to the number of seats they are able to serve. According to the recommendations of the Academy Research Council. (210)

THEATRE EQUIPMENT. A new 48-page catalogue listing more than 1000 items, equipment for exterior use of the part of the theatre has just been published by S.O.S. Cinema Supply Corp. There are color, and reconstructed-photographes of items are included, and prices are shown. If only for comparative purposes, this compact catalogue should be on every theatreman's shelves. (211)

TICKET MACHINE. A well-illustrated, three-color, four-page folder of General Register Corporation is forth the functional and structural details of that company's new hand-operated "Autocrat." Since this device is just as important as the usual ticket issuing machine, but costs less and is less expensive to service, its manufacturers expect that it will replace electrical machines entirely. The folder is therefore of interest to all who contemplate present of ticket purchase of ticket office equipment. (212)

VACUUM CLEANING. Effective cleaning of the att: screens, drapes, ornamental surfaces and stairways, and in-place dismantling of theatre carpets, are illustrated and explained in a four-page folder by National Screen Supply Co. Of particular interest are the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. It will prove helpful to any one concerned with the practical problems of theatre housekeeping. (213)

WALL COVERING. A series of six ballings have been announced by Furphy, Inc., describing the "Semi-proof Wall Covering" in full detail. This material, which is made of fine fibers or non-woven cloth, or cloth backing, and which is applied in the same way as wall paper, is said to be flame-resistant, versatile, suitable for all periods, from 15th to 20th century, and in highly colored patterns. The sets of ballings give abundant and attractive ideas of the nature, use and desirable qualities of this wall covering material. (214)

WATERPROOFING PAINT. Ard-Crée Corporation have brought out a four-page folder on their water-proofing paint, known as Pro-X-Tite, which explains fully how the material functions, how it is applied, and the advantages of this X-Tite. And to bond itself not onto but into the masonry, becoming a permanent integral part of the wall. It is intended for peeling, chipping or spalling off. It can be applied either to interior or exterior surfaces, of masonry above or below ground. (215)

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Request for Literature
Showmen's Trade Review 12/6/47

1501 Broadway, New York 18, N. Y.

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Alltec Service Corp. E-27
57th St., New York 18, N. Y.

American Seating Co. E-18
35-14 46th St., Long Island City, N. Y.

Autoquip Corp. E-21
42-37 46th St., Long Island City, N. Y.

Black Light Products E-6-14
67k, Lake St., Chicago 1, Ill. President: J. H. Engelmeyer

Blue Seal Cine Devices, Inc. E-5
2-720 W. 58th St., Chicago 12, Ill.

Box Office Business E-3
25 Park Ave., New York, N. Y.

Century Projector Corp. E-13
116-117 W. 48th St., New York 1, N. Y.

DeVry Corp. E-27
1111 Argus Corp., Chicago 1, Ill. Sales Manager: H. J. Engel, Domestic Sales:

Fellowes Cinema Corp. E-25
18-20 Park Place, Newark, N. J. President and Sales Manager; with sales branch offices in

Fors-A-Color, Inc. E-13
100 E. Illinois St., Chicago 11, Ill. President: Frank Gluckman, Domestic Sales;

Fors-A-Color, Inc. E-29
20-22 Park Place, Newark, N. J. Sales Manager: J. M. Neigum, Domestic Sales;

Gloviscreen Corp. E-29
6-8 Park Place, Newark, N. J. Sales Manager: W. C. Stober, Domestic Sales;

Holland Telephone, Inc. E-29
35-27 46th St., Long Island City, N. Y.

Idea, Inc. E-11
521 Ann St., Grand Rapids, Mich.

Industrial Equipment Sales, Inc. E-25
92 Gold St., New York, N. Y.

Lorraine Mfg. Co. E-29
180 Fifth Ave., New York 11, N. Y.

McClure-Kennedy, Inc., E-19
4928 S. Figueroa St., Los Angeles 17, Calif. Sales Manager; with sales branches in foreign;

National Carbon Co. E-4
46-48 2nd St., New York 9, N. Y.

National Super Service Co., Inc. E-24
111 Broadway, New York 18, N. Y.

National Theatre Supply Co. E-17
32 Gold St., New York, N. Y.

Novello, Inc. E-18
35-34 56th St., New York 23, N. Y. President and Sales Manager; with sales branch offices in

Optronics, Inc. E-4
1211 Elgin Ave., Evanston, Ill. President: Robert O. DeStober.

Printers & Stationers E-19
250 W. 46th St., New York 18, N. Y.

Screen Corp. E-6
32 Gold St., New York, N. Y.

Screen Craft Corp. E-23
Front and Cooper Sts., Camden, N. J.

Seal Corp. E-19
290 W. 46th St., New York, N. Y.

Wagner Sign Service, Inc. E-3
15 N. High, New Brunswick, N. J.

Wagner, Inc. E-19
32-27 46th St., New York 1, N. Y. President and Sales Manager: E. Wagner, Domestic and Foreign Sales: Direct and through dealers in certain countries. Foreign Sales: Direct and through dealers in certain countries.

Westinghouse Electric Corp. E-14
251-309 S. State St., Chicago 16, Ill. Sales Manager: George E. Roche, Domestic and Foreign Sales: Through independent dealers.

Worthington Pictures, Inc. E-19
2530-19 S. State St., Chicago 16, Ill. Sales Manager: George E. Roche, Domestic and Foreign Sales: Through independent dealers.
**The Brass Tacks of Efficient Picture Theatre Management**

**HIGH ADMISSIONS DRAW PUBLIC IRE**

By Jack Jackson

This particular dish of word porridge has been cooking on my brain range for some time. I haven't served it up sooner because its outlines have dimmed and sharpened startlingly due to the alternate fading and flaring of the fires of resentment the whole matter induces in the field of distributor-exhibitor relations. There have been brief periods when a recess from the practice made the subject one that seemed better left alone, but on each recurrence (and they have been plentiful recently) my mental thermoscope has hit stratospheric highs. At such feverish periods I have felt sure my typings would scar the copy paper, so I tried cooking off by reading the cold facts applied to the simmering subject by the producer-distributor offenders. These briefs in defense are not in glorification of the idea—dug right out of the freezer boxes of profit, no doubt—caused some doubt as to the fairness of my conclusions. Now, after going to some lengths to check my own conclusions in talks with movie patrons, reviewers, managers and owners, I'm as hot as an electric eel in a softener shower.

I almost forgot to tell you that the guest of honor at this mordant verbal barbecue is the special advanced admission price (or so-called "road show") picture. No business has done more to prove the accuracy of Abe Lincoln's pithy observation anent the possibility of being able to fool the people than the moving picture business. But, from what I hear—and personally observe, even the all-the-time minority who can be fooled are getting tired of paying an "upped" price for what can at best be rated as only "level value" entertainment.

At least one manager has been asked by an irate patron: "If this is super-colossal how about handing out a credit for that 'super-stinker' I paid full price to see last week?"

After reading the published "facts" of one, or perhaps more, producers to the effect that the resistance to "road show" prices existed only in exhibitor ranks (and, on the evidence in the box-office gross columns, was not resented by theatre patrons), I put my personal peep in an ice pack and engaged in some further "fact digging" of my own.

I honestly say that I was as placid and stolid as an Eskimo in a blizzard when I interrogated branch managers, film salesmen, bookers, theatre managers, ushers, cashiers, newspaper reviewers and a great many of the folks who had walked up and walked into theatres, as well as those who walked up and walked away. The data I gathered is proof positive that the defenders of raised admission bookings had not dug very deep into the "fact mines."

**A Sizable Number of Ticket Buyers Who Don't Like It**

Should any of these advocates of the-public-welcomes-high-prices theory want to add substantially to their list of dissenters and "resisters," I will be very happy to provide the identification of a sizable number of ticket buyers (not exhibitors) who don't like it. I will give them the names of sectionally, if not nationally, famous reviewers—some whose flies overflow with complaints from reader-followers—who have treated the issue in no uncertain terms in their columns.

As a sample, there's the case of a newspaper reviewer who had gone overboard in praise of a certain attraction and deplored the lack of interest evidenced by the extremely poor attendance. When his desk overflowed with letters from readers he had to admit that he had overlooked a considerable factor in the solving of the low attendance riddle in the very evident protest to the advanced prices, not only by those who wanted to go but could not afford the box-office rap, but by many who felt the admission scale unreasonable and stayed away as a matter of principle.

He went on to quote a letter from one complainant that, in my opinion, is so typical of public attitude that it should be blown up—preferably to 3-sheet size—and placed on every door through which the offending producers and distributors pass, as a guide to future production planning. For obvious reasons I have omitted titles and location but, with those exceptions, here's the letter verbatim:

"There are too fictitious of people that did not attend—those that cannot afford to pay such prices and those that are sick and tired of having road show prices tacked onto my picture the producers can ballyhoo the public into attending.

"There are a great many people in both groups who can appreciate quality entertainment, I assure you. But the movie crowd (meaning those see of the theatre call "regulars") is finding it increasingly difficult to make ends meet these days and still get in perhaps a couple of pictures a week. Then, too, it doesn't make people feel any better to pay these [advanced] prices and then..."

(Continued on Page 24)
Jackson on High Admissions

(Continued from Page 23)

find themselves stuck with such a sorry spec-

at. . .
“...The movies are about the only entertainment that people with incomes of $3.500 per year or less can afford, and that would include the mo-
ation. Contrary to some opinions, the movie industry is not too ignorant to appreciate symphony, ballet, and other quality stage activities. But only people with good incomes can afford these things and their number is small as compared with the low income groups. . . .

It is simply that many must choose between an evening’s entertainment at road show prices or a new pair of shoes for Junior—or in some cases between entertainment and not eating for a couple of days. That is asking a little too much. . . . . . . . . . . (one picture program star) and . . . . . . . . . . (another of the same) look pretty good when viewed with a full stomach.”

Can Anyone Find Fault?

Can anybody with conscience for, or knowl-
edge about the great multitudes of low and middle income groups (admittedly the bread and butter of the moving picture theatre) find fault with what this lady has to say? I doubt it and will wager advertising space on my balding pate against any producer’s belief that every exhibitor his good will agent who operates the ‘art’ establishments—will endorse and support her every contention.

My informants advise that the dollar returns to exchanges to have been nowhere near expecta-
tions; that requests to abbreviate allotted time after the start of engagements and to curtail contracted playing time before actual showing have been numerous; that requests for adjust-
ments of playing terms have not been infrequent. The forgoing from the distributor’s side.

Gradual Decline in Grosses

From exhibitor circles comes this. While in some instances the actual engagement of certain advanced-priced films proved profitable in the smaller towns, the drop immediately fol-
lowing was sufficient to level off—and in a few instances to make advantage gained; that as the road shows become more frequent, the customers become more resentful and start plaguing managers whenever they offer an at-
traction of unknown entertainment values for explanation as to why moviegoers are not favored with special reduced prices. A certain house in which most of the advanced admission pictures have been exhibited in one city has felt a gradual decline in its normal grosses on other attractions and at this writing the top execs of the operating circuit have ordered the manager to supply day-to-day reports of patron re-
action to certain show film which, fol-

lowing a swell opening, suffered a continual falling off—despite weekend and holiday. Cash-
ers advise that while the window visitors used to just look at the price signs and walk away or when regulars—who had to be advised that the admission was greater than the amount laid on the slab from force of habit—grumbled but dug up the difference, they now voice resentment and encourage those crawling in line to do like-
wise and hit the trail for some other theatre. Ushers tell me that instead of the smiling courtes-
tenances, they grow accustomed to seeing on the faces of patrons during ‘spill’ period a general look of discontent and dissatisfaction are encountered from the out-
go ring road show attendees.

You’ll remember that I was the one who

cried first, cried loudest, cried longest and cried most consistently for higher prices. But I did my shouting at a time when Government travel and other edicts gave the picture the protection that, as a positive ‘exclusive’ on a bulging amusement dollar seeking release in an era of plenty. At that time normal living economics were far over-
balanced by abnormal means. Today, ticket scales have reversed themselves and we find the average pay envelope being stretched and pulled to cover the cost of sustenance with competition more rampant than at any time in history. . . . . . . . . . .

‘Made for the Millions’

Perhaps times have changed but, if they have, I’ve not been notified, and as I recall it has always been the boast of this industry that we created entertainment for the masses—made for the multitude—and supposed not implied if not imprinted slogan. And, it must be admitted that were it not for the patronage of the millions at the ordinary and sub-standard offerings the industry would have long since ceased to exist.

Public dollars (the lowly admission dollar that finds its way into theatre treasuries) has made possible every artistic or technical industry this has made. The regular movie patron who sees these movies is responsible for these dollars. Are they not right then in ex-
pecting and honestly feeling that, whenever a movie of elevated stature and—of course—lay claim to such equalities—comes along, they are being unfairly treated when the price is raised beyond their means? By reason of their consistent and persistent support of the bad and good, weak and strong productions from Holly-
wood, San Francisco or New York, the groups are justified in demanding partnership rights in our accomplishments.

Let’s not be unfair to those who made our existence, progress and our achievement possi-
ble.

Let’s stop embarrassing and humiliating those ‘regulars’ who have come to the theatre expecting to pay the long established price and for one reason or another don’t have the money and

have to trek home bearing the echoes of the unflattering comments made by others of fuller pocketbooks.

Let’s stick with the gang that stuck with us, made our prosperity possible and quit catering to the dollar-dowered ultra-social set of once-in-a-while.

Juvenile Radio Quiz Plugs K. C. Kid Shows

A 13-week “Kiddie Quiz” radio program, de-
signed primarily for juvenile interest, is being worked out in Kansas City, Kan., by Manager Phil Blakey of Commonwealth’s subsequent-run Midway Theatre and the DeCoursey Creamery Company which is sponsoring the program.

The quiz is being run off by the new FM station, KSBS, on Saturday afternoons from 2 to 2:30. The program has the three-fold job of providing juveniles with a constructive sub-
ject for their interest, building listeners for the new station, and generally dispensing goodwill for the theatre, as well as to send home the plugs of the advertiser.

Show is emceed by Francis Sullivan of the KSBS staff, who keeps the questions confined mostly to current school work. Each particip-
ant is given a package of ice cream and two free tickets to the Midway. A weekly prize winner is chosen for each week of the gift, the cost of which is shared by the backers.

The first week of the show brought out about 75 kids, the third week about 200, and the turn-
out is expected to build gradually through the 13-week schedule.

This program is a second major step in plans outlined by Blakey to interest kids in his neigh-
borhood and is another entry in the fight against juvenile delinquency. The quiz show is pro-
duced from the stage of the Midway, following the regular Saturday meeting of the Jack Aran-
strong Boys Club, also organized there by Blakey. Admission to the show, as to the club meetings, is free.

The program also is the second locally which ties radio and motion pictures together for mu-
tual benefits. The Teen Age Movie Quiz, origi-
nated by the Paramount Theatre, Missouri-side first-run, still is operating on KCMO on Satu-
day mornings.—K.C.

Alliance Wins Goodwill With Free Shows for Library’s Reading Club

Each year Manager Howard Tilley of the State Theatre in Logansport, Ind., garners heaps of goodwill for the theatre and the Alliance Theatre Corporation, which operates the house, by giving a free show for the diploma holders of the Logansport Public Library Summer Reading Club. This year the feature chosen was RKO Radio’s "Banjo plus nine more short subjects. Attendance at the show were 731 boys and girls from Logansport and 298 from Cass County.

As an illustration of the goodwill won through this collaboration, Showmen’s Trade REVIEW, quotes from two letters written by Mary A. Holmen, Logansport.

First letter was addressed to Alliance Presi-
dent S. J. Gregory and reads in part:

"We wish to express our heartfelt thanks for the movie, "Banjo," given at your State The-
atre, as it was a real 'plus' for the Logansport Public Library Summer Reading Club. The board of trustees and library staff appreciate the valuable contribution you make to our read-
ing program in Logansport and Cass County by the reward of a free show for those who read. Again this year we had a number of people compliment us on the type of show we chose. We tell them that we have nothing to do with the choice. We have perfect confidence, founded on past excellent performances, that Mr. Tilley and your company will always send us a great show. The letter then voices a com-
pliment to Manager Tilley on his "excellent cooperation."

To Manager Tilley the librarian wrote, again in part:

"We appreciate the cordial manner of you and your entire staff to do everything possible to make the show a success. We of the library staff are beginning to feel very much at home at your theatre and we feel it is our theatre, too. . . . We have told you before, your free shows mean much to our reading program and we certainly do appreciate all your cooperation.

Again this year you made a splendid choice of a movie and uplifted the confidence in you that had already been established."
Foreign-Tongue Films OK'd by N. Y. Circuit

George Skouras Says Experiment Proves Quality Product from Studios Abroad Can Win Patron Approval Here

“I am so much impressed with the potentialities of good foreign-language films for the United States market, that if I were not engaged in the exhibition end of the business I would go to Italy and make from 10 to 12 features a year with, perhaps, the central characters speaking English and the remainder of the cast speaking their own language—and I guarantee I would clean up with them.”

So stated George Skouras, president of Skouras Theatres Corporation, to Showmen’s Trade Review when he was asked about his own circuit’s experience with foreign-language films.

“We have played and will continue to play the best foreign product as it becomes available in every one of our 62 theatres,” Mr. Skouras said. “Our experience has been that good films like ‘Open City’ and others of similar good quality are excellent entertainment for our patrons. It has been said that many foreign-language films are ‘arty’—that they aim too high. But we do not believe the American movie-goer is a moron and we don’t treat him as such in the selection of the entertainment that goes on our screens.

“If the picture is entertaining, that is all we ask of it. Most of the foreign-language films imported to this country have excellent story values and have the benefit of unusual treatment which enhances their entertainment quality, Mr. Skouras continued. “It will take time and patience for the general public to become accustomed to the unfamiliar sounds of the foreign tongues, perhaps, but very few people liked olives, either, when they first tasted them. And when they become accustomed to the unfamiliar flavor of foreign pictures they will like them increasingly.

Scores With Youngsters

“An example of the interest-sustaining qualities of pictures like ‘Open City’ (to name one), we had an audience of more than 750 children at a Saturday matinee in one of our theatres, and during the time the film was on the screen there was not a sound in the audience. Which proves, to some degree at least, that the average adult’s resistance to foreign product is due in part to the habit of selecting screen attractions for one of the usual reasons, the star, etc., rather than for the entertainment value of the picture alone. This adult resistance is encountered only in the United States where the average adult speaks only English. In Europe, where familiarity with one or more languages, in addition to the mother tongue is not unusual, there is no such resistance.

Mr. Skouras stated also, that the present Hollywood schedule of production, curtailed as it is in comparison with a few years ago, has not and probably will not provide sufficient good films to satisfy the requirements of the average exhibitor, and that topnotch foreign films, therefore, will increasingly provide smart exhibitors throughout the country with the screen entertainment that is certain to be acceptable as its merits become known, and particularly if the films are handled correctly.

In this connection, Skouras Theatres have introduced the foreign films to patrons by a special trailer—run immediately preceding the showing of the foreign picture—explaining that the picture to follow is one of the very best productions to arrive in America. In the case of “A Cage of Nightingales” one manager offered “money back” if patrons were not completely satisfied with the film. No requests for a refund were received. In publicizing pictures of foreign origin at the various Skouras houses, just about every trick in the trade has been used.

On “The Well Digger’s Daughter,” for instance, the Stoddard Theatre manager sent personal letters to every one on the mailing list, enclosing a copy of a herald and a copy of the New York Times review on the picture. Window cards were used extensively. Lobby displays were placed in his own theatre and in other Skouras houses in the vicinity, which also ran a cross-plug trailer on the film’s showing at the Stoddard. Herbals also were given out at the other theatres. A false front, a translucent marque sign, a tieup with French classes at Columbia University and just to make sure, a baby photographic contest rounded out the successful campaign.

Direct telephone conversations with every reachable person in the area were the feature of the Hempstead Theatre’s campaign of the same film, while for “The King’s Jester” one house conducted a contest based on operatic questions to publicize the picture.

Skouras Theatres’ managers have been instructed to go all out on exploiting foreign films and the success of their showings in these theatres is attributed, in a strong degree, to these efforts.

Policy Gets Good Press

So important does George Skouras consider the foreign language programs that when the policy of booking them into Skouras Theatres was decided upon he went to the unusual length of issuing a newspaper statement announcing the new policy which was received with such favor by newspaper editors that it received wide publication. The statement in part, follows:

“We in the American motion picture industry must be frank with ourselves and understand why the public is taking strongly to these (foreign) films. Personally I think it indicates a rise in the general American taste, because the hallmark of these pictures is quality—naturalism, realism—and not glamour, elemental sensation, which the public also likes.

“Naturally the foreign producer today has...” (Continued on Page 29)
The current listing of foreign-language pictures is based on information supplied by U.S. distributors. A billing gives full information with data from the distributors, who are listed alphabetically with the titles and running times of pictures they distributed grouped under name of origin or language spoken.

University of Life. English Titles, 97 minutes.
We Are From Kroustadt. English Titles, 85 minutes.
A YQ RECHUBLO ES PUEBLA. Sara Garcia, Antonio Badin, 91 minutes.
La Mundo. Maria Felix, Luis Albas, 112 minutes.

CINEMA SERVICE CORP., Yiddish
The Dybbuk. English Titles, 75 minutes. Titles Khad. English Titles. Wahruz Art Players, 75 minutes.
Moghos 85 minutes.
Casanovas. English Titles. Laredo, 86 minutes.
I Want to Be a Mother. English Titles. Hannah Holland, Leo Fuchs. 75 minutes.
115 minutes.

ZEATICS FILMS, Inc.
Spanish
Fio De Drama. Fernando Soler, Esther Fernandez. 115 minutes.
Preco De Una Vida. Ramon Aragon. Estudio, 86 minutes.
Amor Prohibido. Domingo Soler, Lupita Gallego. 56 minutes.
Hasta Que Perdo Jalisco. Jorge Moreno, Lula Mann, 83 minutes.
Como Yo Te Quiero. Abel Salazar, Sara Garcia, 83 minutes.
Sierra Morena. Jose Martinez Casado, Paulina De Koniz, 106 minutes.
Una Cancion En La Noche. Domingo Soler, Antonia Bala. 104 minutes.
Ateneo En Los Estudios. Fu Min Chu, Maria De Las Angustias, 86 minutes.
Entre Hermanos. Pedro Armendariz, Carmen Montejo. 90 minutes.
Cien Años De Marea De Water. Montal-

VERS continuing.

A YQ RECHUBLO ES PUEBLA. Sara Garcia, Antonio Badin, 91 minutes.
La Mundo. Maria Felix, Luis Albas, 112 minutes.

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Entre Hermanos. Pedro Armendariz, Carmen Montejo. 90 minutes.
Cien Años De Marea De Water. Montal-
GRANDI FILMS DISTRIBUTING

ITALIAN

All With English Titles


HOPFENBROGG PRODUCTIONS, INC.

French


Bollywood


Italian


Swedish

Pensionat Paradiset (Hotel Paradise). Tor Nodes. 85 minutes.

Polish

Zabawka. E. Gacek. S. Serbesko. E. Rode. 87 minutes.

Pan Redolator Szabie. S. Siebkeo. 82 minutes.

Ada. To Nie Wypada. Lola Niedzwieka. 93 minutes.

Spanish


Thunder in the Hills. English Titles. 82 minutes.

German


LEO COHEN DISTRIBUTOR

French


Italian


LOPET FILMS, INC.

French

Beauty and the Beast. English Titles. 86 minutes.

Mr. Orchard. English Titles. 106 minutes.


ITALIAN

Shoe-Shine. English Titles. 88 minutes.

Spanish

Man's Hope. English Titles. 73 minutes.

MAGE FILMS

Belgian


OXFORD FILMS

Swedish


FROM THE 1 DISTRIBUTOR OF THE FINEST AND MOST RECENT ITALIAN AND FRENCH ATTRACTIONS WITH COMPLETE ENGLISH TITLES

SUPERFILM DISTRIBUTING CORPORATION

52 Vanderbilt Avenue, New York 17, N. Y. Murray Hill 4-7717

TOP GROSSER OF THE YEAR

Its first year of continuous successful runs completed in most key cities.

Played thus far—59 important theatres (on extended run policy) for 183 weeks of playing time.

Plus 131 neighborhood theatres in Greater New York.

PLAYED FIRST RUN IN THE FOLLOWING CITIES

New York City

Albany

Buffalo

Detroit

Chicago

Philadelphia

Pittsburgh

Washington

Baltimore

Atlanta

Los Angeles

Oakland

Seattle

St. Louis

Boston

Miami

Kansas City

 Minneapolis

San Francisco

New Orleans

Jacksonville

Atlanta

Omaha

New Haven

Charleston

IT'S BOX OFFICE

For General Audience Appeal

BERNARD JACON, Manager of Sales and Distribution

ALSO AVAILABLE 39 EXCELLENT ITALIAN & FRENCH ATTRACTIONS

Vivianne Romance in ARMS

2 Versions — Italian and French With Complete English Titles

Most Important! Theatre Grosses Have Exceeded $500,000

Now Available For Your City, Town or Village

SHOWMEN'S TRADE REVIEW, December 6, 1947

27
Showmanship to Decide Fate of Foreign Films

'Right' Slant as Well as Vigorous Selling Vital, Bernard Jacon Declares

It's a case of "selling the picture," and basically all show-selling follows the fundamental formula, but in putting over a foreign-language picture the form takes a slightly different character in this or that detail.

In a paraphrase of how the technique of exploiting imported film attractions at U. S. theaters is summed up by Bernard Jacon, film publicist who, believing in what he practices, preaches the doctrine that smart, progressive selling for the foreign-language picture is essential to realize the profit-potential of this product at U. S. theaters, but insists that the right kind of selling is necessary in order to make the merchandising effort produce results.

In Jacon's book no picture anywhere should be permitted to open cold. And that goes double for foreign-language pictures which frequently are not known to the audiences and which frequently have stars who are not too well-known.

Must Slant Standard Stunts

The techniques to put these pictures over, he says, are standard to a point. The individual picture should be backed by planned advertising matter and art; there should be enough stills that provide interest and there should be publicity material. But from then on the effort has to be stepped up and the way the selling is done has to be slanted differently.

For instance, the matter of making your star known. When "The Great Dawn" opened in New York, Jacon says, they felt they had a natural in Pierino Gamba, the boy wizard with the conductor's baton. But Gamba was unknown. So Jacon had thousands of postcards printed up with the boy's photograph. These are distributed at the theatre where the film is shown and are circulated via mailing lists.

It's an old stunt, but it works. So do milk bottle tops and laundry shirt bands.

Local Foreign Press Helps

In towns where there are foreign-language newspapers, Jacon sets up a special budget for these papers to reach an audience which is sympathetic to the product. Where there are no foreign-language papers, he seeks out the weeklies which the foreign-born population or their descendants may read. Lacking that he contacts clubs whose membership has this type of audience and works through them.

If the picture is a musical, music clubs are a natural for a tie-in, as well as music schools, and music trade publications can well serve as an extra advertising medium.

All of this, Jacon says, could well be standard practice for any type of picture. Where the foreign-language picture presents a different problem, however, is this:

It is one type of picture where the opinion of well-known metropolitan critics seem to influence the audiences elsewhere. So quotes on what the New York critics say should be used in ads in the midwest and other sections, he believes. (This indicates also to Jacon that audiences are to be found in the out-of-town reader of such papers as the New York Times, and the Herald-Tribune.)

The picture should have its American premiere in New York. Experience has proved, he claims, that if the picture premieres anywhere else, it does not have the same publicity impact on the remainder of the country. A New York premiere practically guarantees better business throughout the nation, he believes.

The exhibitor has to start his publicity campaign months in advance. This doesn't have to be a sensational campaign, but a quiet push which can be spurted into a spurge a week or two before the film opens.

Imports Make Good in Trial By Skouras Circuit in N. Y.

(Continued from Page 25)

From the Distributors of the Smash "Waltz Time"

THE FINEST IN BRITISH FILMS

"MURDER IN REVERSE"

"... Ingenious"—N. Y. World Telegram

"LOVE ON THE DOLE"

Starring DEBORAH KERR

"... Uncommonly fine picture"—N. Y. Post

"FRENZY"

A spellbinding tale of the supernatural.

"THE AGITATOR"

Starring William Hartnell

"SPRINGTIME"

Tuneful, Danceful charmer starring the new lovely musical star, Carol Raye

FOUR CONTINENTS FILMS, INC.

1501 Broadway (Brayant 9-8416)

New York 18, N. Y.
Of Local Origin

"Panic," the new French psychological drama now at the Kaltso, grossed $3,098.50 for the first four days since its opening last Wednesday. The company, which is presenting it, is represented by Tricolore. The play is presented by Tricolor, which is presented by the picture here. According to the producers, this has set a $20,000 record for the play, and the most successful week for the company's record is "Children of Paradise," at the Ambassador.

THE TWO GREAT BOX-OFFICE RECORD BREAKING TRICOLOR FILMS

"PANIC" AND "Children of Paradise"

Distributed Nationally by F I L M R I G H T S INTERNATIONAL, Ltd.
1600 Broadway New York 19, N. Y.
Circle 7-5850

Mayer & Burstyn, Inc.

Now Distributing:

OPEN CITY—Greatest film of our time—two years in New York.

PORTRAIT OF A WOMAN—A daring and delightful French comedy.

MARIE LOUISE—Tender and Moving story of a French girl.

FORGOTTEN VILLAGE—John Steinbeck's exciting story beautifully told.

To Be Released in 1948:

MY FATHER'S HOUSE—First Palestinian-made feature film in English.

PAISA—Best Italian film of 1947.

A DAY IN THE COUNTRY—Based on Guy De Maupassant's short story, PARTE DE CAMPAGNE.

SHAKUNTALA—First India produced film to be shown in the U. S.

113 WEST 42nd STREET

Good Imported Films Gaining Popularity with U. S. Fans

The pictures will do a profitable business in most situations . . . but they've got to be good shows. And they've got to be vigorously exploited by the exhibitors.

That in brief is the opinion of exhibitors in many situations across the country as expressed to Showmen's Trade Review in a poll on the foreign-language situation at present.

In general, also, it parallels the opinion of a majority of the distributors of foreign product who are in the business to make a go of it on a basis of permanence and sound business practices. Both exhibitors and distributors agree that the type of picture is not important and that the field can be wide and varied. All agree that the pictures have to offer something not usually obtainable from Hollywood and that audiences have to be built through "selling the picture."

"PANIC"—Less Resistance:

"The exhibitors on the whole show very much less resistance to foreign product than they did a year ago. Most of them are realistic enough to say that nothing succeeds like success and the box-office is the final answer. They are equally frank to say that they don't know whether the foreign-language picture market will be a year from now. But they admit that the resistance they expected from their audiences when they first played foreign-language pictures, a resistance they expected in antiquity at the different languages which came from the screen, did not materialize. This goes, however, for almost all sections but a segment of the mid-west, notably Kansas City, where the title of resistance to foreign-language pictures is concealed to be very, very strong.

Among the distributors who advance arguments for the theory that pictures from abroad are here to stay is Marcello Girosi, president of Superfilms, which distributes foreign-language pictures in the United States and also produces in Italy.

Girosi claims that theaters which were formerly closed to his type of picture, such as those in independent circuits, have thrown open their doors. He claims that business on many of the foreign-language pictures played in these houses has been phenomenal, but he adds with a smile that the pictures were usually top caliber and the houses that made money on them went out and sold the attractions vigorously.

"Arty Stuff Out O' Luck":

There is no room, he said, for clucks, no matter how "arty" they may be nor what snub appeal they may have. But there is plenty of room for the good picture, the sincere picture, the dramatic picture, when it is supported by exploitation. For this reason, he backs his picture by advertising, press books and seeks special outlets in the market to which he must appeal.

He's certain the market for foreign pictures is not declining. In fact, with less product available from the American scene, he contends that the future of foreign-language pictures will be even better than what he considers the remarkable present.

"I'm personally convinced," Mr. Girosi said, "that a year from today the worthwhile foreign picture will have bigger business.

"The European producers now understand the type of picture wanted in America, and the money to be made from it. They are now making pictures for the American market. A year ago these European producers were producing for the European and Latin-American market."

Girosi believes that the future of the foreign-language picture is not in the "art" theatre, but in regular-run houses and also in the neighborhoods. He claims the past proves that in the future these houses can play this type of product with profit.

Hoffberg Sets Bookings For East and West Coast

Hoffberg Productions has closed a circuit booking deal with the Herb Rosener chain on the West Coast for the French production, "Clandestino," which opens at the Larkin Theatre, San Francisco, and exhibitors at the Sunset Theatre, Los Angeles. At conclusion of these first runs the picture will be circulated over the other Rosener houses.

The American premiere of another Hoffberg release, the Italian-made "Man of the Sea," has been set for New York's Verdi Theatre.

'LIVE IN PEACE' Living Up To 'Open City' Grosses

The World Theatre, New York, is running up big grosses with its first new picture since 1945, The World, where the two-year run of "Open City" ended last week, won resounding newspaper critics' praise with its new picture, "To Live in Peace," an import from Italy being distributed in the U. S. by Times Film Corp.

To Distribute New Guiry Film

Leo Cohen has acquired the U. S. distribution rights to the Sacha Guitry production now being filmed in France. The picture, titled "Drame-Moi Tes Yeux," is based on the life of Luchin Guiry, father of the film producer and author-actor.
That's the Payoff!

Compton, California this week was paying off—instead of collecting its admission tax. The city's local two percent levy at the box office, enacted by the city council two years ago, ran into a road block when the courts held against it. Citizens who had contributed $29,000 and who had their ticket stubs to show it, were enabled to get their refunds.

S. D., was taken to a Sioux City (la.) hospital for treatment of an infection.

Art Smale will operate a new 400-seat Pappilion Theatre at Papillion, Neb., now being constructed.

Two Iowans have bought back the theatres they previously owned. Guy Tranger of Livermore has repurchased the Vern Theatre at Laverne, Ia. C. H. Eveson recently sold the Millikin Theatre at Soldier, Ia., to Paul Phillips, but now has bought it back.

Jake Seulk, owner of the new Iowa Theatre Service at Des Moines, has named Herb Wengel as booker. Wengel, formerly with the Tri-State Theatres, has been operating a resort in the Ozarks.

Irrig Deen of the Motion Picture Association, spoke on the “Motion Picture Industry” at a meeting of the Storm Lake Business and Professional Women's Club.

VANCOUVER

Famous Players Circuit has acquired the downtown 1,225-seat independent Lyric Theatre (a former Orpheum Circuit house) and will use it to house stage attractions and roadshow pictures. Closed for alterations, it is expected to be operating by the Christmas season.

National Film Board of Canada has completed its western Canadian tour appointing Sam Miles of Winnipeg, director of theatrical promotion for the Prairies region, and Tom Miller, Vancouver, to a similar post in British Columbia and Alberta sections.

Both Famous Player and the Odeon circuit are using plenty of power to sell Christmas gift tickets this season, and reports are that the sales are away ahead of 1946, a record year.

Capac, holder of musical copyrights for moving pictures, has started suit against Fred Falkner of the Fallon Theatre, Neepawa, Saskatchewan, and Henry Hairdine of the Stardust Theatre, Melita, Manitoba, over non-payment of the music copyrights.

Stella Sheawick, Strand Theatre head cashier, is honeymooning with her husband, Joe Wolsten. She will return to the Strand after.

Kay Tapping of 20th-Fox was married to Ken McHale, former booker here at 20th-Fox, now a member of the B. C. provincial police. The McHales will reside at Kimberly, B. C., where the bridegroom is stationed.

Phillips Davis, formerly with General Films at Regina, Saskatchewan, is now booker at Hanson 16-mm. exchange in Vancouver under manager Sam Lambert.

PHILADELPHIA

Harry Goldberg, national director of advertising and publicity for Warner Bros., Theatres, and Vic H. Blaine, motion picture and theatrical attorney, were selected to serve on the board of directors of the Philadelphia Jewish Community Relations Council at its eighth annual meeting to be held at the Warwick Hotel.

At Light, who retired from business five years ago and has devoted his time since then to human relations work through the Albert A. and Sarah Light Foundation, gave a Thanksgiving party for 1,000 poor kids at the Stanley-Warner, 333 Market Street Theatre, with a two-hour cartoon show, Yo-yo's, candy, etc.—all on Mr. Light.

Harry Kahan, formerly with the H-lywood exchange, is now manager of the Hamilton.

Lyle Trenchard, general manager of the William Goldman Theatres, was hospitalized this week for a minor operation. Rose Segal, booker at Warner's, also had a minor operation at Halmenaus Hospital.

Eagle Lion District Manager Joe Minsky has returned from a trip to Pittsburgh.

Florence Weiner, booker-office manager at Film Classics, celebrated her birthday on Thanksgiving.

The trade was sorry to hear of the nervous breakdown being suffered by Bill Karrer, veteran salesman at Republic.

Maniee Gable, midtown district manager for Stanley-Warner, has become a granddaddy.

John Michaelson, Eagle Lion home office representative, was in town visiting EL Head Harry Berman, as was George Giroux, Technicolor representative here in connection with EL's first Technicolor film, “The Smugglers.”

SALT LAKE CITY

Due to fire damage suffered last week, the Milford Theatre in Milford, Utah, has been closed for a month or more pending repairs, by Exhibitor C. L. Fimarge, it was reported here by United Artists Booker Joe Madsen. Fire started in the rear of the building near the furnace.

RKO Manager Gift Davison is currently covering the Montana territory; Favorite Films' Gordon Le Sueur is escorting exhibitors in southern Utah. Utah Columbia Salt Lake City Manager Bill Seib is back from his territory and now covering the local situations.

Film Classics District Manager Tom Bailey is expected here this week from Denver for conferences with Branch Manager David McElhinney, who formerly was with Select Pictures and MGM in this city.

Carl Lind, who recently rejoined United Artists as sales representative, is off on his initial trip into the Montana area.

Universal-International District Manager F. M. Balke was here from Los Angeles for a few days en route to Denver.

Following a precedent established many years ago, Utah Theatre Manager C. H. Eveson was host to the newsboys of the city at a Thanksgiving Day party. Prior to the party the newsboys were given a banquet by the newspaper.

Manager F. M. Blair of the Studio Theatre here has inaugurated a first-run policy, replacing the showing of holdovers and subsequent runs. First picture under the change was "The Overlanders."

Fox Intermountain District Manager Hall Baetz, just back from a trip into Montana, was the principal speaker at the meeting of the Utah division of the American Cancer Society fund-raising campaign.

KANSAS CITY

The new Kansas Drive-In Theatre concluded its first season Nov. 30, setting some kind of a record. Heretofore, drive-ins in the area have closed around the middle of November. The reason: the in-a-car speaker which permits a patron to attend and keep heated on. The theatre is set to reopen in April.

Fox Midwest Theatres is co-operating with the Nelson Gallery of Art in a series of pictures starting Dec. 5, to be shown free to the public on Friday nights and Sunday afternoons. The first film of the series is "The Edge of the World," a documentary based on the life of the Shetland Island fishermen.

"Forever Amber" jumped the clearance gun for its showing in the subsequent-runs this past week. The film went into the Apollo, Waalco, Cottonwood and Grand Sal Theatres of the Fox Midwest circuit in less than the minimum clearance of 28 days required for the Grandas—the equivalent of first-run in Kansas City, Kans. The picture showed in the subsequents at the same prices it brought in the first-runs, however.

Charles Barnes, manager of the Grandas, has unearthed some vocal talent in the person of Bill Webb, the theatre doorman and a senior at the Wyandotte high school. Bill did his stuff last week for four days, warbling between features of the double bill at 8:40 each evening and three times throughout Thanksgiving Day, to the accompaniment of Florence Gustafson on the theatre organ. Barnes is pleased with the results, evidenced by applause and by an increased number of phone calls about time of the performance, and will give the doorman another chance right soon.

DES MOINES

R. W. Cummings, reopening the theatre at Lewellen, Neb., has installed new booth equipment and screen.

Bill Barker, Columbia salesman who had been ill for six weeks, went back to bed after being up for a week.

Norfolk, Neb., will hold its first midwest premiere about the first of the year. The picture will be "This Time for Keeps" with Sharon McManus of Norfolk in the cast.

Richard L. McTague, visiting along the row, said he hopes to open the new Iowa Theatre at Dennison, la., about Dec. 15.

The front of the Columbia Exchange has been weather-proofed.

Morrow's Snappo, popcorn machine company official and an exhibitor, went to Minneapolis for the Minnesota-Wisconsin football game.

Flu and colds last week put a number on the shelf including: Caroline Joyce and Allan Jacques, Universal; and Betty Peterson and Theo Artz, MGM.

The Delmar Theatre at Morrill, Neb., has been sold to Palmer C. Allen by Hans Peterson. C. W. Lee, owner of the Capitol at Parker.
Production Drops From High Of 50 to 37 Before Cameras

With the number of pictures completed far exceeding the number entering shooting schedules, production in Hollywood last week plummeted from a previous high of nearly 30 films in week ended Dec. 17, established a few weeks ago, to a low of 37. Three of these were being made outside Hollywood.

Leading the production parade are Columbia and 20th Century-Fox, each with five pictures before the cameras.

"Fort Siat" fort under way at Columbia on Dec. 5 with Wallace MacDonald producing and Reginald LeBorg directing a cast headed by William Bishop, Gloria Henry and Steve Geray. Larry Parks went before the cameras in "The Gallant Blade," Cinicolor picturization of Alexander DuMas' adventure novel of 17th century France. Marguerite Chapman is Parks' leading lady. The troupe working in "Loves of Carmen" at Lone Pine returned to the studio to continue the Rita Hayworth-Glenn Ford Technicolor drama.

At 20th Century-Fox Darrel F. Zanuck started production on the controversial "The Iron Curtain," starring Dana Andrews and Gene Tierney. William A. Wellman is directing the story about Russian espionage trials in Canada for Producer Sol Siegel. The picture's crew is in Canada for ten days of exterior scenes. Frank Ferguson was cast in the studio's "The Walls of Jericho," and The Starlighters, radio and recording singers, were signed for a vocal stint in the Betty Grable-Douglas Fairbanks co-starring, "This Is the Moment."

Next in the production line are Paramount and Universal-International, each with four pictures shooting.

Going before the cameras at Paramount this week was "A Foreign Affair," starring Jean Arthur, Marlene Dietrich and John Lund. Replacing the picture is the producer-director team of Charles Brackett and Billy Wilder. A studio camera crew headed by Wilder spent two months in Bermuda last summer filming authentic backgrounds for the picture.

Paramount's Simenon and Rode Rains, MacDonald Carey and Wanda Hendrix as the starring trio in "Abigail, Dear Heart," which is to enter production on Jan. 5 with Richard Masburn producing. Bill Pine and Bill Thomas have completed preparations for six films to roll during 1948. The studio also announced that John Farrow has been engaged to direct Allan Ladd in "The Great Gatsby," filming of F. Scott Fitzgerald's novel, and that Jack Ilge, now directing "The White Room," has been extended for two more years. Daniel Dare will produce and William Sussel will direct "Father's Day," which has been placed on Paramount's January production schedule.

Divided Into Two Units

"Another Part of the Forest," now shooting at Universal-International, has been divided into two units, with Director Michael Gordon remaining with the first and Producer Jerry Bresler taking over the directorial reins for scenes involving Dan Duryea and Florence Eldridge.

Four studios—Eagle Lion, Republic, MGM and RKO Radio—are tied with three pictures each in production, while Warners' come next with two and United Artists, Selznick Releasing Organization, Monogram, Allied Artists and Paul Gordon (independent) bringing up the rear with one each.

Eagle Lion signed Marsha Hunt for the lead while Warner Bros. kept the extras busy, Director Bretaigne Windust had 25 nationalities opposite Dennis O'Keefe in "Cor Ngọcley Street," crowded around Joan Paige for a New York subway sequence in the Bette Davis starrer, "Winter Meeting," and 100 extras played members of the Spanish nobility at the turn of the 17th century in "The Adventures of Don Juan." Violinist Yehudi Menhinik and Actor Hurd Hatfield were set to appear in "Delirium," an independent production being made at the Charles Chaplin Studios by Paul Gordon for Two-Continents Pictures, Inc. Formerly a European producer, Gordon is producing and directing the psychological drama with a musical background as his first American venture.

Additional musical numbers were placed in Monogram's "Death on the Downbeat," a Teen-Ager musical now shooting.

"Mortgage on Life," "The Baltimore Escapade," "Blood on the Moon" and "Bed of Roses" have been set by RKO Radio for early 1948 production.

Cagney in WB Deal

A deal whereby James and William Cagney will make their next two pictures for Warner Bros. distribution has been concluded between the brothers and Jack L. Warner. The two pictures involved in the deal, which is described as a partnership with the releasing company participating in financing and distribution, are "The Stray Lamb" and "A Lion Is in the Streets." According to William Cagney, his agreement with United Artists gives him the right to cancel whenever he is unable to obtain financing for his pictures. Since he could not continue to absorb the costs of making his films, Cagney left Warners in 1942 to set up their own independent producing company.

Sol Wurtzel to Continue 20th-Fox Branch Visits

Continuing the "visit" idea he inaugurated this year, Producer Sol M. Wurtzel, whose Sol M. Wurtzel Productions releases through 20th Century-Fox, will devote September and October of next year to a nationwide tour of 20th-Fox exchanges in the U. S. and Canada in an effort to bring production and distribution into closer relation. Sy Bartlett has had his writer-producer-director contract extended for another year by 20th-Fox.

Bette Davis has been set to star in "Feature for June" at Warners, with Bretaigne Windust producing and Randal MacDougall producing. Dennis Morgan and Janis Paige have joined Eleanor Parker in "One Sunday Afternoon," which is scheduled to start Dec. 15. Seton L. Miller will adapt and produce "Bright Leaf" from the novel by Foster Fitz-Simons.

Republic plans to put four films before the cameras this month. Included in the four are the Charles K. Feldman Group-Marshall Grant production of Moonrise, to be directed by Frank Borzage; "Last of the Westerners," assigned to Associate Producer-Director Joe Kane; "Recoil," assigned to Associate Producer Stephen Auer; and "Cimarron Trails," fourth in the studio's Famous Western series starring Allan 'Rocky' Lane.

At Eagle Lion Executive Producer Ben Stoloff has named Turhan Bey for the title role in "The Spiritualist," which goes into production Dec. 29. Crane Wilbur wrote the original story, and Muriel Roy Bolton is now writing the shooting script.

President Steve Broidy of Monogram announced that his studio has obtained screen rights to the famous adventure stories of Roy Rockwood's "Bomba, the Jungle Boy," including 20 published books based on his experiences. Walter Mirisch will handle the production reins on the "Bomba" series, which will be filmed in color. Mirisch plans to produce three a year.
CLASSIFIED ADVERTISING

NEWSREEL SYNOPSIS

(Classified Saturday, December 6)

NEWS OF THE DAY (Vol. 19, No. 226)—United Nations vote independent Jewish state in Palestine; Big Four meet in London; Legal argy in Las Cruces, N.M.; the Gypsey's Cabaret; Wine tasters at Beaune, France; Football: Army vs. Navy; Georgia Tech vs. Georgia;

UNIVERSAL (Vol. 20, No. 96)—Hollywood Christmas parade; Philadelphia street parade; Truman's the Freedom Train; Scenes of the royal honeymooners;

Paramount—Performance in London; Football: Army vs. Navy;

WARNER PATHÉ (Vol. 19, No. 31)—Royal honeymoon; Greek border war; New York holiday parade; Big Four meet in London; Football: Army vs. Navy; American announcement.

PARAMOUNT (No. 29)—Palestine parade appears on American screen; Command performance in London; First royal honeymoon films; Penn Army Navy;

MOVIE TON (Vol. 30, No. 28)—U.N. votes to divide Palestine into Arab and Jewish states; President Truman visits the Film Train in Washington; Carl Gray is appointed head of the Veterans Administration; Sumner Welles is honored for his war effort; California becomes the new U. S. Postmaster General; Robert Hansen buys the St. Louis baseball club; Royal newtweds spend honeymoon in the country; The profits will roll a air tour of 32,000 miles; Football: Army vs. Navy.

(Classified Wednesday, December 3)

NEWS OF THE DAY (Vol. 19, No. 225)—Communist strikes paralyze France; Vienna cleans up; U. S. still feels the pressure from communist; Special film; Greatest of the greats; General stripped of homes; The "new look" in beach moats; Connie Mack honored.

PARAMOUNT (No. 28)—Crisis in France; Film industry announces communist ban; Football: Penn State vs. Rutgers—Victory for平坦;

WARNER PATHÉ (Vol. 19, No. 30)—Sensational Meyers probes; Strike wave brings crisis in France; Largest land holds 400 passengers; Tintype announcements ban on communists; Roosters ready for interments; Vienna war; Film blasted to dust;

MOVIE TON (Vol. 30, No. 27)—New French Paramount Grant cannot find $10,000; Strike cuts; German plaque in Australia; War-blasted building in Vienna demolished; Largest plane in world in flight test; French film cottages: French convicts convert old castle to prison; Helicopters join Belgian planes in war; Duke receives device aids brain study; Motorcycle obstacle race in Poland;

ALL AMERICAN (Vol. 6, No. 267)—Negro Chamber of Commerce, Jefferson, Ky.; Chicago and New York City: First Negro news commentator for Associated Press; Adviser, Man in Missouri; Louis in training; Theatre operation (Indiana and Kentucky only).

LONDON OBSERVATIONS

(Continued from Page 20)

Most British cinemas will close on Christmas day. . . . Royal Wedding newsreels and featurettes have been box-office tonics... Pathé produced a record of 710 copies of their special two-reeler and secured 2,000 bookings. Unicolor three-reeler, produced in five days, makes screen history and opens the way for color newsreels... Odeon Theatres have made a bid for General Cinema Finance which would give them control of GB Picture Corp. and various production interests... UA will pay $50 to every GB manager who takes more money with "Verdoux" than "Wicked Lady," record gross holder... Sydney Box is paying the first screen omnibus of five Somerset Mangham short stories under the title "Quintet" with the author providing the linking narration. It will run for three hours... no reference to the war has been deleted from the version of "Dulce City."
COLUMBIA (Continued)

Prod. No. | | |
---|---|---

COMING

It Had to Be You (C-D) A. | Ginger Rogers-Cornel Wilde | Jan. 26/47
Lady from Shanghai, The | Rita Hayworth-Onor Welles | Apr. 12/47
Loves of Carmen | Betty Grable-A. Cole | Apr. 12/47
Lucky
Man from Colorado, The (D) | John Wayne-A. Deutches | May 24/47
Mating of the Millie, The (D) | Grace Moore-G. Peabody | May 24/47
My Dog Rusty | Donald O'Connor-A. Duran | June 2/47
Prince of Thieves | Ronald Reagan-M. Palance | June 2/47
Rose of Santa Rose | Barbara Stanwyck-D. Duran | July 11/47
Return of the Wizard, The | John Wayne-D. Costello | Aug. 11/47
Sign of the Pagan | Tim Holt-A. Corbett | Aug. 11/47
Song of Idaho | Patti Page-M. Sweeney | Aug. 11/47
Strange Cargo | Glenn Ford-A. Delmar | Aug. 11/47
To the Ends of the Earth (D) | Dick Powell-Mayhia | Aug. 13/47
Woman From Tangers, The (My) | Anne Francis-A. Delmar | Aug. 13/47

Westerns (Current)

961 Buckaroo From Powder River | Charles Starrett-Smiley Burnette | Sept. 14/47
962 Last Boots of Boot Hill (W) | Charles Starrett-Smiley Burnette | Sept. 14/47
963 Prairie Raiders (W-M) | Charles Starrett-Smiley Burnette | Sept. 14/47
967 Riders of the Lone Star (W-M) | Charles Starrett-Smiley Burnette | Sept. 14/47
969 Smokey Ride Black (C) | P. Cummings-T. Terry-Hoots Black | Sept. 14/47
968 Stranger From Ponca City, The (W-M) | Charles Starrett-Smiley Burnette | Sept. 14/47
973 Swing the Western Way | J. Leonard-M. Dugan-Hoosier Hot Shots | Sept. 14/47

Westerns (Coming)

Blazing Across the Pecos | Charles Starrett-Smiley Burnette | Sept. 14/47
Phantom Valley | Charles Starrett-Smiley Burnette | Sept. 14/47
Six Gun Law (W) | C. Starrett-S. Burnette | Sept. 14/47
West of Somers | Charles Starrett-Smiley Burnette | Sept. 14/47
Whirlwind Raiders | Charles Starrett-Smiley Burnette | Sept. 14/47

EAGLE LION CURRENT 1946-47

103 Adventures, The | Deborah Kerr-Trevor Howard | Sept. 14/47
104 Bury Me Dead (My) A. | M. Daniels-G. McClure-C. O’Donnell | Sept. 14/47
105 Caravan (D) | Stewart Granger-A. O’Neal | Sept. 14/47
106 Coward of the County | Dennis O’Keefe-A. Carter | Sept. 14/47
107 Devil On Wheels, The (D-I) F. | Noreen Nash-D. Hickman-Jan Ford | Sept. 14/47
116 Riddle of the Sands | Robert Lowery-A. Calkins | Sept. 14/47
118 Gas House Kids in Hollywood (C) F. | Alfalfa Switzer-Gas House Kids | Sept. 14/47
120 Green for Danger (My) A. | Sally Gray-Trevor Howard | Sept. 14/47
121 Heartaches (My) A. | John Loder-A. Calkins | Sept. 14/47
129 International Lady | G. Brent-I. Massey-B. Rathbone | Sept. 14/47
171 Killer At Large (My) A. | Anabel Shaw-Robert Lowery | Sept. 14/47
173 Last of the Mohicans | R. S cott-B. Barnes-H. Wilcoxon | Sept. 14/47
185 Love From a Stranger (My) A. | J. Hodak-S. Sidney-A. Richards | Sept. 14/47
194 Burt Wayne’s Gamble (My) A. | Alan Curtis-Terry Austin | Sept. 14/47
196 Burt Wayne’s Secret Mission (My) F. | Alan Curtis-S. Ryan | Sept. 14/47
198 Reunited | J. Ireland-S. Ryan | Sept. 14/47
199 Repeat Performance (D) A. | Joan Leslie-L. Hayward-R. Basehart | Sept. 14/47
213 South of Pago Pago | D. Hughes-A. O’Neal | Sept. 14/47
214 Stem Shmales (D) | M. Williams-J. Curnow | Sept. 14/47
215 Three on a Ticket (My) F. | Hugh Beaumont-C. Walsh | Sept. 14/47
216 Too Many Winners (My) A. | John Ireland-E. Loder | Sept. 14/47
217 Untamed Fury (D) A. | Mikie Conrad-Gaylord Pendleton | Sept. 14/47

COMING

Adventures of Casanova | A. dCordova-L. Bremer-T. Bey | Sept. 20/47
Blonde Savage | L. Erickson-G. Sherwood | Sept. 20/47
Close-up | A. Baxter-P. Huston-J. Carradine | Sept. 20/47
Cowboy Country | Dennis O’Keefe-Clare Trevor | Sept. 20/47
Dangerous Illusion | J. Scott-H. Hayward-D. Lynn | Sept. 20/47
Enchanted Valley, The (D) | A. Curtis-A. Grey | Sept. 20/47
Heeding for Heaven | E. Knox-J. Hubbard-M. Wilson | Sept. 20/47
Linda Be Good (C) A. | J. Ireland-S. Ryan-J. Loder | Sept. 20/47
Man Wanted (My-D) | Anabel Shaw-Robert Lowery | Sept. 20/47
Mickey T. | L. Butler-G. Goodwin-I. Hervey | Sept. 20/47
Northwest Stampede *C.* | G.嫌-Mayo-J. C. Oakie | Sept. 20/47
Return of Rin Tin Tin (D) D. | D. Woods-B. Blake-C. Drake | Sept. 20/47
The Open Secret (My) | John Ireland-E. Loder | Sept. 20/47
Whispering City (D) A. | M. Ireland-L. Cumberback | Sept. 20/47

Westerns (Current)

851 Black Hills | Eddie Dean-Rosea Ates | Oct. 10/47
852 Border Foul (W) | LaRue-Fuzzy St. John | Oct. 25/47
857 Cheyenne Takes Over | LaRue-Fuzzy St. John-J. Holt | Oct. 25/47
858 Ghost Town Renegades (W) F. | LaRue-Fuzzy St. John | Oct. 25/47
859 Pioneer Justice (W) F. | LaRue-Fuzzy St. John-J. Holt | Oct. 25/47
861 Stage to Mesa City | LaRue-Fuzzy St. John | Oct. 25/47

Westerns (Coming)

Check Your Guns (W) F. | E. Dean-A. Gates | Nov. 22/47
Gun Fighter | LaRue-Fuzzy St. John-Mary Scott | Nov. 22/47

D

Title | Company
---|---
Dairy King | 20th-Fox
Dancing With Crime | Brit
Dangerous Territory | 20th-Fox
Danger Woman | UA
Dangerous Years | 20th-Fox
Ding Dong Man, The | 20th-Fox
Dark Delusion, The | MGM
Dark Passage | WB
Dead Man of the West | RKO
Dear Murderer | Brit
Dear Ruth | Para
Death on the Downbeat | MCM
Deep Valley | WB
Deep Water | 20th-Fox
Desert Fury | WB
Desire Me | MGM
Derry King (My) | UA
Desperate Young Kids | RKO
Devil on Wheels | EL
Devil's Gold, The | EL
Dick Tracy's Dilemma | RKO
Disembodied Lady | UA
Doctor Takes a Wife, The | MCM
Down to Earth | Col
Dream Girl | Para
Drought | WB
Drums Along the Mohawk | 20th-Fox
Duel in the Sun | 20th-Fox
Dust Be My Destiny | WB

E

Title | Company
---|---
Each Dawn I Die | WB
Each Man a Prince | MGM
Easy to Wed | MCM
Egg and I, The | EL
Enchanted Valley, The | EL
Escape From a Whirlpool, The | RKO
Escape Me Never | WB
External Drive, The | MCM
Exiled | UA

F

Title | Company
---|---
Fabulous Texan, The | Rep
Fall Guy | MGM
False Paradise | UA
False Face | UA
Fiesta | MGM
Fighting Man, The | 20th-Fox
Fighting Mad | MCM
Flame, The | UA
Forever Amber | 20th-Fox
Forsaking Home, The | 20th-Fox
Friends | RKO
Fun on a Weekend | RKO
Fugitive | RKO
Furia | FC

G

Title | Company
---|---
Gallant Blade | Col
Gas House Kids in Hollywood | EL
Gas House Kids Go West | EL
Gas House Kids Go West, The | EL
Ghost and Mrs. Muir | MCM
Ghost Goes West | Rep
Give My Regards to Broadway | 20th-Fox
Golden Boy | Col
Golden Earrings | Para
**MONOGRAPH (Continued)**

**CURRENT 1946-'47**

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<td>11/22/47</td>
<td>a10/25/47</td>
<td>Rocky (D)</td>
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<td>619</td>
<td>65/1/7/47</td>
<td>b10/47</td>
<td>Sarge Goes to College (C.F.)</td>
<td>MGM</td>
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<td>620</td>
<td>62/4/14/47</td>
<td>b12/4/47</td>
<td>Violence (D)</td>
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<td>62/6/47</td>
<td>b26/47</td>
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**COMING**

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<td>Angels' Alley</td>
<td>L. Gorcey-H. Hall-Granpa Gayva</td>
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<td>Betrayed</td>
<td>R. Mitchell-R. Hunter-D. Jagger</td>
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<td>Death on the Doobath</td>
<td>Fredric-Stuart-Judge Preciser</td>
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<td>Hooks of New Orleans</td>
<td>D. Winters-V. Son Yous-Moreland</td>
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<td>Fighting Mad</td>
<td>L. Everest-J. Kirkwood-K. Knox</td>
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<td>Jiggs &amp; Maggie in Society (C)</td>
<td>Joe Yule-Renicke-Joe Bannell</td>
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<td>Panhandle (W-D)</td>
<td>B. Cameron-C. Downs-A. Gwynne</td>
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<td>Perilous Waters (D)</td>
<td>D. Castle-A. Long</td>
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<td>Queen of Castle-Audrey Lory</td>
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<td>Sixteen Fathoms Deep</td>
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<td>Tenderfoot</td>
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**Westerns (Current)**

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<td>Code of the Saddle (W-F)</td>
<td>J. Brown-R. Hatton</td>
</tr>
<tr>
<td>Flashing Guns</td>
<td>J. Brown-Hatton</td>
</tr>
<tr>
<td>King of the Bandits (C)</td>
<td>R. Winters-V. Son Yous-Moreland</td>
</tr>
<tr>
<td>Law Comes to Gunstring, The</td>
<td>J. Brown-R. Hatton</td>
</tr>
<tr>
<td>Lidin's Down the Trail</td>
<td>J. Wakely-T. Taylor-B. Jones</td>
</tr>
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<td>Song of the Wasteland</td>
<td>J. Wakely-L. &quot;Lassie&quot; Lee</td>
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**COMING**

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
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<tr>
<td>Adventure Island &quot;C&quot; (D)A</td>
<td>R. Calhoun-B. Fleming-K. Kelly</td>
</tr>
<tr>
<td>Blaze of Noon (D)</td>
<td>A. Baxter-W. Holden-S. Tufts</td>
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<tr>
<td>Calcutta (A)</td>
<td>A. Ladd-G. Russell-W. Bendix</td>
</tr>
<tr>
<td>Danger Street (M)A</td>
<td>J. Withers-Loewy-Loewy-Loewy</td>
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<tr>
<td>Dear Ruth (C)A</td>
<td>J. Caufield-W. Holden-E. Arnold</td>
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<tr>
<td>Death of a Man (D)</td>
<td>C. Morgan-G. O'Brien</td>
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<td>Easy Come, Easy Go (C)F</td>
<td>D. Lynn-S. Tufts-Virginia Field</td>
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<tr>
<td>Fright Night (D)A</td>
<td>G. F. Williams-H. Williams</td>
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<tr>
<td>Golden Earring (D)A</td>
<td>Marlene Dietrich-Ray Milland</td>
</tr>
<tr>
<td>I Cover Big Town (M)A</td>
<td>P. Reed-H. Brooke</td>
</tr>
<tr>
<td>Imperfect Lady, The (D)A</td>
<td>J. Brown-M. Wagon-Y. Fields-Douglas</td>
</tr>
<tr>
<td>Jungle Flight (D)F</td>
<td>Robert Lowery-Ann Savage</td>
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<tr>
<td>Julie of the BN (D)</td>
<td>B. Hutson-J. L. L. L. L.</td>
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<td>Perils of Paulina, The *T (C-S)F</td>
<td>B. Hutson-J. L. L. L. L. L. L.</td>
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<td>Seven Were Saved (D)F</td>
<td>Richard Denning-Catherine Craig</td>
</tr>
<tr>
<td>Striptease (D)</td>
<td>G. Ross-D.-C. Mack</td>
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</tbody>
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**TITLE CHANGES**

*“In Self Defense” (Meno) now PEPPERS

*Chicago Chin in New Orleans* (Chinatown) now CHINATOWN

*DOMS OF NEW ORLEANS* now NEW ORLEANS

*“Under Arizona Skies” (RKO) now WENTWORTH

*“Imagination” (U) now A DOUBLE LIFE

*“Professor Nightingale” (EL) now DANGEROUS ILLUSION

**PICTURES STARTED LAST WEEK**

COLUMBIA

Best Man Wins—Principals: Edgar Be- chard, Gene Barry, Mark Stevens, Gallant Blade (Cincoo)—Principals: Larry Parks, Marguerite Chapman, Direction: Lewis. 

MONOMAG

The Tenderfoot—Principals: Eddie Al- bert, Gale Storm, Bonnie Barnes, Direc- tor: Kurt Neumann. 


PARAMOUNT


20th CENTURY-FOX


**ADVANCE DATA**

On Forthcoming Product

RETURNS OF THE BADMEN (RKO) W. C. Fields, Loring J. Anderson, Ralph Scott, Anne Jeffery, Robert Ryan, Director: Edward F. Cline. RKO. 

When a man is sent to prison for a killing, he is not only the killer, but the man who is killed by the Sundance Kid. Roosevelt Stoker, Robert Ryan, and several others are out. Ray Enright, Director: Plot: A gang of badmen in the Oklahoma terri- tory when a woman and the Sundance Kid, is broken up when the girl gives herself up to the law. She joins forces with a U. S. Marshal, who is accused of helping out the Sundance Kid. The woman and the Sundance Kid are killed. 


An innocent man is sent to prison for a killing. He is not only innocent, but the man who is killed by the Sundance Kid. The Sundance Kid is defeated by the Marshal. 

THE BALLAD OF FURNACE CREEK (20th-Fox) Western Drama. Principals: Charles Starrett, Joel McCrea, autumn, John Qualen, Director: Charles Starrett. 20th-Fox. 

Ends. The brothers are pitted against each other in their common search to clear the name of their father. One of the brothers is en- raged with charge with guilt of murder during a funeral. He is exonerated of all guilt of 1880 in Arizona. They achieve their aim and are finally reconciled, while the real murderer is captured. 

BACE STREET (RKO) Drama. Principals: George Raft, William Bendix, Marilyn Maxwell, Director: Edward F. Cline. RKO. An ace reporter uncovers a bookmaking racket being run by three Chicago soldiers. He is caught in the act, and is shot. In trying to blackmail the reporter, the big shot comes to his aid. The result: the reporter plays one game against the other and breaks up both racket.
BRITISH PRODUCT (U. S. Distribution Not Set)

A Man About the House (D.A.)...
Brothers, The (D.A.)...
Courtney of Cranston St. (M-D)... Dear Murderer (D.A.)...
Dance of the Spiders (D.A.)...
Hawks and Crows (D.A.)...
Tunisian Adventure (D.A.)...
Two Guys from Texas (D.A.)...
Wallflower (C-D)...

MICELLANEOUS

Anything for a Song (M-C-A)...
Dance of the Deer (D.A.)...
Colonel Chabert (D.A.)...
La Vie De Boheme (D.A.)...
Moorish Princess (D.A.)...
Midnight in Paris (D.A.)...

NATIONAL REVIEWING COMMITTEES' CLASSIFICATIONS

LONE WOLF IN LONDON (Col.)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

MESTON OF THE MOVIES (M-G-N)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

GANGSTER, THE (M-G-N)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

WHERE THERE'S LIFE (Para.)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

SO WELL REMEMBERED (RKO)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

OUT OF THE PAST (RKO)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

SWEETHEARTS (WB)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

THE HAGEN GIRL (WB)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

GOD GUIDE ME [L.M.] (M-G-N)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

THE NAZI CONSPIRACY (SW)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

THE BRENTHAM AFFAIR (20th-Fox)
FAMILY—National Board of Review, Class A— 2 National Legion of
Decency, CICA—General Federation of Women's Clubs.

The authorities quoted in this column are for the protection of the women of the United States. The reviewing committees consist of some 300 men and women chosen "representing a cross-section of public taste." Designations used are: FAMILY—14 years and up; ADULT—18 years and up; UN-RATED—adults' picture is rated "exceptional."
It's beauty of tone

That makes the difference

"First with the finest in sound"

National Theatre Supply congratulates the Altec Service Corporation on their tenth anniversary of service to the motion picture industry.
U. S. INDUSTRY CAN PROSPER
ON DOMESTIC REVENUES, SAYS
CHARLES SKOURAS IN EXCLUSIVE
STATEMENT TO CHICK LEWIS

RIGHT FILMS HELP YOUNG, SAYS MINISTER
(See Page 9)
MEET THE THREAT OF GOV'T CENSORSHIP
(A Warning by Jack Jackson on P. 14)
XMAS IS IN THE BAG!

If ever there was a picture perfectly timed to bring the folks fast-paced cheer at this holiday season it's M-G-M's "GOOD NEWS," brimming over with music and merriment, love and laughter, youth, talent, beauty. Yes, it's got everything for young and old and in between!
"COAST VARIETY SAYS IT'S 'M-G-M's XMAS GIFT TO NATION's SCREENS!'"

(and read other rave reviews below)

"It should have field day at boxoffice . . ." —Exhibitor

"Should mount into king-size boxoffice figures." —Film Daily

"Boxoffice appeal indicates hearty grosses . . . should click with all type audiences . . . carefree escapist entertainment."

—Variety (Weekly)

" 'Good News' is good news!" —Ager, PM

"Exhibitors and public alike will be mighty thankful for this won-
derful entertainment."

—Coast Variety

"Gay and speedy . . . 'Good News' is just that for entertainment seekers."

—Cameron, N. Y. Daily News

"Gay, festive . . . entertains all the way."

—Conrad, N. Y. Mirror

"Brightly tinted and aggressively exuberant."

—Barnes, N. Y. Herald Tribune

"Something for everybody...bright movie version of 'Good News'."

—Crowther, N. Y. Times

"Audience attraction which will render a good account of itself."

—Motion Picture Daily

"A happy attraction for the holiday season."

—Showmen's Trade Review

M-G-M presents

"GOOD NEWS"

JUNE ALLYSON • LAWFORD

PATRICIA MARSHALL • JOAN MCCracken • Ray mCDonald • Mel torment

COLOR BY TECHNICOLOR

Screen Play by Betty Comden and Adolph Green • Based on the Musical Comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. deSylva, and Ray Henderson

Directed by Charles Walters • Produced by Arthur Freed

OW PLAYING TO PACKED AUDIENCES AT ADIO CITY MUSIC HALL! UNDREDS OF THEATRES WILL PLAY IT MULTANEOUSLY AT NEW YEARS!
"VOICE OF THE TURTLE"

Shouts 'HELLO'
to the SCREEN

XMAS DAY

at the long-run

WARNER, N.Y.
Motion Picture Foundation

In New York this week a great idea became a reality. The Motion Picture Foundation, which had been in the process of formation throughout the country, was started on its way by its Trustees.

From almost every exchange center in the United States the duly elected representatives came together to meet with the ten Trustee appointees of the distributing companies and this group of approximately forty industry men selected and elected the twelve Trustees-at-large, the entire group being the men who will direct the progress and destinies of the Foundation.

It was no surprise that E. V. Richards, Jr., of New Orleans was elected its first president. E. V. is the man who dreamed up the original idea and since the plan was first discussed in New Orleans a year ago he has given unselfishly of his time to travel around the country "selling" the Foundation to various groups in key areas of the industry. The satisfaction of everybody at the meeting was as nothing compared to the thrill this organization meeting must have meant to "Rich." To him it was the fulfillment of a dream.

We were privileged to attend the original meeting in New Orleans and now, having been elected one of the Trustees-at-large, we shall continue to lend our efforts to see the Foundation grow into what those in all branches of our industry have high hopes for.

During the next few months you men around the country will be hearing more and more about the Foundation. The more you hear and the more you learn about it the more enthusiastic you will feel about it, because this is something you and your industry may well be proud of.

To the Trustees with whom we spent two days and a night in meetings and planning discussions, we want to say, "thank you," because your enthusiasm was an inspiration and augers well for the future of the Motion Picture Foundation.

On The Production Front:

GOLDWYN AGAIN. Naturally the newspaper reviewers use a wide variety of words and phrases to express their critical estimates and personal opinion about "The Bishop's Wife," but it all comes back to the same thing we and many others in the trade say about it:

For sheer enjoyment, for the kind of entertainment that Mr. and Mrs. John Public and their children get the most pleasure out of, Samuel Goldwyn's latest production is IT—in capital letters.

We sincerely hope that showmen offering this superb attraction and delightful entertainment will do at least half as good a job of show selling as Sam Goldwyn did in producing it. "The Bishop's Wife" deserves a packed-house opening at every theatre it plays because from that moment on the word-of-mouth recommendation will make this a positive "must" for everybody within walking, riding, or even hitch-hiking distance of the showman's place of business.

SCORE FOR EAGLE LION. The baby of the producer-distributor outfits, Eagle Lion, is coming to the forefront steadily, and impressively. The quality of the company's offerings has shown steady improvement and offers a corking good show for the average theatre in the latest release, "T-Men." This production, employing the successful narrative technique and based on actual cases in the files of the Treasury Department, also will benefit by the zippy, alert showmanship which the going-places Eagle Lion outfit appears so ably equipped to provide.

INDEPENDENT PRODUCTION. The industry's best cushion against film shortages has been and still is the independent producers. Without them there definitely would be a leaner supply of attractions, with consequent shrinkage of the exhibitors' already narrow field of operations in booking films to keep his theatre running without interruption.

But the independent producer now faces his severest test in years. The dwindling foreign markets hit him much harder than the major outfits. At the same time his production costs have mounted in parallel with those of major studios.

Theatremen had better take a long-range view of this situation. They need to encourage the independent and they should give every possible break to such producers, as they want to stay in business by extracting every last bit of the potential gross on every picture these producers offer.

—CHICK LEWIS
U. S. Film Industry Can Prosper on Revenue From Domestic Market, Says Charles Skouras

A Statement by Charles P. Skouras
As Reported by Chick Lewis

I have every confidence that the motion picture industry is quite capable of becoming self-supporting and profitable for all its branches on the basis of the domestic market alone.

The achievement of such a position calls for intelligence, team work and an understanding of the industry's problems on the part of all its representatives—in production, distribution and exhibition.

Through such understanding and cooperation, the producer, the distributor, and the exhibitor will all profit, and will build the motion picture business into an even more important position in this country's economic and social life.

We of National Theatres Amusement Company, as an obligation ever to seek improvement of our industry, have sought to do our part through a seven-point program which includes:
1. The providing of day-and-date first-runs where the distributor desires.
2. Moveovers.
3. Extended playing time.
4. Circuit-wide "roadshows."
5. Audience expansion, particularly with junior admissions.
6. Community service.
7. Employe benefits.

We do not advocate any one of these points out of sheer altruism, but we have found practice to be sound business, redounding to the benefit of the exhibitor, the producer, and the public.

Producer Must Get His

It is of primary importance, of course, for the producer to be assured a proper return for his picture. Only by giving him such an incentive can we be assured of good pictures and a constant improvement of the entertainment we offer on our screens.

I believe a wide-extension to other metropolitan areas of the multiple first-run plan which has proved so successful in the Los Angeles area, can contribute greatly to improving domestic revenue for a good picture and greater theatre profits. We experimented with this plan, made the most careful observation of it, and have found not a single objection. In fact, like many merchandising innovations, it has been welcomed by the public because it enables moviegoers to see the big pictures in representative theatres sooner and closer to home.

For More Time

So, too, can exhibitors help themselves and the producer by giving extended playing time and moveovers to those pictures of special importance and genuine appeal wherever the box-office receipts indicate the pictures are worthy of such bookings. Through these two policies we in National Theatres have found that we helped the producer and distributor as well as ourselves.

It is not my intention to enter into the pros and cons of the advanced admission controversy, but instead as our theatres are concerned, we will play every picture at advanced admissions that warrants such a policy. We feel that by doing so we are stimulating the producer to create big, important and artistic productions, as through the advanced admission picture he can recoup the huge investment necessary to make pictures of magnitude. However, it is up to the individual exhibitor to determine whether any picture or pictures deserve such support and cooperation. I cannot speak for others, but I can speak only for myself and our theatres. But I can assure you we would not be playing pictures at advanced admission engagements if I thought them detrimental to the industry or our theatres. Our patrons are no different from other theatre patrons.

Expansion of our audiences is a field that challenges all parts of the industry. But as exhibitors we cannot place the whole burden upon the producer. We must be showmen again. We must create new audiences with special attractions. We must keep the audiences we do have. And in National Theatres we are striving to do so. In addition to "junior admissions," in addition to children's admissions, we have been an important factor in maintaining the theatre-going habit of youngsters, and of making it possible for the whole family to attend our theatres.

Community Service

Through serving his community the exhibitor can also make his theatre an important place to go. By being a leader in every civic and government enterprise, making his theatre the hub of community activity, and serving every worthwhile cause, he focuses attention upon his theatre, is also familiar with economic and political trends of his community, and is better equipped to defend the motion picture business against unfair and unwarranted attacks, whether it be taxation, legislation, censorship, or mere gossip.

I also urge all theatremen, independent and circuit alike, to make suitable provisions for their employees through retirement funds, welfare funds, and other benefits that every employee must enjoy if he is to feel secure and happy in his or her job. Contented and happy employees will in turn reflect the gracious and warm hospitality that draws the public back to your theatre.

By such methods and others that each exhibitor may develop for himself, we exhibitors can show our spirit of cooperation with production and distribution and help tide our industry over when some what people call a critical period. Many will say that Hollywood cannot make good pictures at a cost that will return the investment and a profit solely from domestic revenue. However, I disagree with this point of view, but at the same time I recognize that studios must strive to bring down their production costs, and that we, the exhibitors, must give pictures the maximum in playing time and show-selling. Through such cooperative effort the net result will be successful and profitable to all, it is not a one-sided task. Both branches of the industry must work together to reach the goal.

Has Faith

I have complete faith and confidence in our industry and the people who are in it. If they are uncertain because of the European marketing conditions, it was only because they were faced with responsibilities which dictated caution and careful business judgment.

As fast as they adjust themselves and their companies to current conditions, just so fast will they create better pictures upon which our business can build.

Ours is a good industry. It has been good to those who worked hard and were deserving of success. And it will continue to go good to those who are prepared to possess the courage, the foresight and the vision to look ahead, plan ahead and fight through good times and bad.

It was such ability and courage that built our industry to its present high place among industries and for my part, I am sure all of us in the industry will do everything in our power to keep it there.

Aids March of Dimes

Theatre owners in Akron, Ohio, will all participate in the March of Dimes collection this year. Last year collection was an individual affair and hence was spotty. A severe polio epidemic in Akron the past summer has caused our collection policy this year to be unanimous.
There's A Merry Christmas for Every House in the Land from...

20th Century Fox

CAPTAIN FROM CASTILE Technicolor

DAISY KENYON

FOREVER AMBER Technicolor • GENTLEMAN'S AGREEMENT

YOU WERE MEANT FOR ME • CALL NORTHSIDE 777

GIVE MY REGARDS TO BROADWAY Technicolor
WHAT'S NEWS
In the Film Industry This Week

GENERAL—American newsreels are set to fight the reported monopoly J. Arthur Rank has to film the Olympics. Rank has the Foundation trustees met in New York, elected E. V. Richards president, appointed committees and decided to make an appeal in March. Donald Nelson quit as president of the Society of Independent Motion Picture Producers to become board chairman of Electrical Chemical Research on January 13. No. SIMPP successor has been appointed.

DISTRIBUTION — Possibility that the Motion Picture Export Association would be distributing in Germany after February I was seen this week as the American Military Government declared that it was ready to license them and British Eagle Lion to operate in the American zone. All hurdles to the plan—such as the State Department—were believed to have been removed. AMP was at the same time ordered separation of German distribution, exhibition and production to break up monopoly. Payoff is that this order also slams American distributors who wanted to use some of their frozen marks to buy German theatres.

Simultaneously Washington announced that the Government might help out on the frozen fund situation by using part of the producers' monies frozen abroad to pay Government employees in those countries and reimbursing the picture people in the United States where they have drifted to.

On the domestic front 20th-Fox revised "Forever Amber" and the Legion of Decency reversed itself by condemning "Morally Objectionable" in part (B); MGM concluded a sales meet in New York and Selznick Relicensing announced one for January 6-10 in Los Angeles; United Artists announced it would try to compel delivery of pictures of its producers by legal action if necessary and Cagney Productions fired back with the reply that "Time of Your Life" would not be delivered to UA; the National Association of Theatres was distributing a short, "Candy and Nutrition" to dealers, churches, clubs, etc.

LITIGATION—Seven exhibitors appeared ready to sue the Sine Circuit if the Supreme Court upholds the lower court ruling against Sine as they appealed to the high tribunal to break up the circuit. They have asked that the lower court be instructed to get more complete findings of fact—presumably to be used by them in their anti-trust damage suits.

The Government meanwhile presented the brief to the high court in its appeal against an adverse decision in the Griffith case. In California the 10 "contempt" witnesses who refused to tell the House Committee on Un-American Activities whether or not they were communists, and who have since been indicted by a Washington federal grand jury for contempt, were arraigned. Since they are expected to ask for individual trials the cases may take a full year. In Chicago the federal court ordered John Marlow and other defendants in a percentage fraud suit, to open their books for the inspection of the plaintiffs—Paramount, Loew's (MGM), 20th Century-Fox, RKO, Warner Bros., Universal and Columbia.

Jackson Park Theatre operators in Chicago declared they would seek court action against Paramount for refusing to release "Unconquered" for subsequent run after a two-week first-run. The theatre claims this is a violation of the federal court injunction handed down in the case limiting runs in length. Paramount, it was stated, was in the zone where the film was ordered released.

On the west coast the International Alliance of Theatrical Stage Employees entered a denial that it coerced producers to eliminate independent producers and rival labor unions. The denial was an answer to a $43,000,000 anti-trust triple damage suit which the Continental and Studio Unions brought several months ago. The IA also maintains the anti-trust laws do not apply to labor unions and hence there is no jurisdiction.

Also in Los Angeles the Rector Company of Long Beach, operating the Ebell Theatre, filed suit for $468,000 against Cabaret Theatres, Warner Bros., Universal, RKO, Warner Bros., Universal, EKO, United Artists, Monogram, Republic, Eagle Lion charging unfair practices.

EXHIBITION—In Boston, from a church opposite historic Boston Common a minister lifted his voice—in favor of certain motion pictures. Saturday morning shows for children, motion pictures on patriotic themes and about the actual heroes of the nation, were a help in combating juvenile delinquency, declared the Rev. Dana McLean Greeley, pastor of the Arlington Street Unitarian Church. Rev. Greeley is the third person who has studied children's problems within the past two weeks. In both cases, a word to say about movies. Last week a Harvard probation officer and Sen. Kilgore both cited the film "Morning Star" in favor of films.

Three arbitration complaints—one from Shreveport, La.; another from Teague, Texas; and a third from Everett, Mass., all objecting to clearances and runs, had been filed before the American Arbitration Association this week.

In Columbus, Ohio, October receipts from theatre amusement tax was only $11,459.87 compared to an anticipated $25,000. On this basis the city will only take in $140,000 during the month of the year instead of the expected $250,000.

INDEX TO DEPARTMENTS

Advance Data 24
Amusement Accounting 35
Box-Office Slants 12
Feature Booking Guide 28
Feature Guide Title Index 28


Speed by Video
Demonstration of its large-screen television and a system whereby 35-mm. film can be completely transferred for theatre use could be made in 66 seconds by aiming a film camera at a television receiving tube was made Wednesday by Paramount before 20th-Fox and Broadcasters Association in New York.

The method of shooting film from the television tube was not explained but it was expected to enable quicker distribution of important news.

AMG Divides German Film Industry into 3 Parts
The American Military Government reported from Berlin this week that it was ready to license the Motion Picture Export Association and Eagle Lion of London as well as 8 German companies, to distribute in the American zone of Germany and that it would put into effect a plan which would separate distribution, exhibition and production.

The latter phase of the plan, by preventing distributors or producers from owning theatres, will keep American distributors from using their frozen marks to buy theatres in the American zone.

Date for the licensing of the American and English distributors was set for Feb. 1, 1948. In New York, the Motion Picture Export Association could not say whether it would begin to operate in the American zone on that date. Originally MPEA had been expected to take over last August, but disagreements with the Military Government over quarters, personnel and distribution of the AMG never, Warthinfilm, prevented fulfillment of the plans.

AMG had insisted on retaining distribution of Welthinfilm as part of the distribution function it will keep over films used for educational or propaganda purposes. It was indicated Tuesday that the Army had won on this point but that the problem of quarters and personnel was thought satisfactorily settled.

A distribution, exhibition, distribution and production be kept separate is made in an effort to break up the German film monopoly and to prevent its revival in the future. The plan limits the number of houses a company can own, the number of films which must be so located as to dominate an area and gain monopoly. This plan will be effective in the British zone as well as the American zone.

Legion Regrades Revised 'Amber' from C to B
Regrading of 20th Century-Fox's "Forever Amber" from Class C (Condemned) to Class B (Morally objectionable in part) was announced this week by the Department of Decency, Catholic film reviewing and classifying organization. The reclassification followed an announcement by 20th-Fox President Spyro Skouras that the picture had been revised, apparently with a view to remove the Legion's original objections.

Candy Makers Book Short To Churches, Clubs, Etc.

The commercial short, "Candy and Nutrition," put out by the National Confectioners' Association, is being booked through merchants' organizations, churches, clubs and other organizations, a press release from the Confectioners' Association reveals.
Briton Sees No Early British Tax Solution

No immediate settlement of the problems arising out of the per cent film import tax was seen in New York this week by Sir Henry French, British Film Producers Association president, prior to his sailing back to London.

Sir Henry, who arrived in New York from Mexico where he attended the UNESCO meeting as a British delegate in the field of communications, said that he thought all parties are "anxious to find a solution on both sides of the border but so far no one seems to have one."

He emphasized the point that his conversation with Lovas's Nicholas Schenck, Paramount's Barney Balaban, Universal's Nate Blumberg, 20th-Fox's Spyros Skouras and Motion Picture Association President Eric Johnston were merely for his own information and not settlement talks.

So far the British still feel they cannot afford to pay a 25 per cent film rentals to be remitted in dollars, he said, and so far the American distributors feel that they cannot operate on a business basis at that rate. The suggestion, presumably made by Americans, that the remaining 75 per cent be held "in cold storage" for future payment, Sir Henry said, "is unacceptable to the United Kingdom for it would mean accumulation of a debt we could not afford to pay."

Sir Henry hoped that there would be a visit to London by company presidents after the New Year which might result "after a discussion with leaders of the British industry as well as representatives of the Government, in a solution being found."

Gov't May Help on Frozen Funds

Possibility that the United States Government might partially solve the problem of the frozen funds the motion picture industry has in several countries abroad by using its monopoly over importing agencies in Europe and reimbursing the film companies in the United States with dollars, was reported as under consideration in Washington this week. Under the plan, if adopted, the Government, instead of using dollars to buy European currencies to pay agency expenses, such as those of the Government Information Service, would borrow part of the film companies' blocked funds.

Finer Films, Kid Shows Help The Young, Declares Minister

Rev. Greeley Believes That 'Worthwhile Heroes' Can Develop 'Good Traits'

"Saturday morning kid shows and motion pictures for children were cited this week as mediums tending to combat juvenile delinquency by the Reverend Dana McLean Greeley, pastor of the Arlington Street Unitarian Church of Boston.

The minister, whose well-known church is opposite historic Boston Common, named "The Best Years of Our Lives" and 'Cynthia' as two pictures which he thought would have a favorable influence on the teenagers.

Before commenting on the subject, Rev. Greeley interviewed such Boston notables as Judge John Connelley of the Juvenile Court, Judge Zottoli of the Municipal Courts, Tom Turley, head of the South End House, and William McCormick of the YMCA.

"It is difficult to get tangible evidence," Reverend Greeley said, "of the movies' effect in cutting down juvenile delinquency though there can be no doubt that the Saturday morning motion pictures, for example, shown now in almost every neighborhood home and in almost every town house, has an appreciable effect in this very thing—it keeps boys and girls off the streets and by showing the proper sort of motion pictures it encourages character building."

Beneficial

"Certainly educational films used widely today have had a great effect on the young mind," continued Rev. Greeley, "and most advantageously with children and young people. Many of the motion pictures now being shown in larger theatres have a beneficial effect upon children. I have in mind, for example, 'Best Years of Our Lives' and 'Cynthia' to name two I have seen which certainly do not help but produce favorable results in young patrons.

"Patriotic pictures have an unquestionable value and we have often seen tangible evidence of this in the neighborhood patriotic societies organized and in the effect these pictures have had on the play of the young children in the neighborhood who instead of playing gangsters and organizing gangs, play instead patriotic characters and with the visualizing themselves as heroes of such pictures. Almost all children have a great capacity for hero worship and any movies that produce worthwhile heroes or portray character in its finer forms will develop good traits in the children themselves but to give specific and incontrovertible facts and illustrations is another matter. But I do know that the right sort of pictures played in theatres in Boston have a tremendous effect upon our young people."

Halloween OK

"On Halloween," he said, "the police department of Boston cooperates with many of the theatres in producing pictures to keep young people off the streets and it is said that this last year some 30,000 children were so entertained and made to forget vandalism and questionable pursuits for the night."

Revise Movie Prices

Balaban and Katz has issued notice that a revision in its admission prices will go into effect on Jan. 1, due to the Chicago city three per cent amusement tax which will be effective on that date. The tax will be added to the price of tickets.

If new prices result in fractional totals, the ticket buyer will get the benefit of any fraction less than half a cent. Children's ticket prices will not be affected.

Man Who Goes Twice a Week Is Vital To the Box-Office, Survey Reveals

Importance of the individual who goes to the movies more than once a week inssofar as the national theatre economy is concerned, was dramatically emphasized this week as reports from St. Louis showed that in an arms embracing almost 600 theatres, only approximately two dozen were one-change-a-week houses.

The remaining operated on two and three changes a week and definitely depended on audiences which came back to the theatre more than once a week.

This situation, which a survey made by SHOWMEN'S TRADE REVIEW indicates is representative of the general situation in the United States, brings out some interesting facts:

Must Be Developed

First, such operations depend upon a special type of exhibitor showmanship which makes his house part of the community and causes the audience to think of the theatre as a place to go regularly; second, a long established habit of movie attendance must be developed and encouraged; third, it makes fairly obvious the fact that there

Nelson Quits SIMPP

Donald Nelson resigned the presidency of the Society of Independent Motion Picture Producers to become board chairman of a new Electrical Chemical Research Company on Jan. 31, 1948, it was announced in Hollywood this week. SIMPP had not named his successor late this week.

is a very real need for sufficient product to fill the booking needs of these houses.

In the city of St. Louis, for instance, and in (Continued on Page 11)

No Recent Royalty Pay Refusals, Says Ascap

 Officials of the American Society of Composers, Authors and Publishers this week declared that they had heard nothing from national Allied about any plan of suspending royalty collections and that there had been no recent refusals by any exhibitors to pay royalties.

The officials said that the Allied suggestion adopted by the convention last week in Milwaukee whereby Ascap would be paid its royalty payments in escrow pending Allied's pursuit of legislation and litigation against Ascap would hardly be accepted.

Meanwhile Allied directors were said to have considered a plan whereby the larger chain members of the organization would throw triple damage suits under the anti-trust laws against Ascap for all royalties paid within the past six years, meanwhile continuing to pay the Ascap rates. This move would apparently keep the suing exhibitors from violating any copyright law and laying themselves open to suits while at the same time allowing them to get punitive damages for all royalties paid within the six year period. (Suits beyond six years are barred by the statute of limitations.)
Motion Picture Foundation Elects Richards President

Sidens Trusteeship; Adds Committees on Finance, Scope and Organization

The Motion Picture Foundation strode nearer its goal of planned activity this week after a two-day meeting Monday and Tuesday of its trustees at the Hotel Astor in New York during which E. V. Richards, Jr. was elected president and it was decided to meet again in New York on March 16, 17, 18, 1948.

The trustees also appointed three new committees—Program and Scope, Finance, Organization and Administration—and amended the by-laws so that the number of trustees-at-large was increased from 10 to 12.

Under the Foundation’s present rules, the organization is governed by 28 exchange area trustees (Milwaukee, Cleveland, Oklahoma City are yet to be organized), 10 distributor trustees, 12 trustees-at-large, an executive committee of 15, and the officer complement.

Shortly after adjournment Tuesday, Richards, who is the Paramount partner in the Gulf States area and was a prime mover in the Foundation idea, issued the following statement as president:

“At the March meeting of the trustees all committees will report on the work and plans of their committees and will set that time present to the trustees further plans and suggestions for their consideration. It is expected that by the time the next meeting takes place the entire framework for the Foundation will have been set up along the lines of finance, administration, scope and program, money-raising plans, executive office set-up and personnel and industry relations. At the March meeting the machinery will be set in motion to further the aims and objectives of the Motion Picture Foundation and additional standing committees will be appointed to carry out these aims and objectives.”

Richards later pointed out that the Foundation would not begin its philanthropic activities until “a carefully prepared program has been approved at the next meeting of the Board” and that reports to the contrary were unfounded.

Elected with Richards were Vice-President Harry Brandt (New York), Rick Robertson (Denver), Mitchell Wolfson (Miami); Treasurer Barney Balaban; Assistant Treasurer Leonard Goldenson (New York); Secretary Jack Kirsch, national Allied president (Chicago).

Also elected at the two-day sessions were: Trustees-at-Large—IATSE President Richard Walski, Publisher Chick Lewis, Allied General Counsel Abram F. Myers, Theatre Owners of America President Ted Gamble, Eastman Kodak’s Maj. Gen. Ted Curtis, Hugh Bruein, Herman Robbins, Karl Hoblitelle, Mitchell Wolfson, Rick Rockston and Harry Brandt.

Executive Committee—William Jenkins, A. Schoenstadt, Sam Gilbert, M. J. Mullin, Moe Silver, TOA Board Chairman Fred Wehrenberg, Dr. Jacob Fishman, Jack Cohn, Nate Blumberg, Spyros Skoutras, Leopold Friedman, Neil E. Depinet, Ted Gamble, Hugh Bruein, Richard Walski, Richards, Brandt, Kirsch and Balaban.

The Organization and Administration Committee will include all elected officers plus whatever appointments the President may decide to be necessary.

The Program and Scope Committee, which will survey the industry and its needs in terms of relief and assistance, consists of Chairman Ned Depinet, Vice-Chairman Ted Gamble, Dr. Jacob Fishman, Chick Lewis, Max A. Cohen, Barney Balaban, Jay Emanuel, William K. Jenkins, Max Yellen, Leopold Friedman.


Both days’ sessions were held behind closed doors and were taken up, even into a Monday night session, with finalizing plans to get the organization moving. Some discussion on the first day was devoted to the scope of the Foundation and it apparently was decided that it would not function entirely as a relief organization but would follow the original idea of embracing several phases which would range from the humanitarian, to the educational and research.

UA Threatens Suits

United Artists President Gradwell Sears Tuesday announced that his company would take legal action against those of its producers who failed to deliver product for which it had contracts. Sears’ announcement, thought to be the result of reports recently that some UA producers were planning to use other releasing mediums, also stated that UA was operating at a profit and held a advantageous position in that it had no stockholder suits, stock problems, debentures or bank pressure.

The UA president referred specifically to delivery on Cagney Productions’ “Time of Your Life,” Monterey’s “Red River,” and Enterprise’s “Arch of Triumph.” In Hollywood Cagney declared “Time” would not be delivered to UA and would be released by Warner Bros., with which Cagney recently concluded a contract. Monterey and Enterprise had no comment.

SHO to Hold 1st Sales Meet on Coast Jan. 8

Selznick Releasing Organization will hold its first sales meeting in Los Angeles on Jan. 8-9-10 at the Hotel Ambassador, President Neil Agnew announced this week. Among those attending will be Selznick, Vanguard President Daniel T. O’Shea, Vanguard President E. J. Scanlon, Paul McNamara, public relations vice-president for all Selznick enterprises, and the following from SRO; Vice-President in Charge of Domestic and Canadian Sales Milton Kusel; Assistant General Sales Manager Sidney Deneau; Eastern Ad and Publicity Director Robert M. Gilliam, Division Managers Edward Fontain, Henry Krumm, Sam Horowitz, John Howard, Charles M. Winer, and district managers.

Okla. TO Elects; Votes Affiliation with TOA

Morris Loewenstein was reelected president of the Theatre Owners of Oklahoma as that organization this week decided to affiliate with the Theatre Owners of America at a meeting held in Oklahoma City. Re-elected with Loewenstein were Vice-President Max Brock and Secretary-Treasurer Ralph Talbot.

The organization also considered action against Acaap and reserved the right to act independently of the TOA in this matter. The meeting was addressed by TOA Executive Director Robert W. Coytje and MGM Exhibitor Relations Director H. M. Richley.
**Twice-a-Week Audience Needed, Survey Shows**

(Continued from Page 9)

the surrounding St. Louis county, there are 110 motion picture houses. Of these there are seven first-runs and 12 second-runs which hold a picture for an entire week. In Springfield, Ill., also part of the St. Louis exchange territory, there are two to three one-change-a-week houses.

But the remainder of the territory's houses change at least twice a week. And in some of the smaller situations of out-state Illinois and Illinois counties, the houses must change as often as three times weekly to operate profitably.

A showman in this area claimed that a 300-seat house in a town of 1,000 population needs at least $150 cash count to get by. The customer potential in such a town is seldom more than half of its population. Granting that it might be slightly more, this town then could offer the 300-seat house an audience of not more than 600. So if only one program a week were used, the house could not operate.

Also a showman estimated that in first-run situations the theatre must get one and a half times its seating capacity daily to get by, and in the smaller theatres the ratio is five or six times the seating capacity a week, another indication, he said, that multiple changes are needed in the smaller theatre of the smaller locality.

Get Them More Than Once Or You're Sunk—Omaha

Omaha exhibitors for the most part are well agreed that if they could not get the same audience into their theatres more than once a week, they would not be in business. Experience, they say, has taught them that.

For this reason, outside of Omaha, there are few theatres—because of the sparse population in Nebraska, western Iowa and South Dakota—that do not make semi-weekly changes. Even in Omaha most of the subsequent-run houses change at least twice a week, because of Omaha three changes weekly are not infrequent.

Theatres in this territory with a seating capacity equaling or smaller than the town's population are not uncommon.

Independent exhibitor Oscar Hanson, representing about 35 theatres outside Omaha had this comment:

"People in this territory get the habit of trying to see every cash countable picture. If they attended only one picture a week, there would be almost no one in the theatre."

Hanson points out that exhibitors are constantly encouraging patrons to see the succeeding pictures by trailers on the screen. Exhibitors, he said, plan a varied menu that appeals to all interests of the family to keep them coming.

For example, most houses like to start off with a good family film or else a picture that will appeal to women or young couples on Sunday. The actions and westerns catch the farmers and children on weekends. In between, where there are more than two pictures per week, the films less easily classified.

**Labor League Names Walsh**

Richard F. Walsh, president of the International Alliance of Theatrical Employees, this week was appointed to the 30-man administrative committee for Labor's Educational Political League. The League is primarily created to fight labor's foes and the Taft-Hartley Act.

**Quotes**

"I know from my own personal experience, as one who goes to the movies for entertainment, that I have yet to see a film that is not American in concept and feeling. I was particularly interested in reading that a prominent Washington theatre owner, Mr. Sidney B. Lust, referred to his 32 years in motion pictures, during which he failed to see or detect communist propaganda in films.

"But I was more interested in the fact that the facilities of one of our great military institutions, West Point, were made available to Mr. Joseph Bernhard, president of Film Classics, to facilitate the production of 'Spirit of West Point,' a film that . . . truly exemplifies the American spirit of competition and fair play. . . .

"I cannot let these reflections on Hollywood (about communism) go unchallenged because I feel such reflections serve only to hamper a great American industry rather than to help it. I firmly believe with Mr. Bernhard, with Mr. Mayer, with Mr. Eric Johnston, and with other leaders of the motion picture industry that we need not fear that Hollywood will be un-American."—Rep. Chet Holifield (Rep., Calif.) before the House of Representatives.

**Financial**

RKO's directors this week declared a 15-cent dividend on its common payable Jan. 2. This followed a report that the consolidated net for the third quarter of 1947, after taxes and charges, was $1,789,285 or 46 cents a share on common as compared with 1946's net for the same quarter of $3,902,553, or 96 cents a share.

**Foreign**

Discina Films, which produces from eight to 10 pictures yearly in France, has done a turnaround on the distributing situation and will open offices in New York to distribute its product in the United States. The new offices will be known as Discina International Films and will have Morris Goodman, former president of Republic International and more recently German representative for the Motion Picture Export Association, as president and general manager. Among the product to be offered are: "The Eternal Return," "The Damned," "Ruy Blas."

The Motion Picture Export Association has started to export 16-mm. features to Holland, Hungary and probably will implement this policy in Czechoslovakia and Poland.

**Calendar**

**January**

8-10, Sales meeting, Selznick Releasing Organization, Hotel Ambassador, Los Angeles.

**Three Clearance Complaints Filed For Arbitration**

Three complaints, principally directed against clearance, were filed with the offices of the American Arbitration Association in New Orleans, Dallas and Boston this week. Represen-
tatives of the office in New York said they did not regard this as an unusual amount of cases, though it did show a slight increase over the activity of the past few weeks.

The cases are:

New Orleans—Complaint of the Broadmoor Theatre at Shreveport that it has to wait 60 days to get a run of pictures from Paramount, RKO, 20th-Fox, Loew's and MGM to get a run from Loew's (MGM). The complaint claims this protection is granted the Paramount-Richards Strand and Majestic as well as the Don, Joy, Capitol and Rex, and asks for a reduction to 10 days' clearance after first-run

provided this does not exceed 20 days after the picture is made available for national release.

Dallas—The Lee Theatre of Teague, Texas, wants the 60 days' clearance granted the Star changed so that product is divided equally between both houses for first-run and on equal terms. The complaint charges that MGM, 20th-Fox, RKO have refused to offer the Lee first-run unless it outbids the Star, that Warner Bros. has refused them first-run "regardless" and that Paramount has refused them first-run on the strength of one picture's gross at the Lee.

Boston—The Rialto at Everett, Mass., which now has to wait 60 days to second-run from 20th Century-Fox, 60 days for last-run on Warner Bros., 30 days for Paramount on third-run, and 30 days for RKO on second-run, wants all clearance reduced to one day.

**Seven Exhibitors Indicate They May Sue Schine**

Indications that seven exhibitors would seek to recover treble damages from the Schine Circuit under the anti-trust laws if the United States Supreme Court decision upheld the federal court in Buffalo's original decision, was seen in Washington this week as the seven showmen filed a brief to be heard in the appeal as amicus curiae.

The brief indicates that the lower court findings were insufficient in detail to stand as evidence for the purpose of such a treble damage suit and seeks to get the higher court to order the lower court to get "more complete findings of fact, or at the least, to make it plain that upholding by the Supreme Court of the lower court dissolution order is without prejudice to the making of such findings."

**Drama Can Fight Bigotry, Johnston Declares**

The importance of drama in emphasizing the evils of bigotry and intolerance were stressed in Philadelphia last Thursday by Motion Picture Association President Eric Johnston in a speech accepting the Golden Slipper Square Club's fourth annual humanitarian award on behalf of recipient Dore Schary.
Cheyenne Takes Over

Eagle Lion Western 58 mins.

AUDIENCE SLANT: (Family) This addition to the Cheyenne Kid series with "Lash" LaRue and Al "Fuzzy" St. John means up to Western film veterans of others in the series. The kids will like it, however.

BOX-OFFICE SLANT: Fair enough booking for weekend showings.


Credits: Original screenplay by Arthur K. Orloff. Produced by Jerry Thomas. Directed by Ray Taylor. Photographed by Fred Milholland. A PRC Production. Degen. Plot: "Lash" and "Fuzzy," on vacation, come to the aid of a girl who apparently had witnessed a murder but had not realized it at the time. She has been threatened by the murderer who is impersonating the man to claim his property. "Lash" and "Fuzzy" clear up the situation and depart for further adventures.

Comment: Usually the Cheyenne Kid sees a lot more action than takes place in this newest addition to the series. This one has its share but it doesn't have the "oomph" that has marked other series. It would edly will thrill the youngsters, however, and that's what's required. Good enough booking for weekend showings.

My Wild Irish Rose

Warner Bros. 101 mins.

Musical Comedy-Drama

AUDIENCE SLANT: (Family) A colorful, tuneful musical comedy-drama that will delight and entertain not only the Irish but also all moviegoers. All dish up in gorgeous Technicolor which makes it a feast for the eyes as well as the ears.

BOX-OFFICE SLANT: From all angles, this appears to have what it takes to keep cashiers busy. Showmen can get solidly behind it, confident that their patrons will be well pleased.


Plot: Johnny and his pal, Raymond Hat- to go over the outlaw's heads by trying to get a ranch away from a young lady. They discover the reason for the gang's efforts is the future building of a railroad through the property. The leader, who had posed as the town's respectable banker, is trapped and the day is saved.

Comment: "Prairie Express" suffers from mediocre direction and a listless yarn, with far too little action. The situations, even for a western, are so pretentious that even the kids will be aware of them. Johnny Mack Brown is his usual capable self, however, and Ray- mond Hatton tries to give him an assist. Photography is up to par, but other technical departments are below par. The film will do well at action houses and with the fans, despite the picture's weakness. Brown is still one of the top names in his field.

My Wild Irish Rose

Color (by Technicolor)

Monogram Western 51 mins.

AUDIENCE SLANT: (Family) A slow, listless western that suffers from mediocre direction.

BOX-OFFICE SLANT: Will do well at action houses and with western fans, despite its faults, since Johnny Mack Brown is one of top names in this field.


Plot: Johnny and his pal, Raymond Hat- to go over the outlaw's heads by trying to get a ranch away from a young lady. They discover the reason for the gang's efforts is the future building of a railroad through the property. The leader, who had posed as the town's respectable banker, is trapped and the day is saved.

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Bandits of Dark Canyon

Republic Western 59 mins.

AUDIENCE SLANT: (Family) A better-than-average western that should thrill the action fans and thoroughly entertain average audiences.

BOX-OFFICE SLANT: Good weekend booking and also good support on a double bill during the week.


Plot: The $50,000 precious gold mine is convicted of a murder he did not commit and sentenced to life imprisonment. He escapes while being transferred from one prison to another, when the stage is held up and an attempt made to kill him. A Texas Ranger, working undercover, discovers that the mine is operating secretly and that the man who has been murdered and buried is active in taking gold from the mine. The Ranger clears up the plot, arrests the criminals. The mine owner, his son and the girl he marries start a new life.

The Senator Was Indiscreet

Universal-International Comedy 83 mins.

AUDIENCE SLANT: (Adult) A ribbicking concoction that should delight most audiences and be a hit of soul searching among the more sensitive politicians on Capitol Hill. William Powell's performance as the senator is a gem.

BOX-OFFICE SLANT: Good cast names, a lively story likely to cause a bit of controversy, plus intensive exploitation should deliver at least average business everywhere and better than average in some situations.

The Case of the Baby Sitter

Screen Guild | Comedy-Drama | 40 mins.

AUDIENCE SLANT: (Family) There are lots of laughs in this modest mystery-drama, and it's short enough to maintain audience interest.

BOX-OFFICE SLANT: This Screen Guild "streamliner" could be paired with another of that company's "streamliners" or could be shown alone. Among the principal players are two others that the screen hasn't seen often:


Plot: A young detective sends his dumb assistant to act as a baby-sitter to a supposed duke and duchess. The royal pair are the crooks who stole the rich La Paz diamond, never found. Rival gangsters complicate matters more, but the detective and his pretty girl Friday succeed in retrieving the jewel and bringing all the culprits to justice.

Comment: There are lots of laughs in this modest mystery-drama and it is short enough — only 40 minutes — to maintain audience interest. Veteran screen comedian Allen Jenkins does a swell job as the dumb assistant.

Zion Opens Theatre

First theatre for Zion, Ill., 20,000-

population town formed by John Alexander Dowie, leader of a religious cult, who is opening the Zion Day, Dowis, and his successor, Wilbur Glenn Voliva, were opposed to theatres and other amusement places but with changing times, Voliva's brother-in-law, Edwin Guss Peterson, and five other citizens have invested $100,000 in the new Zion Theatre which is modern in every respect.

The Crime Doctor's Gamble

Columbia | Mystery | 56 mins.

AUDIENCE SLANT: (Adult) Weak "Crime Doctor" murder melodrama that fails to hold one's interest. Audiences may become restive.

BOX-OFFICE SLANT: Should get by, despite picture's shortcomings, on strength of "Crime Doctor" name built up by series.


Plot: While on a Paris vacation, the Crime Doctor meets an old friend who interests him in a case in which a son supposedly murdered his father. Despite false statement from the accused man's father-in-law stating that he committed the murder, the Crime Doctor continues his investigation until he frees the defendant and uncovers the real culprit. The guilty man is the accused man's lawyer, who committed the crime because he caught the father getting into his racket.

Comment: This weak "Crime Doctor" murder melodrama fails to maintain a pace that would hold one's interest. Warner Baxter, again seen in the title role, is adequate but his handicap is his pedestrian play and lack of genuine story interest. Others in the predominantly French cast get by, but on the whole the average audience is likely to grow restive. Technical departments are up to par. This should get by as a supporting feature on double bills, despite the picture's shortcomings. The "Crime Doctor" name has been built up well in Columbia's series and on the radio.

Shadow Valley

Eagle Lion | Western With Songs | 58 mins.

AUDIENCE SLANT: (Family) Lively, unpretentious western with songs and the usual shootin', ridin', fightin', etc. Should delight the small.

BOX-OFFICE SLANT: Good weekend fare for the action fans.


Plot: Eddie Dean, undercover U. S. marshal, sees a man shot down, finds that he is the second man of one family to be killed. An investigation discloses that the first man, who owned a valuable gold mine, locates the killers and clears up the situation.

Comment: This follows the usual western formula with the bad guys and the good guys. The players quite do justice to the material. Dean sings in his pleasant baritone Ann of San Jose. I'm Gonna Hang My Heart on the Hitching Post, and Cornbread Country. Good weekend fare for the kids and the western addicts.

Two On a Vacation

Audience: (Italian Dialog—English Titles) Holfberg Prods. 74 mins.

Comment: With Music

AUDIENCE SLANT: (Adult) Delightful entertainment for foreign-language audiences and mildly amusing fare for American moviegoers.

BOX-OFFICE SLANT: Its best chance for success will be in key-city foreign-language theatres, although it might be sold as a supporting feature in some situations.

Cast: Vittorio De Sica, Maria Denis, Umberto Melnati and others. Credits: Produced at Cinicitta Studios and directed by Vittorio De Sica. Directed by C. L. Bragaglia.

Plot: When a girl runs an advertisement for a vacation companion, she is mistakenly thrown with a real Count while the prospective companion who answered the ad searches for her. The Count has assumed the prospective companion's identity; the Count's servant assumes the identity of the Count; the girl's jealous suitor pursues the vacationing couple, and the prospective companion finds himself involved when he is mistaken for the Count. The matter is eventually straightened out, but because the Count and the girl reaching an understanding and finding romance.

Comment: The familiar mixed identity theme forms the basis for this Italian comedy, which offers enjoyable entertainment for audiences of foreign-language theatre and mildly amusing American moviegoers. Such a comedy theme, even in an American picture, would prove somewhat interesting; but because the Count is so much in evidence here so here because the Italian dialog outweighs the English titles and leaves much to be explained. Vittorio De Sica, who wrote and directed "Two On a Vacation" not only wrote "Two On A Vacation" but also stars opposite Maria Denis and sings one song with her. He proves himself a versatile artist and has adequate support from the lovely Miss Denis. Production values and photography are very good. The picture's best chance for boxoffice success will be in key city foreign-language houses, although it might get by as a supporting feature in some situations.

Times Film Releases Add To Foreign Product Guide

Due to an error listing of releases of Times Film Corp., 135 W. 48th St., New York 19, N. Y., did not appear in the Foreign Product Booking Guide published in STi issue of December 6, the following information, therefore, should be added to the Guide.

The Brass Tacks of Efficient Picture Theatre Management

MEETING THE THREAT OF CENSORSHIP

By Jack Jackson

If there are those among you who believe for an instant that the recent "commie" chase through Hollywood by Congressman J. Parnell Thomas' special investigating committee is anything other than a forerunner of things to come, you are hereby declared in error. "Commie" chase coin and you should wear it on your noggin in token of membership in the Dunce Club. The veriest tyro is sufficiently wise in the ways of publicity-seeking politicos to envision the Green-Eyed Monster, busy with his firebrands, setting ablaze the publicity ambitions of heretofore obscure members of the many municipal, state and Federal legislative halls. After all, there is nothing new about "commie" chasing. It's just an offshoot of the ancient game of witch hunting super-induced by the vitriolic mountings of Vishinsky, Gromyko, et al.

Everybody knows that Hollywood has no exclusive on "commies" and communism. The steel, shipping, automotive, Federal Government and many, many other employers admit the presence of Stalin shadows. But any exposing of the influence of communism in these private fields of endeavor is sorely lacking in glamour and color so essential to the wholesalegrabbing of public interest. J. Parnell Thomas and his committee were cognizant of the well established fact that the quickest and surest road to 92-pt. type and the nation's newsreels lies in taking a good healthy swing—deserved or undeserved—at the movies. And, the immensity of the smear bagged during this short but frenzied session is sufficient to pipe the editorial capacity of bigger and lesser figures from "the rock-bound coasts of Maine to the sun-bathed sands of California." You can mark it in your book right now that this industry is in for more and more of the same or some other form of vilification that promises a joy ride into public prominence for one or another legislator.

'You Represent Hollywood in Your Community

Now let's look at our position closely. We, the moving picture industry, consist of three separate units: production, distribution and exhibition dedicated to a single purpose. Anything that harms one unit affects the ultimate goal of the other two. Hollywood can best be described as the heart of the industry, with distribution serving as arterial transport and exhibition as the veins reaching to the surfaces that are the industry's public approval and patronage. Whenever Hollywood is given a legislative pasting, distribution and exhibition are certain to suffer. If that kind of reasoning makes sense to you, Mr. Distributor and Mr. Exhibitor, then let me go on to say that Hollywood's fight is your fight; that Hollywood's injuries are your injuries and that any attempt to intimidate, coerce or throttle Hollywood is an attempt to intimidate, coerce and throttle the exchange and the theatre. Because you, regardless of your personal feelings about the right or wrong of the recent smear, are the twin brother and charged with the responsibility of representing Hollywood in your community.

In a broad sense the Washington publicity circus is only the national reflection of the many local and state impingements on the rights of distribution and exhibition. And the fact that we've taken so much in the way of annoying nuisance legislation "laying down" is, in a great way, responsible for the advance from petty to punitive legislative threat. Already radio (one of the other forms of national entertainment and information), sensing the possibility of damaging restraint and restriction, seems to be taking steps to build a protective bulwark of public sentiment. Or, could I be wrong in interpreting the recently inaugurated series of "institutional briefs"—usually interspersed between breaks in programs of high listener rating—as a wise and warranted task of welding a public opinion shield to ward off or dull the spears that are so successfully piercing the fragile armor of our own Hollywood?

Some parish of the ancient—or maybe it was some more modern wise guy—once said: "One picture is worth a thousand words." And the truth of the statement is still found in the plans for erection of skyscraper and hovel alike. Our business is pictures—moving pictures—so, if the moulding of public opinion is by means of legislation, we'll be first to be fitted with the fetter of the stock. We should start right now the all-important job of getting the kind of public sentiment armor radio is now welding.

Because public sentiment means votes and votes are the only protection against punitive legislation.

Politicians—all politicians regardless of age, avadardups, place of origin or present habitat—are as agile as circus acrobats when it comes to dodging any subject that threatens the lessening of their voting strength.

The exhibitor, in going intelligently about the job of building public sentiment, is killing two birds with one stone because his every protective effort will reflect in prestige and patronage. And, because of this as well as his position as the point of public contact for the industry, the spearheading of the task is properly and profitably his. The importance of the work demands that every possible angle of approach be carefully studied before setting the plan in motion. Each theatre is an individual unit with varying media of contact.

The suggestions that follow are each and all intended only as generalized procedures and subject to such revamping and ramifications as will give them the greatest possible strength and power in your own community. Here's a few ideas that will, I believe, help accomplish the dual purpose of creating a better understanding for our source of supply, Hollywood, and increased profits through better attendance for Hollywood productions.

Censorship, where it is not already in effect, is and always has been hanging like the Sword of Damocles in the legislative halls of community and state alike. A few farsighted showmen have engaged in effort that, if widely emulated, can go a long way toward converting this usually restrictive nuisance into an instrument of cooperation as well as a barricade against meddlesome, publicity-seeking office holders. The theatrical community is a natural pariah and many, many years ago, the community Film Council organized at the instigation of the theatre owner or manager and consisting of prominent citizens chosen because of their friendliness to the theatre as evidenced by their continued patronage. Such a group, picked from the top ranks of civic-minded men and women, possesses immeasurable weight. Not only are the politicians wary of incurring their disfavor, but their prominence in public affairs insures acceptance of their recommendations and decisions by the rank and file.

In forming such a group it is wise to select members from all strata of the community social ladder and to mix men and women as equally as circumstance permits. Doctors, lawyers, business men, professional women, club women and teachers should be included, but by no means overlook the store clerks, gas station attendants, union and lodge heads. They should not be called upon except in the instance of doubt or controversy about the merits of attractions. The number of members should be large enough to guarantee the presence of a representative group for preview of the picture in question and each meeting should be given that gala, let's-go-to-a-party atmosphere, with refreshments served before and after screening. You can make these meetings so outstanding that all members will feel flattered about their membership and anxious to lend every assistance.

Ignorance Is . . .

A capacity audience at the Stanley-Warner Mastbaum in Philadelphia sat through a performance, blissfully unaware that firemen spent half an hour fighting a rubbish fire in the rear of the theatre. Fire house was a block away and the firemen left their engines at the station in order not to disturb patrons in the house.

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possible toward getting public understanding of your problems. The extent of their cooperation will depend principally on the diplomacy you manifest in presenting the theatre’s case. The approach will, of necessity, vary according to the nature and amount of national or factional rebuke attendant on the photoplay. It is a road to mix creeds and classes, and you, as the actual, though not officially appointed head of the group, will have to direct the avenues of their contemplations. If you choose, you can hold monthly meetings and probably get a lot of endorsement for some picture screened at the event.

Screen Effective

I don’t need to tell you about the effectiveness of your screen as a means of getting messages forcibly into the minds of audiences. Why not prepare a trailer—or two or three trailers—relating the value of the theatre as a civic institution and detailing the product to be shown while at the same time asking for suggestions? A suggestion box in the foyer will do the rest.

Whenever discriminatory taxes, higher license fees or other official edict threatens the safety of your profits, it is no more than fair that you tell your patrons your side of the story and ask their support to defeat the measure. It’s time to quit being bashful about using the screen to put ourselves on the back and let the public know what a great service we are to the community. There are too many men and bodies of men standing ready to give us a kick in the pants to permit further refraining from touting our own horn from our own pedestal.

Newspaper Cooperation

Go after your newspaper editor for articles about the value of the theatre. Have these run at least once each week even at the cost of some space on the current feature. This institutional copy will be remembered long after the present attraction has passed into the limbo of the forgotten and will be doing good for your theatre on future events of any and all kinds. Prevail on the amusement page editor to handle short paragraphs, frequently needed to fill his daily stint, with “briefs” about theatre service such as special attention for the aged and infirm, care of lost articles, courtesy training of service personnel and other seemingly trilling but really important things that are part of theatre service. Go after the advertising manager and try to arrange for monthly tieup pages with the merchants, with theatre passes used as rewards for “misspelled word,” “missing letter” and other catch tricks to hold reader attention. Insist that every ad on the page carry some institutional line about the theatre. And don’t overlook the value of institutional copy as a part of your theatre title slug. Don’t use the same line all the time. Keep changing it.

Contact Civic Clubs

By all means contact the civic clubs, the Boy Scouts, Girl Scouts, student bodies of grade and high schools, church clubs, women’s clubs, etc., and try to have them conduct some activity at least once each year, with the lobby of your theatre as the display or activity center. Get to know the leaders of these groups by their first names. Hold confidential talks about the movies whenever the occasion presents itself and try to make them feel that they have a hand in determining the policy of your theatre. By doing this you’ll be indirectly attaching them to the theatre and they’ll be on hand to help out whenever the “cute” weapon is needed to protect your interests. Just in case some readers may get the wrong idea and think that I am holding brief for the members of the industry questioned about their Communist Party connections, if any, let me put it down quickly that I’m not. I am here only concerned about the investigation as a publicity circus at the expense of our very livelihood. And the fact that many who have read the papers and seen the newsreels are led to the conclusion that the film industry considers itself superior to the Government is a mighty serious matter for all of us. Every effort should be made to correct this erroneous impression. It opens the door wide for other officials to seek the rewards Americans always bestow on the “underdog” by putting motion picture personnel in a position where it is forced to take a stand that appears to defy or militantly resist properly vested Government authority. I’m simply suggesting that we tie our shoes right tight and be ready to give a good account of ourselves in the public sentiment handicap.

Late Xmas Opening

Most independent and circuit operators in British Columbia have decided to close their theatres for most of Christmas Day to give their employees more time to enjoy the Yuletide spirit. Most houses will remain closed till 3 P.M., others till 6 P.M.

Century to Pay Bonuses To 1,019 of Its Employees

Bonuses ranging from $10 to $250 will be paid to 1,019 home office and theatre employees of Century Theatres, it was announced this week by President A. A. Howell. The bonuses, which do not include 37 theatre managers who are cared for under the company’s “incentive plan,” cover employees who have been with Century since Oct. 31, 1947 and range from two weeks’ salary, not to exceed $100, to three weeks’ salary not to exceed $150 for employees of three years’ standing and five weeks’ salary not to exceed $250 for those with the company over 5 years.

SHOWMEN’S SILHOUETTES by Dick Kirschbaum

HIS FIRST JOB WAS AS A TELEGRAPHER IN HIS HOME TOWN, SANDUSKY, O.

THINK IT'S LIGHT HERE?

WRANGLER BRAY

JUMPED INTO Pictures As A FIlM SALES MAN 23 YEARS AGO.

IN THE STAYMAN SHORTS.

OWNED A THEATRE AT PRODUCT, MICH. JUST ANYWHERE IN THE HOLY.

BikES TO TRAIN DOGS.*
'Sea Hound' Serial Gets Capital Plugs by Mortin

Serials generally receive but perfunctory exploitation, but the case of Columbia's "Sea Hound" is an exception. Manager Harold Mortin of Loew's State Theatre, Syracuse, N. Y., got it off recently to a 10-week exploitation campaign through tie-up with a local merchant along the line advanced in Columbia's press book. This was a contest on nautical terms as applied to a ship, and continued every Saturday morning until the final chapter was shown. Tieup was a prearranged one with Magnus Harmonicas. In addition to identifying, nautically, 10 different and numbered parts of the schooner, named "The Sea Hound," the kid entrants were to color the schooner and accompanying outline drawing of a steersman at the ship's wheel. Two super Magnus Harmonicas were given away each Saturday to the youngsters whose colorings were the best and nearest and whose selection of nautical terms were nearest correct. Other awards were arranged for the runners-up.

The State is an important first-run house in Syracuse that seldom shows serials, and Manager Mortin went out to do a bang-up campaign for it. The "Sea Hound" herald, which shows Captain Silver (Buster Crabbe) and his crew grappling with the villains, was distributed in large quantities throughout the city—outside of schools, in playgrounds and other places where kids are known to congregate. Stores specializing in items for the youngsters helped Mortin in distributing the heralds.

Merchant of Hobby, a downtown store catering to builders of model planes and other gadgets and toys appealing to children, publicized the contest and the showing of the film through a full window display featuring stills of the film and a plug for the grand prizes—Magnus professional chromatic harmonicas. As usual from newspapers and stories and pictures, Marjorie Turner, film critic of the Syracuse Herald-Journal, ran a feature on the history of film serials, with frequent "Sea Hound" playdate mention.

'Crossfire' Store Stickers

The stickers supplied by RKO for "Crossfire" were used by Manager Ben Mindlin of Century's Valley Stream in Valley Stream, L. I., to placard the street doors of almost every store in town as well as the theatre's lobby doors. A lobby plug on a 40¢ box was used 10 days in advance, and an essay contest on "Intolerance" was arranged with the Valley Stream high school. Two $10 gift certificates were promoted as prizes to the winners.

Railway Plugs Film

Upon learning that the La Fonda Hotel, which it owns, served as the setting for some of the scenes in Universal-International's "Ride the Pink Horse," the Santa Fe Railroad Co. helped Manager Matt Plunkett of the RKO Grand Theatre, Grand Haven, Mich., to exploit his engagement of the picture. The Santa Fe gave Plunkett permission to arrange several displays at its Chicago ticket office.

AID POLICE FUND. Entire first-day receipts of Century Theatres' Sat.-R.Day Camp Shows at the Mayfair, Patio, Floral, Sunny-side and Freeport theatres were contributed to the Police Athletic League of New York. Above, Mike Hudish, Mayfair manager, and Dick Trelter, Huntington manager, present the check on behalf of Century to James B. Nolan, PAL president and deputy police commissioner.

Seven Trailers Prepared On 'Arch of Triumph'

Guided by the results of an "Audience Potential Survey," which indicated that more than one type of trailer promotion appeal would be necessary, geared to house and neighborhood, Enterprise has prepared seven different trailers on "Arch of Triumph." Ingrid Bergman and Charles Boyer, stars of the picture, are featured in all seven sales subjects.

Of the seven trailers, two have been prepared for television in those metropolitan areas where that medium is available. There is one teaser trailer. The remaining four trailers are designed to play in different types of houses, depending on city, community, neighborhood and box-office admission price.

Ups 'Angels' Ad Budget; Buchanan on 'Song'

Following a screening of the first rough cut of Jan Grippo's latest Bowery Boys picture, "Angels Alley," Monogram President Steve Brody announced over the weekend that an additional $20,000 would be utilized on the advertising campaign.

Brody also announced that Buchanan & Co. has been signed by Allied Artists to handle the national advertising campaign, amounting to $200,000, on the company's forthcoming, "Song of My Heart."

Stock Raisers Combine Choose Sherman Picture

The Stock Raisers Combine of Fort Worth, Texas, has selected Enterprise's Harry Sherman production, "They Passed This Way," which co-stars Joel McCrea, Frances Dee and Charles Bickford, as the picture to be shown at its winter meeting in that city.

The Sherman production was chosen because a steer which figures prominently in the story, and which McCrea rides instead of a horse, was supplied from the ranch of James Wherry, president of the Stock Raisers Combine.

100 'Dream Houses' to Promote SRO Release

With actual construction set in 30 leading cities and plans for the others in final stages, Selznick Releasing Organization will build more than 100 replicas of the actual, full-sized house used in "Mr. Blandings Builds His Dream House" in leading cities throughout the nation during the next six months as part of the promotion for the forthcoming RKO production. Paul McMamara, SRO vice-president in charge of public relations, said that department stores, contractors, leading home furnishers and real estate operators in each respective city are cooperating in construction of the houses from building plans supplied by SRO. The houses will be completed, furnished and put on public display at least one month before the release of the film, which is scheduled for June.


In addition to local cooperative advertising, all manufacturers will stress their contributions to the "dream house" in advertisements which will appear in all national magazines.

National Ad Campaign on 'Captain From Castile'

A national magazine advertising campaign on 20th Century-Fox's "Captain From Castile" is starting this month, Charles Schlaifer, the company's advertising and publicity director, announced, with page ads slated for December and January.

Two-color, full-page ads will appear in Life, December 22; Look, January 6; Saturday Evening Post, December 30; and Cosmopolitan, for January.

The same ads appear in the December issues of the following top-circulation fan publications: Screen Romance, Modern Screen, Photoplay, Motion Picture Producer, Home Screen, Moving Picture World, Movie Mirror, Pictorial Review, Motion Picture Service, Movie World, Motion Picture, and Screenland.

A 'Sweet' Stunt

A Junior Tootsie Roll fastened to a card, which also contained copy on the coming attraction at the Mission Theatre in Santa Barbara, Calif., was a giveaway stunt worked by Manager Reg Streeter for Paramount's "Dear Ruth." He sent two usherettes, in attractive jacket-and-trousers get-up, to pass the cards out to pedestrians on the boulevard. The stunt, says Streeter, not only received a great deal of attention, but proved a good way to increase sales of the larger candy package.
Overcomes City Ordinance In 'Stranger' Campaign

The use of sound trucks in St. George, Staten Island, is banned by city ordinance, but Elias Schleuger, who handles publicity and advertising for the Fabian theatres on the island, got around the ban by tying up his campaign on Paramount's "Welcome Stranger" at the St. George Theatre with the Army recruiting service which has a sound truck available on special occasions. Cards were placed on each side of the truck carrying a picture of Bing Crosby and copy reading, "Bing Crosby is in the Army—Join the Army Today and Help Win the War." Crosby's record of the songs in the film were used over the truck's address system, with spot announcements made at regular intervals.

The Army also furnished an 800,000 candlepower anti-aircraft searchlight for use in front of the theatre on opening night, with an advance story breaking in the local newspaper. The recruiting office expressed satisfaction at the publicity it was given through the tieup.

All seven Fabian theatres on Staten Island ran teaser snipes, with just the two words, "Welcome Stranger," on their screens. Doore managers, in blue suits and candy girls in the St. George, Paramount and Ritz Theatres wore four-inch white jumbo buttons with the picture's title in red. A three-column, 10-inch co-operative ad was placed on the local newspapers, and candy girls in the St. George, Paramount and Ritz Theatres were featured on the front page of the local newspaper two days before the opening.

For Columbia's "Down to Earth," Schleuger made a tieup with Latf's where the candy stores furnished 5,000 "candy kisses from Rita Hayworth"—as copy on the cards to which they were attached, stated—along with theatre and playdate credit. Back of the cards plugged Latf's product. The candy company paid for the cards and the cellophane envelopes in which "kiss" and card was wrapped. Schleuger also spotted 200 of the Rita Hayworth-Lux tieup window streamers in stores throughout the island.

'Kissmas Eve' Campaigns Spotlight Santa Claus

Santa Claus as a legitimate gimmick, for a change, is being used in the natural course of events to further local business for the benefit of Benevolent &缺 信息

Local Radio Promotion Set on 'Paradine Case'

A new type of radio promotion with emphasis on local promotion to supplement the customary network plugs emanating from Hollywood will be used by Selmick Releasing Organization for the first time on David O. Selznick's production of Alfred Hitchcock's "The Paradine Case."

The new plan, which is being put into effect immediately by Ted Wick, director of radio for Selmick, calls for local promotion by celebrities in over 400 cities. It includes 3,416 local broadcasts of from five to eight minutes on various aspects of the picture.

It is estimated that a very large audience will hear the broadcasts on stations with from 1,000 to 50,000 watt power and that each listener will receive from 20 to 30 "messages" about "The Paradine Case." This new system together with the playing of music from the film, personal radio appearances, radio talks, the customary network plugs and an extensive advertising campaign will give "The Paradine Case" wide radio coverage.

Having booked MGM's "Hucksters" and Columbia's "Keepers of the Bee" as a dual bill, Manager Pete Manzione of Century's Quentin in Brooklyn, N. Y., realizing they had little appeal for children, made a play for the juvenile trade by advertising three color cartoons, the last chapter of the serial, "The Vigilante," a newswire and his features. Result was a kid attendance higher than usual for a Saturday.

IEUPS, Radio Contests Exploit 'Body and Soul'

Store tieups with newspaper ads and radio contests formed the chief features of the exploitation for Enterprise's United Artists release, "Body and Soul" by Manager H. W. Reiniger of the Louisville, Lexington, Covington, Ky., theatre, which plays with credit cards, were obtained with Sears and Roebucks, and cash tickets were distributed with Basset's, Anderson's, Adler's, Kress' Eastwood's, and sheet music, Lyon and Healy, and Herald Hardware. And Bishop & Burton's and Flyn's sporting goods stores.

Sears ran a half-page ad on the Sunday preceding opening, using a special mat tieing in with the film. Flyn's, sporting goods, on the same day, ran an ad on boxing equipment. Adler's department store and Spencer's record department featured music in their ads, playing up picture, theatre and playdate.

Reiniger arranged with Bad Baldwin, disc jockey on WHIO, to run a guess-the-record contest for a full week, giving away guest passes. Disc jockeys, Gene Barry and Jean King, of WING, plugged the song, Body and Soul, for a full week, with Miss King writing special material on the song.

Fifty 5 x 7 box stickers with "Body and Soul" copy were distributed. Blooms of plants, tickets decorated and a special recording of the body and soul song being played. Ushers wore "Body and Soul" discs on their lapsels.

Lou Tschum, sports editor of station WING, played up the controversial issue raised by the Booking Managers Guild which attacked the film. SI Burick of the Dayton News and Bob Huston of the Herald dealt with the same angle in their editorial sporting columns.

Pittsburgh Store Runs 'Red Stallion' Contest

The Boggs and Duhl department store in Pittsburgh, instigated by Manager Louis Gilbert of the Warner Theatre and Eagle Lionexploiter Charles Baron, sponsored a coloring contest in the Pittsburgh Press for Eagle Lion's Cinicolor picture, "Red Stallion." The store prepared special cards announcing the contest, featuring on every department, took 20 inches of newspaper ad space, broadcast the contest over its store loudspeaker system, ap-proved outstanding entries to be the judges, and was host at a dinner to the judges and the winners. Photos taken at the dinner got a play in the daily papers.

Five of the city's leading stores gave the picture complete windows, utilizing stills and cards. Some of these, and other stores, gave counter displays. Advance and current teaser ads were run in the town's three dailies. The theatre used a trailer and two continuos.

Silence on Gangster Ban Wins

Apparently remembering the old Chinese proverb that one picture means more than a thousand words, Manager Harry Rose of the Loew-Poli Majestic Theatre, Bridgeport, Conn., had nothing to say when reporters of the Bridgeport Herald asked his reaction to the Motion Picture Association's recent ban on gangster films. After all, he was in the audience on the case, and he had been named Allied Artists' "The Gangster."

But Rose had a mat of Barry Sullivan, star of the film, in a gangster pose, and he gave that to the inquiring reporters. Result: the newspaper used the photo and a story warning the public that in view of the exclusion of "The Gangster," the local showing of "The Gangster" might be the last of its kind to grace Bridgeport screens.

Because of the timing of the edict, Rose might have been "right in the middle of the issue," but he came out on top by virtue of the plug "The Gangster" received in the newspaper.
TOP SPOT IN MERCHANT TIEUP. The banner shown above, plus window displays (not shown), were promoted in heavily-patronized Epstein's department store in Baltimore as a "heavenly fashions" tieup on Columbia's "Down to Earth" at the Hippodrome Theatre. Banner, which was planted by Len Smelter and Bert Cluster of the Hippodrome, had a top-spot position in the store, since it was suspended from the ceiling.

Fashion Feud, Music, Radio Themes In Campaigns on 'Down to Earth'

While the film's music was a theme in common for exploiting Columbia's "Down to Earth" in Boston and Baltimore, there was great contrast in other methods used in the promotion campaigns.

In Boston, where the film was shown day-and-date at Loew's State and Orpheum theatres, Jim Tibbets of the State and Jack Mercer of the Orpheum, joined forces in a street ballyhoo based on the short skirts vs. long skirts controversy that has been agitating the fashion world and receiving much newspaper space. They sent three comely young women from the Kathleen Dell School to parade on Boston Commons with placards reading: "We don't want our skirts Down to Earth." Credits also appeared on the signs.

Theatre Press Agent Joe Di Pesa evolved a new exploitation stunt when he sent gift package containing good old earth to the critics and theatre editors of the Boston papers, with a personal message stressing the film's title. He also used the penny giveaway angle by distributing $10 in pennies at the box-offices of both theatres. Pennies were covered with paper dolls admonishing recipients not to miss the film.

The Filene's, Gilchrist and R. H. White department stores took up in their newspapers ads the fight against inflation by stressing their "down to earth" prices. Filene's featured stills of Larry Parks as the center of a sportswear window display. Managers Tibbets and Mercer also promoted window displays in two Adam Hat stores, in the TWA airlines office, a 30x40 Rita Hayworth blowup at Penn the Florist's, and a Larry Parks blowup at the piano in Paine's furniture store.

All three Boston radio stations plugged the picture to WPRL with a contest for the best letters on Miss Hayworth's five previous pictures, with 25 pairs of guest tickets as prizes; disc jockeys on the other two stations used four song transcriptions with film mentions. Record and music stores, including the Boston Music Store, plugged the film's music and records, and night spot bands made use of its songs. Miss Hayworth's Lux tieup resulted in displays in 200 Lux outlets.

A tieup with the Modern Screen distributor for the area netted valuable space on newsstands in the city's business section. The Hilchreth Candy Kiosk Company distributed 2,000 candy kisses.

Manager Len Smelter and Publicity Manager Bert Cluster of the Hippodrome in Baltimore blanketed the city with their "Down to Earth" campaign with much stress on the music angle. Arthur Murray's "Down to Earth" waltz was plugged by his dance studio where instructors gave lessons in the new dance step. It also loaned instructors to exhibit the dance at a teen-age fashion show. Stewart's department store promoted a fashion show at the Hotel Belvedere a week prior to the film's opening, mentioning in its newspaper ads that the waltz would be featured at the show. The store's fashion commentators plugged the show and the film in its WFBP radio program.

Much valuable publicity was obtained through Sportscaster Ted Husing's personal appearance at the Hippodrome during the film's run to honor Baltimore's professional football team, the Colts. Ads and posters urged Baltimoreans to join in the "Down to Earth" salute to the Baltimore Colts. Switchboard operators plugged the show.

The Wyman chain of stores sponsored a child's fashion show in conjunction with Ted Gift's children's matinee at a Saturday afternoon performance on the stage during the run. Wyman's mentioned the show in newspaper ads and window displays for a week in advance.

Windows, Displays on 'Dance' Set a Record

A record number of windows and inside displays in Philadelphia stores was obtained for the engagement of MGM's "Unfinished Dance" at William Goldman's Karlton Theatre by James Dormond and the Vanuvary to handle the publicity and advertising for Goldman's Theatres. One of the city's leading women's apparel stores, Bonwit Teller, gave over its entire bank of 10 windows to ballerina-length dresses with reproductions of Degas paintings for the background, all with picture credits. The gown worn by Margaret O'Brien in the film's Swan Lake number was displayed in a smaller window. Blauner's displayed the gown worn in the Holiday for Strings number housed in the six leading department stores tied in with Margaret O'Brien's fashions, shoes and other items endorsed by her.

Painted window cards and streamers were distributed to approximately 400 record stores, each taping in with the "Unfinished Dance" record album. Twenty of the shops arranged window displays. The youthful star's endorsement "Warren" and cocktail chewing gum resulted in the manufacturer's re-posting the cards used nationally two months ago, adding stickers with theatre and playdate copy. Ten Sun-Ray drug stores carried display cards. Warner was sent through to a number of dances offering free admission to those who brought a group of pupils to the film, the pupils paying full price.—PH.

Film Canine to Appear At 10 Interstate Houses

Rin Tin Tin III, accompanied by trainer-owner Lee Duncan, went on tour to 10 Interstate Circuit houses this week. "The Return of Rin Tin Tin" plays those theatres in January and February. The itinerary: Kirby Theatre, Houston, Jan. 23; Queen, Galveston, 24; Empire, San Antonio, 25-26; Queen, Austin, 27; Orpheum, Waco, 28; Melba, Dallas, 29; Palace, Ft. Worth, 30; Strand, Wichita Falls, Jan. 31-Feb. 1; Paramount, Abilene, 3; State, Amarillo, 4-5; Alabama, 6; Gulf, 7; and 11-12 dance dates featuring Rin Tin Tin's personal appearances at leading theatres in Kansas City, Wichita, Springfield, Joplin, Topeka and St. Joseph during Christmas and New Year's weeks.

1,400 Children in Parade

A parade of 1,400 children, guests of the J. C. Penney Co. of Savannah, Ga., marched to the Lucas Theatre to see 20th Century-Fox's "Miracle on 34th Street." Stunt was arranged by Manager Andy Sullivan, Jr., the Penney company and the fire and police departments. Parade was headed by six motorcycle police men and a hook and ladder company.

Novelty Thowaways

Manager Norman W. Lothius of Warner California, Los Angeles, Calif., has found novelty throwaways a very successful means of exploiting the film studio. Paramount's "Dear Ruth" it took the form of a theatre ticket, calling attention to the fact that crowds had paid $6.60 to see the stage hit while the film hit could be seen at regular prices at the California. For RKO's "The Bachelor and the Bobby-Soxer" it was a small handbill pointing out the hep-cat jargon in the picture.
18,000 Street Stencils
Los Angeles 'Mitty' Plug

Through a tieup engineered by Ed Meek, publicity director for the Hill Street and Pantages theatres, Los Angeles, with a city traffic safety campaign then in progress, 18,000 stencils at 4,500 street intersections plugged the RKO-Goldsyn picture, “The Secret Life of Walter Mitty.” This sign was stencilled at crossings: "Don't be a 'Mitty' when crossing the street."

While the stencil mentioned neither the film's full title, the theatre or the playdate, public attention was drawn to those facts through other exploitation media, notably through the newspapers, posters, etc. In cooperation with Rodney Pantages, managing director of the theatres, Meek landed a full page in the Playgoer Magazine, legitimate theatre program, through a tieup with a leading furrier who also assumed half the cost of a co-op ad in the Times and Herald Express. Full-page co-op ads were featured with the Thrifty Drug chain.

The Danny Kaye record albums were called into play. Ten of the albums were given away on record programs which gave three spot announcements a day for 10 days, mentioning picture and theatres, at no cost to the theatre.

Fifty window displays in leading music stores were obtained through a tieup with Danny Kaye albums and Columbia records. Campaign resulted in holdover business for the picture.

Ad Campaign Prepared On Gafi Two-Reeler

A complete advertising and publicity campaign has been prepared by Columbia on “A Voice Is Born,” two-reel musical specialty which introduces Miklos Gafi, Hungarian tenor, to American audiences. A four-page press sheet sent to exhibitors contains feature and news stories for release to newspapers, exploitation suggestions, a complete list of advertising lines, and accessories available through National Service.

Although national release date of the subject, produced and directed by Ben K. Blake, has been set for January 15, it is already playing at the Bijou in New York and has been booked for other important key runs.

Schlaifer in Miami on 'Agreement' Premieres

Charles Schlaifer, 20th Century-Fox director of advertising and publicity, is in Miami setting up advertising and publicity plans for the local three-theatre premiere of Darryl F. Zanuck's " Gentleman's Agreement" on New Year's Day at the Miami, Lincoln and Cameo. Schlaifer is conferring with Mitchell Wolfson, head of the Wometco chain, and Sonny Sheppard, circuit publicity representative, on the campaign, which will be patterned after those in New York and Chicago. A series of saturation screenings is planned for Southern editors, columnists, critics, radio commentators and opinion-makers in all fields.

Novel 'Welcome' Twist

A new twist was given to the usual “Welcome Stranger” signs in hotels, restaurants and stores by Manager John Harrison, Georgia Theatre's city manager in Waycross, Ga., for Paramount's "Welcome Stranger," at the Bradley. He induced the merchants' division of the city's Chamber of Commerce to sponsor a contest on "How should you welcome strangers to Waycross?"

Jolson Mimic a Hit

When Manager Jack Kramer of the Kiva Theatre in Durango, Colo., was arranging his program for a benefit show for the American Legion he learned that a young actor named Bill Bryant from the Pasadena Playhouse was visiting relatives in the city and persuaded him to appear on the stage and give blackface imitations of Al Jolson. He sang seven of Jolson’s most popular songs and made such a hit with patrons that Kramer persuaded him to repeat the songs at regular performances.

Walk Alone' Tieup With Rhapsody Diamonds

A merchandising tieup on "I'll Walk Alone," featuring a photograph of Elizabeth Scott wearing a $25,000 diamond ring has been arranged by Paramount with Rhapsody Diamonds whereby full-page ads will appear in such publications as Life, Vogue and Mademoiselle.

The campaign will break in February issues, coinciding with the national release of the picture, and lifesize cutouts of the star will be supplied to dealers throughout the country."

Plugs Stars' Records

Manager Lou Cohen of Loew's Poli, Hartford, Conn., plugged the records of the stars of MGM's "This Time for Keeps" through streamer ads in 15 stores, with this copy: "Your favorite stars—Hear their latest recordings on sale here," with theatre and playdate credits.

100 Mickey Mouse Rings 'Fun, Fancy Free' Gifts

Publicity Director Bill Morton of the Keith Albee Theatre in Providence, R. I., did himself and the theatre proud with his exploitation campaign in behalf of RKO-Walt Disney's "Fun and Fancy Free." Highlight event was a tieup with the Whalen Jewelry Company by which the store gave 100 silver rings, retailing at $1 each, to the first 100 children to attend the Mickey Mouse Birthday Party (which in itself was another highlight). First-comers were given a certificate which the store redeemed for one of the rings, with the figure of Mickey Mouse, Donald Duck or Pluto on it, as the child preferred.

The Whalen tieup also included coupons worth 95 cents towards an 8x10 portrait when presented at the store by kids who attended the party. Whalen also issued a herald advertising the picture and the rings and paid for a two-column, seven-inch ad on the ring giveaways in the Evening Bulletin. On its daily 15-minute radio program the Whalen store offered free Mickey Mouse rings to children who wrote in and gave the date of their birth, if their names were mentioned on a broadcast during the week. Morton promoted a huge birthday cake, valued at $50, from a Providence bakery. It was displayed in advance in the theatre's lobby and after the party was sent to the Rhode Island Hospital where it was served to the inmates in the children's ward. Presentation of the cake to the hospital got a three-column picture layout, with Birthday Party credit, in the Providence Journal.
BOSTON

Boston's film district was shocked by the tragic death last week of William E. Erb, Sr., former district manager for Paramount in New England and recently general manager in Great Britain for Selznick International. Erb died when his automobile, driven by himself, sunk in 20 feet of water. Mrs. Erb, who had been seriously injured in the London crash some weeks ago when her husband also was injured, was waiting at a downtown hotel for him to join her for dinner. Arnold Van Leer, New England publicity director for Paramount, identified the body.

Emanuel Latchis, one of four brothers of the Latchis Circuit, who was supervisor of the Metropolitan in Lebanon, died suddenly, leaving a wife and four children.

Christine Carasims is back at Warners after a brief operation.

Roy Fraser has resigned as manager of the Uptown Theatre in Lynn and been succeeded by Arthur Stein.

Ken Prickett, formerly of New Orleans, has been brought to Boston by MGM to fill the place vacated by Bert Mackenzie.

Irving S. Conlin has resigned as Lavyer Circuit district manager.

The film colony was saddened by the sudden death of Mrs. Emilie Coulon, Sr., who died just eight months to the day and hour from the time her husband, known as "Papa" Coulon, died. She is survived by two sons, one of whom, Emilie Coulon, Jr., is manager of the Vendome.

Sam Pininsky is chairman of the Lowell Textile Institute building commission.

Carl Goldharn moves from the Equire to be assistant to Manager Bernie Stuart of B and Q's new Astor. Arthur Holmes is managing the Plainfield, succeeding Eddie Marsansky, resigned. Mrs. William Cuture of the Strand, Pittsburg, Mass., has taken over the Gem there.

Preliminary agreement for the distribution of Realart's product in the New England territory has been signed by Realart President Bill Rogers with Joe Levine, president of Embassy Pictures.

PHILADELPHIA

The Stanley-Warner Earle and Boyd Theatres ran the only showing of the 1. Arthur Rank Technicolor photos of the royal wedding.

Crack tub thumper, Eddie Rosenberg, was kept busy with the visit of "Buddy" Rogers who is touring in conjunction with his new production, "Sleep My Love." Rogers, a wartime Navy commander, was guest of honor at a breakfast on board the aircraft carrier, USS, Wright, and also swore in a group of new navy recruits with the entire personnel of the landing craft present.

The Lincoln Drive-In has shuttered for the winter months. The extremely mild weather had enabled the spot to operate this far into the fall.

Tom Scholl, manager of the Cameo, was knocked unconscious in his office just before opening the theatre for a matinee. The thieves took $63 of Scholl's own money, but did not touch a safe containing approximately $2,000. Scholl was attacked from behind and could not give the police a description of the thug.

Among those that attended the Allied convention in Milwaukee were: Mr. and Mrs. Henry Sork, Mr. and Mrs. David Moliver, Tom, and Mr. and Mrs. Harry Chertcoff, Mr. and Mrs. Sid Samburg, Mr. and Mrs. Joe Conway, Jack Greenberg, Ben Fertel, Max Korr, Lester Stallman and Percy Friedman.

Dave Horowitz, assistant manager of the Massbaum is the proud papa of a boy, born at Temple University Hospital.

Dave Brodsky Associates, decorators, have moved to 242 North 13th St.

Dorothy LaRhee, biller at 20th Century, was married last week. Grace Harvey, also a biller at the same exchange, returned from her Florida honeymoon.

Rosetta Saunders, secretary at Highway, became an aunt for the sixth time last week.

Eagle Lion exchangeables had a look at Rin Tin Tin III in the flesh and his trainer, Lee Duncan. Max Miller, E. L. tub thumper did the exploitation for the K-9 Corps veteran.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>City</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany</td>
<td>New York</td>
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<td>Atlanta</td>
<td>Georgia</td>
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<tr>
<td>Boston</td>
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<td>Ontario</td>
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<td>Washington</td>
<td>District of Columbia</td>
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LOS ANGELES

Fox West Coast General Manager George Boswer and Joe Tohly, labor relations director, left for San Francisco last week to discuss a proposed janitors' strike with the union there.

At the organization meeting of the Motion Picture Foundation, Dec. 1, Mr. Taylor, manager of Paramount exchange, was elected permanent chairman for the local area. Paul Wiliams, general counsel of the Southern California Theatre Owners Assn., was elected trustee and instructed to attend the trustees' meeting in New York, Dec. 8-9. Williams also attended the Theatre Owners of America-ASCAP conference, Dec. 8-9 in New York. Marjorie Abbott has succeeded Sophie Smith as secretary to Warner Bros. Branch Manager Fred Greenberg. She is expected to become a mother. Marjorie is new to the business. Toba Finkenstein has been added to Warners' contract department.

Robert Coyle, executive director of TOA, addressed a special membership meeting of the SCTOA at the Variety Club on Dec. 4.

Niki Cartwright, formerly secretary to Warners' head booker, Bill Wattamough, has been elevated to secretary to Office Manager Morris Ship. She succeeds Clara Denker. Evelyn Buhr has taken over Niki's old job.

Supervising preparations for the annual Warners' Christmas party is Bill Wattamough, president; Harvey Litogov, vice-president; Marjorie Abbott, secretary-treasurer; and Morris Ship, chairman of the contributions and loans committee.

Filmmak Trailer Corporation announces that its west coast studio, in the heart of the Los Angeles film row at 1574 West Washington Blvd., is now open for complete production. Joseph Mack, son of Irving Mack, is production manager, and Milton Smith, formerly of RKO, is sales manager.

KANSAS CITY

The Admiral Theatre, a subsequent-run neighborhood, was destroyed by fire of undetermined origin early last Saturday morning. The flames already were beyond control when firemen arrived, and they devoted their efforts to saving an adjoining apartment building from which some 20 persons escaped without injury. Damage to the theatre was estimated at $2,500.

Owners of the theatre are Mrs. Ida Devins and Mrs. Bertha Bosley; C. E. Graham is the manager.

Giles Cain, 85, drama critic and columnist of the Independent, society journal, died Nov. 30. He was a follower of the entertainment profession for over 30 years.

United Artists District Manager Will Traged was out of town a few days last week calling on the trade in Tuls.

The five district managers of Fox Midwest had a business meeting here last Monday. Fred Souttar came in from St. Louis and Howard Jameson from Chicago to talk with manager Robertson, Ed Haas and Jim Long in talking over the present box office let-down withboss Elmer Rhodeen and Lon Cox, Seaw Lawyers, Lew Pope, Frank Bamford and others of the home office force.

MP Associates Elect

At its annual election Motion Picture Associates elected the following officers: president, Arthur Mayer; vice-presidents, Morris Sanders and Robert Fannon; secretary, Harold Klein; treasurer, Saul Trauner; sergeant-at-arms, Dave Burkan. Elected to the board of directors were: Leo Brecher, Manly Cahan, Jack Ellis, Simon Fabian, Jack Farkas, Joseph Felder, Max Fellerman, Howard Levy, Ira Meinhardt, Charles Pesner, Samuel Rinzel, Bert Sanford, Seymour Schussel, Cy Seymour, Fred J. Schwartz.

A $2,500 donation to the Will Rogers Memorial Hospital was approved, and the annual shindig was set for May 14 at the Waldorf Astoria. Treasurer reported assets of more than $60,000.
PITTSBURGH

The Rothenstein Brothers, who operate theatres in Cambridge Springs, West Aliquippa and Evans City, Pa., have just opened to the public the beautiful new 500-seat theatre in Baden, Pa., the initial movie house in this town. The youngest brother, Martin, is manager of this newest link in their chain.

Harry Haustein, buyer and booker for Warner Theatres in this town, spent the past week in New York on company business.

Warner Brothers theatre managers will hold their annual Christmas party on Tuesday, Dec. 16, in the Warner Club rooms in the Clark Building, while 20th Century-Fox employees will hold their Christmas party at the local exchange on Tuesday, Dec. 23.

James Lindsay, of the Harris Circuit publicity department, resigned his position effective as of last week. His future plans have not been announced. Joseph Migliozzi, stationed at that circuit's Liberty Theatre, East Liberty, for the past 10 years, has been transferred to the J. P. Harris Theatre in downtown Pittsburgh as assistant to Sam DeFazio.

Saul Bragin, booker for the Warner Theatre Circuit, is bedded with a bad case of flu.

PORTLAND

Portland first-run theatre managers are in agreement that the holiday season does not increase the take at the box offices, no matter how much merit the feature may have. This "amusement cash" from now until the end of '47 goes into the annual presents.

Al O. Bondy, distributor of General Electric Films, is visiting Pacific Northwest key cities.

Federal Post No. 97, American Legion has passed a resolution backing the campaign of Portland Federation of Women's Clubs to "rid the city of indecent and objectionable pictures being shown in Portland theatres."

A protest, filed by Tom Blair, district manager in Springfield, Oreg., for the Western Amusement company, against the $500-a-year license required from theatres by a recent ordinance was read at Springfield council meeting. Blair said the fee was higher than the adjacent city of Eugene, and if forced to pay it he would do so under protest. The company operates two theatres in Springfield.

Henry Haustein has been appointed Paramount branch manager in Seattle, replacing Herbert Kaufman, resigned. Haustein heretofore has managed the Portland, Ore., exchange which was recently converted into a shipping station.

WASHINGTON

An article in the Washington Times-Herald, Dec. 4, captioned "Attendance Falls in Entertainment Business Here" said that the high cost of living and high amusement taxes were hurting the entertainment business. John J. Payette, Warner Bros. general zone manager, was quoted as saying that neighborhood attendance is off.

Carter T. Barron, eastern division manager for Loew's Inc., blamed a general tightening of the public purse. Both Payette and Barron put part of the blame on the high amusement tax which keeps admission prices high. Other reasons are a population decline in the Washington area and the fear of government workers that Republican victories would cost their jobs.

Loew's Palace Theatre is celebrating its 29th birthday, and is serving coffee in the lobby, to its patrons.

Columbia Mid-East Division Manager Sam Galanty visited branch managers in his territory.

George Dorsey, Bob Donahue, Jr. and Clarence Ellis of Warner-Pathé News, turned out a football newsreel of the C St. Tigers and the Merrick Boys Club teams, that delighted film audiences, with six-year old Eutch Woodward stealing the show with his touchdown.

Warner Bros. Director of Advertising and Publicity Frank La Falce spent the Thanksgiving holidays with his family in South Orange, N. J.

New employees at Columbia are Julia Johnson, inspector; Dixie Barrentine, clerk; and Becky Pfaff.

OMAHA

Frank Van Huisen, head of the Western Theatre Supply Company, was elected 1948 Variety Club chief barker. Others selected include: Joseph Scott, first assistant barker; Gene Blazer, secretary; Oscar Hanson, treasurer; Carl Reese, Hymie Novitsky, H. B. Johnson, Donald Shane, R. K. Stonebrook and Clyde Cooley, directors.

Tony Tedesco, formerly with United Artists and Monogram here, is now with UA in Memphis.

A baby was born to Mrs. Abe Sadoff, wife of the manager of the Fourth Street, Siosis City. C. J. Kramer, Stanton exhibitor, was along the row following a trip to New York.

One of Nebraska's oldest exhibitors, A. F. Jenkins of David City, died at the age of 82. He had been in the business 36 years and owned the City Theatre.

William Barker, Columbia salesman, returned to work. He had been ill eight weeks. Branch Manager Joe Scott and the 20th-Fox sales staff returned from a sales meeting in Minneapolis. Metro employees have picked Dec. 22 for a Christmas party.

Mrs. Wally Kemp, wife of the Tri-States Theatres manager at Grand Island, underwent an operation.

LOUISVILLE

Price Coomer of the New Harlan Theatre in Harlan, Ky., flew into Louisville from his home in Cincinnati in his private plane for a short visit. He commutes in the plane from Cincinnati to Harlan.

L. O. Davis of the Virginia Amusement Co., Hazard, Ky., will motor to his Miami home for the winter season.

Joe Goldberg of Popular Pictures is on a two-week trip through West Virginia.

While theatres in the larger cities of the state (Continued on Page 22)

[Image of two people] Honored by Chinese. Producer David O. Selznick (right) receives from Dr. Wellington Koo, Chinese Ambassador to the United States, the "Order of the Auspicious Star," distinguished Chinese decoration, for "his leadership in enlisting the generous support of the motion picture industry in relief and humanitarian service throughout the war."
(Continued from Page 21)

seem to be holding their own at the box-office, reports from the smaller communities indicate a substantial drop in receipts.

L. B. Fugza, owner of the Kentucky Theatre, Eddyville, Ky., was commissioned a Kentucky Colonel by Governor Simon Willy on Nov. 28. The Governor left that office Dec. 9.

Not to disappoint patrons who had come to Loew's Theatre, Louisville, for the opening of MGM's "Ninotchka," the management, which had decided to hold over "Green Dolphin Street," too late to get an ad in the papers, showed "Ninotchka" between the screenings of "Green Dolphin Street"—a two-for-one admission.

COLUMBUS

Charles Sugarman, son of Al Sugarman who is cooperater of the World, Indianapolis, Avondale and Champion Theatres, will succeed Charles Radow, resigned, as manager of the World, the only foreign-language film theatre in Central Ohio. Young Sugarman is giving up his production post at the RKO studios.

Ringling and Barnum and Bailey Publicity Director F. Beverly Kelley has resigned that post to conduct a furniture store he owns in his home town, Delaware, Ohio.

A contemplated bowling alley and recreation center on Livingston Avenue would give Red Rowland competition for patronage at his Livingston Theatre.

James Chakares, who operates theatres at Washington Court House, and Mt. Pleasant, O., has leased for 10 years the Lyric at Greenfield from Mrs. S. T. Gray, owner. He has also taken a five-year lease a 60-foot frontage in the rear of the theatre for expansion purposes. Mr. and Mrs. C. E. Harvey, who will continue to operate the Lyric till Jan. 1, will open the new Pann Theatre in New Boston, Ohio.

Burning insulation on the electrical wiring at Memorial Hall brought out the fire department while the Philharmonic Orchestra was giving a concert before an audience of 2,600 persons, causing some alarm and doing a small amount of damage.

John Pekras, 70, formerly manager of the old Dreamland Theatre here, died in Tucson, Ariz. He was the father of Ted Pekras and a brother of George Pekras who operates the Vista and Rivoli Theatres.

NEW YORK

Twentieth Century-Fox entertained the circuit's bookers at lunchons in the Westchester Club last week following a trip through the Movietone studios where the boys who buy for as little as possible were shown how shorts are made.

It's happy birthday for filmwriters George Blendedan and Bess Allen Goldstein.

Conrad Florscher quit United Artists to become business agent for the back room emplees union Local B-51, Paul Gerano replaced him in the UA shipping department.

New York old timers were sorry to hear that Charles J. Bryan, 64, for 45 years associated with Walter Reade, Sr., and until recently his theatre operations general manager, had died Dec. 5 in Chillicothe, Mo. He is survived by his mother, three brothers and a nephew.

Walter Reade, Jr., president of the Walter Reade Theatres has been appointed member for the Ashbery Park area of the Army Advisory Committee for the First Army by its commander, Gen. Courtney H. Hodges.

A six-pound son was born to Mild Hoffman of the Paramount home office advertising department and Mrs. Hoffman last week at the Northern Western Theatre Hospital, Mt. Kisco.

Milton Goodman, assistant to Columbia Short Subject Sales Manager Maurice Grad, was married last week to Estelle Shay in Flushing, L. I.

Salvatore V. Casaloro, manager of the Cinerama Dome, announced that "Lammarco di Lammermore," will be followed Dec. 18 by another operatic film, "The Story of Tosca."

Thomas A. Adams, vice-president of the Paramount and Adams Theatres in Newark, N. J., became the father of a son, Adam Thomas, born Dec. 7 at St. Michael's Hospital, Newark.

HARTFORD

Joe diLorenzo, Connecticut district manager for the Daly Theatre Corp., Hartford, is back at his desk, following a long sick leave. He was injured seriously in an auto accident at Old Saybrook, Conn. last summer.

Mrs. Paul Purdy, wife of the Newington manager, Newington, has been recuperating, following a hospital stay.


The Strand, Warner circuit's first-run in the downtown area, is set for a Christmas Day reopening after renovation, with "My Wild Irish Rose."

Vincent O'Brien, who managed the E. M. Loew's Hartford Drive-In the past season, is house manager at the E. M. Loew's, Hartford for the winter.

The Shubman Theatres, southend independent circuit in Hartford, is celebrating the 20th anniversary of the Rivoli and the 10th anniversary of the Webster with a 15-week series of Quiz shows on Thursday matinees at the Webster.

The Princess Theatre Corp., Hartford, has taken over the entire Princess Theatre Building on a 20-year lease from the Fifty-Eight State St. Corp. Martin H. Kelleher, associated with the Princess since 1921, is president of the corporation.

CHICAGO

Great States Circuit, which controls subseq- uent-run theatres in Chicago Heights, Harvey, Blue Island, Ill., Gary and Hammond, Ind., is now booking its houses in those situations under the Jackson Park Theatre decree. Patrons are to see loop-run films without the previous waiting periods.

The Alger Theatre circuit has retained the Jackson Park Theatre attorney, Thomas McConnell, to represent it in the percentage suits.
CINCINNATI

John Pelcas, who has theatre interests in Columbus and Elyria, and brother of George Pelcas, Columbus, died in Tucson, Arizona, and was buried Saturday, Dec. 6, in Columbus.

Miss Augusta E. Harris, who was a prominent member of the city's entertainment industry, died Dec. 13. She was a long-time member of the Variety Club and the National Association of Theatre Owners. She was 72.

Five thousand dollars was presented to the United Service Organizations by the members of the Variety Club of Ohio.

As part of the 50th anniversary celebration of the Variety Club of Ohio, a special dinner was held at the Grand Theatre in Columbus.

J. E. Fontaine, eastern division manager of Selznick Releasing Organization spent a few days in Cincinnati the past week with District Manager J. J. Oulahan.

The annual Christmas party for orphans given by the Variety Club will be held Saturday, Dec. 20, at the Orpheum Theatre; and Irv Sochicki, chief barker, urged members to send their contributions in quickly. Each dollar takes care of one orphan—and it is anticipated 1,100 children will attend.

HARRISBURG

Harrisburg exhibitors and area managers held another all-day conference with local union leaders in an effort to reach an agreement about the Sunday wages now that Sunday shows are under way here. The stagehands and operators locals are holding out for double pay on Sunday, while the showmen are aiming at a compromise. In town for the conference which was held in the office of Edgar Gohb, Fabian publicity director, were Lou Goding, Fabian, and Carter Barron, Loew's Washington manager.

Imposition of a city tax on admissions, including motion picture houses, is pending under the 1948 budget being prepared by the city council. Gerry Wollaston, Harrisburg city manager for Fabian, and Bob Sidman, Senate, were given one-hour hearings by city councilmen last week when the two showmen went to plead their case. Council indicates either the additional levy or an increase in tax rate is necessary. Bob Westerman, assistant manager, Loew's Regent, had his wife here last weekend. Westerman, holding the post for nine months, has been unable to find an apartment to bring his wife and child from Richmond, Va.

Replacing Betty Orris as candy counter girl at the Colonial is Helen Horton. New usherettes at the Colonial are Gladys Urquhart and Irene Capp, Donald Funk, brother of Miss Genevieve Funk, veteran Colonial secretary, has re-enlisted in the Army after a tour of duty in Korea.

L. E. Keesling and Fred Helwig, both of West Virginia, stopped at the exchanges in Cincinnati on their way home from the Allied Convention.

REGIONAL NEWSREEL

TEXAS THEATRE OWNERS HOLD CONVENTION. Allied Theatre Owners of Texas held its annual convention recently in Dallas. In the group above (1-1) are Roland G. Taylor, MGM salesman, Dallas; Harold Stroud, Texan Theatre, Hamilton; H. Ford Taylor, Ford, Ballinger; William J. Cheisher, Palace, Littlefield; Mike Simons, MGM's exhibitor and public relations department; J. P. Hedrick, Majestic, Stephenville; Ben Knoll, Tower, Itasca; K. C. Lybrand, Majestic, Wills Point, and E. W. Capps, Clifton, Clifton.

New Officers of the Variety Club of Texas, Tent No. 17, were elected Nov. 28 in the Variety clubrooms at the Adolphus Hotel, Dallas. Seated (1-1): Duke Clark, property master; Julius Schepps, new chief barker. Standing (1-1): William O'Donnell, national canvasman; Fred Fronschmidt, first assistant chief Barker; and P. E. Wilson, second assistant chief Barker. Not shown is Harold Schwartz, dough guy.

TWO EX-RECRUITERS REACH DES MOINES. 理想 against it by eight film companies. He is expected to file reply for the circuit by Dec. 24. Columbia Attorney Irving Moross is here from New York for the purpose of attempting to obtain exemption of the company's product from the Jackson Park Theatre decree.

Columbia locals are holding out for double pay under the 1948 budget being prepared by the city council. Gerry Wollaston, Harrisburg city manager for Fabian, and Bob Sidman, Senate, were given one-hour hearings by city councilmen last week when the two showmen went to plead their case. Council indicates either the additional levy or an increase in tax rate is necessary. Bob Westerman, assistant manager, Loew's Regent, had his wife here last weekend. Westerman, holding the post for nine months, has been unable to find an apartment to bring his wife and child from Richmond, Va.

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ST. LOUIS

An extension of the time for various St. Louis motion picture theatres to comply with fire safety regulations, which became effective early this year, is under consideration by the board of aldermen which has a bill to extend the time for small hotels.

The Exhibitors Supply Company has been bought from Ray C. Colvin by J. Eldon Peak of Oklahoma City and R. W. Amos of Dallas. Colvin announced that he would continue his association with the Theatrical Scenic and Draperies Studios which he has owned and operated with Jack K. Baker for 10 years. He will also continue as president of the Theatre Equipment Dealers Protective Assn.

Favorite Films Manager Gordon Le Seuer is back from a sales trip into southern Utah. Here on buying trips recently were Hugo Jorgensen of Ridby, Utah, and J. H. Horan, who operates theatres in Red Lodge and Laurel, Mont.

Taft Enterprises, Inc., Springfield, Mo., was recently incorporated by S. M. Taft, W. A. Wear and F. A. Davis to do a general amusement business, with 5,000 shares of no par value common stock and 5,000 $50 par value preferred.

STANLEY WRAY, former exhibitor of the United Artists, is now a sales representative for General Foods, Inc., in Collingdale, Pa.
(Continued from Page 23)

Taft formerly managed the Drive-In Theatre at Des Peres, Mo. Wear is an attorney.

Republic St. Louis Manager John Houdihan, who is substituting for Normen Levin in Cleveland during the latter's illness, spent a few days here with his family.

Herman Ferguson, owner of the Gem and Liberty in Malden, Mo., is closing the latter for repairs, redecorating and the installation of new seats.

INDIANAPOLIS

Reports received here from Cincinnati, O., indicate that James Grady, 20th-Fox district manager, is steadily improving from an old illness.

The Indianapolis branch of 20th-Fox lends the district in the Andy Smith Drive which ends Dec. 27.

Lou Golden, operator of the Towers Theatre here, has closed his house for remodeling and redecorating.

The Variety Club of Indianapolis, Tent No. 10, held the annual election of officers Dec. 8, in the club quarters.

John Barrett, bookkeeper at 20th-Fox, wrinkled his shoulder while bowling, his favorite pastime.

Republic Exchange Manager Edwin Brauer and District Manager William Baker spent several days in Chicago, calling on John Doerr, of the Alliance Theatre Corp., on business.

Eastern Sales Division Manager Nat Levy, RKO, and his assistant, Frank Drumm, with Milton E. Cohen, district manager, opened the New Deojet Drive, Dec. 3 and 4, to the employees of the local RKO exchange.

Prmce, Nat Williams, E. D. Martin and John Fulton, directors.

Monogram Southern Atlanta Manager "Babe" Cohen has returned from a trip to New Orleans, and President A. C. Bromberg is back from Mobile. Eagle Lion Southern District Manager Ralph McCoy visited the New Orleans and Memphis branches.

Ruth Brownlow has recovered from an illness that kept her away from her Screen Guild post for some time.

Wil-Kin Theatre Supply Sound Engineer R. W. Townsend is back at his office following an illness. Its new Sales Manager Charles Fordson visited the company's Charlotte office. Miss Doris Hall has been added to its stock department.

Georgia Theatres President William K. Jenkins is southeastern trustee and a national delegate for the Motion Picture Foundation.

Kay Atlanta Exchange Booker Dixie Graham is all smiles—he's a grandfather.

MINNEAPOLIS

Lester D. Lausted and his wife Janette, operators of the theatre at Watkins, Minn., were awarded $5,680 in settlement of their claim against the theatre by the probate court in Minneapolis. Lausted had been projectionist and manager of the house and his wife was cashier and manager while Lausted was in military service. The theatre was owned by Gearhard J. Ahren of Minneapolis, who died in September, 1946, without filing a will. The Lausteds filed claim for title to the theatre saying Ahren had promised them it if they would operate it for him, being paid only living expenses. Mrs. Ahren contested the claim, saying that the couple had received salaries for their work.

Julius Colfer has purchased the Screen Guild franchise for this territory from Joe Wolf, Screen Guild assets have been moved to new headquarters at 12918 Cleveland Ave.

Berger Amusement Company has promoted Morrison Buell to manager of the Pix, Minneapolis. He formerly was assistant manager.

Universal-International has dropped Chuek Noodelman, salesman, in an economy move.

Employees of the 20th Century-Fox exchange will have their Christmas party on Dec. 19 at the Radisson Hotel. MGM staff will have its party the same day at the Variety Club's rooms in the Niconet Hotel.

Mrs. Gertrude Weber is the new office manager's secretary at 20th-Fox.

TORONTO

The national committee of Motion Picture Exhibitors Association of Canada has been formed at a Toronto meeting with J. J. Fitzgibbons, president of Famous Players Canadian Corp., as national chairman, to seek the abolition of the Dominion's 20 per cent tax on all theatre grosses which was instituted as a war finance measure. The meeting, which was attended by delegates from all Provincial theatre organizations from coast to coast, pledged association members to pass the benefit of tax reduction to theatre patrons in the form of price reductions.

A new spectre for the film industry in connection with the enforcement of Canada's dollar conservation regulations has appeared in the appointment of John H. Berry, former president of War Assets Corp., as administrator of the emergency-control regulations. He has been empowered to ban capital imports from the United States if any plant expansion does not bring comparable material exports to the States.

The Commonwealth Co-Operative Federation Party leader, M. J. Coldwell, has demanded a 50 per cent reduction in film imports from the United States and an increased purchase of British pictures.

"Voice of Theatre Speakers" JOE HORNSTEIN has it!
HONOR RUBIN

Projection staffs of Paramount's New York City theatres honored their chief, Harry Rubin, with a surprise dinner and friendly hazing last Monday as a tribute to Rubin's 30 years of service with the Paramount. Rubin went to Leon and Eddie's night club on West 52nd Street with Joseph Basson, International Representative of the IA, believing they were two to dine alone, and found his entire New York staff and a number of his closest friends assembled to greet him.


Pictures in Cincinnati, and Rudolph, who is in the chemical business in Columbus. Also surviving are three sisters, Mildred, Rose and Grace of Gates Mills, a suburb of Cleveland. Harry Skirball was manager of the old Educational Film Exchange for many years. In addition to having an interest in the Skirball Brothers' theatre circuit, he represented a commercial diamond company.

Christmas parties are on the film row agenda. Republic is holding open house in its exchange on Dec. 18. National Screen Service' 30 employees will celebrate with dinner party at the Alpine Village on the 15th; Universal is holding an office party on the 12th and on down the line. The Warner Club will hold a Christmas party Dec. 18 at the Variety Club.

Abe Schwartz of the Lexington, Cleveland, and theatres in Painesville, has left for his usual vacation in Miami.

Word has been received here of the death of James Widenthaler, projectionist at Warners' Ohio Theatre, Sandusky.

COLUMBIA

Word has been received of the death of Frank Kuras, operator of the Kiato Theatre, Maysville, Ky.

Elmer Stachel, Eagle Lion salesman, has resigned to enter into private business in New York City. William Gordon Bugee comes back from the Buffalo office to be Albany salesman for Eagle Lion.

Miss Margie Duran of Paramount's office is confined to her home with a very bad cold.

Pete Holman, recently transferred booker from Philadelphia, was unable to rent an apartment so purchased a home and is very happy over it.

Paramount Branch Manager Edward Ruff went to Boston to attend the funeral of William H. Ebb, former Paramount district and division manager, who was killed in an automobile accident.

The new switchboard operator at Paramount is Joyce Bahret.

Universal Auditor Mike Fine, who has been at the Albany office for several weeks, leaves this weekend for New Haven.

Mary Flynn, office manager of Upstate Theatres, has her left wrist in a cast as a result of a recent fall.

SALT LAKE CITY

Columbia Manager Bill Seib is back at his desk after attending the funeral of a brother in Nevada.

MGM Efficiency Expert Charlie Eagle is here from the Pacific coast visiting Branch Manager Carl Nelly and his office force.

Don Tibbs, in charge of operation for Monogram-Allied Artists, is traveling in Montana. Fox Intermountain District Manager Hall Baetz is also in Montana.

Exhibitor Hy Kruend of Montana was here conferring with exchanges on new products.

RKO Manager Giff Davidson is back from a sales trip into Idaho. His staff met here on Dec. 12 with RKO Western Division Sales Manager Walter Branson, his assistant, Harry Gotteslen and Rocky Mountain District Manager Al Kolitz.

THEY CAME TO COLLECT, NOT TO PAY TAX. Because the City Council of Compton, Calif., recently repealed a two-cent amusement tax which started two years ago. $29,000 is being refunded to movie patrons at an average of $8.50 per person. Above, Stan Kriner, Fox West Coast Tower Theatre manager, and Mayor Harry T. Laughnern, watch as the first customers line up for refunds. The city fathers repealed the tax following vigorous objections of Compton citizens who filed a referendum petition against the ordinance.
Independent Production Drop Is Attributed to High Costs

As the majors go, so go the independents. Thus, with few major films starting before the cameras (STR, Dec. 6, p. 32), it follows that independent production would take a definite drop. And it has. A prime example was the revelation last week that the Samuel Goldwyn lot, which is also used by other independents, is dark for the first time in ten years, with little prospect of any films starting there for several weeks. High cost of film making might well be the cause for suspension, since rental for a company runs into thousands of dollars a day. However, one organization (George and Ralph Danches) got around the problem by making their independent venture, "Harporn," entirely in Alaska. Picture features John Bromfield, Alyce Lewis and James Cardwell, with Ewing Scott directing.

"Man-Eaters of Kumaon," which stars Sabu, Wendell Corey, Morris Carnovsky and Jo-anne Page, started Dec. 3 at General Service Lot with Byron Haskin directing. Monty Schul and Frank Rosenberg are making the picture for Universal-International release.


Sol M. Wurtzel resumed production with "Arthur Takes Over," directed by Mal St. Clair. Cast includes William Blairkwell, Lois Collier and Jerome Cowan. Otto Preminger has taken over the production reins on "This Is the Moment," Technicolor film at 20th Century-Fox, which Ernst Lubitsch was making at the time of his death.

W. Lee Wilder started a "Falcon" detective yarn on Dec. 11 at the Nassour lot for independents. John Calvert takes the title role in "The Unwritten Law," being made as the first of the series for Republic release. Republic started "Heart of Virginia" Dec. 8 and "Cimarron Trails" Dec. 13. The latter stars Allan "Rocky" Lane and is being directed by Phil Ford, while Gordon Kay is associate producer. R. G. Springsteen is directing "Heart," a racing story being produced by Sidney Picker.

RKO Radio last week started "Guns of Wrath," starring Tim Holt, on location at Lone Pine. Herman Schlom is producing under the executive supervision of Sid Rogel. Nan Leslie was cast in the feminine lead.

Monogram was set to begin "Rawhide Trail," a Johnny Mack Brown western, on Dec. 15. Louis Gray produces, Lambert Hillyer directs.

Jerry Briskin and Matthew Rapf formed Crestview Productions, Inc. and started "Rampage" for Eagle Lion release. Being filmed in Cinecolor, the animal opus is being directed by Lew Landers.

Columbia gave the green light to "Trail to Laredo," latest Durango Kid western starring Charles Starrett and Smiley Burnette. Seymour Friedman, former second unit director at the studio, was elevated to full directorial status and assigned "Trapped by Boston Blackie," which went before the cameras Dec. 8. Patricia White was given the feminine lead.

Humphrey Bogart and his wife, Lauren Bacall, returned to Hollywood from the east and checkered onto the Warner lot for "Key Largo." The film version of the Maxwell Anderson drama went before the lenses Dec. 15, with John Huston directing and Jerry Wald producing.

Join Ford and Merian C. Cooper have placed Ben Johnson, a stunt rider who rode in "War Party," under an acting contract to Argoxy Pictures.

NOW BEFORE THE CAMERAS

COLUMBIA. The Eternal Melody (Rabinovitch); The Loves of Carmen (Technicolor); The Gallant Blade (Cinecolor); Post Said; Trapped by Boston Blackie; Best Man Wins; Trails to Laredo.

EAGLE LION. The Moos Hong High (A & C); Cork-screw Alley; Rampage (Crestview, in Cinecolor).

REPUBLIC. Under California Stars (Trucolor); The Seventh Veil (Edward J. Serbin, W. Lee Wilder); Cimarron Trails; Heart of Virginia.

20th CENTURY-FX. This Is the Moment (Technicolor); Sitting Pretty; Walls of Jutice; The Iron Curtain; Arthur Takes Over (Sol Wurtzel).

WARNER BROS. Winter Meeting; The Adventures of Don Juan (Technicolor); Key Largo; The Big City; Eater Parade (Technicolor).

UNIVERSAL-INTERNATIONAL. Another Part of the Forest; Up in Central Park; Are You With It?; Manger Feast of Kumoos (Shaff-Rosenberg).

RKO RADIO. The Chinese (Independent Artists); The Window; Guns of Wrath.

SRO. Mr. Blunddings Builds His Dream House (RKO).

PARAMOUNT. A Connecticut Yankee (Technicolor); Howard: Sealed Verdict; A Foreign Affair.

UNITED ARTISTS. Cagistorio (Edward Small).

MONOGRAM. Rawhide Trail.

ALLIED ARTISTS. The Tenderfoot (King Bros.).

INDEPENDENT. The Avenger (United Philippine Artists); Harpoon (Dances).

U-I Sets Six Films for Production in January

Universal-International plans to put six top-budget films before the cameras between the fifth and 25th of January as the studio launches its 1948 production schedule. Films set for the green light include "The Velvet Pecce," "The Judge's Wife," "Patent Applied For," "The Savoy Charm" and "One Touch of Venus." Irving Reis has been set by producer Lester Cowan to direct "Venus," an Artists Alliance Production. And Edmund O'Brien will have an important part in "The Judge's Wife," with Fredric March and Florence Eldridge in top roles. Michael Gordon will direct for Producer Jerry Bresler. Also at U-I Producer-Director Sam Wood has temporarily postponed "Purgatory Street" until he can obtain the cast of players he originally intended to star in the film.

At Warners Jack Carson has been set to star in "Girl From Jones Beach," a comedy drama which Alex Gottlieb will produce, with Janis Paige in the leading feminine role. Errol Flynn will star in "General Crack," a Technicolor drama to be produced by Henry Blanke from George Kelly's historical novel. The late John Barrymore started in the original screen version which Warners released late in 1929.

MGM has taken an option to buy the screen rights to "Across the Wide Missouri," a work by Pearl De Voto which would serve as a vehicle for Spencer Tracy. The actor, who is now appearing in "State of the Union," is scheduled to do "Before the Sun Goes Down" next, after which he would do "Across the Wide Missouri" if MGM exercises its option and acquires the property.

Paramount has hit a two-year casting peak, with 1,641 featured players, in support of stars, signed for specific roles in productions since the first of the year.

At Columbia Edward Norris has been named to play the male romantic interest in "Trapped by Boston Blackie," next in the series featuring Chester Morris in the title role. Norris will be seen as a ballet dancer in the picture, which Rudolph Flothow is producing.

MANIPULATION. Director Victor Fleming (left) and armor expert Noel Howard manipulate Ingrid Bergman into her suit of armor for "Joan," Technicolor film which Sierra Pictures was scheduled to complete this week for RKO Radio release.
Seven Warner Shorts For December Release

Warner Bros. has set seven one-reel short subjects for December release. The schedule includes FOURTEEN TEARS, Technicolor cartoon, "Catch As Cats Can," "Horse Fly Fleas" and "Dangerous Dan McFoo."

Two musical subjects include an offering from the new series, Melodies From Melody Lane titled "I Want To Be A Fireman" and "Baila Minnow" & "His Harmonica School" is a reissue in the Melody Master Bands series.


Gustilun Willton Theatre Carpet

JOE HORNSTEIN has it!
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. Assigned exclusively at left on opposite page is Block Number. (SP in this column indicates Special release, sold separately, those at extreme right give publication date of Advance Date: a) Box Office-Sistant: b) Asterisk following title indicates color photography color. Following listing gives type of color used in:


(B) Biographical (C) Comedy (D) Drama (Doc) Documentary (G) Gangster (M) Musical (W) Western (Y) Mystery (W) War

ALLIED ARTISTS

Music

1 It Happened on Fifth Avenue (C,F) Gale Storm—Don DeFore...
2 Black Gold *C (D,F) Quinn—K. Mille—E. Knox...
3 Gangster, The (D,A) Belita—S. Sullivan—J. Lorrington...
4 Song of My Heart (D,F) Frank Sundstrom—Audrey Long...

STOR PICTURES

Miss for Miss Bishop
Courageous De Christian
Fighting Mustang
Her Enlisted Man (CD)
High Blood Pressure
It Pays to Be Funny
Johnny Steps on God's Tail
Let 'em Have It (G)
Little Men
Roomie, The
Silver Devil (D,F)
 DeVil's Daughter (D,F)
Stairway to a Star
Swiss Family Robinson
The Town—Down—Home
Western Terror

COLUMBIA

CURRENT 1946—47

5702 Arizona, The
Blondie in Night Club
Blondie's Holiday (C,F)
Blondie, A
Blondie's Return
Blondie of Canary Islands
Blondie's In the Air
Blondie in Love
Blondy Boy
Blondy's Big Caper
Blondy's Big Secret
Blondy Isn't Yours
Blondy Meets a Lady
Blondy's Secret Love
Blondy's Skating Capers
Blondy's Second Romance
Blondy's Sweetheart
Blondy's Vacation
Blondy, The Hidden Man
Blondy, The Mystery
Blondy's Romance
Blondy, The
Blondy of an Island
Blondy's Facial
Blondy, The
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COLUMBIA (Continued)  

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Columbia Showmen's Trade Review, December 13, 1947

**SPODERS**

**COLUMBIA (Continued)**

**COMING**

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**WESERTS**

**CURRENT 1946-47**

703 Adventures, The  
704 Bury Me Dead (My A)  
705 Coral Sea  
706 Gas House Kids in Hollywood (C.F.)  
707 Green for Danger (My A)  
708 Heartaches (My A)  
709 Indian Love Call  
710 Music of the Land (My A)  
711 Three on a Ticket (My F)  
712 SP27 Untamed Fury (D.A.)

**COMING**

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708 Heartaches (My A)  
709 Indian Love Call  
710 Music of the Land (My A)  
711 Three on a Ticket (My F)  
712 SP27 Untamed Fury (D.A.)

**COMING**
EAGLE LION (Continued)

Prod. No.      Westerns (Coming)
Hawk of Powder River...      Eddie Dean-Roscoe Ates-J. Holt...
Prairie Outlaw...      E. Dean-R. Ates-J. Holt...
Red River Round-Up...      Eddie Dean-Roscoe Ates...
Shadow Valley...      E. Dean-R. Ates...
Tornado Range...      E. Dean-R. Ates-B. Blanchard...

FAVORITE FILMS CORP.

Hangman Also Die...      Donnely-Donal-D'O Keefe...
Hells Ship Morgue...      Dick Powell-Linda Darnell...
It Happened Tomorrow...      Patey Kelly-Maxie Rosenbloom...
Keel of the Second...      Boris Karloff-Anton Yarens...
Man They Could Not Hang...      L. Damman-J. Collins...
Man With Nine Lives...      Ida Lupino-Francis Lederer...
Matinee Matron...      Bruce Cabot-Marguerite Churchill...
Merrily We Live...      J. Russell-B. Vance...
Murder Motive...      J. Russell-B. Vance...
Our Relations...      J. Russell-B. Vance...
Revolt of the Zombies...      J. Russell-B. Vance...
Topper Goes to College...      J. Russell-B. Vance...
Two Mugs From Brooklyn...      J. Russell-B. Vance...

FILM CLASSICS

Catherine the Great...      D. Fairbanks, Jr.-E. Bergner...
For You I Die...      J. Ruhlmann-Johnny Mack...
Paris (D) A...      J. P. McGovern-Johnny Mack...
Ghost Des J. Parker...
Henry the VIII...      A. Basserman-Mary Brian...
I Was A Criminal...      C. Lanigan-Josef von Sternberg...
Man Who Could Work Miracles...      Eugene Stratton-James Cagney...
Mwid on Derivative...(D)...      N. Halston-B. Elliott...
Spirit of West Point (D) F...      B. Elliott-J. L. Cox...
That Hamilton Woman...      V. Leigh-L. Olivier...
Things to Come (C) A...      J. J. Weidler-J. L. Crawford...
Women in the Night...      Tala Birell-William Henry...

METRO-GOLDWYN-MAYER

Armolo Affair, The (D) A...      John Hodiak-Frances Gifford...
Case Timberlane (D) A...      Spencer Tracy-Lana Turner...
Our Friends Or the End, The (D) F...      B. Donnelly-R. Walker-G. Peabody...
Cynthia (C-D) F...      J. Taylor-G. Peabody...
Dark Delusion (D) F...      L. Barrymore-J. Craig-L. Bremer...
Dame Min (D) F...      J. D. Johnston...
Flesta "T" (D-M) F...      W. Powell...
Fingers in the Wind (D) F...      J. D. Johnston...
Great Waltz, The (M) F...      T. Deroulede...
Green Dolphin Street (D) F...      J. D. Johnston...
Hancock (D) F...      C. Gable-D. Kerr-A. Bixler...
Hucksters, The (C-D) A...      F. Pawley-M. Aedy...
It Happened at the Inn...      J. D. Johnston...
It Saved in Brooklyn (C-M) F...      J. D. Johnston...
Little Mister Jim (C) F...      C. J. Mather...
Livings in a Little Red Caboose...      J. D. Johnston...
Merton of the Movies (C) F...      J. D. Johnston...
Romance of Rosey Ridge, The (D) F...      L. T. Johnson...
Sea of Grass (C) F...      J. D. Johnston...
Show-Off, The (C) F...      R. Selkirk-M. Maxwell...
Song of the Thin Man (M) F...      J. D. Johnston...
This Time For Keeps "T" (M) F...      J. D. Johnston...
Unfinished Dance, The "T" (D) F...      J. D. Johnston...
Veering, The "T" (D) F...      J. D. Johnston...

COMING

Alien A Gentleman (C) A...      M. O'Brien-G. Murphy-L. Lehmann...
B. F.'s Daughter (D) A...      B. Shaw-C. St. John...
Big City...      T. R. Mann...
Bitter Paradise...      T. R. Mann...
High Wall, The (D)...      R. Taylor-A. Soble...
Homcoming (D)...      C. Gable-L. Turner-A. Baxter...
It Comes (D)...      W. Pidgeon-
McCoy (D) A...      F. Rooney-S. Blyth-D. Bowery...
Mailing Bandsit, The "T"...      E. Ireland...
Luxury Liner...      B. Sallan...
Master of the Sea...      P. Speck-T. Padow...
Out of This World...      E. Guinn-J. Lees...
On an Island With You (C-M)...      J. W.phthalm...
Pissibly Incendiary (D) A...      F. Williams-L. Crawford...
Pirate, The "T"...      R. N. Mitchell...
State of the Union...      M. W. Miller...
Stormy Water......      C. C. Johnson...
Summer Holiday "T"...      M. J. Roberts...
Twentieth Avenue Apartment "T"...      M. O'Brien-G. Murphy-P. Thaxter...
Three Daughters, The "T"...      M. O'Brien-G. Murphy-P. Thaxter...
Virtuous (C-D)...      M. O'Brien-G. Murphy-P. Thaxter...

MONOGRAM

Bowery Buckaroos...      Leo Gorcey-Bowery Boys-Julie Briggs...
Dangerous...      Lawrence Tierney-Anne Jeffreys...
Fall Guy (M) A...      D. Brown...
Guilty, The (M) A...      B. Craven-B. O'Brien...
Gumshoe (D) A...      A. Lee-G. Roland-W. Downs...
Hole in the Wall, The...      D. O. Curran...
Kilroy Was Here (C) F...      J. Cooper-C. Coogan-W. McKay...
Knights of the Round Table...      J. Douglas...
Louisiana (C-D) F...      J. D. Johnston...
News Rounds (C) F...      Jimmie Davis-Margaret Lindsay...
Queen of the Yukon...      Charles Bickford-Hart-McLane...
Robin Hood of Monterey (D) F...      Charles Bickford-Irene Rich...

SHOWMEN'S TRADE REVIEW, December 13, 1946
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PROMINENT ARTISTS

PROD. No. 1946-47

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A Miracle Can Happen
Arch of Triumph (D)
Atlantic
Dead Don't Dream, The (W)
False Paradise
Between Only Knees, My (F-D)
Henry the Fifth (D) *F
Legends
Mad Wednesday (D)F
Mountain of Homage
Red River
Stirred Conflict (W)
Sinister Journey
Sleep, My Love
This Is My New World
Strange Gamble
Time of Your Life
Vendetta (D)

CURRENT

Deborah Kerr—David Farrar 91
Celia Johnson—Trevor Howard 86
Bette Davis—Dana Andrews 76
Bud Abbott—Lou Costello 77
Michael Redgrave—Mervyn Johns 106
Sandra Dee—Robert Morse 72
David Farrar—Mal Zetterling 91
John Wayne—Walter Brennan 95
William Boyd—Andy Clyde 11
Andy Clyde—R. G. Bailey 11
Irene Dunne—Robert Taylor 83
Corey Sabor—Marni Kovarsky 80
James Mason—Robert Newton 116
Burt Lancaster—Mary Astor 80
B. Montgomery—Wendell Corey 101
D. Montgomery—Hendrix 101
F. MacMurrary—Cardigan—P. Dorn 79
E. Dunne—Basco, Sadie 80
D. Yuward—L. Bowman—E. Albert 102
R. Darrow—D. O'Connor 89
D. O'Connor—Stuart Paton 101
C. Alford—F. Mason—J. Allen 113
P. Calvert—H. E. Raines 85
J. Mason—Rossomand John 86
W. C. Fields—Edward Bergen 73
V. Price—E. Raines 87
R. Scott—Franklin-B. Denley 81
B. Abbott—L. Costello—M. Main 78

UNIVERSAL-INTERNATIONAL

COMING

Black Narcissus *T (D)
Brief Encounter (D)
Buck Privates Come Home (C)
Give My Heart, The (D)
Destry Rides Again
Egg and I, The (C)
Frieda (D)
侯望之来已成 (D)
I Know Where I'm Going (D)
I Stoie a Million
Ivy (D)
Magnificent Obsession
Princess of Kumamoto
Michigan Kid *C (W)
Odd Man Out (D)
Port of Thousand Sons
Ride the Pink Horse (D)
Ride Fire (D)
Slave Girl *T (C-W)
Smash Up, The Story of a Woman (D)
Something in the Forest, A
Sleeping on the Job, The
This Happy Breed *T (D)
Time Out of Mind (D)
You Can't Cheat an Honest Man
Wine in the D (M)
Wuthful Widow of Wagon Gap (C, W)

COMING

B. Colman—S. Harris—E. O'Brien 88
C. Boyer—Blyth—T. Tandy 83
Margaret Lockwood—Margaret Granger 113
R. Low—L. Edmerton—R. Emery 79
P. March—Blyth—D. Durley 82
D. O'Connor—San Juan—M. Stewart 79
C. De Carlo—D. Carrera 80
C. Alford—T. Stuart—W. Paton 101
P. Calvert—H. E. Raines 85
J. Mason—Rossomond John 86
W. C. Fields—Edward Bergen 73
V. Price—E. Raines 87
R. Scott—Franklin—B. Denley 81
B. Abbott—L. Costello—M. Main 78

UP IN CENTRAL PARK

A Double Life (D)
A Woman's Vengeance (D)
A Lady Surrenders (D)
All My Sons—S. Fortunati
Another Part of the Forest, A
As You Will II (D)
Black Bart *T
Bush Christmas (D)
Carnival of Souls (D)
Cassie
Clancy Hill (D)
Jassy *T (D)
Letter from an Unknown Woman
Lost Moment, The—R. C. McArthur
Magic Bow, The (D-M)
A Heart Goes Casualty (M)
Naked City, The (My)
Nichols Nickels (D)
On the Good Ship L Y S E O N
Pirates of Monterey *T (D)F
Pirates of the Caribbees (D)
Rita Hayworth (D)
Secret Beyond the Door (D)
Senator Was Indiscreet, The (D)
Taps (D)
Tawny Pipit, The (D)

UP IN CENTRAL PARK

B. Colman—S. Harris—E. O'Brien 88
C. Boyer—Blyth—T. Tandy 83
Margaret Lockwood—Margaret Granger 113
R. Low—L. Edmerton—R. Emery 79
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R. Scott—Franklin—B. Denley 81
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A Complete Life

Columbia

B. Colman—S. Harris—E. O'Brien 88
C. Boyer—Blyth—T. Tandy 83
Margaret Lockwood—Margaret Granger 113
R. Low—L. Edmerton—R. Emery 79
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R. Scott—Franklin—B. Denley 81
B. Abbott—L. Costello—M. Main 78

A Complete Life

THE SHOWMAN'S TRADE REVIEW, December 13, 1947

PICTURES STARTED LAST WEEK

COLUMBIA

Port Said—Principals: William Bishop, Gloria Henry, Stephen Gray, Director, Reginald Le Borg
Trapped by Boston Blackie—Principals: Chester Morris, Richard Lane, George E. Stone, Director, Sidney Salkow
Trail to Laredo—Principals: Charles Starrett, Smiley Burnette, Director, Ray Nazarro

K-KO RADIO

Guns of Wrath—Principals: Tim Holt, Nana Bryant, Dyna Dell, Director, Lew Land.

REPUBLIC

Unwrath—Principals: John Calvert, Director, W. Lee Wiler.

20TH CENTURY-FOX


UNIVERSAL-INTERNATIONAL

Man-Eaters of Kumaon—Principals: Wendell Corey, Sabu, Morris Carnovsky, James Cagney, Director, Byron Haskin.

INDEPENDENT

Destirion—Principals: Hurd Hatfield, Yehudi Menuhin, Director, Paul Gordon.
Harpoon—Principals: John Bromfield, Alphonse Almon, James Cagwell, Director, Ewing Scott.

ADVANCE DATA

On Forthcoming Product

STRANGE GAME (UA) Western, Principals: William Boyd, Andy Clyde, Rand Brooks, Director, George Archainbaud. Plot: Hoppy has been commissioned by the Governor to investigate the counterfeit money, both U. S. and Mexican, which has been traced to the town of Laramie City through an anonymous note. He meets a girl whose father has been missing for several years, but when he discovers he is imprisoned and forced into manufacture of phony bills, Hoppy takes the gang over to the authorities and rides on.

QUEST OF WILDE HUNTER (MGM) Drama, Principals: Don Carson, John Garfield, Dan Dailey, Michael Reed, Samuel S. Hinds. Director, Jack Pollexfen. Plot: The big-time reporter and Tweed come to town for the girl and her father, fresh from Ireland, are taken over by the crooked politician, B. Ted Tweed. A crusading reporter and Tweed become rivals for the girl, but when the father learns to read and knows what a crooked Tweed is, he teams with the reporter to defeat the Boss. Reporter gets girl.

STATION WEST (RKO) Drama, Principals: Dick Powell, Jean Greer, Anne Moorehead, Burt Ives. Director, Edward F. Cline. Plot: The young soldier, his sweet-souled wife, and her father, fresh from Ireland, are taken over by the crooked politician, B. Ted Tweed. A crusading reporter and Tweed become rivals for the girl, but when the father learns to read and knows what a crooked Tweed is, he teams with the reporter to defeat the Boss. Reporter gets girl.
NATIONAL REVIEWING COMMITTEES' CLASSIFICATIONS

THE TIME FOR KEEPS (MGM) — FAMILY — National Legion of Decency — FAMILY — General Federation of Women's Clubs.

CASS TIMBERLACE (MGM) — NATIONAL — Family — National Legion of Decency — FAMILY — General Federation of Women's Clubs.


FOREVER AMBER (20th-Fox) — CLASS B — National Legion of Decency. (This is a revised rating which replaces the original rating of 18+ previously announced by the Legion of Decency as reported in ST, 10/25/47.)


The authorized pictures quoted in this column are as follows:

GENERAL FEDERATION OF WOMEN'S CLUBS. The motion picture Committee is headed by Mrs. Arreton F. Burt, chairman, of St. Louis. Two reviewing committees form part of the organization: the Kroger Federation of Women's Clubs of the West, and the Mrs. Mary Lilly, New York, Eastern Committee. The Frontier Thayer, Los Angeles, Western Committee is used in designated Union of the Federation. Designations used are as follows: FAMILY — MATURE, MATURE — FAMILY — MATURE — 14 years of age and up; FAMILY — 14 years of age and up (D)A; FAMILY — 14 years of age and up (D)A. New school students and adults **— indicates picture is rated "Exceptional".

NATIONAL BOARD OF REVIEW: Founded in 1927 to represent the interests of the picture industries. The reviewing committee consists of some 40 members of all ages. Each section is a cross-section of public taste. Designations used: FAMILY — 14 years of age and up (D)A; FAMILY — 14 years of age and up; FAMILY — 14 years of age and up (D)A. New school students and adults **— indicates picture is especially worth seeing.

NATIONAL LEGION OF DECENCY: From the American Federation of Catholic Alumni review pictures and publishes its classifications for guidance of members of the Legion—composed of those members of the Catholic faith who shall have been ordained to the priesthood. Designations used: Class A — Sec. 1 — Unobjectionable for General Public; Class A — Sec. 11 — Unobjectionable for General Public; Class A — Sec. 11 — Unobjectionable for General Public; Class A — Condemned.
Coming Soon

Leaders of the Motion Picture Industry
Presenting the leading money-making productions and stars of 1946-1947 as selected by exhibitors in the national poll conducted annually by Showmen's Trade Review
IT'S A BETTER WORLD ALREADY!

A gay hit at Radio City Music Hall and booked to play simultaneously in hundreds of theatres nationwide to celebrate New Years.

M-G-M presents "GOOD NEWS" • JUNE ALLYSON, PETER LAWFORD, Patricia Marshall, Joan McCracken, Ray McDonald, Mel Torme • Color by Technicolor • Screen Play by Betty Comden and Adolph Green • Based on the Musical Comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. DeSylva and Ray Henderson • Directed by CHARLES WALTERS • Produced by ARTHUR FREED
TRAILERS are your BEST BUY in ADVERTISING!

- They sell with ACTION!
- They sell with SOUND!
- They sell with SOCK!

Your TRAILER audience...is a 100% THEATRE audience! TRAILERS Cost Less and Sell More...than any of your other advertising media!

Surveys prove that TRAILERS influence as much as 31% of your patrons! We don't say it! Woman's Home Companion says it!*...through its impartial survey of all advertising media!

Yet...notice how LITTLE Trailers cost you!

TRAILERS are your Most EFFECTIVE...least EXPENSIVE means of advertising your ATTRACTIONS!

*Would you like a reprint of the Woman's Home Companion survey? Write to N.S.S. Advertising Department, 630 Ninth Ave., New York 19, New York. It's FREE!
"THE SENATOR WAS INDISCREET"
"A DOUBLE LIFE"
"SECRET BEYOND THE DOOR"
"THE NAKED CITY"
"A WOMAN'S VENGEANCE"
"BLACK BART"
"CASBAH"
"ARE YOU WITH IT?"

U-I has the box-office attractions ready.

U-I's hilarious follow-up to "The Eg and I" prize comedy hit of 1947.

Entered as U-I's nomination for the 1947 Academy Awards.

A fine motion picture planned to thrill audiences everywhere.

From Mark Hellinger who outdoes even "The Killers" in this production.

A tremendous drama and a startling love story for top entertainment.

Color by Technicolor; action and romance by those who know how.

A sure-fire hit with intriguing action, music and romance.

Another Broadway musical hit.
BIG ONES!

Prepare for these big
and on the way for 1948

"UP IN CENTRAL PARK"
"ALL MY SONS"
"ANOTHER PART OF THE FOREST"
"LETTER FROM AN UNKNOWN WOMAN"
"RIVER LADY"
"MAN-EATERS OF KUMAON"
"TAP ROOTS"

The big Broadway musical smash more colorful than ever on the screen.

The Broadway prize play now a prize picture.

The great stage property made greater in its filming.

A throbbing love story.

Color by Technicolor; showmanship by those who know how.

A hit picture from The-Book-of-the-Month best seller.

One of the great spectacular dramas; color by Technicolor.

Watch following announcements for the full cast of these productions
Captain from Castile

 starring

 Tyrone Power

 with

 Jean Peters • Cesar Romero
 John Sutton • Lee J. Cobb
 Antonio Moreno • Thomas Gomez • Alan Mowbray
 Barbara Lawrence • George Zucco
 Roy Roberts • Marc Lawrence

 Directed by

 Henry King • Lamar Trottii

 Color by Technicolor

 World Premiere
 Christmas Day
 Rivoli, New York

 and 221 Day-
 And-Dates . . .
 Coast-to-Coast!

 The Season's Best
 from
 20th Century-Fox

 Joanne Crawford
 Dana Andrews
 Henry Fonda

 in

 Daisy Kenyon

 with

 Ruth Warrick • Martha Stewart
 Peggy Ann Garner • Connie Marshall
 Nicholas Joy • Art Baker

 Produced and Directed by

 Otto Preminger

 Screen Play by David Harris
 Based on the Novel by Elizabeth Janeway

 Starts Christmas Day
 Roxy, New York

 and Christmas Week at

 Poli, Springfield
 Poli, Bridgeport
 Poli, New Haven
 Ohio, Columbus
 Poli, Worcester
 Shea’s, Erie
 Palace, Canton
 Colonial, Akron
 Victory, Evansville
 Paramount, Ft. Wayne
 Fulton, Pittsburgh
 Majestic, Providence
 Lincoln-Miami, Miami
 Grand, Terre Haute
 Midwest, Oklahoma City

 Christmas Week at
 Mayfair, New York

 Apollo, Chicago
 Palace, Los Angeles
 Beverly, Beverly Hills

 Gregory Peck
 Dorothy McGuire
 John Garfield

 in Laura Z. Hobson's
 Gentleman's Agreement

 with

 Celeste Holm • Anne Revere • June Havoc
 Albert Dekker • Jane Wyatt
 Dean Stockwell • Sam Jaffe

 Produced by Screen Play by

 Darryl F. Zanuck • Moss Hart
 Directed by Ella Kazan
Government Case Decision Soon

It won't be very long before arguments in the government suit against the industry will be heard by the Supreme Court. And we doubt if it will take very long after the arguments for the High Court to hand down its decision.

Speculation is still rife about the outcome of the important phases to be settled by that court. In some circles there seems to be a feeling that the High Court will rule out auction bidding but will order divorcement.

Others are of the opinion that the net result will not be much different than the statutory court's decision as originally handed down.

Whatever the final decision, it will come at a critical time in the history of our industry. Whether the order will prove to be a boon or a bane, remains to be seen.

We have always taken the attitude that no matter what happens in this business, it is big enough and resourceful enough to measure up to the appointed job and come out all right in the long run.

We still feel the same way.

The British Tax Problem

Although this British tax situation looks like a stalemate, we feel confident that a solution will be reached and in the not too distant future.

Both parties to the controversy are in a tight spot and only a common-sense, businesslike approach can end in a satisfactory solution or compromise.

For the sake of the jittery executives we sincerely hope they will be able to make a deal that will help realize something substantial from the foreign markets.

But while awaiting the results of the present talks, our industry here at home should keep concentrating on how to cut those shooting days down to a minimum consistent with an effort to turn out good, box-office product.

The sooner we gear production costs to domestic revenues, the quicker will we be able to put our industry on a solid, unshakable foundation free from the dangers and fears of foreign troubles and politics.

Local Admission Taxes

Reports from our correspondents around the country add emphasis to the danger of an impending wave of local and state admission taxes being levied this coming legislative year unless well organized resistance is set up to fight it. And even then the defense will not always be the victor.

It is no secret that the various municipalities around the country maintain a pretty close contact with each other through bulletin and other services. Thus, if Squeedunk passes a five per cent admission tax, thousands of other towns and villages and cities throughout the country are not only informed but are also kept posted on how much revenue these taxes produce.

This is probably the most important factor contributing to the waves of attempts to tax movie theatre receipts. Otherwise, it might take months or years before one would know what the other was doing.

Unless you and your brother exhibitors and circuits maintain eternal vigilance and take steps to keep such ideas off the local lawmakers' agenda, you are going to have your hands full.

An ounce of prevention is worth a couple of tons of time, effort and money if any such plan gets started in your community.

Drop the Academy Awards

In line with all that has been said about production, we have another recommendation for stepping up efficiency and economy.

Drop the Academy Awards until further notice—and the further away the notice of resumption of this fatuous Oscar business the better for the industry.

Nothing disgusted us more during our visit in Hollywood recently than to hear so many production executives talking about which picture or performance was a candidate for the Academy Award.

One would think that these executives might far better concern themselves with more important topics of conversation and thought. Especially might they hurl the might of their brains, their energy and their time into the little matter of turning out good entertainment within reasonable budgets.

There is a big job to do out there in Hollywood and the sooner the executives, big and little, buckle down to their tasks and think of nothing other than making pictures which can be supported by the domestic market, the sooner the problems of this industry will be solved to everybody's satisfaction and profit.

If the Academy wants to do something constructive and helpful for the industry it is supposed to serve, let it select and present this year's awards with as little loss of time as possible and then drop the whole thing.

—CHICK LEWIS
Anti-Arbitration Moves May Not Touch Film Boards

Any restraining action which the Nebraska Bar Association might succeed in getting against the American Arbitration Association in that state would not affect the AAM’s motion picture tribunals, informed sources said in New York this week.

The Nebraska lawyers, asked at some actions in which it claims the AAM is exceeding its powers, that the AAM’s committee to act upon the subject, appealing to the courts if necessary.

New York sources claim that the motion picture tribunal is operating under the consent decree issued by a federal court and that as long as this decree is in effect and unmodified, arbitration of motion picture clearance cases is legal and protected by the federal court. They further claim that the AAM is required by the consent decree to maintain an office at the Omaha exchange center.

No Movie Objection

The Nebraska lawyers who complain found no fault with the AAM as long as it confined itself to the motion picture industry. But now, according to William J. Holz, Jr., Omaha attorney representing the Association’s Omaha Unauthorized Practice Committee, the AAM is trying to take over almost everything.

The State Bar Association Committee on Unauthorized Law Practice recently presented a report charging AAA with:

1. Acting as a court in settling civil disputes;
2. Functioning in secret, in violation of the Nebraska constitution;
3. Depriving litigants of trial by jury; and
4. Having men on its panels who “are not learned in the law or qualified to determine such judicial questions”;
5. Practising law without a license.

Canada Steel Import

Ban Blocks Building

Canada’s theatre building possibilities were further restricted this week as the Government introduced new cash-conservation measures in its program, one of which prohibits the import of steel by the United States source of most of such materials. The arrangements are to be made, however, for special permit on steel imports to enable contractors to complete construction now under way.

Advocates of steel production systems, now being added to the list of forbidden imports. No further word has been uttered, however, on the possibility of imposing restrictions on film imports.

Raiabourn in Saddle

As Mitchell Resigns

Paramount Vice-President Paul Raibourn will take temporary charge of that company’s advertising, publicity and exploitation department, including appointment of a successor to Curtis Mitchell, resigned, it was announced this week. Mitchell, who was director of these departments, was not ready to state his future plans Wednesday.

EL’s January Releases

Eagle Lion this week announced the following releases for January: “Linda Be Good,”

Jan. 19: Edward Small’s “T-Men,”
 Tax Cut? Well, Maybe
That the Democrats would get wholeheartedly behind any bill to cut excise taxes, among which are included the federal amusement tax on admissions, was regarded as unlikely in Washington this week, even though Rep. John C. Dingell (D., Mich.) introduced such a bill. Informed sources point out that the Dingell action might be more of an embarrassment to the Republicans, who are pushing for a tax cut, than any direct victory in waging democratic medicine and that with expenses as they are at present, making tax cuts is an unpredictable matter.

Disagreeing with this view is Theatre Owners of America President Ted R. Gamble, who saw in Dingell's bill a tax cut and saw in its admission tax from 20 to 10 per cent, in addition to that which the Republicans favor, an indication that both parties were behind the tax cut. Gamble had been negotiating with both parties to get a cut.

Rules Coupons Out To Cut Admissions
Use of trade value coupons by theatres in Wisconsin is a violation of that state's trade-stamping statute by which prohibits giving of trading stamps in order to cut prices under the fair trade act, Attorney General John E. Martin ruled this week.
The act was originally passed to prevent department stores and other similar businesses from cutting prices by giving trade stamps with purchases. Its extension to theatres would cut out the use of coupons by some houses which actually used them to reduce admissions but used them instead to provide an incentive to attend. The cash value of the coupons, Milwaukee sources report, was usually one-tenth of a cent. The coupons were then used by the holders to bid at auction on merchandise which the theatres offered.

Ga. Showmen to Hold 'Dimes' Collections
The Motion Picture Theatre Owners and Operators of Georgia this week decided to hold audience collections for the March of Dimes drive from Jan. 24-30, 1948.

CIEA Asks Supreme Court For Divorce, Flat Rentals
The Conference of Independent Exhibitors Association this week called upon the United States Supreme Court to order theatre divestiture when it ruled upon the appeals against the New York Federal statutory court decree.
The CIEA plea came as it asked to be heard in the appeal as a friend of the court because the CIEA has no standing, even though it were "inconsistent bystanders." In addition CIEA asked that competitive bidding be outlawed and that if it were not, if accompanied with flat rentals instead of percentages, and that the ban against arbitration be sustained.
In criticism of the New York court, CIEA Counsel Abram Myers said its decree left the "defendants' theatre monopoly virtual intact and saddles independent exhibitors a high degree of regulation which ... will actually handicap them in their efforts to compete with the producer-owned chains."

No Incentive
"With their own theatres adequately supplied with films," Myers said, "the theatre-owning defendants have no incentive to produce more in order to strengthen the position of the independent exhibitors. The non-theatre-owning defendants, which derive so large a part of their total film rentals from the affiliated theatres, are reluctant to jeopardize that revenue by catering to the independents. With approximately 20 per cent of their domestic film rentals assured by their affiliated accounts, all defendants can outlast the independent exhibitors whenever a stalemate is reached in bargaining for films."

Not Punitive
The divestiture remedy, said Myers, is neither extreme nor punitive. "It is the traditional Sherman Act remedy which has been applied to numerous other industries." Serious financial loss would probably be unavoidable through allowance of "ample time" to sell off the properties. He warned that great care must be taken to insure that the "divestiture shall be total and complete and that the future independence of the now affiliated theatres shall be assured."

ColumbiaSeeks Block Booking
In Appeal to Supreme Court
Method Legal, Is Claim: Asks to Be Exempted From All Sales Clauses
Columbia this week was ready to carry its fight to regain block-booking to the United States Supreme Court with a brief against the New York state statutory court decree handed down Jan. 31, 1946, in which Columbia Attorney Louis Frohlich asks the high court to exempt his clients from the decree's sales provisions.
The provisions from which Columbia seeks to escape are: 1) Competitive bidding; 2) Conditioning of the sale of one feature upon the purchase of another; and 3) The 20 per cent cancellation right granted an exhibitor who has bought several pictures which were not advertised. 4) Selling picture by picture or by theatres, rather than in the group ("single selling"); 5) Selling solely on merit without regard to old customers, etc.; 6) From refusing an exhibitor who has indicated a wish to buy, the right to bid.
The decree, which follows closely the course Frohlich charted when he secured notice of intention to appeal to the high court, further emphasizes the differences between Columbia and the other defendants, especially the Big 5—Paramount, RKO, Warner Bros., Loew's, and M-G-M, 20th Century-Fox—by declaring support of the prohibition, against clearance and run, admission fixing and the like.

Follows Courses
The Big 5 were expected to serve their briefs to the Supreme Court Monday. In the main they were expected to follow courses indicated when they served appeal notices—to fight to retain their theatres against the Government plea for divestiture; to kill the decree clause which would require them to obtain at least 95 per cent ownership of the theatres they operate if they wish to remain in the exhibition business.
For the most part their briefs are expected to come in their efforts to complement each other and are additionally intended to knock out the sales provisions and the provisions of parts of Section 11 of the decree. The parts objected to prohibit distributors from fixing a theatre's admissions.

(Continued On Page 11)

Injunctions As Way to Competition Question in Schine, Griffith Suits
The United States Supreme Court in Washington was faced with the question of to what extent injunctions can be used to restore competition which has been wiped out and to what extent a circuit should be penalized because of size, as it heard the oral arguments in the Schine Circuit case and the Griffith Theatres separate anti-trust suits.
Schine had appealed against the Buffalo federal court decision ordering it to divest itself of theatres in non-competitive situations. The Government was appealing against an Ochum City federal court decision which found Griffiths not guilty of monopoly. Both cases were heard Tuesday.

Punitive, Says Schine
Schine Attorney Bruce Bromley argued that it would be punitive to have the Schine circuit broken up if the distributor defendants in another case—the New York federal statutory court decree appeal—were not ordered to give up their houses. He pointed out that the New York court, in this case, had not ordered divestiture. This brought a question from Justice Felix Frankfurter asking if Bromley thought the Schine case should not be decided by the Supreme Court until that high tribunal had ruled on the decree suit. Bromley said yes. Bromley also attacked the Government brief as "highly colored" and claimed the lower court had "abused its power to penalize the defendant, rather than remedy the wrong."

Robert L. Wright, special assistant to the Attorney General, supported the government's case and clashed with Bromley upon the application of the Crescent case, in which divestiture is being enforced, to both the Schine and Griffith cases.

Under questioning from the bench, Wright

(Continued On Page 11)

Chicago Video Sets
Survey of the Chicago area this week showed there were more than 9,800 television sets—35 per cent of which were in homes—in use in the area. The survey was accompanied by the announcement that one station claimed to be ready to offer 60-hour tele programs to advertisers at the rate of $40 an hour.
**Howe Wants YOU!**

In an effort to fight motion picture censorship on the local and national plane, Quincy Howe, president of the National Board of Review, this week invited citizens of the United States everywhere to join the organization and support it.

Howe’s invitation is a departure from the Board’s usual policy. Hitherto its membership consisted of reviewers, who had been selected after a probationary period, to review pictures and classify them for various audiences. The change to seek members from the entire nation, regardless of whether they wish to qualify as reviewers or not, Howe said, was the result of combating the increasing tide of censorship.

New members will not have a vote in electing the Board’s officers, but they may be accepted as reviewers, if they wish and if they qualify. Their dues, depending upon the type of membership—general, resident, contributing, sustaining, life—will support the Board’s activities.

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**Polaroid Demonstrates New Color Print System**

Polaroid Tuesday demonstrated in New York a reportedly inexpensive process for printing full-color cartoon positives from any standard three-color separation negatives. A six-minute cartoon printed by the new process was shown and the company announced that three additional such cartoons, to be distributed by Para mount, are being produced.

The new process, known as Polacolor, was invented by William H. Ruan, research engineer. It is limited to cartoons at present, and to the 35-mm., though Polaroid representatives said they planned to expand its use to live action scenes.

While some technical details were not revealed, it was stated that in general the positive stock used is similar to ordinary black-and-white positive, having only a single emulsion on one side of the film. The emulsion differs from ordinary black-and-white emulsions in some details which were not explained, but Polaroid claimed the stock can be made up inexpensively on existing machinery.

After printing, the image is a pure dye image, with no silver remaining excepting in the sound track, which is all silver. Print prices, including positive stock costs, is currently 53¢ cents a foot in commercial quantities. Polacolor at present is not extended to 16-mm.

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**St. Paul Voters Get Chance to Kill Tax**

St. Paul voters will get a chance to throw out the five per cent city amusement assessment tax at a referendum to be held next spring. The referendum is the result of a petition demanding it signed by the necessary five per cent of the voters.

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**St. Louis Faces Tax**

St. Louis’ aldermanic legislative committee surprised the city this week by unanimously recommending the five per cent city amusement assessment tax, a move which allows a possible final vote to be taken momentarily if the aldermen’s body suspends rules.

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**Motion Picture Theatre Statistics**

Statistics of motion picture theatres, gathered by the Motion Picture Association follow:

(Other Statistics, Page 12)

<table>
<thead>
<tr>
<th>Washington, D. C. Exchange Territory</th>
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<td><strong>Theatres in operation</strong></td>
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<td><strong>Total</strong></td>
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<tr>
<td><strong>Total</strong></td>
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**Fox Stays With U-I But Retires as Executive V-P**

Matthew Fox will retire as executive vice-president of Universal-International on Dec. 31, remaining with the company as director and one of its vice-presidents and as board chairman of United World, U-I’s 16-mm. subsidiary, it was announced this week. The change was officially described as one to allow Fox to “devote a portion of his time to his own enterprise” and also to allow him to “handle special projects” for U-I. Fox’s projects are Bubbala, the bubble gum balloon, and Vitavision, three-dimensional apparatus for snapshots.
Not Enthusiastic

Exhibitor reaction to the return of block-booking was not enthusiastic, a spot check of the nation made by Showmen's Trade Review this week showed. Some exhibitors, when queried, were undecided.

In the Kansas City area where there was a meeting of Kansas-Missouri exhibitors the general viewpoint was decidedly split with some viewing the return of block-booking as impossible because they felt the present sales system was too favorable to the distributors for them to give up. In the Cleveland area block-buying was termed a "dead duck."

On the west coast the consensus seemed to be that "the way we selling is the best." Not agreeing was Cecil Vinnicoff who said: "It's six of one, half a dozen of the other. It's bad because it doesn't allow the exhibitor to stock up inventory and he can't advertise properly. It's good because blind-buying is prohibited. He favored buying in blocks with the exhibitor having the right to cancel.

Question: Will Byrnes Argue Decree Appeal?

Unconfirmed reports to the effect that James F. Byrnes, former Secretary of State and industry counsel, would appear before the United States Supreme Court to argue on behalf of the defendants persisted in New York this week in the wake of meetings held by the defendant attorneys to settle trial details among themselves.

The attorneys agreed that John W. Davis, lawyer for Loew's, Inc., and one-time Democratic candidate for president, will lead off the defense arguments and will be granted the longest time allowed any individual in the case for argument—55 minutes. The total time allotted the eight defendants for argument is five hours; the Government is allowed three. Arguments are expected to be heard during the week of Jan. 12.

Sorrell Drops Libel Suit Against IATSE

Conference of Studio Unions President Herbert K. Sorrell, who has been at odds with the International Alliance of Theatrical Stage Employees in the current Hollywood jurisdictional strike, last week withdrew his $150,000 libel suit against the IATSE, its president Richard F. Walsh and its Representative Roy M. Brewer. The suit, filed in Los Angeles, arose over the allegation that the defendants had termed Sorrell a communist.

Chicago Judge Denies Columbia Run Plea

Federal Judge Michael Igou Monday denied Columbia's petition to be relieved from complying with his decree limiting first-runs in Chicago to two weeks and plainly indicated that non-defendants in the Jackson Park Theatre case would be bound by his decree in that case.

Columbia had appealed for an exception on the two-week run ban on the grounds that it was not a party to the suit, which had involved Paramount, RKO, 20th Century-Fox, Warner Bros., Loew's (MGM) as well as Balaban and Katz and Warner Theatres and could not exploit the "Swordsman" opening Christmas Day at the Garrick, for a profitable run under the limitation.

Supreme Court Hears Schine Griffith Argument

(Continued from Page 9)

claimed that a circuit operator, by having complete control of all the theatres in some communities, could achieve a preferential position in film buying for all his houses, even cities where he was actually in competition, by making the distributor out of the towns where the circuit had monopoly if it were not given its terms in the town where no monopoly existed.

Competition

Wright argued that the question was not only one of restoring but also of maintaining competition and said that he thought the lower court should have ordered Schine to drop houses even in competitive situations. A true competitive situation without diversification, he told the court, would be impossible.

In the Griffith case, Attorney Charles Cochran maintained that while Griffith might have had no competition in some areas, it had not engaged in this power illegally and that it had only bought film packages on which the distributors had offered. Cochran declared that the lower court had seen no evidence of intent to monopolize or restrain trade in its decision and that Griffith had never compelled distributors to do anything but merely had bought on trade practices which had been common for years.

Combination Factor

For the Government, Wright said that the combination of several Griffith circuits in 48 towns of Texas, Oklahoma and New Mexico where there was no competition, had been a factor in causing the government to enter the anti-trust action. In answer to a question from the bench he said that he was not proceeding against the circuit as an illegal combine because of the way it grew or because of its size and that the issue could not be resolved in terms of size alone. The angle of "closed towns," giving the circuit a whip to beat terms to its own liking from distributors in towns where there was competition, again crept into the argument. Wright contending that if under such a situation a distributor refused to agree to the circuit's terms in the competitive situations, he could be barred altogether in the competitive situations.

The question of the effect of the decree suit on the Schine case was also broached during the trial.

Another Rate Postponement From Ascap? Hmm!!

Whether the American Society of Composers, Authors and Publishers would agree to suspend application of their new, higher rates on theatres for 30 days after the Initial AAR, a month after Feb. 1, was an undecided question in New York this week as a high Ascap source indicated that such recommendation might be made to the Society while another high Ascap source indicated that it positively would not.

The opponent to any delay after Feb. 1 in putting the new rates into effect said: "The exhibitors are braging that by the delay we gave them they saved a million dollars. If we gave them another delay, they'll be bragging they saved another million dollars." Evidently this money angle is being scored by the composers who would profit thereby.

National Allied meanwhile was reported from Washington to be ready to give financial backing to Ben Berger in Minneapolis, who is being sued for past royalties by Ascap, to be covering financial legal or anti-trust suits or other legal action against Ascap by Allied. These courses may be followed if Allied fails to get the Justice Department to reopen its action against Ascap. The exhibitor organization is reported raising an Ascap "war chest."
GIVEWAYS RETURN

GIVEAWAYS AND PRIZES AS AN OBVIOUS ATTEMPT TO BEAT THE PRE-CHRISTMAS BOX-OFFICE HUP WERE NOTED IN THE CHICAGO AND DENVER TERRITORIES THIS WEEK.

IN CHICAGO GREAT STATES CIRCUIT ANNOUNCED AN AUTOMOBILE CONTEST IN SIX OF ITS DOWN-STATE CITIES DURING CHRISTMAS WEEK. IN DENVER THE FOX INTERMOUNTAIN HOUSES HELD AN AUTO CONTEST WHILE 10 INDEPENDENT THEATRES GOT TOGETHER TO DONATE $1500 IN CASH PRIZES.

FRIENDLY TALKS MAY SOLVE PROBLEM SOON—KIRSCH

Indications that he thought all branches of the industry would one day sit down together to work out their problems were seen in the speech National Allied President Jack Kirsch delivered at a dinner tendered him in Chicago, Dec. 12.

Kirsch declared such suggestions had failed in the past probably because they were advanced too suddenly and that he was merely leaving the thought with his hearers to start them “thinking on the subject” in the hope that when the proper time arrives the proposal will not lack for champions among the men and women of good will who abound in all branches of the industry.”

TWENTIETH-CENTURY-FOX PRESIDENT SYPOROS SKOURAS, answering a questioner, also voiced appeal for unity. Declaring that when one branch of the industry is attacked, all suffer, he pleaded for the industry to meet its problems “face to face, man to man, within our family, without running to the public and to the courts.”

Skouras pointed out that court fights to date had only given the industry prohibitions on block-booking, forcing exhibitors to buy each picture separately, and forced the industry to build up picture backlogs; and that while no one involved in the suits had asked for it, the courts had declared “auction block-selling.” He also declared film rentals would have to be increased and extended advanced admissions.

ATTORNEY THOMAS McCONNELL, who won the Jackson Park Theatre suit, declared that if New York distributors’ attorneys had exercised statesmanship cases like it could have been settled out of court and that men like Skouras could have settled them more quickly than the lawyers did through litigation.

IRETON HEADS RENAISSANCE ENGLISH FILM DEPT.

Renaissance Films Distribution, Inc., of Montreal, will broaden its plans to include English-speaking pictures in its operations and has appointed Glenn Ireton, former Warner Bros. publicist in the Canadian area, to head the new department. President J. A. DeSeve announced this week.

FILM CLASSICS GETS BYRD FILM

Film Classics President Joseph Bernhard announced this week that his company had acquired domestic distribution of “Discovery,” starring Rear Admiral Richard E. Byrd. Release will be set for early 1948.

F-C APPOINTS SHERMAN

Al Sherman, public relations counsel, this week was appointed studio representative for Film Classics in Washington. Ad and Publicity Director Al Zimbalist announced.

THEATRE STATISTICS

Theatre Statistics gathered by the Motion Picture Association follow:

<table>
<thead>
<tr>
<th>PORTLAND EXCHANGE TERRITORY</th>
<th>Seating Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>Seating Capacity</td>
</tr>
<tr>
<td>252</td>
<td>133,307</td>
</tr>
<tr>
<td>14</td>
<td>5,440</td>
</tr>
<tr>
<td>Total</td>
<td>266</td>
</tr>
</tbody>
</table>

Seating capacity of theatres now in operation, according to population groupings:

<table>
<thead>
<tr>
<th>Population</th>
<th>Towns with Theatres</th>
<th>Cumulative Total</th>
<th>No. of Theatres Operating</th>
<th>Cumulative Total</th>
<th>Number of Seats</th>
<th>Cumulative Total</th>
<th>Average Seat Per Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>50,000-250,000</td>
<td>1 (Portland)</td>
<td>52</td>
<td>41,750</td>
<td>803</td>
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<tr>
<td>50,000-250,000</td>
<td>1 (Salem)</td>
<td>2</td>
<td>5,081</td>
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<td>25,000-10,000</td>
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<td>10,000-5,000</td>
<td>10</td>
<td>16,138</td>
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<tr>
<td>5,000-2,501</td>
<td>22</td>
<td>20,758</td>
<td>100,007</td>
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<tr>
<td>2,500 and under</td>
<td>106</td>
<td>33,300</td>
<td>133,307</td>
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<tr>
<td>Total</td>
<td>266</td>
<td>137,747</td>
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</table>

A circuit is defined as “four or more” theatres operated by the same management.

<table>
<thead>
<tr>
<th>SEATTLE EXCHANGE TERRITORY</th>
<th>Seating Capacity</th>
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</thead>
<tbody>
<tr>
<td>Number</td>
<td>Seating Capacity</td>
</tr>
<tr>
<td>353</td>
<td>185,696</td>
</tr>
<tr>
<td>9</td>
<td>3,806</td>
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<tr>
<td>Total</td>
<td>362</td>
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Seating capacity of theatres now in operation, according to population groupings:

<table>
<thead>
<tr>
<th>Population</th>
<th>Towns with Theatres</th>
<th>Cumulative Total</th>
<th>No. of Theatres Operating</th>
<th>Cumulative Total</th>
<th>Number of Seats</th>
<th>Cumulative Total</th>
<th>Average Seat Per Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>50,000-250,000</td>
<td>1 (Seattle)</td>
<td>47</td>
<td>40,446</td>
<td>861</td>
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<tr>
<td>250,000-100,001</td>
<td>2 (Spokane, Tacom)</td>
<td>3</td>
<td>4,555</td>
<td>747</td>
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<tr>
<td>50,000-250,000</td>
<td>3 (Everett, Bellingham, Yakima)</td>
<td>6</td>
<td>13,155</td>
<td>940</td>
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<tr>
<td>25,000-10,000</td>
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<tr>
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<tr>
<td>5,000-2,501</td>
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<td>24,172</td>
<td>133,093</td>
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<tr>
<td>2,500 and under</td>
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<td>52,603</td>
<td>185,696</td>
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<tr>
<td>Total</td>
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<td>189,492</td>
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</table>

A circuit is defined as “four or more” theatres operated by the same management.

MINNEAPOLIS EXCHANGE TERRITORY

STATISTICAL SUMMARY

<table>
<thead>
<tr>
<th>Number</th>
<th>Seating Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatres in operation</td>
<td>884</td>
</tr>
<tr>
<td>Closed Theatres</td>
<td>47</td>
</tr>
<tr>
<td>Non-circuit theatres</td>
<td>188</td>
</tr>
<tr>
<td>Total</td>
<td>931</td>
</tr>
</tbody>
</table>

Seating capacity of theatres now in operation, according to population groupings:

<table>
<thead>
<tr>
<th>Population</th>
<th>Towns with Theatres</th>
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<th>Cumulative Total</th>
<th>Number of Seats</th>
<th>Cumulative Total</th>
<th>Average Seat Per Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>500,000-250,000</td>
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<td>94</td>
<td>80,179</td>
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<tr>
<td>250,000-100,001</td>
<td>1 (Mpls., St. Paul, Duluth)</td>
<td>12</td>
<td>8,732</td>
<td>88,911</td>
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<td>50,000-250,000</td>
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<td>25,438</td>
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<td>25,000-10,000</td>
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<td>34,627</td>
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<tr>
<td>10,000-5,001</td>
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<td>38,779</td>
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<td>5,000-2,501</td>
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<td>28,664</td>
<td>216,419</td>
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<tr>
<td>2,500 and under</td>
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<td>369,427</td>
<td>269</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

A circuit is defined as “four or more” theatres operated by the same management.
He makes the camera concentrate on her...

NOT by chance is this escaping beauty the center of attention!

Before the scene was shot, the assistant cameraman made very sure she would be. He kept background and foreground from stealing her scene... made the camera concentrate on her and her alone.

In achieving such exact focus... in attending to many another detail vital to the camera's operation... the assistant cameraman exercises a high degree of skill and displays an infinite capacity for taking pains.

Yet for a true reflection of his skilled, painstaking contribution to the picture, he must depend upon superior film, perfectly adapted to the job. This is why he welcomes working with one of the famous family of Eastman motion picture films... as he so often does.
Always Together

Warner Bros. Comedy 78 mins.

AUDIENCE SLANT: (Family) A frothy bit of nonsense which, in spite of one's fair over-all result, does contain some hilarious moments.

BOX-OFFICE SLANT: Initial draw is just fair and it probably will benefit little by word-of-mouth comment.


Plot: On what he supposes to be his death-bed, a wealthy old man leaves a million dollars to a struggling young secretary. When she and her unemployed sweetheart are married, she conceals from him the fact that she is worth a million. But the rich man doesn't die, and decides he wants his money back, so he sets out to wreck the marriage. He almost does, too.

Comment: This is a frothy bit of nonsense that is played with a tongue-in-cheek attitude by everyone in the cast, through the smart direction of Frederick de Cordova. Production values are fair enough. The story seems to be a long time in getting started and then moves along only at a fairly slow pace. But there are some highlights that are sure to raise the roof with laughter—they're really hilarious. Ernest Truex and Cecil Kellaway as a lawyer and as the millionaire, respectively, provide most of the laughs, with Robert Hutton as the young husband and Joyce Reynolds as the girl who gets the million providing the romance. The film as a whole is just a fair piece of frothy business, but the laugh highlights lift it out of its rut. Initial draw is just fair and it probably will benefit little by word-of-mouth comment.

Heading for Heaven

Eagle Lion Comedy 71 mins.

AUDIENCE SLANT: (Family) A pleasant, unpretentious comedy with a few moments of high hilarity that should entertain all members of the family.

BOX-OFFICE SLANT: With no name draw, this should nevertheless make a nice mid-week booking. Good anywhere as supporting feature.


Plot: A real estate operator's ideal is to hold the land left to him by his father and grandfathers, to develop it as a residential area, but the only offers he gets are to use it as a golf course, a town dump or an airport. He earnestly believes he is about to die and arranges to sell the property for the airport. Through some imaging by some real estate crooks he believes that the offer to buy is withdrawn. His wife becomes embroiled with a fake swami who, after the real estate man's supposed death in an accident, invokes the supposed dead man's spirit to force the wife to sell. The man learns about the scheme, however, impersonates the swami's stooge and sets everything right, incidentally at a nice profit.

Comment: There are some pleasant comedy performances in "Heading for Heaven" by Stuart Erwin as the befooled real estate man; by Glenda Farrell as his spook-ridden wife, and by Irene Ryan as the family re-tainer. The pace is nicely handled by Director-Scrip- tor Lewis D. Collins. The plot situations are well dovetailed, sufficiently to make the story believable and enough to set each comedy situation so that the players can make the most of them. As a whole "Heading for Heaven" is an unpretentious concoction that will supply its share of amusement for every member of the family. Good anywhere as a supporting feature, and good for a mid-week booking.

Dangerous Years

20th Century-Fox Drama 61 mins.

AUDIENCE SLANT: (Family) This juvenile delinquency story, which deals intelligently with the condition, should interest and entertain average patrons.

BOX-OFFICE SLANT: Strong supporting fare and worthy of top spot in those situations where the right kind of exploitation will attract attention.


Plot: A newcomer to a small town organizes the teenage boys into a gang. During a holdup, he kills a man. At his trial, testimony reveals that he spent his childhood in an orphanage. He is visited by the head of the orphanage, who reveals to him that his father is the District Attorney. Rather than spoil the life of the young lady whom the d.a. thinks is his daughter, who came from the same orphanage and whom the young man loves, he remains silent about his parentage and goes to jail for life for his crime.

Comment: Fine direction, good performance and an intelligent script make this program offering strong enough for top place in many situations. Dealing with juvenile delinquency, this picture could have been turned into another preachment on theills of this condition; instead, with correct handling, it presents an interesting, absorbing story that most audiences will find worth seeing. Most of the credit for this is due to the under-standing direction of Jerome Cowan, also to the believable performances of the top members of the cast, among whom are William Halop, Ann E. Todd, Scotty Beckett, Darryl Hickman and Dickie Moore, juvenile members, and Richard Gaines, Jerome Cowan and Nana Bryant, the adult players.

Devil Ship

Columbia Drama 62 mins.

AUDIENCE SLANT: (Family) A fair offering with sufficient action to please the fans.

BOX-OFFICE SLANT: Should do fairly well as a supporting feature.


Plot: The captain of a ship carrying criminals to Alcatraz loses his contract, turns to his friend, another captain, and they go into the fishing business. They vie for the attention of a widow who runs a boarding house. A gang leader stows escaping criminals on the fishing boat and press-gangs them into catching the ship. In the ensuing battle the ship goes down in a storm, three men are killed, including one captain, and the original skipper wins the widow.

Comment: This film, program offering has enough action to please the fans. Richard Lane is excellent as the tough skipper of the "Devil Ship" and William Bishop does ex-tremely well for his first screen effort as Lane's rival. Louise Campbell misses the boat, however, on the score of looks and ability. Marjorie Woodworth shows a flash of the old Harlow in her brief appearances, and might be worthy of better opportunities. Lew Landers' direction is good, with the scenes at sea especially well directed. The picture should do fairly well as a supporting feature.

T-Men

Eagle Lion Drama 91 mins.

AUDIENCE SLANT: (Adult) A highly interesting and at times intensely exciting screen story based on factual work of the Treasury Department's "T-Men" and treated with a documentary flavor. Great entertainment for all types of audiences.

BOX-OFFICE SLANT: This offers almost unlimited possibilities for top exploitation and will stand up to any claims made in its behalf. Apparently headed for top grosses everywhere.


Plot: Two Treasury Department investiga-tors assigned to track down a potent and dangerous gang of counterfeiters succeed in trapping the chief counterfeiters and become members of a Detroit gang. One of them leaves for the west coast to locate a key man in the ring, finds him and then starts his search for the top man. The T-Man in California is exposed as a T-Man and murdered by the gang. The other T-Man finally locates his quarry. He is about
to be murdered himself when other T-Men assigned to the case converge upon gang headquarters and clean up the mob.

Comment: The documentary flavor with which Edward Small's production "T-Men" is treated, is one of the film's strongest assets, as handled so cleverly and convincingly by Director Anthony Mann. Cooperation of the U. S. Treasury Department in the making of the picture is evidenced in almost every scene. Its saving grace, as has been noted many times and in actual photographs of U. S. currency are shown on the screen (by special permission of the Treasury Department). Just how a cleverly constructed story密切地 fits into the background is in spreading its fake money around the country is indicated, but not shown clearly enough to give amateurs any wrong ideas. Production values are authentic and the direction of Mr. Mann holds to a firm, steady pace as T-Men Dennis O'Keefe and newcomer Alfred Ryder relentlessly follow clue after clue in order to take the entire gang, including the top man, before closing their case. The physical dangers to which the investigators expose themselves in the pursuance of their duties is highlighted by some intensely exciting scenes. Charles McGraw and one of the gang muscle men gives an outstanding performance in a fat part. But it is Wally Ford who actually takes over the screen when he appears as The Schema, one of the ring's "shoothers" (shooting in order to scare away the thieves, including the fake money). These, plus O'Keefe and the aforementioned Mr. Ryder make the picture highly interesting at all times. It's great entertainment for all types of audiences. There are other films working on the "T-Men" can be exploited that the possibilities appear to be unlimited. "T-Men" apparently is headed for top grosses everywhere, and strong exploitation to get the most out of it is urged.

High Wall

MGM Drama 99 mins.

AUDIENCE SLANT: (Adult) An engrossing story of a man's fight to clear himself of his wife's murder, in spite of a complete mental blackout for the length of time during which the crime occurred. Well done in every respect, this should entertain adults of all types and classes.

BOX-OFFICE SLANT: The marque names are strong for initial draw. Good exploitation plus favorable word-of-mouth should insure at least average returns.


Plot: A veteran flyer is charged with the murder of his wife. Because of an old head injury he is committed to a psychiatric hospital for observation. An operation improves his memory but does not recall all of the events leading up to the murder. He is visited by a man who hints who the real criminal is. He escapes from the hospital, sets a trap for the man he now knows to be the murderer and remains ring leader of a crime in the city.

Comment: With the benefit of effective production values, deft direction and fine performances by Robert Taylor, Andrey Totter and Herbert Marshall, "High Wall" emerges as an engrossing, suspenseful story of a mentally troubled man's resourceful struggle to clear himself of his wife's murder. The fact that he thinks, for a time at least, that he actually did strangle his wife, and that a string of ensuing events causes him to change his thinking and to scheme for an escape so that he can trap the real criminal is also admirably handled by Mr. Mann, build to a suspenseful climax that winds up with Taylor as the committed man and Andrey Totter as his psychiatrist in a conventional clinic. Scenes inside the psycho-analysis section are authentic and remarkably interesting by the bits of business by various inmates that must have given Director Bernhardt plenty of pause, so many are they and so inconspicuously put varied and effective do they become. These glimpses of the inside of a great mental institution give the story a feeling of realism and make it better than it might have been had this atrocity been played down rather than played up. "High Wall" is solid entertainment that moves a bit slowly at times, but it is pretty sure to entertain adults of all types and classes. With good directions and exploitation and favorable word-of-month advertising it should add up to at least average returns.

A Woman's Vengeance

Universal-International Drama 96 mins.

AUDIENCE SLANT: (Adults) A literate, convincing drama with strong appeal for discriminating audiences. Rather wordy and slow, in part, but generally excellent entertainment, especially for women.

BOX-OFFICE SLANT: Held a limited box-office drive, "A Woman's Vengeance" is expected to be able to average more than average in metropolitan centers. Less valuable in rural spots.


Plot: A middle-aged, wealthy English Sir Cedric Hardwicke is accused of having poisoned his first wife, who had been an invalid. His second wife, 20 years younger, has carried him almost immediately after the first wife's death. He is found guilty of murder and sentenced to hang. A doctor, believing in the man's innocence, wounds an eleven hour conference from a spinster who had long been in love with the Squire and who had expected to marry him upon his wife's death.

Comment: The series of sidelights, all of which contribute to the characterizations as drawn by Mr. Huxley, is played so expertly by Charles Bover, Jessica Tandy, Sir Cedric Hardwicke and Ann Blyth, have a tendency to slightly confuse the observer, although they are eventually fall neatly into place at the end of the play. The complete story of "A Woman's Vengeance." Establishment of these characters and their reasons for being, slows the action at times with wordy speeches, all of which are unnecessary to the plot's motivation. Even with these shortcomings, "A Woman's Vengeance" is a literate, convincing drama with strong appeal for discriminating audiences. It is an excellent entertainment for the most part, especially for women. Charles Bover is fine as the middle-aged Squire, but it is Jessica Tandy who steals the picture, lock, stock and barrel, with a magnificent performance as a neurotic spinster who untruthfully believes Boyer's little kidnische to be a frustrated affection for her, and who ruthless poisonous Blythe is the best in the picture. Miss Tandy's ability as a fine actress has just recently become acclaimed on Broadway where she is starred in the successful play, "A Streetcar Named Desire." Cedric Hardwicke as the physician whose astute tormenting of Miss Tandy eventually makes her confess to the murder, also is topnotch, as is Ann Blyth as the young second wife. Production and direction by Robert S. Farnsworth, "A Woman's Vengeance" is sure to have strong appeal for women, and while its box-office appeal is limited to spots where Boyer's name is strong; it can still show reasonably good average returns in metropolitan centers, with less chance in rural spots.

I Walk Alone

Paramount Drama 96 mins.

AUDIENCE SLANT: (Family) Despite its formula plot, this picture's fine performances, top production values and the skillful direction make it above the usual action-packed entertainment for everyone.

BOX-OFFICE SLANT: With the draw of the star names and the quality of production, this has splendid box-office possibilities. So confident is it and sell it.


Plot: Returning from prison, a young man finds that his prohibition partner has frozen half of the profits of the night club they owned, and is discarding the club's singer for a more profitable alliance with a rich divider. When the partner tries to pin the murder of his own brother on the ex-convict, the singer joins him and together they clear up the case.

Comment: "I Walk Alone" is typical of the kind of entertainment the average moviegoer can expect to find in a film with Lizabeth Scott and Burt Lancaster in the leading roles. It is a gangster-type with killings and action-packed thrills and a romance of the Lizabeth Scott sultry brand. Both stars turn in effective performances, with Lancaster doing a capable, convincing job as the tough, rough ex-convict who comes back to claim his own after fourteen years in prison; and Miss Scott making an attractive and realistic character of the young girl singer who tries to help him. Kirk Douglas gives a forceful, smooth interpretation of the double-crosser and Wendell Corey is excellent as Lancaster's murdered brother. Though the theme is a familiar one, the expert handling of Director Byron Haskin has given it new interest and turned it into a screening fare. Top production in all departments has been given the picture by Producer Hal Walis.

Joe Mack Heads New Filmmaker Coasts Studios

Filmmaker Corporation has opened its West Coast studio for complete production. Irving Mack, head of the organization, has gone to Los Angeles last week from his Chicago headquarters, to formally start proceedings. Joseph Mack, son of Irving, is in charge of the coast operations.
The Brass Tacks of Efficient Picture Theatre Management*

YOUR SERVICE STAFF MUST EAT TOO

By Jack Jackson

I've been waiting a long time to write this particular article, kinds like a prizefighter holding back his Sunday punch, until the factors contributing to its greatest possible effect are prevalent to the nth degree. I chose this particular issue because today, and for the few days that will pass before this reaches the nation's exhibitors, the seasonal spirit of giving and an honest interest in the welfare of human beings are swelling the hearts and filling the minds of nearly everybody. This is the time when the toughest of toughies become the softest of softies, and the only time of the year when a stray cat, winning on a backyard fence, can expect to have its face caressed with a slice of liver instead of being cooked with a hol-nailed boot. I believe this date to be precisely propitious for the added reason that, in most instances, the 1948 budget is getting its greatest consideration and I may be able to slide my project under the wire in place of some less essential activity.

I know that many owners have already completed the job—and most of the others are in the act of giving out with the Christmas bonuses and that, as of the instant, everybody attached to the payroll is feeling pert and chipper. I'm sure that you've been as generous as conditions permit and that the chap who looks at you in your shaving mirror evidences the finer benefits derived from the deed. I know that you'd like to see that same satisfied look staring back at you every morning and I'm going to suggest a sure way of making it possible.

How about raising the weekly ante in the pay envelope of the seriously underpaid members of your all-important service staff? Don't get me wrong, I'm not suggesting any charity effort on your part. This is your undeniable obligation to those who worked so efficiently and loyally to make that bank balance you just checked possible. This is the long overdue recognition of the importance of the tasks performed by the boys and girls which contribute as much—if not more—to the profits of the theatre than any other department. Your cashier, door attendant and members of your floor personnel are—in the eyes of your patrons—your personally appointed receptionists. The most casual check of service staff rules will make it apparent to those uninitiated that the requirements of service staff members are higher than those of employees of other departments. Yet the enthusiasm for neat appearance, ready smile, courteous compliance with and alert anticipation of customer desires and all the other things theatres depend on to compensate for below-average pictures and make patrons come back again and again, is, in all too many instances, but a trille more per week than the daily pay of a union operator.

From Humanitarian Standpoint As Well As Cold Business Premise

I'm not against the union operator, stage hand, maintenance man and others, and neither am I in ignorance of their importance to the theatre and the strength, through organization and affiliation, that backs their wage demands. It is from a humanitarian standpoint as well as a cold business premise of services rendered and the importance of such services to the employer that makes reconciliation of the compensation inequities practically impossible. I don't mean to infer that trained technical labor should not be rewarded to a higher degree than that requiring only casual effort or of the easy-to-learn variety. However, I and a great many others within the industry—including, I hope, most readers of this column—recognize that the breadth of the wage gap is entirely too wide. And, far more serious is the fact that the great majority of ticket buyers would—it is generally believed—be easy converts to movements now on the agenda of labor organizers to correct the glaring discrepancy.

That last, Mr. Exhibitor, is no idle statement. I write as one who, probably because of previous typings in this same vein, has been approached, not once but three times, to spearhead a movement calculated to give organizational strength to managerial and front house theatre employees. If we, through carelessness or selfish disregard of human needs, ever allow our parsimonious remuneration of such of our service staffs who have proven their ability and loyalty to reach the stage of open discussion, we can forever kiss goodbye to the pinnacle of public favor we have reached through years of conscientious endeavor.

So much for the cold business premise of calculation. Now let's take a look at the humanitarian side.

Certainly nobody needs to be reminded of the escapist tactics of the items that enter into daily sustenance needs during the past year, to say nothing about what has happened in the years immediately preceding. I believe I'm quoting the latest Federal figures in stating that there has been a 230 per cent rise over 1939 in the 34 most essential commodities embracing food, clothing and shelter. No reader of this column is such a stranger to the food marts that he is not aware—either personally or through widely budget increases—of the soaring price tags on everything from applesauce to zwieback. Don't talk for the record but go off in a corner and tell yourself the amount you have increased the salaries of service staff members to make existence possible under such inflation. Not much, was it? Yet the past few years rate as the most profitable ever enjoyed by theatres throughout the nation. Of course you might say, "it's not just us, is it?—or do you?—but do you consider the uniforms as fulfilling a need for the user or as a mark of distinction and consequent asset to your theatre? Just between ourselves, couldn't you hate trying to make the pay envelope you hand out to the members of your front house personnel bracket the cost of today's barest necessities?

To make the situation more aggravating, most of the help selected for front house work are youngsters whose systems need and demand healthy portions of the expensive protein foods. With high prices holding such food out of reach, they have to starve themselves with food high in calories but low in body-building qualities. Ham-\(\text{\ae}in\), rice, bread, spaghetti, etc., will fill the stomach—for the time being—but can be depended upon to produce only a small portion of the energy needed for the day's work.

A Coke and a Hot Dog

Among my very unhappy recollections—and very recent ones, too—are instances of girl and boy ushers reporting for work with their tummies so bulged from trying to pile upon their systems the barest sustenance. But that's the point. You, Mr. Operator, have the power to see that the budget covers the proper allowance for meals. Coke, a hot dog full of air and maybe a bottle of Cola for the white collar employees. This is the phase of life that we, in the motion picture business, are collectively responsible for. The truth of the matter is that it is impossible to work efficiently with empty stomachs.

Rivoli Purifies Air

The Rivoli, first New York City theatre to install a cooling system, has chalked up another "first" with the installation of an air-purifying device to kill airborne bacteria. Managing Director Montague Salomon recently signed a contract for the equipment which kills germs with glicol vapor.
Showmen's Trade Review, December 20, 1947

Tooth paste smile, render courteous service, etc., etc., and keep hourly reports and render a balanced check-out. None of this is required of most employees in other establishments, yet the majority of these receive pay far greater than the theatre ticket seller. Every requirement we make of a cashier takes toll of her puny pay envelope. Because of our method of handling money, temptation sings a siren song in her ears from start-of-shift to check-up time. Add to this the boss rumblings of an empty tummy and I believe that most owners will agree that the combination is an almost irresistible Symphony for Sin.

Requires Courage, Fortitude

What goes for the cashier goes double for the candy case attendants and the girls who receive them and the cashier. The job of handing out sweet-tasting energy-building confections to others when your own middle is yelling to high heaven for sustenance requires courage and fortitude of Spartan-like quality that few owners can claim to possess.

With such conditions existing in most theatres, is there any puzzle to the frequent turnover of help, the insistent customer requests, the carelessness in performance of duties and the frequent discrepancies in inventory and cash recapitulations? In dollars and cents our losses from these causes are terrific, and if the undeterminable loss in patronage of offended or dissatisfied patrons is added, the figure assumes formidable proportions.

Greenbacks, Not Back Pats

Stop and think, Mr. Exhibitor, how much of your business drop-off can be attributed to sullenness, born of actual want and hunger, unconsciously displayed by your service personnel? How much better off would you be in bank balance and patron service alike, had you rewarded—with greenbacks, not back pats—those efficient employees who left your staff to wait on tables, work in liquor stores, work as car hops, etc., because those jobs demanded less in personal expense and offered far more in recompense?

I can hear you right now saying: "If an overall increase in salary would bring a better grade of employee and result in better customer service, I'd grant it in a minute."

Well, perhaps you're right. We won't argue about that, because all indications point to your Uncle Sam making you give a blanket raise in the very near future. I will give you an argument about that girl or boy who has been with you for a year or more. And about those few who evidenced a marked flair for, and interest in, theatre operation whom you allowed to leave and go to other employers rather than discard a bewhiskered wage formula that resembles according to position rather than to ability to discharge the duties of the position or the value of services to the theatre. And I will give you an argument about setting aside a small slice of the weekly profit for use in arranging with some nearby restaurant for the serving of at least one meal per shift to the lesser-paid service personnel. An investment of this kind will pay off many times over in the healthy, cheerful appearance of your greeters and in the responsive smiles and satisfaction of your customers. Other concerns, recognizing the difficulties of maintaining employee health in an era of high prices and inadequate wages, are arranging for balanced meals at company expense, snacks between meals, etc. Theatres have enjoyed unprecedented profits during recent years and are well able to emulate the procedure.

What If They Began Picketing?

I didn't start out to write a sob story and maybe I shouldn't have a nightmare for you by suggesting that you give a little thought as to what would happen to receipts were the underpaid service staff members to start picketing your theatre with signs telling the passersby about their abbreviated pay envelopes. It would be pretty hard to make the folks believe you weren't overcharging, regardless of the admission price.

Arranging 1948 Wage Scales

As I said at the start, I picked this time for this subject because I felt that making you think—as you prepared for your own Christmas dinner—about the employees whose effort is so important to the prosperity you enjoy, would result in your being as liberal as possible in arranging next year's wage scales. If you really can't do anything more, that meal-a-day is certain to make their lot—and yours—a lot happier.

Oh, I almost forgot. Merry Christmas, Everybody!

Can You Tie This One? Every four weeks Century Theatres' advertising department names one of its theatre managers a "Round-Up Foreman," following a weekly compilation of exploitation stunts submitted. He is chosen on the basis of the quality and quantity of his campaigns. Along with the title, the "Foreman" receives a distinctive cravat (a hand-painted theatre front and upright) made by Sulka from an original design. Above, General Theatre Manager J. E. Springer (left) admires a tie he has just given Bill May, manager of Century's Grove Theatre, while Ad-Publicity Director Edward Schreiber matches Linden manager Bob Levy's tie with his suit. Bob was the first winner, Bill the second.

For once they actually agree!

Hope and Crosby, in the movies, seldom see eye to eye.

But there's one thing they really do agree on—they both think U. S. Savings Bonds make wonderful Christmas gifts!

SAYS BOB: "They're swell for anybody on your list. You couldn't pick a nicer, more sensible, more welcome present. Even Crosby knows that."

SAYS BING: "I hate to admit it, folks, but Hope is right. And remember this—you can buy Bonds at any bank or post office in the U. S. A."

BOB AND BING: (together): "This Christmas, why not give the finest gift of all—U. S. Savings Bonds!"

Give the finest gift of all

U. S. SAVINGS BONDS

Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.
Exploitation Pepped Up By Assistants, Doorman

Assistant’s Week at the FWC Alexzar Theatre in Bell, Calif., proved there is good showmanship material in a manager’s assistants and other members of his personnel. Manager James Walker turned the exploitation for “Grapes of Wrath,” “Tobacco Road,” “Deep Valley” and “The Bachelor and the Bobby-Soxer” over to Doorman Eugene Black for what he terms “one of the best weeks of the year.” Black sold to the merchants of Bell a profit-netting program for the week.

As a lobby stunt for “The Grapes of Wrath” and “Tobacco Road,” Bell placed a dilapidated jalopy in the foyer, and covered it with various signs, a large spare tire carrying the picture’s title. The stunt itself is not new, but the doorman added effective touches of his own. The car was placed in the foyer 10 days in advance and kept there during the showing. He suspended under Art Thomas’s canopy swirling signs in various colors which Walker says helped to sell the pictures. For “The Bachelor and the Bobby-Soxer,” Bell arranged with a clothing store to dress three window mannequins in teen-age fashions, with cards alongside containing picture and theatre credits and bust portraits of the three leading players.

When Manager Dudley Winscott of the Fox Redondo Theatre in Redondo, Calif., was hospitalized, he turned over to his assistants, James Pearson and Don Alexander, an advance idea for the coming of “Forever Amber.” On the side of the theatre they erected a gigantic teaser sign: “FA—Oct. 29,” which was illuminated so that it could be read from many blocks away. Pearson was later made manager of the Strand in Redondo, and Alexander was promoted to assistant manager of the Fox Redondo.

It is members of a theatre’s personnel, like the above, who, with experience gained as mere staff members, become the managers and assistant managers of the future.

Adopt Fawn at Zoo as 'Yearling' English Plug

Manager R. J. Francis of the Regal Theatre in the “olde monde English” city of Chester adopted new world methods in his exploitation for MGM’s “The Yearling.” He arranged for members of his ABC Minors Club to adopt a fawn at the local zoo as a mascot and name it Flag, after the deer in the film. Window displays were arranged, also a painting and drawing contest with a model of Flag as a prize. Francis got much valuable publicity for the film through the distribution of Flag pins to school children. He also made use, days in advance, of the MGM line: “This is the year of ‘The Yearling’” and other slogans.

‘Green Dolphin’ Sundae

Loew’s Theatre in Louisville, Ky., got good results from a tie-in with the T. P. Taylor Drug Store chain, for MGM’s “Green Dolphin Street,” through the serving of “Green Dolphin” sundae at its soda fountain. A pair of guest tickets was given the girl at each store who sold the most sundae.-LOU.

ROYAL DISPLAY. Ten days prior to playing the Technicolor short subject, “The Royal Wedding,” Manager R. H. Ainsworth of the GB Regent, Brighton, set up this impressive display by Artist Adams. It is estimated that showing of the short in England resulted in an average box-office increase approximating $4000 for each theatre throughout the country.

Sports, Bus Timetables Plug Coming Features

Two theatre managers recently used the “time-table” stunt to publicize their coming attractions. Manager Lou Kunser of the Apollo in Martinsburg, W. Va., distributed 2000 cards, each bearing a lapel pin in orange and black, lettered “Martinsburg H.S.” at a high school football game. Pins were donated by a local merchant. One side of the card carried the schedule of the high school football team’s coming games, and on the front an ad for two coming attractions at the Apollo.

In Staunton, Va., Manager Frank Shaffer of the Dixie Theatre, prepared 2000 schedules of arrival and departure times of the first bus service in Staunton since 1930. On the reverse side were the films coming to the Dixie and the Strand Theatres. Bus drivers gave the schedules to passengers, and Shaffer had them placed at terminal points and distributed in stores.—WA.

Shields’ Dance Recital

To keep away the big bad wolf of pre-Christmas attendance slump, Georgia Theatres Columbus, Ga., City Manager Shields has arranged two special stage attractions for the Royal—one a dance recital featuring local children, the other a hillbilly show featuring a Columbus radio station outfit. For the dance recital, pupils of dancing schools will sell tickets in advance to families and friends. The radio staff has built up a “corn show,” with a mystery number to be given for two performances.

‘Jiggs,’ Murray in Tieup

The 200 Arthur Murray dancing schools in the United States will cooperate in a tieup between the schools and Monogram to promote the recently completed “Jiggs and Maggie in Society” in which Arthur Murray portrays himself.

'Point-of-Sale' Buildup Continued by Republic

Republic’s “point of sale” buildup for its top-budgeted productions, instituted in the latter months of this year by President Herbert J. Yates as a means of bolstering box-office receipts and offsetting the loss of the British market, will be continued on a “more vigorous” scale for the company’s 1948 product. Plans are now being made by studio executives and James R. Grainger, executive vice-president in charge of sales and distribution, for more elaborate and widespread coverage on premiere dates of the studio’s big pictures, with the company’s entire sales personnel concentrating on the buildup of the initial openings.


Republic began the new policy with “Wyoming,” which premiered in Cheyenne, and followed with a widely-publicized six-city world premiere of “The Fabulous Texan” in Texas. Yates figures that these steps, combined with the latest box-office returns, will add approximately 25 per cent gross profit on the pictures nationally.

Irish Rose’ Tieup Nets 500,000 Record Envelopes

More than 500,000 record envelopes imprinted with special playdate copy on “My Wild Irish Rose” are now being distributed through the west coast and midwest RCA district as the result of a tieup with Warner Bros.

The promotion also will push the recently recorded album of “Irish Rose” tunes by Dennis Day. Distribution is through music and department stores.

Children’s Style Show

Manager Charles Smith of the Ritz at Brunswick, Ga., staged a children’s style show for a matinee and evening performance as a box-office payo, with excellent results. On the same show, the clothes worn by the children were also shown in a Pathé newscast that followed. All extra advertising was paid for by a cooperating dealer in children’s clothes.

‘Castle’ Record Promotion

Thousands of Majestic record albums featuring the Alfred Newman score of 20th-Fox’s "Captain From Castle" are being circulated to dealers in key cities for a coordinated promotion with the special holiday dates set on the picture.

‘Exile’ Premiere

Universal-International’s “The Exile” will have its world premiere at the Winter Garden, New York, on Christmas Day.
Perelman's Campaigns on 'Exile,' 'Lost Moment'

When Manager Harold Perelman of the RKO Palace Theatre in Chicago makes a tieup for one of his exploitation campaigns, it is an organization that cooperates fully. It is carefully planned and gets results. Two of his latest campaigns were on Universal-International's "Lost Moment" and "The Exile.

For the "Lost Moment," 1,500,000 dealers for food and drug counters were used by children in every part of the city, giving the rules and conditions on one side and the picture to be colored on the other. The theatre gave 500 prizes to "The Exile" as prizes. Perelman backed up the promotion in its daily daily broadcast over the NBC network in Chicago.

As Susan Hayward, star of "The Lost Moment," is vice-chairman of the Hollywood Chapter of the National Safety Council, Perelman tied up for a safety slogan contest with the American Safety Council, an organization that promotes the sale of lower-priced dresses, giving away a "smart" as a bonus with every fourth dress purchased. The dress club promoted the slogan tieup through a 10-day contest, with prizes on five shows daily over radio station WCFL. As prizes for the best slogans, the club awarded two free memberships to the club. It made blowups for the lobby of the Palace and printed and distributed 10,000 heralds. As a "draw," to get the curious who might not stop to find out details of the contest, the club "planted" pretty girls at busy hours to ask for details as the heralds were distributed.

Honest Man Search Big Hit for 'Verdoux' in L.A.

A recent search for the "five most honest people in Los Angeles," as a promotion for the showing of "Monsieur Verdoux" at the four Music Hall Theatres, has been so successful that the theatres and radio station KLAC's Al Jarvis, who cooperated on the stunt, plan to expand it on a large scale throughout Southern California on another film in the near future. Stunt consisted of distributing five gold bracelets labeled "Thank You, Mr. Person—Al Jarvis—KLAC—Reward." All five were returned within two days, and finders were interviewed on Jarvis' "Believe Ballroom" program, with suitable tie-ins plugs for the film. The station repeated the stunt every evening.

Music Hall's Auriel Macfie and Jarvis' representative Ruth Cosgrove instigated the stunt.

Blonde in Bathing Suit

As a ballyhoo for 20th-Fox's "Mother Wore Tights," Manager Andrew M. Sullivan, Jr., of the Georgia Theatres' Lucas in Savannah, Ga., cut a blonde in a bathing suit and a transparent raincoat to walk up and down the city's main streets two days prior to playdate. A card calling attention to the picture was pinned to the back of the raincoat.

Letter on Music

Because the music forms an important part of MGM's "Song of Love," Manager C. E. Doctrow of the Capitol Theatre in Vancouver, B. C., informed music lovers of that fact. He prepared and mailed to 4,000 members of the city's musical societies a special letter calling attention to music by Liszt, Brahms, Schumann and Strauss, featured in the picture, and to the leading cast members.

English 'Fiesta' Contest

Assistant Manager Thomas Hoar of the Regal, Woking, England, arranged for a "Fiesta" queen contest on his stage to promote MGM's "Fiesta." The contest was financed through a "Fiesta" dance which he put on at a local ballroom on the opening night of the showing. Each evening, contestants appeared on the stage. More than 70 girls entered the "queen" contest.

Four Cities Exploit 'Walter Mitty' Through Traffic Campaigns

Four cities, Omaha, Neb., Des Moines, Sioux City and Cedar Rapids, Iowa, lent their aid to the promotion of RKO's Samuel Goldwyn production, "The Secret Life of Walter Mitty," through the traffic safety campaigns worked out by Terry Turner, head of RKO's exploitation department, and Lynn Parnell, eastern director of advertising and publicity for Goldwyn. The campaigns, differing in details but similar in the basic idea, resulted in increased grosses in the four cities.

In Omaha, Manager Robert Stevens of the Omaha Safety Council gave full cooperation to the Brandeis Theatre's campaign, granting permission for 2,000 large cards to be placed on light poles throughout the entire business area. Copy on the cards was: "Don't be a Mitty! Be alert in traffic! Omaha Safety Council." He enlisted the aid of the Boy Scouts in affixing the cards.

The Sioux City Safety Council Director Arthur C. Pugh also coctoned to the idea of placing safety warnings on the city's light poles and permitted the manager of the Orpheum Theatre to attach the title of the picture, its opening date and the theatre on the cards. Principal W. C. Yeager of the city's two largest high schools and an official of the school board instructed principals to personally distribute 15,000 cards to every pupil. Copy on the cards were: "Don't be a Mitty! Don't daydream on the street! It's smart to be safe! Walter Mitty is coming soon."

Des Moines, which at present has no Safety Council, tied up with the campaign through its police department, Commissioner of Safety Walter Massey and Safety Engineer Robert Hassett and Mayor John MacVicar, all of whom were very cooperative. Hassett lined up the safety committee of the Junior Chamber of Commerce and had its name on printed cards with a little different wording: "Don't be a Mitty! Daydreaming on the streets may put you to sleep for Keeps!"

The Cedar Rapids police department endorsed the safety idea enthusiastically and allowed the "Don't be a Mitty" cards to be used, Commissioner of Public Safety Gordon Hughes, Police Chief Condon and Captain Remington of the traffic squad permitted the 22x28-inch cards to be tacked to light poles, traffic signal light poles and street sign poles. Cards bore Cedar Rapids Police Department imprint. Similar cards, but printed in red, were placed in downtown store windows.

In all four cities, RKO states, the "Mitty" business exceeded that for any previous Danny Kaye picture.

Lots of Punch in Small Space. It's impossible to stretch the theatre front, so Manager Reg Streeter of Warners' Mission, Santa Barbara, Calif., must use the limited space at his disposal to the best advantage. Furthermore, Streeter's house is the last run of Warner theatres in that city, so it is no easy matter to bombard his patrons with facts unknown on a final-run film. Nevertheless, the book-style display on Columbia's "Gunfighters," shown above, called attention to the Zane Grey novel, and included star stills, action scenes and catchlines that did a swell job selling the picture.
Well-Rounded Campaign
By Sparrow on 'Be You'

Hitting for tugs, radio promotion and street ballyhoo, Boyd Sparrow of Loew's Indianapolis, turned in a campaign on "It Had To Be You" that once again proves the value of well-rounded showmanship.

Working with the local Patricia Stevens Model School, Sparrow obtained the services of one of their models, along with services of her boy friend, for a street stunt (see cut) which tied directly into the script of the film. Much of the comedy turns around the romance between a reluctant bride and a fireman, Boyd dressed the model in a bridal gown, while her counterpart was attired in fireman's regalia, complete with helmet and ax. The pair toured the busy downtown sections of the city daily, broadcasting pertinent facts concerning the film and playdate over a portable microphone they carried. Not only did thousands see the couple daily, but the stunt attracted considerable city desk attention from the newspapers, and the drama critic of the local News ran a special feature.

In the radio department Sparrow proved equally ingenious, setting up several air shows which netted the playdate literally hours of free notice. Most impressive was the seven-day tie-up on WIBC. Using the popular Easy Gymn program, the show was of the "question-and-answer" variety, and gave the local showing three mentions in each of the seven half-hour broadcasts.

Alley Tieup Valuable

A bowling alley tieup, based on a sequence in the film, proved another valuable attention-getter for Sparrow. Virtually every alley in the city cooperated by displaying 22 x 28 in prominent places, each giving good plugs to the playdate. The coverage was so complete that several of the sport pages took cognizance of it in their columns.

Sparrow didn't neglect the all-important window and store displays either, the most impressive being in Woolworth's. This netted complete windows and counter display as well, and a sporting goods tieup with another shop was good. A full window, complete with colored 30x40 carrying theatre credit. Working further with the city's merchants, Sparrow arranged for several cooperative ads to run concurrent with the showing. Among these were ads in the largest floral shop in the city and one of the prominent jewelry stores.

Particularly noteworthy is the manner in which the campaign was carried to the newspapers. Almost every one of the stunts and tieups received complete coverage from the local press, thanks to Sparrow's efforts in seeing the papers were kept fully informed of his activities. In this manner he assured himself of getting the well-rounded campaign so necessary to a high box-office return.

George Theater Stage
Greater Movie Season

As a means of pre-selling its features before and during the holidays the Georgia Theater Company has been active. As an example, the Columbus Greater Movie Season via trailers on the screens; special lobby displays; the shipping of current feature lobby displays; lettering on all mirrors, on labels of service staffs, on bumper strips on taxicabs; spot radio announcements on the 15-minute programs of the Georgia and Bradley theatres, and banners carried by ushers before the start and between the halves of high school football games.

Copy with some variations, read: "Another greater movie season! It's Here." Other theatres cooperating in the advertising campaign were the Rialto, Royal, Springer and Village.

Gave Lobby Illustration of One of 'Pauline's' Perils

A lobby preview of one of the perils suffered by Betty Hutton, who plays the role of Pauline in Paramount's "Perils of Pauline," was given by Manager Charlie Call of Century's Bliss Theatre, Long Island City, N. Y. He rigged up in the lobby a toy electric train with a doll, representing Pauline (Betty), tied to the tracks. The train display was backed up with stills of the old postcards with variations of the Pearl White—"Pauline" pictures.

Simple, Effective 'Hucksters' Idea

An effective exploitation idea may be very simple and yet prove more effective in calling attention to a picture than one which is complicated and entailing heavy expense. For instance, there is Manager Ralph Hathaway's advance exploitation idea for MGM's "The Hucksters," at the Ravenna Theatre in Los Angeles. Nothing could be simpler, but he got excellent results. And the expense was trifling.

Using his office ditto machine, he printed on stray scraps of paper the following lines: "Don't you wish there were a theatre without those ballyhoo? Oh, the Coclecters. It's a must! Don't miss it! Starts on (date)." The leaflets were distributed to the patrons at the preceding show. Supplemented with the regular trailer, it was an attention-getter and is credited with a boost in business.

UNIQUE BALLYHOO. Revolving around an important part of the film, a stunt which had a girl dressed as a bride and a man as a fireman scurrying the main streets with a portable microphone over which they plugged the playdate, was used by Manager Boyd Sparrow of Loew's Theatre, Indianapolis, in connection with the showing of Columbia's "It Had To Be You." Here are the "bride" and "fireman" in Loew's lobby.

C'mon! Downtown Week
Good Merchandising Idea

Manager Andrew Saso of the California Theatre in San Jose, Calif., explored the "C'mon! Downtown Week" idea, advanced by Fox West Coast District Manager Harry Seipel with such excellent results that he intends to repeat it with a different group of cooperative merchants. Manager Lloyd Howell of the Mission and Manager William Straub of the Padre in San Jose participated in Saso's institutional exploitation idea, and reaped benefits along with the California.

Saso found that local merchants were eager to participate in "C'mon! Downtown Week" and cooperated in various ways. They took double-page cooperative newspaper ads with varying headings such as "C'mon! Downtown Week. Shop and dine and then go to a Fox West Coast theatre." Most of the second page of the double-truck ad was devoted to the attractions at the three theatres. The merchants dressed up their windows attractively, with credits to the three theatres, and they flew flags carrying the "come on downtown" slogan from their stores.

Stunt proved a good merchandising idea and was a definite institution ad for those FWC houses in San Jose and for their current attractions. It is not a complicated stunt, nor an expensive one, but it got results.

Downtown merchants find it a good way to combat invasions by neighborhood merchants. In most sizable cities they will be found willing to cooperate.

Theatre Party for Choir Is 'Carnegie Hall' Stunt

A theatre party for members of the choir of one of the largest churches in Freehold, N. J., was one of the main features of the exploitation campaign of Manager John Balmer of Read's Strand Theatre for United Artists' "Carnegie Hall." He was delighted with the appreciation of the classical music in the film trip and gave it much word-of-mouth publicity with resultant jump in attendance.

In an extensive mail campaign, Manager Balmer sent letters to high school glee clubs and leaders of all church choirs stressing the picture's fine music. He also arranged with all music stores to have all record envelopes stamped with: "There's a real treat in store for you at ..." followed by theatre, film title and playdate.

Records of the songs in "Carnegie Hall" were played over the public address set in the lobby during the engagement.

30 Laughing Heads Plug 'Merton' at Frisco Fox

Thirty large laughing heads were hung from the marquee of the Fox Theatre, San Francisco, by Manager C. E. Macdonald to promote MGM's "Merton of the Movies." Beside the box-office he placed a seven-foot mounted blow-up of Red Skelton in a comic pose.

For street ballyhoo, Macdonald had his doorman, wearing the loud costume affected by cameramen in the silent days of motion pictures, go about town with an old-type camera with which he pretended to film passers-by. A cardboard leaflet advertising all the necessary information about the film and playdate. The stunt attracted plenty of attention from pedestrians.

SHOWMEN'S TRADE REVIEW, December 20, 1947
New, improved Western Electric
INTERMODULATION MEASURING SET

NEW ANALYZER UNIT
- Low signal input
- Distortion phase meter
- Single, continuously variable input control

NEW SIGNAL GENERATOR
- High output rating
- No separate amplifier needed
- Four amplitude ratios between test signals

This new Western Electric Intermodulation Measuring Set, successor to the original intermodulation meter introduced by Western Electric nearly ten years ago, is designed to meet the exacting needs of the motion picture industry.

The RA-1257 Intermodulation Analyzer provides a single, direct meter indication of percentage intermodulation. It will operate on signal inputs as low as -30dbm, eliminating the need of a booster amplifier with its attendant intermodulation.

The phase meter included in the Analyzer indicates whether distortion is occurring in the positive or negative half of the signal, thus doing away with the need for a separate oscilloscope. Individual filters for the 2,000 cps and high frequency measuring circuits prevent objectionable noise from being introduced.

The single, stepless input control on the Analyzer provides the operator with one-hand control, leaving the other hand free to operate the multiplier on the percent intermodulation meter.

The RA-1258 Intermodulation Signal Generator provides a signal of two frequencies, the low between 40 and 150 cps and the high either 2,000 cycles or between 7,000 and 10,000 cps. Because the generator is capable of an output of +23dbm, no additional amplifier, which might introduce its own intermodulation, is needed. The amplitude ratio between high and low test signals can be set at 1:1, 1:2, 1:4 or 1:10, making available extremely high accuracy when desired.

Designed primarily for the control of film processing in motion picture work, this Intermodulation Measuring Set is a valuable tool in many fields where audio frequencies are employed. Write today for full information on the system.
Hartford Unions, Schools Plug ‘Roosevelt Story’

"The Roosevelt Story," distributed by United Artists, received widespread promotion for its showing at Loew's Theatre, Hartford, Conn., by the local unions, the public and parochial schools and the employes of the city's many insurance companies. Manager George Landers and UA Exploiter Julian Bowes aimed their campaign primarily at the unions, as has been the case in other cities, but did not neglect the other exploitation media.

More than 15 Hartford labor organizations gave wholehearted support to the film, not only by attendance at the screenings, but through promotion to their memberships. A thorough canvas was made of the personnel of seven insurance companies, many of whom were personally contacted. Insurance company officials permitted posters to be placed on bulletin boards, loudspeaker announcements to be made in recreation rooms and company restaurants, and the distribution of thousands of heralds at lunch-time and closing.

School and college heads endorsed the film and many cooperated in exploiting it in advance of opening. Superintendent of Hartford Schools Fred D. Wish gave his endorsement and permitted announcements of various sorts at the schools. The dean of Hillyers College authorized the history teachers to use "The Roosevelt Story" as a theme for essays by the students, as did Trinity College, the University of Connecticut and the Connecticut Engineers Institute. The Rev. A. J. Heffernan, diocesan superintendent of parochial schools, instituted an essay-writing contest and recommended the film to the student body.

Hartford stores gave window and inside displays, using posters, cards, etc. Book and record shops were especially generous in devoting space to the picture.

Stickers on Seat Backs

As a stunt for RKO Radio's "Honeymoon," Manager Dick Trelter of Century's Sunnyvale Theatre in Long Island City passed on the back of almost every seat in the house stickers with the following copy: "This seat and the one next to it are reserved for you and your sweetie, "Honeymoon,"" Trelter reports the gag got good results.

HOOSIER MANAGER. And no wonder, for during the engagement of MGM's "High Barbrere" at the Capitol Theatre in Saskatoon, Sask., Canada, Cameron Mitchell, featured in the film, made a personal appearance. Manager Bill Winterton poses here with the actor, who apparently brought a blizzard into town with him.

VFW Airshow Promotes EL's 'Out of the Blue'

Manager Ray Walsh of the Mainstreet Theatre, Chantue, Kan., is a member of the Veterans of Foreign Wars and the VFW's were holding an airshow on the opening day of the engagement of Eagle Lion's "Out of the Blue." Mayor Hargrave of Chantue is also a member of the VFW. Ditto, Milton Overman, EL field man for the area newspapers. Sponsorship of the campaign for the Chantue, exploitation stunts on the picture—a campaign that resulted in extending the two-day engagement to four days, to capacity business, against strong competition.

The Airshow in itself was opposition to "Out of the Blue"—an opposition heightened by the fact that a 1947 Aerocina Super Chief was to be given away. But Eagle Lion recently made a tieup with the airplane company, so it did not prove too difficult to get plugs for "Out of the Blue" at the VFW Airshow. With its approval, 5,000 4x14 heralds were printed at the top of which was an "Out of the Blue" cut with theatre credit and playdate; below this was a box announcing the "Out of the Blue"-Aerocina contest; and underneath this another box dealing with the VFW-Aerocina plane giveaway—
at the bottom was information that some of the numbered heralds entitled the holders to guest tickets.

To cap its promotion of the film, VFW Airshow altered its program to have an Aerocina fly over the crowd of 10,000 spectators and drop several thousand heralds.

Manager Hargrave gave permission to place one of the heralds on every automobile in town on Saturday and Sunday and to make a house-to-house distribution.

Leading stores gave the engagement window space. Theatre's usual newspaper ad space of 40 inches was jumped to 87 inches. Stories and cuts emphasized comedy aspects of the film.

Listed Star's Films

Manager Fred Greenway of Loew's Poli Palace in Hartford, Conn., arranged with radio station WTHI to run a contest for 20th-Fox's "Forever Amber" with listeners asked to list the number of films in which Linda Darnell, who plays Amber, was starred. The first 20 persons whose replies contained the largest listings received guest tickets to the theatre—FIFD.

GUM FROM SANTA. Based on Lana Turner's preference for Warren's Mint Cocktail chewing gum, Manager Russell A. Bogue of Loew's State, St. Louis, arranged a street ballyhoo on MGM's "Green Dolphin Street" whereby Santa Claus distributed 15,000 sticks of the gum. The lad at right is torn between Santa and the photographer.
ATLANTA

Remodeling of the new Tower Theatre, formerly the Erlanger, is nearing completion. House will book stage shows and movies.

J. L. Varley of Birmingham, Ala., has bought the Siluria in Siluria, Ala. The Ellaville in Ellaville, Ga., was recently destroyed by fire. Theatre was empty at the time. No estimate of the damage was made.

Republic Southern District Manager Walter Titus and Branch Operators Manager Al Schiller have returned to New York after a business visit here.

Bette Coppers is a new member of Film Classics force.

Joe Bishop, formerly with Universal-International, has been appointed manager of the Kay Exchange in Charlotte, N. C., replacing Bill Talley, resigned.

Mrs. Erma Garrett Lane, formerly connected with several major film companies and a sister of Mrs. Sara Smith, head of Columbia's local accounting department, is ill in the Crawford long Hospital.

Monogram Southern Exchanges President Arthur C. Bronberg is back from a flying trip to Milwaukee for a special meeting of Monogram officials.

Joe Furlan has returned to his first love—Screen Guild—as sales manager.

William Edwards Little, 65, manager of the Fairview Theatre, died in the theatre recently from a heart attack.

Mrs. Babbie Ann Drake is back on the job at Astor Pictures after a siege of illness.

J. B. Waters, general manager Waters Theatre Co., has returned to his home in Birmingham. Across from Memphis, Tenn., his former home town.

John W. Mangham, president of the Screen Guild of Georgia, has announced that he has acquired the franchise for the Devonshire picture in the Atlanta territory.

The Everett Enterprises home office in Charlotte, N. C., has announced that it has taken over the Carolina Theatre, Allendale, S. C.

Employees of the Martin & Thompson Theatre circuit with headquarters in Havelockville, Ga., held their annual Christmas party on the night of Dec. 18 at the Dempsey Hotel in Macon, Ga. All the circuit's theatres were closed for the night. Approximately 500 attended the party, including guests from the production and distributing branches of the industry, and city officials from the various towns in which the circuit operates.

WASHINGTON

Members of the District of Columbia Motion Picture Council, co-sponsor of the children's film classic series with Warner Bros. Theatres, heard Mrs. Marjorie G. Dawson, the national director of the project at their regular December meeting on the 9th. Her talk reviewed the project which has become a nation-wide institution.

Local F-12 elected the following: Agnes Turner, RKO, president; William Fisher, Columbia, vice-president; Ann Griffin, Fox, financial secretary; Hazel McCarthy, MGM, recording secretary; Alice Reighly, MGM, treasurer:

Sally Zeoli, Columbia, guardian; Sara Young, 20th Century-Fox business agent; James Collins, Warner, Ida Bare Californy, MGM, and Jesse Smith, RKO, trustees; and Earl Taylor, Columbia, George Kelly, Paramount, and Henry Ajjelo, MGM, executive board.

Christmas cheer matinees were held on Dec. 19 in five theatres of Montgomery and Prince Georges Counties under the sponsorship of the Sidney Lust theatres and radio station WOIL. Proceedings were turned to the Christian Bureau of Prince George's County and the Holiday Exchange of Montgomery County. Admission was by canned goods and toys, to be used for needy families.

Joseph Kronman, MGM, will handle the Variety Club Christmas party for children again this year on Friday, Dec. 26.

New members of Variety Club Tent No. 11 are: Fred August DeJager, co-owner of the New Theatre, Leonardtown, Maryland Erwin Arthur Lesser, Secretary, Little Carnegie Theatre, Commander Pictures, New York; Thomas N. Most, Jr., buyer and booker for Sidney Lust Theatres; Robert Harlow Briont, vice-president, Elmer H. Briont & Sons, Inc.

Carter T. Barron, chairman of the public information committee for the forthcoming citywide chest X-Ray Survey, advises that an elaborate promotional campaign will be set up for the survey which will begin Jan. 12 and continue through June 15.

One More Deduction

Theatres in Columbus, O., will have one more deduction to make on pay checks, starting Jan. 1, when the city's new one-half of one percent income tax becomes effective. Gross profits of all local business firms are subject to the tax also. Theatres are now deducting the city's three per cent tax on amusement admissions and the government income and social security taxes.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>City</th>
<th>Regional News Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>23</td>
</tr>
<tr>
<td>Boston</td>
<td>27</td>
</tr>
<tr>
<td>Charlotte</td>
<td>27</td>
</tr>
<tr>
<td>Chicago</td>
<td>25</td>
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<td>24</td>
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<td>23</td>
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<td>27</td>
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<td>Vancouver</td>
<td>27</td>
</tr>
<tr>
<td>Washington</td>
<td>23</td>
</tr>
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PHILADELPHIA

Burglars were frightened away while trying to break into the safe in the manager's office of the Westford Theatre this week. A patrolman found one of the side doors of the theatre open and entered to investigate. A set of safecracker's tools were left behind and there was no apparent sign of anything having been taken.

Leonard Schlessinger, president of the Warner Service Company, is back at Jefferson Hospital with a relapse of the illness he suffered this past summer.

Jim Clark, Highway Express boss, will sponsor a Christmas party matinee at the Opentz Theatre for orphans from half dozen institutions.

Joe Abrams, secretary of projectionists Local 307 has just celebrated 25 years of wedlock.

The Studio Theatre is closed for renovations and will reopen Christmas.

Patrons of a midnight spook show at the Uptown Theatre left the theatre to find the marquee on fire and passed off as part of the show until firemen arrived to extinguish the blaze.

A syndicate headed by Al Fischer, Jr., has been reported buying a sea-foot frontage plot near Mill Road, Flourtown, from Clement Comly, on which he expects to build a 1500-seat theatre, a food market, and shopping center at an estimated cost of $1,250,000.

Orson Welles claimed he got quite a thrill out of watching one of his former protégés, Dorothy Porter, sing and dance in MGM's "This Time for Keeps" at the Golden Theatre. Florence Resnick, sales managers' secretary at 20th Century-Fox, is recuperating from an appendectomy.

Mr. and Mrs. Ben Hassir, American Film, have announced the forthcoming marriage of their daughter, Dotzie, one of the twins, to Frank Gorman, on Dec. 21 at Temple Beth Israel.

INDIANAPOLIS

Russell Brentlinger was named chief booker of the Variety Club of Indianapolis, at its election of officers for 1948. Earl Herndon and A. C. Zaring were named first and second chief bookers, respectively; Thomas McKeaster, secretary, and Albert Blocher, treasurer.

The Alliance Theatre Corp., Chicago, has taken over the unfinished open-air theatre, started by Floyd Marron, of Louisville, Ky., in Vincennes, Ind., several months ago.

Stanley Cooper, Brazil, Ind., exhibitor, has acquired the Beverly Theatre, Brazil, formerly operated by Harold V. Neese.

Twentieth Century-Fox had a total of 56 features showing in neighborhood theatres in Indianapolis, Dec. 7 as the result of local exhibitor cooperation during the month which has been designated 20th-Fox month.

The Well Theatre, Greenfield, Ind., has installed a new heating plant after several attempts to restore the old system.

Fred Doughly, manager of the Princess, Bloomington, Ind., has returned to his post after an attack of pneumonia.

L. McKelso has taken over the Avalon.

(Continued on Page 24)
(Continued from Page 23)

Indianapolis.

Hollis Boss, operator of the Ritz, Owensville, Ind., has installed new booth equipment, including Simplex projector and sound system. Irwin Joseph, special representative of Eagle Lion Pictures, and Carl Kemp, exchange manager, called on exhibitors in Louisville, Ky., and southern Indiana during the past week.

Warner Bros. held its Christmas party at Andrews Golden Pheasant, Republic at the Variety Club rooms, Dec. 18; Universal-International will hold its party Dec. 22 at the Variety Club rooms. Other dates for Yuletide celebrations were not available.

COLUMBUS

Leo Haenlein, owner of the Zoo Park Theatre, was chosen chief Barker of the Columbus Variety Club Tent No. 2 at last week's election. He succeeds George Anagnost who declined to be a candidate for reelection. Other officers chosen were: John Bercroft, publicity manager of RKO Theatres, first assistant chief Barker; John Hardgrove, supervisor of Academy Theatres, second chief Barker; Jacob F. Luit, trustee of the Dusenberry estate, treasurer; and Arthur Robinson, executive secretary of the Community Health Services, secretary. Anagnost was chosen national canvasser and Virgil Jackson, alternate. Milton Jacobs and Leo Yassenoff were named delegates to the national convention, with William Love and Walter Miles as alternates. Board of directors includes: Floyd Goodling, Bercroft, Haenlein, Yassenoff, William Pullin, Jr., Hardgrove, Luit, Harry Simons, Robinson and Robert Nelson.

Universal-International Cincinnati Branch Manager Irving Soehlin, recently elected chief Barker of the Cincinnati Variety Club Tent, and MGM Labor Relations Boston Representative Maurice Wolf, were guests at the local Variety Club election meeting.

President Arthur E. Strong of the Columbus Federation of Musicians, AFL, and Vice-Presi dent Frank Todhunter, failed of re-election at last week's meeting. New president is Francis Robinson, and Mack Tootil is vice-president. Officers reelected were: Ryan Davidson, secretary; Frank Mader, treasurer; Frank Mohler, sergeant-at-arms, and Bob Motzer, member of the executive board.

John H. Lewis, solicitor for the village of Grove City, 0., has announced that the village will adopt a three per cent admission tax ordinance, modeled upon that of Columbus.

Martha Babington is the new assistant to RKO Theatres Publicity Director John Barcroft in Columbus.

The Gayety Theatre is dark pending its change from a film to a burlesque policy. First burlesque show is set for Dec. 26.

OMAHA

Eagle Lion Branch Manager Sol Reif has returned to work following two weeks at the Mayo Clinic in Minnesota. During his absence, District Manager William Field of St. Louis was in the territory.

Marilyn Clark, formerly with Paramount, has joined Zeth-Fox as a contract clerk.

Robert Hoff, sales manager for the Ballantyne Company, left for a week in New York and Pittsburgh.

The oldest theatre in Plattsmouth, Neb., the Pioneer, was destroyed by fire. Loss was estimated by Mrs. Sam Goldberg, owner, at $70,000.

Walter Green, owner of Fengo, is back after a business-vacation trip to San Antonio and other points in the Southwest.

Robert Young, Paramount auditor, is in the city.

Both Columbia and RKO planned Christmas parties for the 20th.

Helen Newman, former cashier at Monogram, now holds the same position at Eagle Lion. Mary Pabls also has joined E. as a secretary.

Rose Kaminsky, 20th-Fox stenographer, and Mary Ann Johnson, manager's secretary, both were out due to illness.

The flu caught up with Fred Fejfar, MGM head booker, and Tony Goodman, Eagle Lion office manager.

R. C. Lileau, Paramount district manager in Kansas City, spent several days here.

Frank Westbrook, Paramount salesman, is back on the job after a minor operation.

Sharon McMann, who was feted in her home town, Norfolk, Neb., stopped here to visit Mary Leith and Barbara Miskell, daughters of the Tri-States Theatres District Manager William Miskell.

HARTFORD

In Springfield, Mass., Sam Goldstein, head of the Western Mass. Theatre Circuit, has been appointed chairman of the Springfield and Western Massachusetts Citizen Marine Corps Committee.

John King has been named assistant to Manager Nate Goldberg at E. M. Loew's Plymouth in Worcester, Mass.

Victor Gryge, manager of the Strand, Plainville, has been moved to the Arch St., New Britain, as house manager, by Brookie LeWitt of the Glackin and LeWitt Theatres, operators of both houses. Brookie is supervising the Plainville situation now.

Al Schuman, general manager of the Hartford Theatres Circuit, Hartford, and Mrs. Schuman are home from a New York visit.

Ladislaus Jachimowski has become manager of the Music Box Theatre, New Britain, Conn.

He is brother-in-law of Frank Smulski, who operates the theatre.

Trade rumors in Hartford, Conn., over the weekend said that there's a possibility that the city council may discuss the long-pending proposal to extend Sunday theatre operating hours in Hartford from present 2-11 P.M. to 1-11:30 P.M. at a Dec. 22 meeting.

MILWAUKEE

The downtown Riverside put its new policy of المغرب shows and films into effect on Dec. 11, with Lionel Hampton and orchestra and RKO's "Dick Tracy Meets Gruesome."

The Eskin and Richland Theatres in Richland Center, Wis., have barred the sale of soft drinks in the theatres. The public has acclaimed the action. It was also decided to eject young fellows who disturb patrons by loud talk and laughter while a picture is being shown.

John L. Hahn, 70, who opened the Comet in Milwaukee's northside, died here on Dec. 11. The Comet was one of the first movie houses in Milwaukee, with a five-cent admission price. Hahn relinquished his interest in the theatre years ago to enter another business field. The Miner Amusement Company, operating theatres in several Wisconsin cities, has added
three employes at its staff at the Unique Theatre in Ladysmith, Wis., closed at present but expected to reopen around the first of the year. Manager W. K. LaMere has engaged Roy Strever as maintenance man, Russell Kohl, a former hotel clerk, as operator in place of John Lyome who resigned. Earl Gray has been engaged as the second operator.

Artie Goldberg, owner of the Unique Amusement Company of Rice Lake, charged by seven distributors with making fraudulent returns on percentage pictures played at the Unique in Ladysmith, agreed when the case was called at Wausau to stipulate anything which might have been provided by certain papers, alleged by the plaintiffs to have disappeared from the Miner offices. The attorneys told the court that the plaintiffs lied in their affidavits before they filed suit, proof of everything that might have been found in the missing papers.

CINCINNATI

Lee Goldberg of Popular Pictures, Inc., has added to his product six Hopalong westerns taken from serials by Paramount. Two more Realfil pictures, recently acquired by Goldberg, have been booked in a number of key spots in the territory, including Columbus, Cincinnati, Huntington, and Louisville.

Paul Greenberg is chairman in charge of arrangements for the New Year’s Eve party at the Variety Club, where food, entertainment, and a fine orchestra will be furnished for the charge of $5 per person.

Harold Pope and S. Goldfinger, of Telenews Theatres, Inc., Chicago, spent several days in Cincinnati, where they flew down from Buffalo. N. Y. Also in town were Carol Lawler, Shea circuit, New York, and the Ohio managers, Dale Tysinger, Forney Bowers, Joe Scarlone, Ed Hieble, and John Woodward.

The new Auditorium Theatre, Newark, Ohio, opened Saturday, Dec. 20, at a premiere showing at 8:30 P.M. Prior to the opening, a dinner was given for friends and business associates of the Newark Amusement Company.

The Chakeres Circuit will begin construction of a new house in Washington Court House, Ohio, shortly after the first of the year.

The Greater Cincinnati Independent Exhibitors, Inc., again sponsored a cocktail party for members and film exchange personnel, at the Variety Club Thursday night, Dec. 18.

New theatres opening are Hunter Theatre, Greenup, Ky.; Ed Hoffman and son; Corlee Theatre, Canton, Ohio; by Messrs. Snyder and Murphy; Lyric Theatre, New Boston, Ohio, which was closed several months for remodeling, by John Malavazos.

CINCINNATI

The United Theatre Owners of Illinois will hold its annual convention on Jan. 8 and 9 at the Abraham Lincoln Hotel at Springfield, III. A record turnout is expected due to the many

DENVER GIVEAWAYS

Two groups of Denver theatres went heavily into giveaways last week. The 10 P-View was given an automobile, a washing machine and a radio, all to the same person. Another group of 19 theatres, under four managements, gave $1,500 in cash.

Generates Own Juice

The Capitol Theatre at Hartland, N. B., Canada, met the power rationing which was keeping it from getting juice from 7 P.M. to 9 P.M. each evening by installing a Diesel generator of its own. This idea is being seriously considered by another industry which is affected by the electrical shortage.
**LONDON OBSERVATIONS**

**Eckman, Honored by British Film Industry, Suggests CEA, KRS Exchange Representatives for Future Meets**

By JOCK MacGREGOR

The British film industry is blessed with one great advantage, and that is the fact that it is of a sufficiently manageable size for one organization to look after each of its branches. Only with labor there is more one setup, and even here no overlapping occurs.

Sam Eckman of CBE would go further. He suggests that the Cinema Exhibitors Association should appoint an “ambassador” to attend meetings of the Kinema Reriers Society which in turn should have a “minister” at CEA sessions. He believes that this might stop many incidents becoming issues.

The idea had a mixed reception, but will undoubtedly be heard of again, when he advances it at another lunch sponsored by the British Film Producers Association, CEA, KRS, and Newseel Association in honor of his appointment as a Commander of the Most Excellent Order of the British Empire and his completion of 20 years as head of MGM here.

CEA President B. T. Davis was in the chair and only the Ministry of Food ruling limits attendance to 100, kept a greater number from honoring this popular figure who is the first American film man to receive this high Order. J. Arthur Rank, Sir Philip Warter, Arthur Kelly, Mark Ostrer, the nephew of his late acting houses and representative exhibitors from as far afield as Scotland’s Sir Alex King and the West Country’s Leslie Hill were present.

The CEA has concluded their first General Council meeting in their new offices in Shaftesbury Avenue and celebrated the occasion with a cocktail party. Complete with their own bright council and committee rooms, the atmosphere most definitely suggests the progressive, energetic organization that it is.

Rarely has any year presented so many problems, and members are delighted with the way that their President has handled them. Quiet and reserved, B. T. Davis has tackled his job astutely without fear or favor and has grown in stature enormously during his term of office. The majority believe that he is their best leader in a long while.

The monthly meeting caused no fireworks, though feeling regarding the extended-run policy is mounting now that Rank has decided to place his new British product in the London suburbs first through the Gaumont circuit and then the Odeons before passing it over to the independents. Presently, pictures are booked to either circuit, with the independents in each location getting concurrences. A protest is being lodged and will be investigated personally by Mr. Rank.

Maybe it is his surname, but since he turned to feature production in 1942, Sydney Box Island for M and P Theatres, visited old friends in Boston this week.

William Goodrich, projectionist at the Salem Palace Theatre, was found dead in his bed. Burial was in Marblehead.

High School students pickedet the Strand Theatre in Holyoke when “Forever Amber” was shown, carrying banners reading: “This picture is not to be seen.” Business was phenomenal all week.

**LOUISVILLE**

George E. Jaegers has been appointed city manager for the Majestic and Vondor Theatres, Seymour, Ind., owned by the Switow Amusement Co., Louisville, Ky.

James F. Williard, engineer of The Strong Electric Corp., Toledo, spent several days with the Falls City Theatre Equipment Co. checking recent Arc Lamps installation.

Prices higher by far than any grower would have predicted led burly producers at the end of last week’s sales to the belief income from the 1947 crop would be of near-record proportions. With the large revenue have to be budgeted every time they meet a press representative.

Indeed, if they remember their dialog no better than they do faces, it is not surprising so many British pictures get behind schedule.

A less happy producer is Filippo De Giudice who announced an imposing lineup of pictures with the emphasis on art, only to have most of his financial backing withdrawn the following week. Much speculation follows this and, frankly, I feel that some of the trouble falls back to the closing of the Alliance studios and labor difficulties.

The industry received much bad publicity through it, and Dalton’s arbitrary inflection of the 25 per cent ad valorem duty has made many fear that worse is to come.

**Thursday of last week presented an amazing sight.**

Half of Wardour Street seemed to be attired in the office wearing top hat, tail coat and striped trousers. The reason was Denise Cliff’s wedding at St. Georges, Hanover Square. Austerity or not was not stopping the boys from paying proper homage to this charming daughter of Britain’s leading independent Sir Sidney Cliff.

**A major problem facing the British producer is the shortage of stars, augmented now by the movement of many back to the theatre.**

This was forcefully stressed to me while attending the first night of the Old Vic’s presentation of “St. Joan.”

On the stage there were Cecilia Johnson, who has not been in a studio since she made “Brief Encounter,” and John Clements, whose rugged good looks combined with considerable talent had been sadly missed for a long time on the screen. In the stalls were Valerie Hobson and Trevor Howard who have been badly neglected by recent films.

The result is that the available players are overworked, often miscast and risk losing popularity as a consequence. Fully aware of this is J. Arthur Rank who, with his usual initiative, is faced with a tremendous problem, having again, as originally as the Charm School and more recently as the Company of Youth, the first grad-

(Continued from Page 25)
the projection booth.

Wayne Thompson has opened a new 250-seat theatre at Van Wert, Ia.

The community of Collins, la., is now without a theatre. The house formerly operating was forced to shut down because no suitable quarters were available.

An unidentified patron caused much trouble for the Iowa theatre at Bloomfield, la., when he tossed a portion of a candy bar through the screen. H. E. Reiffield, manager of the house, reported he was unable to replace the screen because of a shortage.

Tony Furse has resigned as a salesman for the Columbia exchange. Maxine Gephardt is the new booker's stenographer at the Universal exchange.

Don Hicks, owner of the theatre at Elden, Ia., reopened his house on Dec. 12 after being closed since the floods last spring which severely damaged his theatre.

DENVER

Carl Seaffer has opened his new Pastime, Broomfield, Montana.

Mr. and Mrs. Cy Lee of Poppers Supply will fly to Los Angeles to visit relatives during the holidays as well as attend the Rose Bowl football game.

Pat Hall, secretary to the Paramount branch manager, is flying to Yuma, Arizona, to spend Christmas.

Frank Whalen, owner of the Highway, Deer-
trail, Colo., has closed his theatre to enter Fitzsimmons Army Hospital for treatment.

The KKO exchange says that with the start exhibitors have given them they are sure to come in for some of the top money in the Nel Deen drive. Bookings are already so tight that it takes quite some time to accommodate some exhibitors with wanted film.

Lon T. Fidler, Monogram three-territory franchise owner, went to Milwaukee to attend the franchise owners' meeting with President Steve Brody.

W. W. Williams, Eads, Colo., theatre owner, who has been in hospitals frequently of late for treatment, has gone home again.

Chet Bell, Paramount branch manager on leave of absence, who is recuperating in Cali-
ifornia, attended the Notre Dame-USC football game.

Mr. and Mrs. Fred Anderson, who own the Eaton, Eaton, Colo., became grandparents when their daughter gave birth to a baby girl.

VANCOUVER

Show folks in Western Canada are proving successful in being elected to offices in their home towns: Bert Hawley, Orpheum, Fernie, B. C., mayor by acclamation; Tillie Fox, Grand Forks, alderman; Alfred Shackleford, Capitol, Lebbridge, alderman; and Charles Adam, commission-
er, of Terrace, B. C. All are prominent exhibitors.

Roadshow pictures are still behind the eight ball in British Columbia, patrons don't break the doors down to get in to see those upper-
price films. And the other theatres get the walk-
aways and stayaways in the majority of situa-
tions here.

A fire, which occurred at night after the show was closed, did considerable damage to the Odeon Theatre at Abbotsford, B. C. Damage amounted to $5,000. Theatre will be closed for repair for 10 days and reopen in time for the holiday season.

AT MEETING. Morris Loewenstein (center, front row) was reelected president of the Theatre Owners of Oklahoma at a meeting last week in Oklahoma City. Others in the same picture are (back row, left) Ralph Larned, LaCrosse, Kans., a director of Kansas-Missouri Theatre Owners; Leon J. Bamberger, RKO; and Richard Biechele, Kansas City, as a KMTO director. Front row: Herman Hunt, Vogue Theatre, Cin-
cinnati, a director of Theatre Owners of America; Loewenstein; and Homer Strowig, KMTO president and a TOA director.

Odeon officials after many experiments, seem to have hit the right combination at their Hast-
ings Theatre, now running a second-run move-
over and a first-run with top results. Present bill is "Black Narcissus" and "Something in the Wind."

Doug Lewis of Hamilton, Ont., former in-
structor with the Canadian army during the war, is now booker at Sovereign Films under Fred Stone, manager.

The downtown Lyric Theatre, recently ac-
quired by Fannous Players, now closed is ex-
pected to be in operation not later than the New Year after alterations are completed.

Bob Kelly, supervisor of Odeon Movie Clubs in British Columbia, is now in charge of supplies for the circuit candy counters, with head-
quarters in the film building.

TORONTO

The Canadian Government has issued further statistics on the theatre and film business during 1946, confirming the total net gross of 1,477 theatres at $59,888,972 with an additional pay-
ment of $15,052,994 in amusement taxes. The net revenue is 8 per cent higher than the 1945 total which was the previous record. It is shown, however, that revenue decreases were recorded in two provinces, Nova Scotia and Prince Ed-
ward Island. A number of cities also had re-
duced theatre receipts for the year, the largest being Halifax, with a decline of 13.8 per cent.

In Ontario, there was a reduction of 1.5 per cent for the theatres at Kingston but increases were shown elsewhere such as 14 per cent at Brantford.

The average admission price for the whole country was 26.3 cents and the per capita expenditure reached $6.15 in 1946, up 38 cents from 1945, the largest provincial figure being $8.10 per person per year in British Columbia.

The total revenue of Canada's 26 film ex-
changes was $19,147,375, a new high, and the distributors rented 799 features during the 12 months, of which 638 were from the United States, 24 from Great Britain and 137 from France and other countries.

Film men attended the cocktail party arranged by the Composers, Authors and Publishers As-
sociation of Canada to celebrate the removal of its offices to new premises at 132 St. George Street, Toronto, the house-warming taking place Dec. 18.

In spite of the patronage roll in connection with Christmas preparations, the International Cinema, Toronto, held the British picture, "Quiet Weekend," for an 11th week.

The retirement is announced of George Stroud who had been in the show business in Hamilton, Ont., since 1901. Succeeding Stroud as manager of the Odeon Palace is Robert Maynard, transferred from the Savoy, the man-
gagement of the latter theatre being taken over by Sam Hebscher, recently manager of the Nola at Ottawa.

CHARLOTTE

Exhibitor's Service held its annual bookers' Christmas party at the El Morocco Supper Club last Friday night. The party was well attended by bookers and their guests and a total at-
tendance of 75 was accounted for. H. D. Hearn of Exhibitor's Service has just returned from a trip to New York.

Al Burks, Warner exploiter, has resigned that position to return to his farm in South Carolina.

Saturday, Dec. 12, marked the day of the big Variety Club football game at which the Char-
lotte Clippers played the North and South Carolina All Stars. The game proved quite a success, and thanks to the extensive promotion put forth by the Charlotte Tent, it brought in considerable revenue to the Club for its charit-
ible work. Members of the Charlotte Tent disguised themselves as Variety barkers and stood around the stadium, ushering, selling and taking up tickets, and distributing programs.

Recently opened was the Newport Theatre in Newport, N. C. The theatre is owned and operated by the Ball Brothers.

MINNEAPOLIS

A one-third increase of all city license fees was voted by the City Council to help finance the impending 40-hour week in the police de-
partments. Movie licenses presently cost from $38 to $350, but under the new increase they will range from $50.66 to $466.66.

William Elson, president of Cloquet Theatre

(Continued on Page 28)
CO. was named chief Barker of Variety Club of the Northwest at a meeting in Nicollet Hotel. Ted Bolick was named first assistant chief Barker; Joseph Loeffer, second assistant; A. A. Kaplan, treasurer; and W. F. Halloran, secretary. Directors are A. W. Anderson, William Volk, Ben Friedman, Charles Rabenstein, E. A. Lee and Ben Bloteky. John Brantman was named to the national board.

RKO western division Sales Manager Walter Branson, and co-captain of the 1946 Neb Depil sales drive, held a meeting of the Minneapols branch sales staff this week.

Allen C. Wittkopf, Norman Esquist and Matt Mcress have capitalized the Florence Theatre Company at $100,000 to erect a new modern 420-seat house at Florence, Wis. The theatre will have a "cry" room. Construction is expected to get under way early next year.

Donald Davis and Jack Gies, Jr., are the new owners of the Fairfax, Fairfax, S. D.

Joe Caysie has purchased the Kickapoo, Gays Mills, Wis.

Adult prices at the Odean, Marshalltown, la., have been raised from 35 and 50 cents to 40 and 60 cents. Special student prices of 40 cents will be in effect Monday through Friday, with children's prices remaining at 10 cents.

NEW YORK

Film row's biggest excitement this week was the wedding of Randolfoe's Irving Kaplan to Edna Levy, who is not of the profession. The ceremony was held privately Tuesday, but on Monday film row threw a lunch for Kaplan at the Piccadilly Hotel. Alex Arruswader of 20th-Fox has a hand in the shindig and Arthur Greenblatt was toastmaster. The room was decorated with "doctored" posters kidding Kaplan with such lines as '20th-Lox present Kaplan from Castle,' "The Corn Is Kaplan."

The winter winds brought snow up around the Plattsburgh area with drifts piling so high the citizens couldn't get out of their doors to go to the movies.

United Artists Booker Myron Starr is all chesty about the first birthday of his daughter.

**Truants Ejected**

Since the cooperation of theatre managers in Harrisburg, Pa., with the Dauphin County Probation Office was effected, good progress has been made in lessening truancy. In at least six cases in the past two weeks school-age children were apprehended when they attempted to enter theatres. State law prohibits the attendance of school-age children at the movies and other amusements during school hours. Five of the six children were truants; one, a parochial school pupil, was out of school due to a religious holiday. One 12-year-old boy from a town about 30 miles from Harrisburg entered a theatre and was turned over to the probation officer by the manager who had noted the seat the boy took.

Nadine, which took place Dec. 18. It might have been a grand birthday for sop, but daughter doesn't think so, what with visits to the doctor for routine checkups, etc., just like an oldster.

Exhibitors braving the first touch of winter to come to film row for reasons best known to themselves are Bill Dubsby of the Didsbury Theatre, Walden, N. Y.; Phil Leevin of the Valley, Spring Valley, and Harry Friedman of the Academy at Newburgh.

Filmrowite Irene Greene is a full-legged auto driver now with license and all and indignantly denying rumors that hubby is taking out more insurance on the family crabc.

Theatre transfers noted were the Station at Newark to the Bonne Amusement Company and the Malvern Theatre, Malvern, Long Island, to the Drake Amusement Company.

Twentieth Century-Fox President Spyros Skouras was awarded a scroll in honor of his humanitarian activities by the New York Chapter of Hadassah at its recent dinner. Skouras was also told that a room in the Hadassah University Hospital, Jerusalem, would be named after him.

Richard Perry has been appointed New York salesman for Eagle Lion.

**LOS ANGELES**

The Catalay Circle Theatre will hold the Hollywood charity premiere of Samuel Goldwyn's "The Bishop's Wife" on Christmas night. All proceeds will be given to the maintenance fund of the East Side Boys Club, 2530 Cincinnati St., the youth center sponsored by Tent 25, Variety Club of Southern California.

The body of Harry Skirball, who was killed near Wilcox, Ariz., by a car as he was walking across the street, was taken to Cleveland for burial by his brothers, producer Jack, and exhibitors Joe and Bill.

Louie Wukte has added James Riley to his staff at Projection Equipment and Maintenance Co. Riley, who formerly ran the Pacific Coast Theatre Supply Company in San Francisco, will help Louie in his operation here.

Dorothy Renn was married to Thomas J. Aspell, Jr., manager of MGM's exchange here. She is from Seattle. They were married Dec. 10 in the city.

Mike Thomas has resigned from Eagle Lion as salesman to join forces with Jack Sonashine as Southern California representative.

David O. Selznick was reported dickering to buy the Vogue Theatre from Fox West Coast in line to show "Paradine Cate" before the Academy deadline of Jan. 1. Selznick has been negotiating for several shows.

Robert L. Lippert, president of both Screen Guild Productions and Robert L. Lippert Theatres of Oregon and northern California, has added the 37th theatre to his chain through the acquisition of 500-seat Imperial in Stockton, Calif. He will take over its operation the first of the year and continue its policy of first-run Mexican pictures.

**KANSAS CITY**

Amateur nights are back at the Midway Theatre, Kansas City, Kans., member of the Commonwealth circuit. "Watty" Watkins again in master of ceremonies, putting the shows on under direction of Phil Blakey, manager. The amateur shows are a regular part of the Midway's Saturday night programs for the time being.

Paul was averted recently at the Electric Theatre, on the Kansas side, when smoke in the auditorium alarmed a crowd of about 1,000 persons (the house seats 1,800). Alertness on the part of Joe Truitt, manager, did a lot to waylay the alarm before it got started. Truitt was aware of a choked filter in the oil burner and shut off the fuel supply before the furnace blower could pour much of the smoke into the auditorium. An anonymous alarm later was sent to the city fire department, but fears were quieted by Robert Darnall, assistant chief, who entered the theatre and made public announcement that all was safe.

Eddie Mansfield, city manager for Commonwealth Theatres who handles their downtown Regent Theatre himself, playing a diet of westerns and hillbilly features, mastered a new phrase or slogan for the daily ad. He came up with this last Saturday for a couple of full stories: "This is art—hillbilly style."

The Christmas season slump is on and no

"Voice of Theatre Speakers" JOE HORNSTEIN has it!
kidding. It began to show up in the subsequent runs immediately after Thanksgiving, but now it has spread to the first-runs. In the downtown houses the slump has had the effect of jumbling bookings considerably. When "Body and Soul" failed to make an expected second week at the Midland, "Her Husband's Affairs" was rushed in for a Sunday (14) opening, the first time that has happened at the Midland in years. The Roxy likewise held "Out of the Blue" for a third week, but gave it up after five days. All houses will try to get back to regular opening days around Christmas day.

- Frank Childs of Selected Pictures, Inc. of this city, has closed a deal to handle Realiart's pictures in the Omaha-Des Moines-Kansas City territory.

PITTSBURG

Local Council in the town of Meadville, Pa., will vote Dec. 23 on whether to assess a 10 per cent tax on all film bookings, if decided upon, will add $40,000 to the town's 1948 income.

The marriage of Miss Ruth Daniels of National Screen Service to Bernard Smolweitv will take place on Sunday, Dec. 21.

George Hock of Warner Brothers Theatre personnel department has organized his own dance orchestra, to be known as the Glenn Hill Band.

Moe Gould, film salesman in this territory for many years, now confined to the Will Rogers Memorial Hospital at Saranac Lake, writes friends here that he is greatly improved.

The local Variety Club will hold its annual Christmas Kiddies Party for children of members on Sunday afternoon, Dec. 21. Each child attending brings a gift, all of which are turned over to the children of the Rosalia Foundling Hospital for Christmas.

James H. Alexander, head of the Alexander Theatre Supply Company, became a grandfather this week when his daughter, Mrs. Jack Shaw, became the mother of a baby girl.

Mrs. Julia Zywiemi has resigned her book- ing position at Republic Pictures to confine her entire time to home duties.

Clara Keller has left 20th Century-Fox to accept another position outside the industry.

SALT LAKE CITY

Chester Romrielle has reopened the McCammon Theatre at McCammon, Idaho, which was badly damaged by fire last August.

Most of the local branch managers are calling on nearby situations for the next few days, and the salesmen will be in for the Christmas holidays.

Film Classics District Manager Tom Bailey has been confering with Branch Manager Dave McElhinney here regarding the new product. McElhinney is heading into Idaho shortly.

Al Kolitz, District Manager for RKO, is in Salt Lake City from Denver, Division Sales Manager Walter Branson and Harry Gittlesson, his assistants, were in the city from New York, conferring with Branch Manager Giff Davison and the sales staff.

Framount Branch Manager Frank H. Smith is back from a trip to Kansas City where he attended a company meeting.

William E. Lee, Jr., exhibitor of Nampa, Idaho, is visiting in Salt Lake City in the interest of his house.

Gordon Le Sueur, in charge of Favorite Films here, is expected back from a sales trip into Idaho where he is reported to have lined up some especially attractive bookings for the first of the year. Theatre operator J. V. Richards of Soda Springs, Idaho, was here on a booking trip.

Don Tile of Monogram has come back to his managerial duties this week from a short sales trip into Montana.

Fox Intermountain District Manager Hall rae is also back from a short stay in the Montana region.

NEW HAVEN

John DiBenedetto, assistant manager of the Polt, New Haven, has been transferred to assistant manager at the Polt, Bridgeport, succeed- ing Herbie Alpert, resigned. Tony Masella, assistant manager of the Bijou, New Haven, succeeds DiBenedetto. Bob Ritzert, assistant at the Globe, Bridgeport, is transferred to Bijou, New Haven, and Pearl Rosen, assis- tant at the Lyric, Bridgeport, moves in to the Globe.

RKO Branch Manager Barney Pitkin was re-elected chief Barker of the Variety Club of Con- necticut Tent 31 for the 1948 term, with Leon Brown, first assistant chief Barker; Leo Bonoff of Madison, as second assistant chief Barker; George Wilkinson of Wallingford, re-elected district chief guy, and Duane Greenfield, branch man- ager of Universal International, re-elected prop- erty man. Directors are: Harry F. Shaw, Morris Bailey, Hymie Levine, Henry Germaine, Tim O'Toole, Ben Simon, and William Brown.

Barney Pitkin tells manager of RKO screen tests to Leo-Waite, high picture for Mayor William C. Celentano of New Haven, Chief of Police Henry Clark and members of the Police Department.

ST. LOUIS

Mayor Kaufman of St. Louis called the aldermen legislative committee into conference on the proposed five cent tax on theatre admis- sions, after members of the committee had de- cided to delay action until after the Missouri General Assembly had a chance to rule on the legality of such a city ordinance. Action on the proposed admission tax, along with four other revenue-raising measures, was again deferred.

Richard Brill is the new Eagle Lion ex- plorator in the St. Louis-Des Moines- Omaha area, with headquarters here. He succeeds Julius "Red" Emerson who has been transferred to the Chicago area.

Monogram-Allied Artists St. Louis Branch Manager Barney Rosenthal and his force in- ched first in percentage of quota sales in Divi- sion 2 of Monogram's sales drive and second in billing. Total prize money for him and his staff is $1,750.

The annual Christmas party for Loece's Inc., has been cancelled for this year owing to the food shortages in Europe.

The Frisina Amusement Co. is spending about $100,000 in improvements on its St. Theatre in Hannibal, Mo.; $15,000 on the Arcadia in Oney, Ill.; $12,000 on the Lyric in Gillespie, Ill.; $15,000 on the Capitol, Litchfield, Ill.

Universal-International St. Louis Manager Harry Hynes has been selected to succeed Herbert Wasiburne as St. Louis manager for National Screen Service.

The St. Louis Movie Poster Co. has quit business after 25 years' activity.

Screen Guild Manager Johnny Walsh closed a deal in Springfield with Frisina by which all SG product for 1947-48 will be played in 28 Frisina theatres.

Possibility of stage shows at the $2000-seat Theatre is again being considered by Wan- chon and Marcon.

Leo Bernstein, owner of the State and South- town, Springfield, Ill., has recovered from his illness and is back on the job.

David F. Barrett, STR's St. Louis corres- pondent became a grandfather again when his daughter Frances (Mrs. Neil Joseph Gallagher) gave birth to a son named Neil Peter at St. Mary's Hospital on Dec. 13.

NEW ORLEANS

Officials of Film Inspection Service, Inc. of New Orleans, La., a member of National Film Service, Inc., have announced that a contract has been let for a building to be constructed near Broad Street and Tulane Avenue, New Orleans, for the physical handling of motion picture films (i.e., storage, inspecting, mounting, stripping, shipping, etc.). The building will house 8 vaults and an inspection room to accom- modate 21 inspectresses. It will be air-conditioned and equipped with the most modern operational fixtures and accessories, including motor-driven inspection devices.

The approximate over-all cost will be $50,000.

Richard Koehl is the architect, construction be- ing handled by the Lee Construction Company of New Orleans.

Kenneth C. Kennedy has been named assist- ant booker of the New Orleans branch of Eagle Lion by Vice-President and General Sales Manager A. W. Schwalberg.

Realtart Vice-President Bud Rodgers has closed a deal with E. V. Landache for the dis- tribution of Realtart pictures in the New Orleans area through Liberty Film, Inc., completing Realtart's distribution setup.

Together Again

Merian C. Cooper and Ernest B. Schoedsack, who are making "Grass," "Cah," and other ad- venture films a decade ago, have again joined forces as co-directors of "Mr. Joseph Young of Africa," which Co-Producers John Ford and Cooper have placed before the cameras as the first RKO production for RKO Radio release.

New Mirrophone Sound

JOE HORNSTEIN HAS IT
Christmas Holidays Slacken Hollywood Production Pace

Now that the Christmas holidays are here, the production pace at the studios is slackening and plans for launching new ventures are waiting until the new year. A notable exception, however, is MGM where "A Date With Judy" began on Dec. 15. The cast and crew will probably find themselves at Santa Barbara when Christmas arrives because two weeks of location work was scheduled. Director Richard Thorpe and camera crew had completed 1500 feet of background shots at the shore city. A Technicolor musical, the film stars Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda and Robert Stack. Ditch Jenkins' adventures with his screen sweetheart, Margaret O'Brien, in MGM's "The Big City" were delayed by a slight case of flu. Director Norman Taurog, however, managed to film the sequences later in the week and finished the production.

Another location job was "Adventures of Don Juan," Errol Flynn Technicolor starrer, which branched off into a second unit at Providencia Ranch for four days of chase-and-flight sequences. Flynn and Viveca Lindfors went before the cameras together for the first time last week in the Warner Bros. historical romance.

Horse Signed for 'Rampage'

Bess, the equine star of MGM's "Gallant Bess," was signed for "Rampage," the initial film of the new producing firm, Crestview. Harry Rapf, father of Matthew Rapf, half of the firm releasing through Eagle Lion, discovered the horse, which can perform 500 different tricks. Cameron Mitchell and Andrey Long play the romantic leads.

Monogram's "Rawhide Trail" added Kathy Frye to share feminine billing with Lynne Carver in the western starring Johnny Mack Brown with Raymond Hatton. Reeves "Breezy" Eason was signed to direct action sequences for "The Tenderfoot," King Bros.' current Allied Artists film, on location at Chatsworth. Chace scenes involving James Gleason, Bonnie Barnes, Gilbert Roland, Barton MacLane and a score of cowboys were filmed.

John Eldredge won a big role in "Sealed Verdict" at Paramount and Dave Willock was given a comedy part. Two companies of "A Connecticut Yankee in King Arthur's Court" worked, with the second unit of 100 at Sherwood Forest in Ventura County. Location time continued with over 200 extras, added camera crews, technicians and other workers at Clover Field, the Santa Monica municipal airport, for three days.

RKO Radio is practically closed down for the holidays, with the Tim Holt western, "Guns of Wrath," only film before the lenses, working alternately at the studio and ranch. "The Velvet Touch" was completed as was also "The Window" in New York. Rochelle Hudson won the feminine lead in W. Lee Wilder's independent production for Republic release, "The Unwritten Law." Robert Lowery and Janet Martin were announced as leads for "Heart of Virginia," with Frankie Darro supporting.

"The Iron Curtain," 20th-Fox picture, reshoots should be finished by this week. A lot last week after strenuous opposition from the Canadian government and people forced the unit to withdraw from there. Complaints were based on the premise that the picture would injure the country's prestige. The studio started "The Street With No Name" when Director William Keighley took off for two weeks of camera angles at the F.B.I. Academy at Quantico, Va. and in the Department of Justice building in Washington. D. C. Mark Stevens and Lloyd Nolan joined Keighley later. "13 Lead Soldiers," with Tom Conway and Maria Palmer, got going at Motion Picture Center lot, where Bernard Small and Ben Pivar produce for 20th-Fox release.

100 Extras for 'Man-Eaters'

Misty Shaff used 100 extras for his "Man-Eaters of Kumaon" to play Indian villagers. Several hundred feet of 16-mm. film depicting actual tiger hunts engaged in by Jim Corbett, author of the book upon which the picture is based, were received recently. A large crew of special effects men left by plane Dec. 13 for Florida to build an underwater mermaid castle for "Mr. Peabody and the Mermaid," Nunnally Johnson production for Universal-International release. They will work until Christmas because the day after Director Irving Pichel arrives with cast principals.

NOW BEFORE THE CAMERAS

COLUMBIA: The Eternal Melody (Rabinovitch); The Loves of Carmen (Technicolor); The Gallant Blade (Ciccolotto); Port Said; Trapped by Tooton Blackie; A Man Wins.

EAGLE LION. The Moose Haung High (A & C); Corktown Alley; Rampage (Crestview, in Technicolor).

PUBLIC: Under California Stars (Trucolor); The Unwritten Law (W. Lee Wilder); Cimarron Trails; Heart of Virginia.

20TH CENTURY-FOX: This is the Moment (Technicolor); Sitting Pretty; Walls of Jericho; The Iron Curtain; Arthur Takes Over (Sol Wurtzel); 13 Lead Soldiers (Reliance); The Street With No Home.

WARNER BROS. Winter Meeting; The Adventures of Don Juan (Technicolor); Key Largo.

MGM: Master at Law (In Technicolor); Easter Parade (Technicolor); A Date With Judy (Technicolor).

UNIVERSAL-INTERNATIONAL: Another Port of the Forest; Am You With It; Man-Eaters of Kumaon (Sheff-Rosenberg).

RKO RADIO: Guns of Wrath.

SRO. Mr. Blandings Builds His Dream House (RKO).

PARAMOUNT: Connecticut Yankee (Technicolor); Hazard; Sealed Verdict; A Foreign Affair.

UNITED ARTISTS. Cogliostro (Edward Small).

MONOGRAM. Rawhide Trail.

ALLIED ARTISTS. The Tenderfoot (King Bros.).

Wilshire Prods'ns Formed To Make Action Films

Incorporation papers have been filed by Wilshire Picture Productions, Inc., a new production unit which plans six action features for the next two years with George McCall in charge of production. Officers are James Doone, radio package producer, president; Arthur Dessner, attorney, vice-president; H. B. Garfield and David H. Garfield, drug store executives, chairman of the board and treasurer, respectively; and W. M. Collins, former Ohio theatre operator, in charge of sales. No release deal has been set. The new company's offices are in the Guaranty Bldg., Hollywood.

Columbia plans to give worldwide distribution to several films based on operas, including "La Traviata," "Faust," "Aida," "Tales of Hoffmann," "Martha" and "Pagliacci." Already in production in Rome is "The Eternal Melody," modern film adaptation of the Puccini opera, "La Boheme." Next on the schedule is "The Lady of the Camellias," based on Verdi's "La Traviata," and this will be followed by a screen adaptation of Gounod's "Faust." Also, Columbia has signed Jeffrey Lynn to co-star with Dorothy Lamour in "Let's Fall in Love."

A section of the Administration Bldg. at the Warner Bros. studios in Burbank has been designated "Transatlantic Corridor," and now houses the offices of the new independent film company, Transatlantic Pictures Corp., which is headed by Alfred Hitchcock and Sidney Bernstein. Also at Warners, Sam Warner will co-star with Lilli Palmer, in United States Pictures' "The Long Way Home," and Edward Arnold has been set for an important role in support of Ronald Reagan, June Wyman and Wayne Morris in "John Loves Mary." "One Sunday Afternoon," the Dennis Morgan-Janis Paige musical, will be filmed in Technicolor.

Republic has purchased "Airborne," an original story by Audrey Wisberg, and has signed it as a major 1948 production with Edmund Grainger producing.

At Enterprise Production, Manager Joe C. Gilpin will head a unit to Marrakech, North Africa, to film scenes for "Cairo Incident," which Wolfgang Reinhardt is producing. Irving Ravez is developing the screenplay.

Head All-Star Cast

Lana Turner, Gene Kelly, Van Heflin, Ellen Alleyson, Sydney Greenstreet and Keenan Wynn will head the all-star cast of MGM's Technicolor production, "The Three Musketeers," which George Sidney will direct for Producer Pandro S. Berman.

To Release Documentary

With the cooperation of MGM, the film story of "Operation Highjump," the Navy's recent exploration of the Antarctic under command of Rear Admiral Richard E. Byrd, has been prepared for the screen and will be distributed by MGM as a documentary feature.
MOVITONE (Vol. 20, No. 32) — Soviet Russia takes drastic steps to combat inflation; Japanese Emperor sees atomic bomb; Admiral Byrd writes as Chief of Naval Operations; Admiral Denfield dies; Leonora Hiorns presents $20,000 Stamps Cancer Fund check to Massachusetts General Hospital; Boston Christmas party for the Airmen's Fund; round-rounds; Football; Cleveland Browns vs. N. Y. Yankees.

PARAMOUNT (No. 33) — U. S. transfers gunboats to Greek Navy; Million ducks invade Louisiana rice fields; Buffalo visits site of first atomic bomb target; Hollywood halls sheep dog champion; Big Four parly fails.

UNIVERSAL (Vol. 20, No. 100) — Joe Emperor visits comic-book Hiroshinas; Greeks get U. S. warships; Twenty-one die in air crash near Memphis; Admiral Nimrold dies; President Truman presents medals to survivors of Labrador plane crash arriving in Washington; Christmas party for homeless children; Football; Cleveland Browns vs. N. Y. Yankees.

WARNER PATHE (Vol. 19, No. 35) — Japanese Emperor visits Hiroshinas; Miss Hunt revealed; Friendship food for Italy; Cardinal Spellman's Christmas party; Ski trip; football; Winter Olympics.

W News of the Day (Vol. 19, No. 230) — Atom-bombed city halls Emperor; Greek Navy gets six U. S. destroyers; 200,000 plans in Labrador taught; Friendship food for Italy; Cardinal Spellman's Christmas party; Ski trip; football; Winter Olympics.

(Released Saturday, December 20)

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(Released Wednesday, December 17)

PARAMOUNT (No. 32) — Snowstorm round-world flight; Plight of the Navajo Indians arouses nation; T-Men smash counterfeit scheme; "Santa Claus" takes a home run; U. S. skiers ready for winter Olympics.

WARNER PATHE (Vol. 19, No. 34) — Babe Ruth plays for Santa Claus; Fiber Pilots end round-world route; Greek demonstration demands U. N. help; Hollywood princesses meet Santa; California's Winston Churchill; Crown rooster champion in Oklahoma; New England fly to pie-ease.

MOVITONE (Vol. 20, No. 31) — Truman opens national park; Cub planes end world flight; Counterfeit dog song wins top Tribune to the Genevieve Le Clare; Holland children, even princes, half St. Nicholas in holiday. St. Nicholas, the original LBJ, named football player of the year; Exciting tennis games in Australia; Fence is set for thrilling exhibition with Barbara Ann Scott world title holder for ice skating.

UNIVERSAL (Vol. 20, No. 99) — "Babe" cheers pollio kids; Dutch cheers for Santa; Global fliers back; Counterfeit ring broken; C.C.N.Y. cagers win; War republics leaves trees.

NEWS OF DAY (Vol. 19, No. 229) — Secret Service smashes $1,000,000 counterfeit ring; Paris mourns miliary hero; Santa crosses globe; Santa and his Netherlands; Holiday for orphans; Babe Ruth—Santa; Laughter of children.

TELENEWS (Vol. 1, No. 34) — The cities of Germany; Polish war veterans admitted into Canada for work; Dutch protect strange area of the world's largest cement belts.

(Continued from Page 26)
462 So You Want to Hold Your Wife 10
(Para.—9022)

463 So You Want an Apartment 10
(Para.—9022)

464 So You Want to Be a Gander 10
(Para.—9022)

THE SPORTS PARADE Technicolor

562 Las Vegas, Frontier Town 10
Rel 11/14/47

564 Action in Sports 10
Rel 12/13/47

1947-1948 MELODY MASTERS BANDS

561 Freddy Martin & His Orchestra 10
Rel 9/13/47

562 Side Street Stories 10
Rel 10/15/47

563 Borriss Minervich & Har. Sel. 10
Rel 11/30/47

564 Dinoff and His Violin 10
Rel 1/10/48

565 Artie Shaw & His Orchestra 10
Rel 2/7/48

1947-1948 MERRIE MELODIES Color

371 Two Gophers From Texas 10
(Para.—9022)

1947-1948 MERRIE MELODIES Technicolor

372 Book Alley Opry 10
Rel 2/14/47

373 Book Alley Crewing, Brum. 10
Rel 2/29/47

1947-1948 W B BUNNY SPECIALS Technicolor

372 Gorilla My Dreams 10
Rel 12/14/47

1947-1948 THE SPORTS PARADE Technicolor

563 A Nation on Skis 10
Rel 2/14/47

1947-1948 W B ADVENTURE SPECIALS Technicolor

404 What's a Hustlin' 10
Rel 2/26/48

W B ADVENTURE SPECIALS Technicolor

561 Land of Romance 10
Rel 9/6/47

562 Beautiful Bali 10
Rel 11/21/47

563 Dad Minds the Baby 10
Rel 12/20/47

Andy finally squirms out. Release date, 11/20/47.

BOSTON BEANIE (Col.—9502)
Color Ragaspy in Technicolor. 6 mins. A Scot'sman offers a hungrily cat one bean, with the prom- ise of more if he kills a spotted mouse. The cat and a mouse become involved, and the cat, tired of being followed, asks for a tidy meal. He ends up in Boston. Release date, 12/24/47.

HORIZONS OF TOMORROW
(20th-Fox—8201) Moviestore Adventure. 8 mins. Ed Therogerson narrates this series which includes many of the latest improvements to make aviation safer and speedier. Release date not set.

OFF THE AIR (Col.—9854)

WHEN YOU WERE SWEET SIXTEEN (Col.—9654)
Community Sing No. 4. 9½ mins. The Song Spangers, with Dick Leibert and Minnie Hova, in a song book as When You Were Sweet Sixteen, Red Silk Stockings and Green Perfume, Cecelia, That's Where the Money's And On the Avenue. Release date, 12/4/47.

SHOULD HUSBANDS MARRY? (Col.—4422) All-Star Comedy. 17 mins. With a wife suspicious of his convention activities, a boss unsympathetic to his request for a raise, "Woo Woo" Hugh Herbert is in for double trouble. Release date, 11/13/47.

PEG O MY HEART (Col.—9653)
Community Sing No. 3. 9 mins. Don Baker and The Song Spangers feature Peg O My Heart and several other humorous numbers. Release date, 11/6/47.

LAGUNA, USA (Col.—9852)
Screen Snapshots. 9½ mins. The Griffin Theatre Players rehearse "Mice and Men" at Laguna Beach, 11 principal characters include Eddie Bracken, Dane Clark, Lon Chaney, Brian Aherne, Barbara Reed and Marian Carr. Release date, 10/9/47.

OUT OF THIS WORLD SERIES (Col.—9853)

BOWLING KINGS (Col.—9803)
9 mins. A spectacular demonstration of alley work by King Pins and Famous Bowlers' Follies. peas Nemed Day, plus a comic foil for Day and a bevy of beautiful girls. Release date, 11/13/47.

BORDER WITHOUT BAY- ONETS (RKO Radio—83,101) This is America. No. 1. 16 mins. Intensely informative depiction of the conditions prevailing throughout the length of the international border which separates the United States and Canada. Release date, not set.

THE BABY SITTER (Para.—D6-5) Little Lulu. 7 mins. Little Lulu operates a baby sitting service and becomes involved with a precocious brat. Lulu wins the struggle, but the returning mother doesn't appreciate Lulu's restraint methods. Technicolor. Release date, 11/8/47.

PUBLIC RELATIONS This Means You! (20th-Fox) The March of Time. No. 4. 17½ mins. This is an explanation, in over-simplified terms, of the way in which public relations counselors work with their clients to determine which products or services are offered.

FLICKER FLASHBACKS No. 1 (RKO Radio—84,201) 10 mins. Snatches from Biograph's 1910 production of The Last Idol and an IMP production of Behind the Stockade, made in 1909 give more glimpses of the methods used to make movies in their early days. Release date, 10/24/47.

MAIL DOG (RKO Radio—74,109) Walt Disney in Technicolor. 7 mins. Donald Duck chops down a tree for firewood. Two chipmunks, having stored their winter supply of nuts in the tree are determined to save their precious stock. Release date, 11/26/47.

QUAIL POINTERS (RKO Radio—84,303) Sportscope 7 mins. This shows a pair of prize winning quail dogs at work in front of two hunters in the field. Release date, 10/21/47.

ALL'S FAIR AT THE FAIR (Para.—E7-1) Popeye Cartoon in Technicolor. 7 mins. Popeye and Olive, two of Walt Disney's favorite characters, courts Olive to the fair, and she is impressed when Bluto performs a death-defying aerial stunt. Encouraged, Bluto makes passes at her, finally gets her up in a balloon, and it's Popeye and his spinet to rescue her. Release date, 12/19/47.

DESERT DESTROYERS (Para.—J7-2) Popular Science in Color. 11 mins. In addition to some recent inventions (a 90- second ice cream freezer, a lazy man's fishing rod, a self-dunking soup bowl, etc.) this subject also shows a huge new rocket and features the Navy's deadly new missiles. Release date, 12/26/47.
TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the actor or director following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

ALLIED ARTISTS

<table>
<thead>
<tr>
<th>No.</th>
<th>CURRENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>It Happened on Fifth Avenue (C.F.)</td>
</tr>
<tr>
<td>2</td>
<td>Black Gold (C. D.F.)</td>
</tr>
<tr>
<td>3</td>
<td>Gangster, The (D.A.)</td>
</tr>
</tbody>
</table>

ASTOR PICTURES

<table>
<thead>
<tr>
<th>No.</th>
<th>CURRENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Hunted, The</td>
</tr>
<tr>
<td>6</td>
<td>Song of My Heart (D.F.)</td>
</tr>
</tbody>
</table>

COLUMBIA

<table>
<thead>
<tr>
<th>No.</th>
<th>CURRENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>9072</td>
<td>Arzona</td>
</tr>
<tr>
<td>911</td>
<td>Blonde in the Dough</td>
</tr>
<tr>
<td>908</td>
<td>Blondie's Anniversary (C)</td>
</tr>
<tr>
<td>920</td>
<td>Bulldog Drummond at Bay (M.Y.A)</td>
</tr>
<tr>
<td>922</td>
<td>Bulldog Drummond Strikes Back (M.Y.D/F)</td>
</tr>
<tr>
<td>939</td>
<td>Corpse Came C.O.D.</td>
</tr>
<tr>
<td>915</td>
<td>Crime Doctor's Gamble</td>
</tr>
<tr>
<td>916</td>
<td>Desert Rogues, The</td>
</tr>
<tr>
<td>926</td>
<td>Trouble at the Rodeo, The</td>
</tr>
<tr>
<td>929</td>
<td>Down to Earth (M-C.A)</td>
</tr>
<tr>
<td>912</td>
<td>Fire of the Rusty (C.D.F)</td>
</tr>
<tr>
<td>9073</td>
<td>Golden Boy</td>
</tr>
<tr>
<td>936</td>
<td>Girls of the Army</td>
</tr>
<tr>
<td>938</td>
<td>Gunfights &quot;C&quot; (W.F)</td>
</tr>
<tr>
<td>920</td>
<td>Normal Mynddy Affairs (C)</td>
</tr>
<tr>
<td>933</td>
<td>Johnny O'Clock (D.A)</td>
</tr>
<tr>
<td>903</td>
<td>303 of the Bees (D.F)</td>
</tr>
<tr>
<td>905</td>
<td>Key Witness</td>
</tr>
<tr>
<td>909</td>
<td>King of the Wild Horses (D.F)</td>
</tr>
<tr>
<td>927</td>
<td>Last of the Redmen &quot;C&quot; (D.F)</td>
</tr>
<tr>
<td>917</td>
<td>Let Us Live</td>
</tr>
<tr>
<td>915</td>
<td>Little Miss Broadway (M)</td>
</tr>
<tr>
<td>917</td>
<td>Lone Wolf in London (M.A)</td>
</tr>
<tr>
<td>914</td>
<td>Millie's Daughter (D.F)</td>
</tr>
<tr>
<td>917</td>
<td>Millerson Case, The (M)</td>
</tr>
<tr>
<td>917</td>
<td>More Than a Secretary</td>
</tr>
<tr>
<td>916</td>
<td>Pacific Adventure</td>
</tr>
<tr>
<td>910</td>
<td>Shoo My Big Mouth</td>
</tr>
<tr>
<td>911</td>
<td>Son of Rusty, The (D.F)</td>
</tr>
<tr>
<td>919</td>
<td>Sport of Kings (D)</td>
</tr>
<tr>
<td>918</td>
<td>Sweet Genevieve</td>
</tr>
<tr>
<td>901</td>
<td>Texas</td>
</tr>
<tr>
<td>912</td>
<td>The Last Round-Up (W.F)</td>
</tr>
<tr>
<td>919</td>
<td>Two Blondes and a Redhead (C.D)</td>
</tr>
<tr>
<td>927</td>
<td>When A Girl's Beautiful (C.D.F)</td>
</tr>
</tbody>
</table>

COMING

<table>
<thead>
<tr>
<th>No.</th>
<th>CURRENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>Showmen's Review, December 20, 1947</td>
</tr>
</tbody>
</table>

Facts and western series pictures are listed alphabetically by title under index of distributors. True Index for distributor of pictures known only by title.) Numerals at left of titles indicate Pantomime or Book Roman. (SP in this column indicates Special release sold separately), those at right give close date of issue of Advance Notice. Date of Advance Notice is date issued of issue of Advance Notice. Date of Advance Notice is date issued of Issue of Advance Notice. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:

(A) A-Adult; (F) Family
(B) Biography
(C) Comedy
(D) Documentary
(G) Gangster
(H) Horror
(S) Spy
(U) Western

W. W.
COLUMBIA (Continued)

Producers: RKO, MGM, RKO

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>It Had to Be You (C-D.A.)</td>
<td>Ginger Rogers-Cornel Wilde.</td>
</tr>
<tr>
<td>Lady from Shanghai, The</td>
<td>Rita Hayworth-Onor Welles.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buckaroo From Powder River</td>
<td>Charles Starrett-Smiley Burnette.</td>
</tr>
<tr>
<td>Last Days of Boot Hill (W)</td>
<td>Charles Starrett-Smiley Burnette.</td>
</tr>
<tr>
<td>Prairie Raiders (W-M.F.)</td>
<td>Charles Starrett-Smiley Burnette.</td>
</tr>
<tr>
<td>Smoky Smokes Serenade</td>
<td>P. Campbell-T. Terry-Hoosier Hotshots.</td>
</tr>
<tr>
<td>Swing the Western Way</td>
<td>J. Leonard-M. Duson-Hoosier Hotshots.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Riding Across the Pecos</td>
<td>Charles Starrett-Smiley Burnette.</td>
</tr>
<tr>
<td>Phantom Valley</td>
<td>Charles Starrett-Smiley Burnette.</td>
</tr>
<tr>
<td>Six Gun Law (W)</td>
<td>C. Starrett-S. Burnette.</td>
</tr>
<tr>
<td>Trail of the Scoundrels</td>
<td>Charles Starrett-Smiley Burnette.</td>
</tr>
<tr>
<td>West of Bonanza, The</td>
<td>Charles Starrett-Smiley Burnette.</td>
</tr>
<tr>
<td>Whirlwind Raiders</td>
<td>Charles Starrett-Smiley Burnette.</td>
</tr>
</tbody>
</table>

EAGLE LION

CURRENT 1946-47

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventures of Cheyenne</td>
<td>C. O'Brien-J. MacGregor.</td>
</tr>
<tr>
<td>Basin Beat (M)</td>
<td>M. Daniels-C. Mclnroy-H. Halsey.</td>
</tr>
<tr>
<td>Caravan (D)</td>
<td>Griffith-J. Ford-L. Howard.</td>
</tr>
<tr>
<td>Devil on Wheels, The (D)</td>
<td>Noren-Howard-D.ick.</td>
</tr>
<tr>
<td>Gas House Kids Go West (C/F)</td>
<td>C. Williams-L. Switzer.</td>
</tr>
<tr>
<td>Heartaches (My)A</td>
<td>Sheila Ryan-Edward Norris.</td>
</tr>
<tr>
<td>International Lady</td>
<td>G. Brent-I. Seeley-B. Rarledge.</td>
</tr>
<tr>
<td>Killer At Large (My)A</td>
<td>Ansel Shaw-Robert Lowery.</td>
</tr>
<tr>
<td>Land of the Mohicans</td>
<td>R. Scott-B. Barnes-H. Wilcoxson.</td>
</tr>
<tr>
<td>Lost Honeymoon (C)</td>
<td>Franché-Ed. ra-R. Fisher.</td>
</tr>
<tr>
<td>Out of the Blue (C)A</td>
<td>G. Brent-V. Mayo-T. Bey.</td>
</tr>
<tr>
<td>Pocketful of Trouble (M/F)A</td>
<td>Curtis-T. Conway.</td>
</tr>
<tr>
<td>Railroaded (D)</td>
<td>J. Ireland-S. Ryan-B. Beaumont.</td>
</tr>
<tr>
<td>South of Pago Pago</td>
<td>V. McLaglen-J. Hall-F. Farmer.</td>
</tr>
<tr>
<td>Three on a Ticket (My)F</td>
<td>H. Beaumont-Cheryl Walker.</td>
</tr>
</tbody>
</table>

SPT2 Untied Fury (D) | Missouri-C. Gaylord Pendleton. |

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA (Current)</td>
<td></td>
</tr>
<tr>
<td>COMING</td>
<td></td>
</tr>
<tr>
<td>Captain from Castille</td>
<td>20th-Fox</td>
</tr>
<tr>
<td>Captain Hoycott</td>
<td>U-I</td>
</tr>
<tr>
<td>Carnation</td>
<td>EL</td>
</tr>
<tr>
<td>Carnival in Costa Rica</td>
<td>20th-Fox</td>
</tr>
<tr>
<td>Case of the Baiter</td>
<td>SGP</td>
</tr>
<tr>
<td>Catherine of the Great</td>
<td>FC</td>
</tr>
<tr>
<td>Case of the Miss Bishop</td>
<td>Ansor</td>
</tr>
<tr>
<td>Child of Divorce</td>
<td>RKO</td>
</tr>
<tr>
<td>Copacabana</td>
<td>EA</td>
</tr>
<tr>
<td>Courtship Alley</td>
<td>EL</td>
</tr>
<tr>
<td>Coral Creek</td>
<td>Col.</td>
</tr>
<tr>
<td>Courage of C. O. D. The</td>
<td>El</td>
</tr>
<tr>
<td>Coralian Brothers</td>
<td>Col.</td>
</tr>
<tr>
<td>Courts and Curves of C. Street, The</td>
<td>El</td>
</tr>
<tr>
<td>Court's a-Back</td>
<td>U-I</td>
</tr>
<tr>
<td>Crime Doctor's Gamble</td>
<td>Col.</td>
</tr>
<tr>
<td>Crime in the White City, A</td>
<td>El</td>
</tr>
<tr>
<td>Crimson Key, The</td>
<td>20th-Fox</td>
</tr>
<tr>
<td>Cy Crain</td>
<td>WB</td>
</tr>
<tr>
<td>Cynthia</td>
<td>MGM</td>
</tr>
</tbody>
</table>

Wheels

D

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dancing With Crime</td>
<td>Brit.</td>
</tr>
<tr>
<td>Dangerous Woman</td>
<td>U-I</td>
</tr>
<tr>
<td>Dangerous Venture</td>
<td>UA</td>
</tr>
<tr>
<td>Dark Deliverance</td>
<td>RKO</td>
</tr>
<tr>
<td>Dark Passage</td>
<td>WB</td>
</tr>
<tr>
<td>Dark Town</td>
<td>Brit.</td>
</tr>
<tr>
<td>Dark Town</td>
<td>Brit.</td>
</tr>
<tr>
<td>Death on the Downbeat</td>
<td>Mote</td>
</tr>
<tr>
<td>Death Stalks Black Butte</td>
<td>RKO</td>
</tr>
<tr>
<td>Deep Valley</td>
<td>WB</td>
</tr>
<tr>
<td>Delirium</td>
<td>Ind.</td>
</tr>
<tr>
<td>Desert</td>
<td>Para</td>
</tr>
<tr>
<td>Desire Me</td>
<td>MGM</td>
</tr>
<tr>
<td>Destiny</td>
<td>RKO</td>
</tr>
<tr>
<td>Desperate</td>
<td>RKO</td>
</tr>
<tr>
<td>Devil on Wheels</td>
<td>Col.</td>
</tr>
<tr>
<td>Devil on the Wall</td>
<td>U-I</td>
</tr>
<tr>
<td>Dick Tracy Meets Gruesome G.</td>
<td>RKO</td>
</tr>
<tr>
<td>Dick Tracy Meets Gruesome G.</td>
<td>RKO</td>
</tr>
<tr>
<td>Dillinger</td>
<td>Mote</td>
</tr>
<tr>
<td>Docks of New Orleans</td>
<td>Mote</td>
</tr>
<tr>
<td>Down to Earth</td>
<td>Col.</td>
</tr>
<tr>
<td>Down to Earth</td>
<td>Col.</td>
</tr>
<tr>
<td>Dream Girl</td>
<td>Para</td>
</tr>
<tr>
<td>Driftwood</td>
<td>Para</td>
</tr>
<tr>
<td>Drums Along the Mohawk</td>
<td>20th-Fox</td>
</tr>
<tr>
<td>Dust Be My Destiny</td>
<td>WB</td>
</tr>
</tbody>
</table>

E

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Each Dawn I Die</td>
<td>WB</td>
</tr>
<tr>
<td>Each Dawn I Die</td>
<td>WB</td>
</tr>
<tr>
<td>Easy to Wed</td>
<td>MGM</td>
</tr>
<tr>
<td>Empire of the Wave, The</td>
<td>Col.</td>
</tr>
<tr>
<td>Encased Valley</td>
<td>EL</td>
</tr>
<tr>
<td>Escape</td>
<td>RKO</td>
</tr>
<tr>
<td>Escape</td>
<td>RKO</td>
</tr>
<tr>
<td>Exile</td>
<td>U-I</td>
</tr>
<tr>
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<td>U-I</td>
</tr>
<tr>
<td>Exposed</td>
<td>RKO</td>
</tr>
</tbody>
</table>

F

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabulous Texan, The</td>
<td>Reg.</td>
</tr>
<tr>
<td>Fall Guy</td>
<td>Mon.</td>
</tr>
<tr>
<td>Fall Guy</td>
<td>Mon.</td>
</tr>
<tr>
<td>Fear in the Night</td>
<td>UA</td>
</tr>
<tr>
<td>Fighting Father Dunne</td>
<td>MGM</td>
</tr>
<tr>
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<td>MGM</td>
</tr>
<tr>
<td>Fighting Mad</td>
<td>Mon.</td>
</tr>
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<td>Mon.</td>
</tr>
<tr>
<td>Frightened H. G. Yam, The</td>
<td>FC</td>
</tr>
<tr>
<td>For You I Die</td>
<td>FC</td>
</tr>
<tr>
<td>For You I Die</td>
<td>FC</td>
</tr>
<tr>
<td>Framed</td>
<td>Para</td>
</tr>
<tr>
<td>Fun and Fancy Free</td>
<td>RKO</td>
</tr>
<tr>
<td>Fugitive</td>
<td>RKO</td>
</tr>
<tr>
<td>Girl of the Sun</td>
<td>Col.</td>
</tr>
<tr>
<td>Girl of the Sun</td>
<td>Col.</td>
</tr>
<tr>
<td>Furia</td>
<td>FC</td>
</tr>
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</table>

G

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallant Blade</td>
<td>Col.</td>
</tr>
<tr>
<td>Ganger, The</td>
<td>Col.</td>
</tr>
<tr>
<td>Gas House Kids in Hollywood</td>
<td>Allied</td>
</tr>
<tr>
<td>Gay Ranchero, The</td>
<td>Reg.</td>
</tr>
<tr>
<td>Gay Ranchero, The</td>
<td>Reg.</td>
</tr>
<tr>
<td>Gentlemen's Agreement</td>
<td>20th-Fox</td>
</tr>
<tr>
<td>Ghost and Mr. Mus, The</td>
<td>20th-Fox</td>
</tr>
<tr>
<td>Ghost Goes West</td>
<td>FC</td>
</tr>
<tr>
<td>Ghost Goes West</td>
<td>FC</td>
</tr>
<tr>
<td>Green Goes Wild</td>
<td>RKO</td>
</tr>
<tr>
<td>Give My Regards to Broadway</td>
<td>20th-Fox</td>
</tr>
<tr>
<td>Glamorous Girl</td>
<td>Col.</td>
</tr>
<tr>
<td>Golden Boy</td>
<td>Col.</td>
</tr>
<tr>
<td>Golden Earrings</td>
<td>Para.</td>
</tr>
</tbody>
</table>
SHOWMEN’S TRADE REVIEW, DECEMBER 20, 1947

REPUBLIC (Continued)

Prex No.
Western (Coming)

California Firebrand *U
Monte Hale-Adrian Booth

Calif. Badlands
Allan Lane-Mildred Coles.

SCREEN GUILD PRODUCTIONS

HC12 Bar 20 Justice (W.)
Wm. Boyd-R. Hayden-G. Hayes. 65. 7/19/47
D. Woods-G. Warren S. O'Hara. 74. 4/3/47
William S. Beaudine. 112 11/17/47
H. Hudson-J. LaRue-A. Willis. 60. 6/6/47

HC16 Bush Pilot (D)...
Theodore L. Bader. 69. 5/12/47

HC4 Call It Murder...
Richard Arlen-Jennifer Holt.
70. 4/19/47

HC16 Cassidy of Arizona (W)
Wm. Boyd-R. Hayden-F. Darien. 59. 5/10/47

HC16 Desert Trail (W)
Wm. Boyd-G. Hayes-R. Hayden. 66. 1/4/47

HC16 Devil’s Gold (D)...
S. Erwin-A. Gwynnro-F. Albertson. 71. 8/24/47

HC39 Partners of the Plains (W)
I. Combs-M. Brian-D. Dunbar.
75. 7/12/47 11/30/47

HC41 Rustlers Valley (W)
60. 1/25/47

HC69 Senorita (W)
Arthur Lake-G. Cullen.
50. 11/21/47

HC69 Texas Trail (W)
59. 12/4/47

HC70 Trail of the Mountains...
R. Hayden-Jennifer Holt. 42.12/13/47

HC56 In Old Mexico (W)
70.2/14/47

HC58 Prairie, The (D)...
W. Boyd-R. Hayden-F. Darien.
65. 1/18/48

HC58 Renegade Trail (W)
60. 4/10/48

HC66 Road to the Big House, The (W)
72. 12/27/47 6/11/47

HC68 South Dakota (W)
71. 6/4/48

HC69 Trail of the Mountains...
R. Hayden-Jennifer Holt. 42.2/21/48

SELZNICK RELEASING ORGANIZATION

Duel in the Sun *T (WD)A...
138. 4/17/47 1/4/47

Intermezzo...
I. Bergman-L. Howard.
187. Nov. '47

COMING

Mr. Blandings Builds His Dream House...
104. Apr. '48

Paradise Case, The (D)...
G. Peck-A. Todd-C. Laughton.
10/18/48

Portrwt of Jennie...
J. Jones-C. Jotten-C. Earymore.
11.1/47

Rendezvous...
C. Doughan-P. Gaylor.
11. 1/14/47

Tender Is the Night...
J. Jones-A. Kellin.

20TH-FOX
"CURRENT 1947-48"

709 Ambassador's Ragtime Band...
106. Mar. '47

711 Backlash (My)A...
R. Davis-J. Rogers-R. Blake.
66. Mar. '47 3/25/47

717 Charleston (D)...
R. Davis-A. Fisher. 44. Apr. '47

722 Crimson Key, The (My)F...
Kent Taylor-Doris Dowling.
76. July '47 7/5/47

744 Drum Along the Mohawk...
C. Colbert-H. Fonda-E. M. Oliver.
112. 2/19/47 11/2/47

729 Forever Amber *T (DA)...
L. Carroll-E. Savage.
104. Oct. '47 11/17/47

729 Foxes of Harrow, The (D)A...
R. Harrison-M. O'Hara-R. Hayden.
104. Oct. '47 11/27/47

735 Ghost and Mrs. Muir, The (D)A...
G. F. Hargans-C. Sanders.
104. May '47 5/24/47

731 Homestretch, The *T (DA)...
Maureen O'Hara-Cornel Wilde.
96. May '47 5/4/47

732 Invisible Wall, The (My)A...
D. C. Virginia Christine.
72. 10/13/47 11/19/47

723 I Wonder Who's Kissing Her Now *T (MF)...
June Haver-M. Stevens.
104. Aug. '47 8/14/47

733 Naked City...
105. May '47

735 Kiss of Death (D)...
Victor Mature-B. Doney.
96. Sep. '47 9/6/47

735 Late George Apley, The (D)A...
Ronald Colman-P. Cummins.
80. April '47 5/26/47

736 Dark City (D)...
B. D. Davison-A. Darrow.
80. May 9/6/47

738 Miracle on 34th St. (C)F...
J. Payne-M. O'Hara.
96. June '47 6/5/47

737 Teen Lead, So...
D. C. Purcell-C. Earymore.
72. 12/13/47 11/19/47

744 Mother Wore Tights *T (MF)...
B. Grable-D. Dailey.
107. Sept. '47 8/13/47

736 Nightmare Alley (D)A...
T. Power-J. Blondeau-H. Walker.
111. Oct. '47 11/11/47

738 P.B. Eyes Me, For Me (C-D)...
W. Hayden-N. Hughes.
80. Aug. '47 8/19/47

737 Second Chance (D)...
K. Taylor-C. Currie-D. Hasty.
62. Sept. '47 7/29/47

738 Smiley the Lucky (D)...
W. Hayden-N. Hughes.
80. Aug. '47 8/19/47

736 Thunder in the Valley *T (DF)...
P. A. Garner-L. McCallister-E. Genn.
103. Nov. '47 11/17/47

COMING

An Ideal Husband (C-D) A...
P. Goddard-M. Wilding-D. Wynnaird.
96. b11/25/47

Arthur Takes Over (D)...
D. Raliff-M. Lazybone-

Ballad of Furnace Creek (W) D...
Victor Mature-Coleen Gray.
105.7/3/47 7/10/47

Cathedral Pride (D)...
D. Stewart-W. L. J. Cobb.
96. b12/16/47

Captain From Castle (D) *T
T. Power-J. Peters-C. Romero.
140. b11/26/47

Daisy Kenyon (D)A...
96. Dec. '47 1/19/47

Deja Vu (D)...
96. Dec. '47 1/19/47

Deep Water...
H. Fonda-J. C. Cummings.
105. Dec. '47 1/19/47

Grapes of Wrath, The...
P. Cummins-R. Arthur-C. Coburn.
105. Dec. '47 1/19/47

Huey's Nosebleed (D)...
P. Penny-Krausen.
72. 12/13/47

Iron Curtain...
T. Longfellow-M. Frazier.
72. 12/13/47

Let's Live Again...
72. 12/13/47

This Is The Moment *T...
G. Grable-D. Fairbanks, Jr. C. R. Laemmle.
118. 11/14/47

Tobacco Road (D)...
Gene Tierney-Dana Andrews.
80. Dec. '47 1/19/47

Walls of Jericho, The...
L. Darnell-W. A. Baxter.
72. 12/13/47

While I Live (D)A...
W. Walls-C. Evans-C. Raver.
80. b11/18/47
Also

THRILL YOUR AUDIENCES
WITH THIS DIFFERENT MYSTERY!

Franchot Tone • Janet Blair
in
I LOVE TROUBLE

with

Janis Carter
Adele Jergens • Glenda Farrell
Steven Geray • Tom Powers

An S. Sylvan Simon Production • Screenplay by Roy Huggins
From his novel, "The Double Take" • Produced and directed by S. Sylvan Simon

Columbia Pictures presents
REVIEWED IN THIS ISSUE
Bill and Coo 20
Blondie's Anniversary 20
Cavalleria Rusticana 21
Intrigue 21
If Winter Comes 20
The Chinese Ring 20
Under Colorado Skies 21
Voice of the Turtle 20
When the Bough Breaks 21

PRODUCT GUIDES
Begin on Page 36

Vol. 47 No. 26
In Two Sections—Section One
DECEMBER 27, 1947

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

EXHIBITORS NAME 'JOLSON STORY'
TOP PICTURE, BING CROSBY TOP
STAR OF 1947 IN LEADERS OF THE
MOTION PICTURE INDUSTRY POLL

Happy New Year
AS WE SWING INTO 1948—

“Happy New Year Everybody!”

“GREEN DOLPHIN STREET” After breaking every record in the history of the Criterion, N. Y. during its sensational 9-week run, it continues its record-breaking, hold-over career across the nation. Mightiest spectacular drama since “Gone With The Wind.” Earthquake, tidal wave, tribal warfare in this gigantic, romantic picturization of M-G-M’s Prize Novel that 20 million readers are waiting for. Starring Lana Turner, Van Heflin, Donna Reed, Richard Hart.

“GOOD NEWS” Selected as New Year’s attraction by hundreds of theatres to play simultaneously with its big-grossing World Premiere at Radio City Music Hall. Packed with Technicolor verve and joy, it moves with lightning pace. June Allyson’s love affair is Peter Lawford, rapidly reaching top box-office draw, plus brilliant young Broadway stage stars. Great tunes, excellent dancing, swell fun. Picture runs only an hour and a half which means perfect set-up for top business!

“CASS TIMBERLANE” Spencer Tracy, Lana Turner, terrific twosome co-starred with Zachary Scott. Just chosen as Picture of the Month by Cosmopolitan Magazine. First engagement in Buffalo following its great World Premiere at Radio City Music Hall confirms it as a BIG money show. A big-time production of the best-seller that packs humor and humanity, luxury, love and laughter into a warmly appealing romance. It’s got everything for the millions of movie-goers. A honey!

“KILLER McCOY” Meet a NEW M-G-M Star! Yes, it’s Mickey Rooney, co-starred with Brian Donlevy and Ann Blyth, and he’s knocking them for a loop in all engagements. They advertised direct to the ladies, who loved it. The story of a sidewalk savage, who battles his way from the gutter to the heart of a girl uptown, brings you a sensational Mickey for big money.

“HIGH WALL” World Premiere Capitol, N. Y. confirms prediction that it will be a headline box-office attraction of 1948. Exciting, tense, romantic melodrama. Not since “Johnny Eager” has Robert Taylor had as powerfully rugged a role and Audrey Totter, a click in “Lady In the Lake,” continuing to build to stardom, is his excellent romantic partner. Plus Herbert Marshall and big cast. Fresh direction and fast-paced handling make this a really important box-office picture. Every trade paper review is a rave!

(continued)
"THREE DARING DAUGHTERS" It's Technicolor joy, it's musical gayety, it's laughter and romance as a dashing young divorcée (a NEW Jeanette MacDonald in better voice than ever!) tries to hide her second honeymoon plans with happy-go-lucky Jose Iturbi (wait 'till you hear his boogie-woogie!) from her mischievous daughters (Jane Powell, for one, and what a song-bird!) It's the most refreshingly different show of the new year.

"IF WINTER COMES" Wonderful news for the millions who cherish the thrilling story told in one of the great novels of our time and who will flock to see M-G-M's suspenseful production of it. Walter Pidgeon, so handsome in a role for romance-seeking women fans; Deborah Kerr, refreshingly beautiful, a new love for men folks. Three women in his life. Was he a love thief? Tense with suspense! Truly a woman's picture.

"THE BRIDE GOES WILD" Van Johnson as a fun-loving, happy-go-lucky author, June Allyson as a pert but shockable young artist. And the story of two who tried not to fall in love. A most appealing role for Van as he teams up again with lovable June in a sure-fire comedy romance. Butch Jenkins plays his biggest role to date and he is riotous. It's perfect entertainment for everyone.

"ALIAS A GENTLEMEN" Leave it to Wallace Beery to give the fans a show for their money. The screen's most lovable old rascal decides to become a gentleman when he comes out of jail to live on a hidden fortune. He prunes a prize rose, trips a fancy rhumba but also packs dynamite in a session with racketeers. Tom Drake, popular young romantic star gets gorgeous Dorothy Patrick for his partner. Plenty of thrills and fun for the folks.

"B. F.'s DAUGHTER" Millions of readers of the John P. Marquand Best-Seller will be delighted with the cast of stars selected to bring it to the screen. Barbara Stanwyck, Van Heflin, Charles Coburn, Richard Hart (of "Green Dolphin" fame) Keenan Wynn enact the powerful drama of the strong-willed daughter of the industrial tycoon who had everything but the man she loved. A great book has become a picture of blazing love, explosive drama and emotional suspense.

"THE PIRATE" Teams Judy Garland and Gene Kelly in a rich Technicolor Cole Porter musical extravaganza with provocative love story. Picture fans will royally welcome Judy Garland in an adorable singing role. This picture has genuine novelty of treatment and content and produced on tremendous scale is not only eye-filling but has outstanding musical score and is loaded with comedy and action. A great all-around entertainment.

"SUMMER HOLIDAY" Just screened in Home Office Projection Room! It's destined to be one of the talked-about pictures of 1948. A musical version of Eugene O'Neill's "Ah Wilderness!" produced magnificently in Technicolor. Truly the Great American Musical and every player hand-picked: Mickey Rooney, Gloria de Haven, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell and many more. Watch for something big, gay, eye-filling, rich with song-hits. Directed by the man who made "Oklahoma!".

"ON AN ISLAND WITH YOU" Gorgeous Esther Williams and Peter Lawford, new idol of the fans, romantically together! Plus Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat in a dashing Technicolor musical. The love story has a delightfully different, racy, new twist and the South Sea backgrounds are a perfect setting for Esther Williams' beauty. A gorgeous musical in the M-G-M manner for packed houses.

"THE KISSING BANDIT" Frank Sinatra and Kathryn Grayson in a big and gay Technicolor musical with an unusual and intriguing plot and plenty of love songs for the stars to sing. It has a swashbuckling theme of the inaccessible high born girl and the daring kissing bandit, with thrill and excitement galore. Rich, racy, romantic for sure-fire returns! A gala audience attraction.

"HOMECOMING" (Tentative title). A perfect vehicle for Clark Gable! A grand, two-fisted, romantic role for Clark Gable! And the perfect choice for the girl who shares his pulse-pounding adventures: Lana Turner! And Anne Baxter and John Hodiak for plus star values! Its first preview in California held the audience spellbound. The applause at the end is the thrilling guarantee. You can put it down in the books as one of the Biggest attractions of the new year.

INDUSTRY'S NEW THEME SONG: "M-G-M, GREAT IN '48!"
In Over 300 houses for New Year's Eve!
GOOD WISHES

A HAPPY NEW YEAR! To all in our great industry, our most sincere wishes for a happy and most prosperous New Year.

May it be a year in which the motion picture industry affords greater service to the public whose patronage has made possible the tremendous advancements in the art of the screen and the technique of show presentation in the motion picture theatres.

May all members of the industry know days of that true happiness which comes from serving their industry, their country and their fellow men.

And may we add a special wish, in grateful acknowledgment of the many favors they have conferred upon us, for the theatremen who have encouraged us by subscribing to and reading our publication and offering their many fine cooperative contributions to the improvement and refinement of our paper and our service to the industry. To those, also, who have recognized our publication as a medium of contact with the industry with their advertising messages, we offer our thanks and our very best wishes.

* * *

WISHING FOR THE BETTERMENT of all branches of the industry, we naturally look hopefully to the new year as a potential milestone marking a number of great and historic developments.

First on the wishing-list is that there may be a more cohesive industry in which all three of its branches shall find the ways and means of working in closer harmony, with better understanding, and with a determination to make every policy, every contract something which will realize the ideal of a Fair Deal for all parties concerned.

* * *

FOR THE PRODUCERS we wish a year of fruitful effort crowned by an abundance of resounding hits; with entertainment scores reaching new highs in every one of their production efforts. We wish them success in their search for ways and means to make pictures more appealing to the mass of the people, more satisfying to the artists who devote their talents in writing, directing and acting to the greatest of all mediums of dramatic expression—the motion picture. May the producers solve the knotty problems of costs to the end that entertainment of quality may be achieved at prices the theatre traffic can bear economically.

* * *

TO THE DISTRIBUTOR our most earnest wishes that the great amount of fine manpower, and brain-power, within the ranks may function without the devastating burdens such as were imposed by the grim necessities of orders from above during this past year to effect economies.

May your talents be unleashed to function productively in serving the producer and the exhibitor effectively.

The welfare of both producer and distributor very importantly is tied up with the efficiency, the showmanship, the sound business judgment and behavior of the distributor, who, being the conduit through which the product flows to the merchant, of necessity must form the keystone in the arch between the creator of the entertainment and the public for whom it is designed. The industry can prosper, in the complete measure its producers and exhibitors deserve, only if the distributor understands completely the problems of both the studio and the theatre and with determination to serve the interests of both fairly, efficiently plans and performs his important duties.

* * *

TO THE EXHIBITOR our last but best wish. May he know such days of good business, such success in picking box-office leaders, and so completely satisfying his public that the best of good times he has known in the past shall stand forth as but dim indicators of the greater things now realized for him. We can offer no more constructive assistance to his attainment of this ideal than to refer him back to the observations and recommendations by the sagacious Charlie Skouras as set forth in a statement published in STR issue of December 13, 1947.

* * *

Once again, we, all of us at STR, wish you a most happy, healthy and prosperous New Year.

—CHICK LEWIS
**WHAT'S NEWS In the Film Industry This Week**

**EXHIBITION**—For the first time in something like 26 years of its life, Loew's State was without vaudeville this week. The house which opened on August 26, 1914 as a vaudevillier, went double feature Tuesday with "Cas Tinnceram" and "Blondie," a surprisingly strong choice, excepting for a possible act or band of prominence. At the same time Balaban and Katz, who were supposed to be dropping shows already and have already been pointed toward by fanatics as making a straight film house of their Chicago in that city and putting in stage shows over the State Lake.

Elsewhere on the exhibition front business was the subject of discussion. Holidays held up well nationally but exhibitor sources were still dissatisfied. From New Jersey, the Allied chief there, Ed Lachman, while grinning over the fact that exhibitors these days—so he said—got by the barest of dots of change and no longer were faced with a take-it-or-leave-it attitude, complained that there were not enough families and towns pictures with top stars and other names and too little content.

Also in Kansas City, the newly-formed Kansas Missouri Exhibitors Association which seeks Allied affiliation, was planning a convention and seeking both a general manager and several new members. City. Theatre Owners of America, which has been making steady progress in affiliating units, moved into New York last week to further this end, organizing a TOA unit there with 61 theatres.

**DISTRIBUTION**—The trend toward cutting down inventory and playing off pictures more rapidly was graphically exhibited this week as 13 distributors lamed the new year with fewer features as compared to last year when 13 distributors had an inventory of 229 unreleased pictures. At the same time, Paramount President Barney Balaban pointed out to his stockholders that Paramount was keeping its backlog down to the "northwestern margin" practically possible.

Eagle Lion was the only major one of change in its organization with the appointment of Circuit Sales Manager Harold S. Dunn as assistant. The move was an apparent elimination of the posts of eastern and western division sales managers. EL also negotiated a $11,000,000 loan from a Boston bank. Twenty-first Century-Fox surprised the trade by announcing "Captain from Castile" for immediate release at regular admissions on a 50-50 basis. RKO had anticipated advanced admissions, which incidentally showed a trend toward recession as the year ended.

**TAXATION**—Sources close to the Theatre Owners of America this week refused to be glum about the possibility of a cut in the federal admission tax from 20 to 10 per cent. They pointed out that even though the Democrats had not put such a plank in their program, the Treasury had yet been urged from and presumably was studying the matter. The Treasury recommendation is expected to carry force. Meanwhile negotiations were putting Rep. John C. Dingell, Democrat of Michigan, onto the screens with his pitch in favor of a 10 per cent cut. Democrats backing such a bill. The Republicans are already behind a similar one. But... the issue will be decided on actual tax needs, inside Washington. New Jersey Allied was ready to fight against the state enabling act allowing seating charges to be made without tax on the face of the box office. In St. Louis, showmen were considering a suit against that city for its five per cent admission tax. Local-county residents on the ground the city charter did not allow such taxing powers. In Stockton, Cal., Fox West Coast was suing that city on its two-cent admission tax which it is charging $28,000 paid by the circuit so far, it will give it to charity.

**PRODUCTION**—Clunie Mills joined Attilio Galli and the Hallicrafters in a production venture to make an adventure picture in Africa. Paramount-Paramount Pictures for 20 during 1948; A. Pam Blumenthal of Cinecolor declared his company would be able to process a backlog of 1,200,000 linear feet of film in 1948, allowing a maximum of 45 features instead of 14.

**GENERAL**—Observers who looked at 1947 found it was offering fewer extended runs and expansions than usual. "Gold Rush" would offer still fewer unless pictures were sold better to both public and exhibitor. Observers also were wondering whether Hollywood was off experimenting altogether and would bar controversial subjects as Louis B. Mayer came out with a flat declaration that MGM would make pictures only with "the highest possible audience appeal."

As the old year stumbled to its end the National Board of Review made its trade by picking "Monsieur Verdoux" as the first of its "10 exception films" on a list which included five foreign imports, three of which were Rank's.

In Hollywood the Screen Writers Guild decided to support, by injunction if necessary, writers who were in the process of pooling technical views and to support those who had already been discharged under the Motion Picture Writers Association code. Anyone in contempt of a congressional committee for refusing to divulge his political affiliations. The Screen Directors Guild attacked Eric Johnston for his statement on the subject.

And the MPA, which has been under fire for many a cause, evidently intended to counterattack this week by appointing a special public relations committee to present informative matter to the public. Blue book: Production reached its lowest ebb in a decade—20 films—and unemployment in Hollywood reached what some thought its highest, figures ranging as high as 60 per cent. Mark Hellingor, writer, newspaperman, producer, died at 44.

**INDEX TO DEPARTMENTS**

<table>
<thead>
<tr>
<th>Advance Data</th>
<th>42</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience Classifications</td>
<td>42</td>
</tr>
<tr>
<td>Box-Office Stats</td>
<td>20</td>
</tr>
<tr>
<td>Feature Booking Guide</td>
<td>26</td>
</tr>
<tr>
<td>Feature Exhibitors</td>
<td>26</td>
</tr>
<tr>
<td>Newsworthy Subjects</td>
<td>35</td>
</tr>
<tr>
<td>Regional Newsdesk</td>
<td>35</td>
</tr>
<tr>
<td>Selling the Picture</td>
<td>12</td>
</tr>
<tr>
<td>Theatre Management</td>
<td>24</td>
</tr>
</tbody>
</table>

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**SRO Signs NFS Pact**

A contract was signed in Los Angeles last week between the Selznick Releasing Organization and the National Film Service running to the end of 1950. It calls for NFS to handle storage, inspection and shipping of film for SRO on a national basis. The deal is retroactive to April 7.
‘Verdoux’ Heads Board’s ‘Exceptional’ List of 10

Charles Chaplin’s “Monsieur Verdoux” (United Artists) topped the National Board of Review’s list of 10 “exceptional pictures” for the year, that reviewing body which comprises 300 reviewers representing 25 women’s organizations, announced. Other American pictures on the list were “Crossfire” (RKO), fourth; “Juliet of the Spirits” (20th-Fox), fifth; “Gentleman’s Agreement,” (20th-Fox), seventh; “It’s a Wonderful Life,” (RKO), ninth.

Five of the pictures in the “exceptional” class were foreign. Three of these five were British—“Great Expectations,” which took second place; “Odd Man Out,” sixth; “The Overlanders,” tenth. Two more—“Shoe Shine,” (Loew’s) third; “To Live in Peace,” (Time Films), eighth—were Italian.

The Board also selected 10 best pictures on the basis of entertainment alone. These were, in the order named: Rank’s “Great Expectations,” 20th-Fox’s “Miracle on 34th Street,” “Gentleman’s Agreement,” Warner Bros.’ “Life With Father”; RKO’s “Crossfire”; 20th-Fox’s “Boomerang”; MGM’s “The Yearling”; Universal’s “I Know Where I’m Going”; 20th-Fox’s “A Kiss of Death”; “The Late George Apley.”

Michael Redgrave was cited for the best male performance of the year in RKO’s “Mourning Becomes Electra”; Edna Johnson for the best female performance in “This Happy Breed” while Elia Kazan took best directorial honors for “Boomerang” and “Gentleman’s Agreement.”

Fox West Coast Sues City on 2-Cent Tax

Fox West Coast this week filed suit against the city of Stockton, Cal., attacking the legality of that community two-cent tax on amusement admissions which the circuit has paid under protest since December, 1946. The suit asks for the return of $28,000 paid.

Film Classics Will Use Nassour Studio for Production

Production activities of Film Classics will be centered around the Nassour Studios in Hollywood, part of which will be known as the Film Classics Studios. President Joseph Bernhard announced this week, Bernhard also announced the appointment of Marie Quigley, former assistant to the late Trem Carr, as his west coast production assistant.

According to plans, Film Classics will make space available to producers who will release

TOA Invades New Jersey; Forms State Organization

Theatre Owners of America this week had invaded New Jersey, one of national Allied’s

Czechs Check U. S. Films

American films faced the loss of another market this week—Czechoslovakia. The Czechs apparently are refusing to permit any more American films to enter the country unless the Americans in turn would guarantee equal playing time and revenue to Czech films in the United States. Product flow to date has not stopped since deliveries are being made under a previously negotiated contract with the Motion Picture Export Association which ended in October.

Decree Arguments Off Till Feb. 9

Oral arguments in the appeal of the Government and the distributor defendants in the New York federal antitrust suit statutory court decree were set back to February 9 in Washington instead of January 12 as scheduled. The delay was reported granted at the request of the Government, principally because of the illness of Robert W. Wright, special assistant to the Attorney General, who is prosecuting the case.

The court Monday also took under consideration the separate briefs filed by the Society of Independent Motion Picture Producers and the Conference of Independent Exhibitors when in both organizations seek to appear at the hearing as amicus curiae.

The court will probably reject or accept these pleas at a later date.

Meanwhile United Artists reportedly was ready to fight the decree on the grounds that if other things, the statutory court lacks the authority to set up methods of selling by injunction. The UA brief, which attacks competitive bidding, claims that the court ruling ignores the rights that UA has under the copyright law and seeks to set aside the decree provisions affecting admission price fixing, concerted clearance, franchises, formula deals, etc.

Longer Runs and Moveovers Decrease as ‘48 Approaches

Exhibitors and distributors were both agreed in the main this week that the trend toward a decrease in the length of motion picture runs, accompanied by a decrease in the number of moveovers—both of which were noticed during the latter part of 1947—would continue into 1948.

But causes advanced for this trend, ranging from the privately expressed opinions of the distributors, to the publicly-expressed opinion of exhibitors, varied.

Distributors were apt to attribute the shortening of runs to an alleged unwillingness on the part of exhibitors to replace each picture for its last possible minute of running time and its last possible penny at the box-office.

Exhibitors were apt to blame the situation on product which they said could not hold up at the box-office for extended runs.

Middle-of-the-roaders on both sides tended to lay the cause on a shifting of economic and population bases which in turn was causing a shifting business picture. This view was repeatedly upheld from cities across the nation as it was indicated that the subsequent-run was moving back again in its pre-war years importance.

Distributors met the exhibitors remarks about product with the titles of present pictures and forthcoming attractions, taking the position that these pictures were of a caliber that could stand up anywhere if they got the proper exhibition backing.

Public Tougher

Exhibitors replied that the public was tougher than ever now and wouldn’t put down the cash unless they actually wanted to see a picture.

To the distributor charge that they did not work to get the most for a picture, exhibitors were either indignant in their denials or ready with a counterattack on distributors.

One exhibitor in a moderate-sized community summed up what seemed to be a general exhibitor complaint.

“They come along and tell me I ought to break my back to put over a show,” he said. “But if they forget that a man has to have a lot of enthusiasm before he ever gets through steam to break his back. We haven’t that enthusiasm. We haven’t that enthusiasm because the distributor himself doesn’t seem to have enthusiasm about the picture.”

Used to Advertise

“Once when an outfit felt it had a money maker it used to get out and advertise it. I couldn’t open any paper that dealt with the film business without seeing something about this picture which was the ‘most terrific, most wonderful, etc.’ you ever heard about.

“You’re going to say, ‘Bunk.’ Maybe it was. But anyway when I’d see these ads I’d figure that at least those folks had faith in their own

(Continued on Page 10)

May Sue on Tax

St. Louis theatremen this week planned to file a suit attacking the city’s new five per cent admission tax on amusements, according to James H. Arthur of Panchon and Marco. The suit, if filed, is to be based on the charge that the city exceeded the taxing authority granted by its charter by passing the tax.
The Good Old Days

Goodrow: He Took a Chance Once—and Didn’t Know It

By Bill Specht

In the one hundred block on Baronne Street in New Orleans, there was an establishment on the second floor given to gains of chance. This of course was before a city administration found such goings on inconsistent with civic virtue and put an end to them.

But Filmoente Fred Goodrow, who runs his own state rights distributing system will tell you with a twinkle in his eyes that the cohorts of Lady Luck took a chance at those second-floor dice and card tables weren’t taking nearly half the chance that the aforesaid Fred Goodrow took over 25 years ago.

And Mr. Goodrow was not gambling. Unless taking a chance on your life is considered gambling. For back in those days he worked for a film exchange whose lease on life was complicated by a strange lack of finances, and which as a result, occupied the second floor along with a pressing establishment.

Pants Are Corn

The proximity of a pants presser with an exchange was not a corny coincidence. It was actual fact. But what makes Mr. Goodrow slender today was that the presser used an old-fashioned iron which was kept warm by a gas flame in its base. The tailor did his pressing just across the table from where the exposed reels of inflammable film were kept.

This remarkable blessing of the gods which allowed the exchange to survive without accident has conditioned Mr. Goodrow. Today he thinks, come what may, he’ll pull through.

For this was not the only chance the gray-haired Goodrow, who is a figure through the Gulf States territory, took. Once before in 34 years of experience, he took a chance during the taking of which he saw himself as a victim of mayhem by an angry mob.

Mr. Goodrow at the time was touring the area with a picture named “Dope,” a super-epic which showed what happened to them what takes it.

The film was a phenomenal success and Goodrow began to envision an old age of luxury when the gods struck. A projection room fire at Hammond, La., burned up an entire reel.

Low Spirit

A dispirited Goodrow clambered aboard the train to New Orleans the next morning, wondering what to do. The picture was to open in New Orleans that afternoon and there was no way of replacing it. By the time he debarked from the train, though, he had made up his mind. He brought the feature to the theatre. The manager gave it to the projectionist and soon the picture was unfolding before a crowded house which witnessed the perils of narcotics as purveyed by the motion picture industry in the days before the Code.

Mr. Goodrow repaired to the lobby in the event he might find it necessary to reach the street rapidly. He waited. Nothing happened. He puffed away at a cigar which is even today part of the Goodrow physiognomy. Then the manager came rushing out and Goodrow got ready to do a bit of rushing of his own.

“Fredly,” the manager declared seizing him by the hand. “That’s the greatest picture I’ve ever seen!”

Mr. Goodrow claims to have learned quite a bit from that incident. It’s helped him formulate a theory that audiences want some pretty definite things out of a picture. They want either to be thrilled or to laugh. Thirty-four years of experience, buttressed by sales jobs in various companies in the movies, and his own state right outfit, have only confirmed this.

Goodrow entered the distributing field with the old Eclectic company which distributed three-reel features made in Europe.

This was about the days when Ned Depinet was a New Orleans theatre man and later an advance man on pictures and when Irving Cummings was a star and not a director.

From there he moved to the first Warner Bros. Company where he got his first insight in the value of thrills. The titles of the three-reelers he had to peddle indicate that the thrill angle was not far absent. They included such hair raisers as “The Mystery of the Glass Coffin,” “The Clue of the Broken Finger,” “The Accusing Skeleton.”

Chill and Chatter

From this chill-and-chatter product he went to Mutual to handle “Million Dollar Mystery” and the Beissie Barriscane specials.

Later he joined Claude Ezell when the latter was with Louis J. Solanick in Select Pictures. When they went broke, Goodrow found himself as one of Uncle Sam’s “nephews,” a status he held with Universal for 12 weeks before joining Vitagraph. Later he went to First National and finally found himself with Warner Bros., with whom he eventually became branch manager. There was some rumblings going around the industry then but no one paid much attention to them. Things were right with the world and a dog actor named Rin Tin Tin was one of the biggest draws in the business, taking in as much as $60 a night from the smaller locations.

But the rumblings soon became an earthquake and Goodrow who had been talking to exhibitors about pictures that were silent finally found himself saddled with the job of talking about pictures that talked. Warner Bros., realized that this job took special methods and new sales problems were involved. So they put Claude Ezell in command and the big push began.

Goodrow and his associates not only had to sell new films that talked, but they had to sell the customer on buying talking picture equipment and then try to see that he got an installation.

Also they had to sell on percentage. This was something new and breathtaking. In fact it took away the breath of the exhibitor who paid and who has since been complaining that it takes, his breath away. It also took away the breath of the distributor who never realized what potentials there were in pictures. The town that paid $60 for Rin Tin Tin paid $1,200 against percentage for a picture that talked.

Laughs or Thrills

But to Goodrow that was only a superficial change. The audience still came to laugh or get thrilled. It hasn’t changed today, though selling has.

When he started a salesman was lucky if he could make one town a day, traveling by railroad and carrying accessories in a trunk. Today Goodrow, when he travels for himself, makes four towns a week by auto, carrying only a change of clothing and a brief case with contracts and press books.

One thing also hasn’t changed, he’s found. That’s the enthusiasm it takes to sell. He had plenty of that. In fact he had it when he started. Once in the days when he shared quarters with the pants presser he received a wire from New York:

“We have just contracted the Mithenall Bros. stop Start selling.” Goodrow reached for his cigar, dashed open the streets to a New Orleans exhibitor and started his pitch. Knowing the value of personalities he built up the Mithenall Bros. They were sure-fire; they were handsome; they were the matinee idols to out-Costa the Costellos. The exhibitor looked at him tolerantly. Finally when Goodrow paused for breath, the exhibitor snorted:

But He Bought

“You damned fool. I’m going to buy your pictures. You’ve got more nerve than anyone I know. The Mithenalls aren’t actors. They’re directors.”

Mr. Goodrow today acknowledged he may have blushed. He acknowledged that today he knows more about product before he starts to sell. But he still insists it takes enthusiasm.

No Advanced Admissions For ‘Castle’—Smith

Twentieth Century-Fox General Sales Manager Andy Smith surprised the trade this week when he announced that “Castle” would not have an immediate release for the holidays at regular admission prices and on a 50-50 rental basis. It had been assumed that “Castle” would be pre-released at advanced admissions.
Wants More ‘Family’

Producers should make more films which could fit the bill for the entire family, Edward Lachman, president of Allied Theatre Owners of New Jersey, declared in New York Monday. Lachman struck at films which he said are "made with name stars but lack everything else."

Dunn Named EL Assistant General Sales Manager

Appointment of Harold S. Dunn, former circuit sales manager for Eagle Lion as assistant general sales manager of the company was announced this week by Vice-President and General Sales Manager Al Schwaberg. Dunn will take over the new post, which Schwaberg said was made necessary by the expansion in Eagle Lion's sales and the increased number of trailer-bracket pictures, immediately. Prior to his association with EL, Dunn was with Warner Bros., at home and abroad.

During the war the Japs invaded him.

He joined the former company in 1925, shifted to the theatre division in 1929 and in 1931 became a member of the foreign department where he was assigned to the Far East. When Shanghai fell, the Japs captured him and interned him until he was repatriated.

MGM Files Percentage Suits Against Exhibitors


Previously moving against the MGM defendants on similar charges were Paramount with a suit for $15,000 damages, 20th-Fox for $50,000, and Warner Bros. $30,000 in New York state courts. Reason that MGM filed a federal action while the others filed state actions is that MGM is a foreign corporation while the other distributors are incorporated in New York.

Mark Hellinger Dead

Mark Hellinger, 44, former newspaper columnist, and feature writer and more recently motion picture writer ("Broadway Bill," "Night Court"), and producer ("The Naked City," "The Big Sleep," "Call Now"), died at the Cedars of Lebanon Hospital Dec. 21 following a heart attack. He is survived by his wife, the former Ziegfeld beauty, Gladys Glad, and two adopted children, Mark, 4; Gladys, 5.

Mindlin Organizes Trailer Co.

Fred Mindlin, formerly with National Screen Service as Chicago special trailer department manager, this week announced that he had formed the Mindlin Film Trailer Company which will start production of trailers in Chicago about Jan. 15.

Industry Faces the New Year With 187-Feature Inventory

Decree of 42 Compared To Last Year in Keeping With Quick Playoff Trend

The motion picture industry faced the New Year this week with an inventory of 187 unreleased or released features held by 15 distributors, a decrease of 42 over last year when 13 distributors had an inventory of 229 unreleased pictures.

The figures, which do not include westerns, point up the trend of the time toward faster release and quicker fillers. They do not present the actual picture since they are partly offset by the fact that some companies showed an actual increase in inventory. The actual trend is probably more graphically exhibited by some of the major companies whose product inventory is down compared to last year.

Showing Increase

MGM, as an example has 14 unreleased pictures this year. Last year it had 20. Paramount, which last year also had 29, this year lists only 20. RKO is in 20 films. Columbia International from 21 to 14; Warner Bros. from 19 to 14; United Artists from 28 to 16.

The companies showing an increase are Columbia, which jumped from 22 last year to 27 this year, and Monogram, which last year had seven, including Allied Artists' releases, and this year has nine, exclusive of Allied Artists, which is listed separately.

PRC's listing moved in with Eagle Lion thereby increasing that company's inventory from seven last year. 

Newcomers are Film Classics which has entered the new-picture field as well as reissues, and the Selznick Releasing Organization.

The current unreleased listings present a peculiar situation. Apparently there is enough A product to last through the year, at present play-off rates, to provide for any emergency which might cause Hollywood production to stop during the next few months.

However, in the B group, which usually has quicker fillers and upon which the smaller houses and the double-bill houses depend, there could develop product shortage if production ceases as well as exhaustion of the current supply.

With the present trend in economy and financing there apparently will be no rush by any company to build up greater inventories, since these could easily become liabilities instead of assets.

The 187 unreleased pictures, listed by companies with the comparative figures on the number of features held in inventory this year and at this time last year, follow:

Allied Artists (1)—"The Hunted.


Tax Happy

Sources close to the Theatre Owners of America of this week refused to take the view that there would be no reduction in the 20 per cent federal tax on amusement admissions. Even though the Democratic budget made no mention of a tax reduction, they said, the Treasury had told TOA representatives that it was studying the question of excise tax cuts, among which are the admission taxes, and probably would not be ready with its recommendations until sometime in January.

The Treasury report is expected to carry weight in Congress. Republicans are already committed to a tax-cut policy, and Rep. Will Van (D-Detroit, Mich.) is also sponsoring a reduction measure. As part of the strategy to get such a cut, TOA reportedly this week has engineered a newswire shot of Dingley explaining his stand, which will go into all newswires.


Film Classics (2; last year only reissues)—"Spirit of West Point," "Fort You Die."


20th-Century-Fox (17; last year 17)—"Arthur (Continued on Page 10)"
Long Runs On Decrease
As New Year Waits Cue

(Continued from Page 7)

picture. And I couldn’t laugh off the fact that maybe this wouldn’t be a wonder film that they were going to try to get as much out of me as they could, was breaking records in key spots and getting long runs. So when their salesman came along I was ready to listen. And after I had signed the big contract—well, I was ready to work.

"But now when a salesman comes along with a marvel that I’ve hardly heard about, I think: ‘Well, it can’t be so hot if the company doesn’t get behind it more.’ And you can’t blame me if I play the picture just for so long as it brings in enough and if I pull it when it might have a few dollars left to bring in another picture which will, because it’s new, net me a few dollars more without too much effort.”

Subsequent Steady

One well-informed distributor executive who studies the business told me that the situation of the road would not place the blame too definitely on any group, but pointed out that subsequent-runs were fairly steady in their business while first-runs were the ones that were down. He pointed out incidentally that business was still very good.

“Pictures,” he remarked, “don’t stand up in the big towns as they used to. In New York we used to break a record when we got an 11-week run at the Museum Hall. Now we’re lucky if it’s seven or eight or six weeks. In Los Angeles where five or six weeks used to be a regular run, you have to scratch to get three weeks. Subsequent-runs are getting the business they had before the war. The trend toward subsequent-runs is very general.”

The reasons for this, he thought, were several. Loss of war-time population in many communities for one thing. High cost of living, which gave the average family less to spend, was keeping many of them on a basis that they would go downtown possibly once a week to see a picture and then wait till the others came to their neighborhoods.

Christmas week proved a bad time of the year to check on the nation’s holdover records. With New Year coming up, the majority of the first-run exhibitors were looking for new pictures, but another exhibitor executive described as not “unusual.”

3-Way Deal to Produce
‘Tanga Neeka’ in Africa

E. Claude Mills, one-time general manager of Aasco and director of United Artists, this week entered the production field as party to a three-way deal involving him, Writer Attilio Gatti and the Hallïcrafers, makers of radio sets and operators of a radio station. The deal is to produce “Tanga Neeka,” an adventure story of the moon, in Tanganyika, Africa with Fred McConnell as producer, as part of the Gatti-Hallïcrafers African expedition.

‘Fighting Mustang’ Now
1st in ‘Carson’ Series

Changes in the release dates for Astor Pictures’ ‘Fighting Mustang’ series were announced this week by President R. M. Savini. First of the series will now be ‘Fighting Mustang’ scheduled for January release, instead of “Sunset Carson Riders Again” which was originally announced for the latter part of 1947. The other five pictures in the series of six, produced by Yucca Pictures, are expected to be released at the rate of one every two weeks, following “Fighting Mustang.”

All hangovers aren’t in the head—or on the budget. The legal industry has quite a few and if they don’t give those participating the same type of headline an overdose of schnapps and bitters does, well it’s just because the conditions of Ligon, who have had dealings with the law, are probably very tough.

The industry has a couple of legal hangovers to greet the New Year with. . . . There’s the decree appeal which now may wait the all way till summer before some action comes on it.

And there’s the Jackson Park Theatre case, the grand-daddy of expensive industry litigations. Not only has it cost a lot in lawyers’ fees and damages to date, but it’s still going and it’s been the inspiration for similar suits on similar fronts by exhibitors in almost every section of the country.

Latest report from the Jackson Park front is that Attorney Thomas McConnell, who brought the original suits on behalf of that theatre, is ready to get back into the arena this time and charge the defendants with not obeying the injunction Federal Judge Michael Igoe issued on the subject. McConnell is supposedly irked about Paramount’s refusal to release “Unconquered,” after a two-weeks downtown run on the grounds that it is not in general release and hence not under the injunction.

Bookings

Monogram’s “High Tide” is doing scrupulously abroad, thank you, with bookings in the 320 theatres of the ABC circuit starting on Jan. 5.

Foreign

Roumanians are quite a determined people as their history has proved time and again, but their recent determination to see an American picture probably set an all-time high mark for what people will undergo for the sake of pleasure. Recently 800 citizens of Bucharest climbed in the seats of the outdoor Euforia Theatre to see MGM’s “National Velvet.” The wily management opened the summer garden, which had been closed for the biting winter, to satisfy the overflow crowd which could not get into the 850-seat winter house.

And if you think that such hard determination was not also accompanied by the national business sense . . . well, two enterprising youngsters cleaned up by standing at the entrance of the outdoor show place to sell—aspirins.

Louis Wechsler, who produced “The Last Chance” arrived in the United States last week with a print of “Marked,” his latest, which will be distributed here in 1948.

Calendar

JANUARY

8-10, Sales meeting, Selnick Releasing Organization, Hotel Ambassador, Los Angeles.
15, regional meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Hannibal, Mo.

Cut in Inventories Noted During 1947

(Continued from Page 9)


Paramount Inventory Held
To ‘Narrowest Margin’

Paramount is holding its inventory to the “narrowest margin which is adequate to assure an unbroken supply of product,” President Barney Balaban told the stockholders in a letter last week.

Balaban pointed out that while the company’s 1947 earnings were below those of 1946 they were still satisfactory. Only 10 per cent of the company’s income depends upon world revenues, Balaban pointed out, declaring that “because of its large United States theatre holdings,” Paramount is “least affected by foreign restrictions.”

B & K Transferring Stage
Shows to the State Lake

Balaban and Katz this week announced that they would drop stage shows at the Chicago, but would inaugurate them at the State Lake Theatre starting Jan. 8. The move is made in an effort to see if the Chicago cannot gross more heavily on a lower nut with top product and if the State Lake cannot run its profits up with the live shows and less expensive pictures.
CARE to Benefit by ‘Flame’ World Premiere

Through the cooperation of President Herbert J. Yates of Republic Studio, and Jerry Ziggmond, district manager of Paramount theatres on the Pacific Coast, entire proceeds from the world premiere of Republic’s “The Flame” at the State Theatre in San Francisco on January 5, will be turned over to CARE (cooperative for American remittances to Europe). Honorary chairman of the event will be Jedd Sullivan, first vice-president of the Crocker First National Bank.

CARE supplies packages containing food and textiles for clothing costing $10 to the needy in 14 European countries. All monies from the premiere will be used to purchase CARE packages.

Gen. Mark Clark, former Commanding General U. S. Army in Austria, incoming San Francisco Mayor Elmer G. Robinson, Lt. Governor Goodwin Knight, and the representatives of the 14 countries who benefit from CARE, have accepted invitations to be present at the premiere, in addition to other civic, state, military and naval dignitaries. Premiere ceremonies will be broadcast over station KSFO.

New Trademark Rooster For Warner Pathe News

A champion white Plymouth Rock rooster will become the new trademark for the Warner Pathe Newsreel, replacing the famous old Pathe rooster. The new crower was selected the champion of all roosters in the Warner Pathe News Rooster Contest held in Oklahoma City’s municipal Auditorium. The Oklahoma State Poultry Federation named 25 judges to select 12 finalists from 25,000 entries. On the night the champion was selected a crowd of 6,000 persons saw each rooster put through his paces at the two-hour show in which Oklahoma Governor Roy J. Turner participated.

Winner of the much-publicized contest is a bird named Snigity and owned by Earl Kelly of Stafford, Kan. The champ will be photographed at Warner Bros. Burbank studios and will thereafter appear on the new main title of Warner Pathe News.

Cigarette Supper Show to Plug 6 20th-Fox Stars

A radio tourn with Chesterfield cigarettes has been effected by 20th Century-Fox’s coast studio by the terms of which six of 20th-Fox’s top stars and their pictures then in release will be given wide exploitation through the Chesterfield Supper Club radio show which is heard five nights weekly over the entire 16-station NBC network.

Stars and pictures to share in the air promotion are: Cesar Romero in “Captain from Castle”; Dana Andrews in “Daisy Kenyon”; Victor Mature in “Fury at Furnace Creek”; Dan Dailey in “You Were Meant for Me”; Mark Stevens in “Street With No Name,” and Anne Baxter in “The Walls of Jericho.”

KIDS LOVE IT. This scene in Washington, D. C., which shows Rin Tin Tin III delighting the Police Boys Club with his tricks, is being repeated in other key cities as the famous canine appears “in person” in conjunction with local showings of Eagle Lion’s “The Return of Rin Tin Tin.” The Washington appearance was arranged by Max Miller, EL. held man in that territory. Rin Tin Tin is accompanied by his trainer, Lee Duncan, not shown here.

U-I Seeks Bookmen Aid In Promoting Adaptations

Universal-International is seeking to bring some 600 of the country’s leading booksellers into its plans to increase promotional cooperation in connection with best-selling books bought for film production. The film company and Lipincott conducted several joint promotions on "The Egg and I" which helped book sales and made the picture one of the company’s top grossers of the year.

Recent books for which U-I has acquired the screen rights include "The Saxon Charm," by Frederic Wakeman; "Gus the Great," by Thomas W. Duncan; "Velvet Fleece," by Lois Eby and John Fleming, and "Aftermath," by Plans Habe.

Bowling Alleys to Aid Publicity on Smith Short

Every bowling alley in America will join in a national cooperative exploitation campaign for Pete Smith’s latest MGM Specialty, "Bowling Tricks," featuring World Champion Bowler Andy Varjipapa, which has been set for January release. The Brunsby-Balke-Collender Co. has prepared special full-color displays for national wide use.

The publicity campaign was launched this week in Detroit with an advance showing for the nation’s bowling editors under the auspices of the Detroit News.

Forbes Novel Wins

A novel by Esther Forbes, tentatively titled "The Running of the Tide," has won the semiannual Metro-Goldwyn-Mayer Novel Award, which carries with it a minimum of $150,000 to the author with a possibility of $250,000 contingent upon sales, plus an additional $25,000 should the book win the Pulitzer Prize.

Let Merchant Benefit From Tieup, Says Hecht

Like any other smart showman, Manager Elmer Hecht of the Park Theatre, Tampa, Fla., believes in the value of merchant tieups. But he also believes very firmly that the cooperating merchants should also benefit.

"It has consistently been my policy," Hecht writes, in explaining his point of view, "never to enter into a tieup with a merchant unless I conscientiously feel he will benefit. I don’t try to oversell him, but present the benefits he will receive, as I see them. The results have been most gratifying in that practically every merchant with whom we have had a cooperative tieup of any nature, has become a closer friend after the tieup than before. I believe that the policy of making cooperative deals on any other basis is decidedly and unquestionably poor business.

Recent examples of Hecht’s merchant tieups include a promotion with The Youngsters’ Shop on Universal-International’s “The Pirates of Monterey,” plus newscast scenes of the British royal wedding. The shop took and paid for a three-column, half-page newspaper ad in which the film was plugged at the top. In return, the shop received credit on the Park’s screen.

Maas Bros. department store featured in a prominent window a duplicate of the gown worn at her wedding by Princess Elizabeth. The theatre prepared a large hand-painted window card, giving picture and theatre credit, alongside the gown.

Schools and Library Back ‘Barber’ Showing

Manager Bernie Selden of the Town Theatre in Flushing, L. I., found that community’s public schools and library the best media for exploiting Excelsior’s Italian importation, “The Barber of Seville.” The director of music for the board of education agreed to permit announcements about the film to be made in school music classes while one of the elementary school added stills from the picture to its 11x14 card on the bulletin board.

The Flushing public library distributed 1,000 bookmarks, imprinted with appropriate copy and gave display space to an 11x14 card and stills. Selden plugged the showing as the “Flushing premiere” of the film. Music stores and Italian restaurants featured the 11x14 card and stills. Of 106 window cards placed in shops in and around Flushing, 25 carried copy in Italian.

‘T-Men’ So. Premiere On New Year’s Eve

Southern premiere of Edward Small’s “‘T-Men” has been set for New Year’s Eve at the Joy Theatre in New Orleans, where the film will open its regular run on Jan. 7. Plans for the New Year’s Eve showing call for two performances.

In New York the picture will open at the Criterion following the next attraction there, while on the west coast it opened day-and-date Christmas Day at five Fox West Coast houses and on Jan. 5 at the Belmont, Varsity, El Rey and Orpheum theatres in Los Angeles and the Culver in Culver City.
U-1 has the BIG ONES!

...to keep up the momentum!

UNIVERSAL INTERNATIONAL Presents

YVONNE DeCARLO
DAN DURYEA
JEFFREY LYNN
in
BLACK BART
Color by TECHNICOLOR

with PERCY KILBRIDE

Screenplay by LUCI WARD
JACK HOFFERT and WILLIAM BOWERS
Original Story by Luci Ward and Jack Hoffert
Produced by LEONARD GOLDSTEIN
Directed by GEORGE SHERMAN

MAITIN MANGER Presents

JOAN BENNETT
MICHAEL REDGRAVE
in FRITZ LANG'S
SECRET BEYOND THE DOOR

ANNE REVERE
BARBARA O'NEIL
NATALIE SCHAFER

Produced and Directed by FRITZ LANG

UNIVERSAL INTERNATIONAL

UP IN CENTRAL PARK
Starring
DEANNA DURBIN
DICK HAYMES
VINCENT PRICE
ALBERT SHARPE
HOBART CAVANAUGH
Music by SIGMUND ROMBERG
Lyrics by DOROTHY FIELD
Screenplay by KARL TUNBERG
Directed by WILLIAM A. SEITER
Produced by KARL TUNBERG

YVONNE DeCARLO
TONY MARTIN
PETER LORRE
in CASBAH

HUGO RAAS - THOMAS GOMEZ - DOUGLAS DICK
KATHERINE DUNHAM and HER DANCERS
Music by HAROLD ARLEN - LEO ROBIN
Produced by NAD GOLDSTONE
Directed by JOHN BEIRO
A Universal International Release

A DIANA PRODUCTION
Screened by SILVIA BICHANS
Based on the novel "Casbah" by DICK BOYD
A UNIVERSAL INTERNATIONAL RELEASE
Stage Football Rally Draws Flushing Throngs

The day before the Flushing high school football team was to play its greatest rival, Manager S. I. Sorkin of 87. Door's Theatre in Flush- 
ing, L. I., put on a football rally on the stage at which Boro President James A. Burke of Queens presented to each Flushing High player a gold football promoted from Greenwald's jewelry store. The jeweler also paid for the printing of 3,000 heralds announcing the rally. On the back of the heralds his own ad was carried.

High school cheer leaders were present, costumed in the school colors, to lead in giving its cheers, and Bob Smith, NBC's "ayem emcees" was on hand to act as master of ceremonies at the rally. Smith made spot announcements on his WNBC 8 A.M. broadcasts three days prior to the rally, and on the day it was to be held the high school song was played over the air. Properly to publicize Smith's participation in the program a 40x60 board was placed in the lobby and a one-sheet on his appearance was on display at the high school and other advantageous locations. Smith was supplied with information about the players, titles of the faculty, etc., and put them over for laughs.

Sorkin's film bill was 20th-Fox's "Mother Wore Tights" and "The Crimson Key," but his exploitation big guns were trained on the football rally and the presence of the Boro president and the NBC broadcaster.

THREE SYMBOLS. There are three symbols in this photo—one for the motion picture industry, one for government and one for education. And they were brought together—this should be by the wise show- 

Manager Sol L. Sorkin (left) staged a football rally at RKO Keith's The- 

Stage cheer, draws and program Queens Boro President James M. Burke pre-

sent a gold football to a member of the Flushing High School football team. Naturally, all team members were thus honored.

Rank Gives Season of Kid Films in West End London

J. Arthur Rank's specialized West End Theatre, the 600-seat Tatler, is being used during the Christmas season for complete programs of children's pictures, sponsored by his Children's Film Section of Gaumont-British Instructional. The programs run continuously from 11:30 A.M. and consist of features especially produced for children, cartoons, travelogues, etc.

Primary purpose of the program is to attract youngsters to the theatre; secondary purpose is to give parents, teachers, leaders of educational and religious bodies an opportunity to see the type of pictures presented each Saturday morn- 

ing at meetings of the Gaumont and Odeon Junior Clubs which were founded by Rank.

Teaser Mats Clues in 'Green-Danger' Contest

The series of teaser mats in the Eagle Lion press book on "Green for Danger" were put to a novel use by Manager Daniel Martin of Cen- 

tury's Huntington Stata- tion in Huntington, L. I. He arranged a contest sponsored by 10 local merchants in which the teaser mats were the clues placed in the different store windows. Contestants were to find the clues.

The contest was publicized through the distribution of 2,000 heralds and through a full- 

page cooperative ad in a local paper. Income from the merchant tiens, Martin avers, more than paid the cost of the co-op ad, the heralds, a 30c-60c in the lobby and the mats.

Hard Guessing

Free passes were offered by Manager Mel Aronson of the Bellerose, Bellerose, L. I., for persons who guessed the identity of film star Dane Clark from photographs taken of him as a baby and up to 10 years of age. It was a stunt for 20th-Fox's "Mother Wore Tights."

What Would You Do?

A letter-writing contest on "What would you do if you had the past year of your life to live over again?" was used by Manager Bob Levy of the Linden in Brooklyn, N. Y., to plug Eagle Lion's "Repeat Performance." Prizes were.

SHOWMEN'S TRADE REVIEW, December 27, 1947

Cohen Maintains Strong Exploitation Policy

Manager Lou Cohen of Loew's Poli in Hartford, Conn., has found that both contests and gags are excellent aids in bringing his attrac- 

tions to the attention of the public.

For Universal-International's "The Lost Moment," Cohen made use of two contests offering cash prizes and guest tickets. One was for the best letter on "What was your 'Lost Moment'?" In the second contest, newspaper readers were asked to pick from a list of pictures the one film in which Agnes Moorhead does not appear. For both contests, newspaper clocks was set up a sign "Now is the time to see . . ." etc., and he inserted ads in the classified ad sections of the press.

For a ballets on U-T's "Pirates of Mon- 

tery," Cohen engaged a young boy to saunter along downtown Hartford streets dressed in pirate costume and with a sign carrying theatre, title and playdate credits. In a jewelry store win-

dow he arranged a treasure chest display, featuring 

sills from the picture.

The manager plugged the suspense angles of RKO Radio's "They Won't Believe Me," with a display: "Let's friends the ending . . ." etc., and during the last 10 minutes of the picture ordered that no incoming patrons should be seated.—HFD.

Microtj FOOTBALLS Plug Dyckman's Coming Films

As a measure to publicize the coming attractions at Loew's Dyckman Theatre in New York City, and at the same time to capitalize on the interest in football, Manager Michael Piccirillo and his assistant, Sid Wolf, lettered the title of future bookings on eight miniature footballs which they suspended from a curtain railing in the rear of the auditorium. A display card stated that the theatre had stolen an exploitation idea from football and was flooding the theatre with high-scoring entertainment value hits.

Another card in a form of a gridiron field had the names of neighborhood streets in place of the 10-yard markers, with the goal posts carrying copy for the theatre.

GWTW LOBBY DISPLAY. With vari-

colored footballs adding to the attentiveness of this display on MGM's reissue, "Gone With the Wind," drew much attention from pa-

trons of Loew's Inwood Theatre, New York, according to Manager Howard Levy.
U-I has the BIG ONES!
to give you

JOAN FONTAINE
LOUIS JOURDAN
Letter from An Unknown Woman

with Mady Christians
Marcel Journet • Art Smith • Carol Yorke
Screenplay by Howard Kohr
From the story by Stefan Zweig
Produced by John Houseman • Directed by Max Opuls
A RAMARK PRODUCTION

EDWARD G. ROBINSON
BURT LANCASTER
in
"ALL MY SONS"

with Mady Christians • Louisa Horton • Howard Duff
Arlene Francis • Lloyd Cough
Written and Produced for the Screen by Chester Erskine
From the Play by Arthur Miller • Directed by Irving Reis
A CHESTER ERSKINE PRODUCTION

WALTER WANGER Presents

VAN HEFLIN
SUSAN HAYWARD
in
"TAP ROOTS"
Color by TECHNICOLOR

with Boris Karloff • Julie London • Ward Bond
Richard Long • Arthur Shields • Griff Barnett
and Introducing Whitefield Connor
Screenplay by Alan Ladd
Adapted for the Screen by Donald Wigston
Directed by George Marshall
Produced by Walter Wanger
A GEORGE MARSHALL PRODUCTION
A UNIVERSAL INTERNATIONAL RELEASE

DONALD O’CONNOR
OLGA SAN JUAN
MARTHA STEWART
LEW PARKER
in
"ARE YOU WITH IT?"

with Pat Dane • Walter Catlett
Screenplay by Oscar Brodney
Based upon the Musical Comedy written by
Sam Perrin and George Balzer
Produced by Robert Arthur • Directed by Jack Hively

UNIVERSAL INTERNATIONAL PRESENTS

A BIG 1948
Gypsy Wagon Ballyhoo For 'Golden Earrings'

A gypsy covered wagon drew the attention of thousands of Milwaukeeans to the fact that Paramount's "Golden Earrings" was coming to the Palace Theatre. Manager Eugene Van Norman promoted the wagon and the horses, placed special plugs on the sides and the rear of the wagon, and had ushers dressed as gypsies drive through the main streets in advance of the opening. A girl, also in gypsy costume, with golden earrings, walked beside the horses.

Van Norman gave a "golden" aspect to his theatre by placing amber spots underneath the canopy. Golden metallic letters spelled out the film's title. The doorman and ushers were costumed as gypsies, with gold color in the costumes pointing up the title. They also wore handbanners carrying the title in yellow. The cashier's gypsy appearance was heightened by her dress and the golden earrings she wore. Van Norman, being civic minded and not one to overlook a chance to build goodwill for the theatre, took advantage of the anniversary of the U. S. Marines by wishing them a happy birthday on the marquee in letters as large and outstanding as the title of the picture.

He held a sneak preview at which cards were distributed asking patrons for their comments on the picture. These were used in special reader ads scattered throughout the Milwaukee dailies for a week prior to opening date.

Color, golden color, played an important part in Van Norman's campaign, and it paid a healthy dividend.

'Green Dolphin' Ship Model Attracts 3,200

Visit of the "Green Dolphin" ship to Harrisburg, Pa., anchored in Market Square, on the opening day of MGM's "Green Dolphin Street" at Loew's Regent, attracted 3,200 persons, Manager Sam Gilman reported. As a means of inducing the populace to view the ship model, and become interested in the picture, Gilman reprinted 1,500 copies of the front page of the Harrisburg Telegraph heralding the ship's visit, and had them distributed in stores, beauty and barber shops, hotels and waiting rooms and the offices of professional people.

Gilman also engineered a Boy Scout knot-tying contest, offering 25 pairs of passes to the film as prizes. Engagement was also plugged on a weekly radio program. —HAR.

Want a Football Ticket?

A neat stunt was pulled by Manager Ted Munson of the Bradley in Columbus, Ga., for Film Classics' "Spirit of West Point." He had an imitation football ticket printed in red on white cardboard and helped his staff pass them out with the question, "Want a Football Ticket?" They were accepted eagerly by the crowds. Copy on the "ticket" read: "Every seat on the 50-yard line! Football thrills! Army vs. Navy in 'Spirit of West Point,' starring . . . " etc.

Unusual Guessing Contest

Manager Fred Greenway of Loew's Poli Palace in Hartford, Conn., arranged a guessing contest for his dual bill of "Destry Rides Again" and "When the Daltons Rode." Contest, broadcast over station WTHT, offered guest tickets to the persons naming the greatest number of films with the word "ride" in the title.—HFD.

GRIM REMINDER IN SAFETY TIEUP. With his playdate on Eagle Lion's "The Devil on Wheels" coming right at the holiday season, Manager Reg Streeter of Warners' Mission Theatre, Santa Barbara, tied in with the holiday via a grim reminder of what can happen if one isn't careful. Near the theatre he displayed a wrecked automobile, together with this warning sign: "Don't Spoil the Holiday Season by Being 'The Devil On Wheels'". The local police department praised Streeter for his cooperation in promoting safety.

Sports Thrills Show by Chris Casper Boosts Attendance at Seattle Cinema

A program of Sports Thrills can be a big booster of attendance when put on with the showmanship trimmings that Manager Chris Casper of Seattle's Blue Mouse brought to bear with a "moveover" showing of RKO Radio's "The Bachelor and the Bobby-Soxer." A Sports Thrills program is nothing new, but Casper went out and exploited it in a big way. The result was a lineup at the box-office every day for the week.

Casper tied in the seven sports shorts on his program—on skiing, golfing, fishing, football, baseball, sailing and bowling—with local sports celebrities, players and sportscasters, for appearances on his stage. Local manufacturers of sporting goods, and dealers in them, were glad to cooperate with displays of their wares at the theatre, and to assign a member of their staffs to explain use of the equipment on display. The ideas put into practice by Casper are applicable, with local variations, in almost any situation.

The Sports Thrills took the place of a second feature on the Blue Mouse bill. Each night during the first week a Seattle sports personality was interviewed on the stage by a radio sportscaster. One night it was Freddie Hutchinson, a Seattleite who is now a pitcher on the Detroit baseball team. The newspapers used news stories on both news and sports pages.

Advance arrangements were made by Casper with sporting goods stores to take ads on the sports pages of the press, in return for which they were given displays in the theatre's mezzanine or in front of the theatre. As an instance, a boat builder placed an ad on the sports page on the same night that a prominent yachtsman was to appear on the stage to talk on "Sailing and Boating in Northwest Waters." The cooperating boat builder had a boat, a truck, on display in front of the theatre. Evergreen Theatres ran an ad on both theatre and sports pages each day of the showing, the ads carrying the name of each local celebrity to appear on the stage that day.

Sponsoring firms for the ad tieups received credit from the stage of the Blue Mouse as well as by their displays on the mezzanine. One sponsor broadcast from the stage, paying all remote control charges.

Casper made up special displays daily for the front of the Blue Mouse, directing attention to the personality to appear on the stage that night. The city granted permission for street displays of boats and other sporting equipment in front of the theatre.

Casper was so well satisfied by the Sports Thrills Show that he intends to repeat it and again place special emphasis on ad tieups.

LOBBY DIORAMA. This clever lobby diorama called attention to the showing of MGM's "This Time for Keeps" at the Wisconsin Theatre, Milwaukee, managed by Joe Boulton.
U-I has the BIG ONES ALL THRU 1948

UNIVERSAL INTERNATIONAL PRESENTS

YVONNE DECARLO
DAN DURYE5
ROD CAMERON
HELENA CARTER

in
RIVER LADY
Color by TECHNICOLOR

with
LOLLY GOUGH • FLORENCE BATES
D.D. BEAUCHAMP and WILLIAM BOWERS

A BOOK OF THE MONTH CLUB SELECTION

MONTY SHAFF PRODUCTION, INC.

"MAN-EATERS OF KUMAON"

Starring
SABU • WENDELL COREY • JOANNE PAIGE

with
MORRIS CARNOVSKY

Directed by BYRAN HASKIN
Produced by MONTY SHAFF in
Association with FRANK P. ROSENBERG
From the book by Jim Corbett

A UNIVERSAL INTERNATIONAL RELEASE
Safety Tieup by Peters
Sells 'The Lost Moment'

A tieup with a public safety campaign in Richmond, Va., netted much publicity for Universal-International's "The Lost Moment." The safety campaign was initiated by the fire department, the City Safety Committee, the American Automobile Association and the Boy Scouts against pedestrian traffic violations. Members of those organizations distributed at intersections cards urging pedestrians to "Walk carefully. You have just violated a safety rule by (to be checked) crossing against the light, walking outside of cross walk, jay walking. Remember, 'The Lost Moment' may save your life. Lose a Moment. Take your time. And take time to see 'The Lost Moment' at Loew's."

A similar message addressed to motorists, on 14x.22 cards, were put up, in cooperation with the highway patrol, on the outskirts of Rich-

mond urging careful driving—"the Lost Mo-

ment may save a life. And take time to see, etc."

For several days in advance and on the open-

ning day of the film, Peters sent several members of his staff to patrol the block around the theatre and put nickels in the meter boxes of meters where cars had remained overtime. A card un-

der the windshield wiper stated it was not a

police ticket but that Loew's had inserted the

nickel as a warning to have a Lost Moment in

paying for an overtime parking violation," add-

ing: "If you want to have some enjoyable

moments, see, etc."

Peters had a special four-page herald printed and distributed to the offices of doctors, dentists, bus station waiting rooms, department store lounges, restaurants and other places where people had time to read. Heading of the herald was: "Diary of a Strange Love," format being that of a diary.

Hall-Price Tickets for
Schools Wins Holdover

Manager Jim Preddy of the Telenews The-

atre, Dallas, Texas, was able to hold over for

a second week Universal-International's British

made 'MGM's Greatest' as a result of an

arrangement made with the school board, prin-

cipals of the schools and six teachers from each

school. He invited them to a special screening

and after running off the picture gave them stu-

dent tickets which could be exchanged for half-

price tickets for any performance during the

engagement by any student or teacher.

Dallas newspapers gave space in advance to

the special screening, and gave the picture good

pictorial layout and readers.

Confidence

As a guarantee of his confidence that his coming bill, MGM's revival of "Ninotchka," would please his patron,

Manager Edward Loew Jr. of Loew's The-

atre, Louisville, Ky., inserted the follow-

ing lines in his newspaper ads:

"Heard! Important! Money back guar-

antee! Yes, we're so sure you will enjoy it,

we will cheerfully refund the price of

admission if you feel you have not had

full money's worth and will state it in

writing immediately after the perfor-

mance. (See Manager.) Loew's Theatre."

A wise description: "This is our

communism, brother! It's confidence."
The Senator heads for the HOWL of fame

1948's great comedy hit from the studio that gave you "The Egg and I"

"Tip-top entertainment of a type audiences haven't had in a long time and could stand."
— VARIETY

"Sparkling satirical comedy . . . top-notch."
— SHOWMEN'S TRADE REVIEW

"Laugh-provoking satire . . . headed for the better returns."
— THE EXHIBITOR

"Rollicking satire . . . Expert handling all the way. An eye-opening entertainment."
— THE FILM DAILY

"A delightful romp . . . redeemable at any boxoffice!"
— MOTION PICTURE HERALD

Universal-International presents
A NUNNALLY JOHNSON PRODUCTION

WILLIAM POWELL

in

"The Senator Was Indiscreet"

with ELLA RAINES • ARLEEN WHELAN • RAY COLLINS
and Introducing PETER LIND HAYES
Screenplay by CHARLES MACARTHUR
From the Collier's Story by EDWIN LANHAM • Associate Producer GENE FOWLER, Jr.
Directed by GEORGE S. KAUFMAN
Blondie’s Anniversary
Columbia Comedy 67 mins.

AUDIENCE SLANT: (Family) An excellent release in the “Blondie” series. Full of laughs and action from start to finish.

BOX-OFFICE SLANT: Should draw as well as its predecessors, especially in small towns and subsequent runs.


Plot: When Dagwood brings home an expensive watch, the mighty battery, Blondie assumes it is for her, and Dagwood hasn’t the courage to tell her it’s his boss’ gift to the bank president’s secretary. The next day he buys a cheap imitation watch and delivers it. His boss finds out and he’s fired. Dagwood goes to work for a competitor, discovers he is going to cheat on the material for a new hospital, exposes him and gets his old job back.

Comment: This excellent release in the “Blondie” series is full of laughs and action from start to finish. Jack Henley’s script is tailored for laughs, and veteran comedians Penny Singleton and Arthur Lake play their lines for the utmost in audience response. Adele Jergens is splendid as the blondev menace and Jerome Cowan runs the principals a close second for laughs as Dagwood’s domineering boss. Abby Berlin’s direction keeps the pace fast. “Blondie’s Anniversary” should draw as well as its predecessors, especially in small towns and subsequent runs.

Bill and Coo
Tricolor
Republic Comedy 61 mins.

AUDIENCE SLANT: (Family) A delightful novelty with good box office. According to Ken Murray’s narration, the picture is performed by wonderfully trained birds, following a quasi-dramatic script. Wonderful for youngsters, and a good novelty entertainment for adults.

BOX-OFFICE SLANT: There is no precedent upon which to base a prediction on the box-office possibilities of this film, but it might become a good bet. It’s a cinch to do very well for the juvenile trade and can fit in nicely on any double-bill program.


Plot: Bill is a poor but honest love bird in love with Coo. Bill tries to build his taxicab business so they can be married. A malevolent black crow threatens the town’s security so Bill leads the town’s security forces in building a trap for the marauder. The crow lands in town during a circus performance and Bill heroically leads him to the trap. Bill and Coo are married and live happily ever after.

Comment: This is such a delightfully produced series of sequences in which George Burton’s wonderfully trained birds are put through their paces that it could become something of an all-time classic. It is a chucklesome 61 minutes of fun, with Ken Murray’s narration of the action delivered with a fine sense of timing and humor. The small fry are a cinch to think it is wonderful, and it is.

If Winter Comes
MGM Drama 97 mins.

AUDIENCE SLANT: (Adult) This picture’s strongest appeal will be for the women, who should enjoy it. Others, however, are likely to find it just moderately entertaining.

BOX-OFFICE SLANT: Because Walter Pidgeon is well liked by most women, the picture should do satisfactory initial business at the box-office, provided it is backed by proper exploitation.


Plot: An idealistic man finds his unhappy “rebound” marriage complicated by the return of his old sweetheart, with whom he still is in love. Their friendship causes gossip and the man is labeled a libertine when he and a young girl he had befriended and the night court marries his fiancée. The girl later commits suicide because of the impending birth of her baby, whose father is the son of one of the man’s friends. The man’s fiancée is embarrassed and the man and the young girl as correspondents. A letter from the dead girl names the child’s father who had
been killed in action, but the man will not expose him. He leaves town forever to try to find happiness with his former sweetheart.

Comment: The first screen version of A. S. M. Hutchinson's novel was released by Fox in 1923 with Percy Marmont in the leading role. A 1961 remake was based on happenings during World War I. In this new 1947 screen adaptation the time has been advanced to World War II, but the story is essentially the same. It is told well, told by a writer who suffers all the trials and tribulations, played by Walter Pidgeon, is not quite so believable in the current era; and because this character fails to excite, the story falls flat. That is not to say that Pidgeon does not deliver a fine performance; on the contrary, he does just that, and is ably abetted by Deborah Kerr, Angela Lansbury and particularly by Janet Leigh as the sweet young girl whose indiscreet affair with a soldier, later killed in action, causes her to commit suicide. But when a man is noble and of strong character, and one of the most personable in the world, as is the hero in this instance, it is difficult to believe that he would break down and become incoherent when merely quizzed at a coroner's inquest. It is up to the actresses that Victor Saville's direction, otherwise good, appears to have faltered, and yet he probably brought forth just what was called for in the script. Pandro S. Berman's production values in itself a credit to the making of the story. This picture's strongest appeal will be for the women, who should enjoy it, while others are likely to find it just mildly entertaining. Since the picture is well liked by the women, the picture should do satisfactory initial business at the box-office, provided it is backed by proper exploitation.

Intrigue

United Artists Drama 88 mins. AUIDENCE SLANT: (Adult) Liberal dosages of trite situations and dialog hinder timely story premise of today's big fads in conditions in China. Just average entertainment.

BOX-OFFICE SLANT: Where George Raft's name has a following, this may do fairly well, but it isn't likely to break any records.


Plot: It takes the stabbing of his best friend, a newspaper reporter in Shanghai, to change the ways of a dishonorably discharged American pilot working in the Chinese black market racket. He obtains a confession from a beautiful female ringleader that she framed him and brings his chief aides to justice. The people learn the truth and the man goes off with the sister of one of his ex-crowneens.

Comment: Black Market conditions in China today is the timely story premise on which the picture is based. The latter led to the film a topical flavor. Liberal dosages of trite situations and dialog hinder its effectiveness, however, as does the miscasting of George Raft as a dashing aviator. The story is almost unbelievable that the United States Air Force and who, before anger at the stabbing of his best friend by others involved in the Black Market racket, had been one of its chief protagonists. June Havoc is effective as the female ringleader and Helena Carter is the sister of one of the crewmen on Raft's plane also does nicely. Outstanding in the cast are Tom Tully as the murdered reporter and Marvin Miller as a heavy, technical details are up to par. Where George Raft's name means something, the film might do fairly well.

Under Colorado Skies

Republic Musical Western 65 mins.

AUIDENCE SLANT: (Family) Excellent musical western with Monte Hale and Alan Booth, with plenty of entertainment value. Trucolor shows to good advantage.

BOX-OFFICE SLANT: Will do very well at action houses, with Hale-Booth-Trucolor combination steadily building.


Plot: Monte tries to shield his fiancé from the truth about her renegade brother, but of course it is all a benignly contrived a charade. In so doing, Monte has to join the desperadoes but with the help of a kindly saloon owner eventually turns the tables. In the ensuing excitement the brother kills just before he helps the heroine and helps rout the villains. Monte rides back to his old home town with his fiancé, at last a free man.

Comment: An excellent musical western with Hale-Booth-Trucolor combination this has plenty of entertainment value, and the Trucolor shows to good advantage. Hale does a fine job of singing four tunes, including the well-known San Antonio Rose and Wait for the Wagon. The Riders of the Purple Sage, led by Foy Willing, do a bangup job on their numbers, especially Jim Crack Corn. Screenplay by Louise Rousseau is above average for the type of production. "Under Colorado Skies" will do very well at action houses, with the Hale-Booth-Trucolor combination steadily building.

When the Bough Breaks

(Reviewed in London)

Rank Exhibitors Drama 81 mins.

AUIDENCE SLANT: (Adult) Told with warmth and sincerity, this is a highly emotional story of a girl's fight for her son when she finds her husband is a bigamist.

BOX-OFFICE SLANT: With its feminine appeal and warm sincerity, it should fit most programs planned for women's tastes.

Cast: Patricia Roc, Rosamund John, Bill Owen, Brenda Bruce, Patrick Holt, Leslie Dwyer, Cavan Mahone, Tom Thomsater, Catherine Lacey and others. Credits: Producer, Carson Young, Director, Bertrand E. Box, Director, Lawrence Huntington. A. J. Arthur Rank production.

Plot: When Patricia Roc finds she has married a bigamist, she determines to bring her son, Jimmy, up alone and goes back to work as a shopgirl. Helping at a theater, together with her, is Rosamund John who lost her child and cannot have another. She adores him and when Patricia is ill takes him home. Realizing how well Rosamund is treating him, she lets them adopt him. Eight years later, she marries Bill Owen, a small storekeeper, and when they do not have a child she wants Jimmy back. Through a legal hitch, she gets him, but he is unhappy, treats her as a stranger, worships his foster parents and runs away to them. Patricia admits defeat, but is later consoled by the arrival of a son.

Comment: Handling the subject of bigamy and the corresponding complications, with the utmost delicacy, Betty E. Box, in her second production, has exploited the feminine touch to the full and turned in a highly emotional tear jerker. It is a warmly appealing story about a credible and well-handled character who is basically, often extremely, tiresome. While no Adonis, Bill Owen, as the second husband, plays the part with sincerity and understanding. Brenda Bruce's breezy performance is popular and the minor characters does much to enliven the proceedings. Designed principally for the more popular tastes, this has a strong feminine appeal and will fit in with most programs.

Cavalleria Rusticana

(Italian Dialog—English Titles)

Superfilm Drama With Songs 82 mins.

AUIDENCE SLANT: (Adult) This is the story on which the famous opera is based, but without Mascagni's music. It contains Sicilian folk music and songs, however.

BOX-OFFICE SLANT: Good booking for foreign-language theaters and might be suitable for some average houses as support on double bills. It should be emphasized in advertising that this is NOT the opera.


Plot: A soldier returns to his small village in Italy during an earlier century to find his girl married to a prosperous merchant. He does another girl, but abandons her when his first love conducts an affair with him during her husband's absence. The husband finds out about the affair, the two men fight a knife duel and the soldier is killed.

Comment: This version of "Cavalleria Rusticana" is an adaptation of the Verga story which also served as material for the Mascagni opera. It is important to observe that this is the story of the opera but that it does NOT contain Mascagni's musical score. The songs and music heard in this are free arrangements from Sicilian folklore. The story as presented in this version is excellent by well directed, exploitation and produced. That its theme is a little on the heavy side is a deterrent to its box-office success in America. It will be appreciated only fairly well by the average American audiences but should be well received by audiences at foreign-language theatres. Might be suitable for some few average theatres as supporting fare on double-bill programs.

Foster Pact Canceled

Because she refused to play the second feminine role in "One Touch of Venus," Susanna Foster's contract with Universal-International has been canceled by agreement between the studio and the actress' agent.
FOR MEN AND

The SW

in TECHNIQ
WOMEN, GIRLS
BOYS ONLY!

COLOR!

COLUMBIA PICTURES presents
LARRY PARKS in
The SWORDSMAN
with ELLEN DREW

GEORGE MACREady • EDGAR BUCHANAN • RAY COLLINS • MARC PLATT
Original screenplay by Wilfred H. Pettitte
Directed by JOSEPH H. LEWIS
Produced by BURT KELLY
**The Brass Tacks of Efficient Picture Theatre Management**

**CORRECT 1947'S MISTAKES IN 1948**

By Jack Jackso

Now that the ringing of Santa's sleighbells has tinkled into nothingness and Old Father Time is breathing his sighs in readiness for his journey into the oblivion of the yesteryear, the time is at hand for wise showmen everywhere to total the score for 1947.

A few days from now we'll all wake up to find an unmarred and unscared package of 366—there's a one-day bonus in 1948—bright and shiny days. Each day will be neatly sectioned into 24 priceless hours—subject to disposition according to our personal tasks and desires.

I believe that most of us learned during 1947 that the fellow who jotted down that line: "Time is priceless" really knew what he was talking about. There was still another fellow, not quite as smart as that first chap, who typed: "Time is money."

Well, during 1947 most of us experienced the dubious thrill of seeing even commonplace items become priceless while money was an agent of purchase. Have you purchased equipment, parts, and accessories to the theater with the bottom still to be reported. The experience should have taught us that, as individuals suspended between sky-high needs and cellar-low means, our ability to maintain balance in the economic stratosphere and keep steady stride with progress in our chosen line of endeavor, depends solely on the caution, care and wisdom used in extracting the ultimate in accomplishment from each precious hour—and hours knocked out by minutes—as they pop out from Time's 1948 treasure chest. Late away the hours and dissipate the days—as all of us have in years past—and you'll be stumbling over deficits, minus signs and zeros all year. But if you fill each second, crowd each minute and jam each hour with constructive thought and action endeavor, the Success Fairy will pave your way with currency.

The present vantage point—three hundred and sixty odd days high on '47's bill of hours—is an exceptional spot from which to look back and reflect on the instances of short-sighted conservation, wasted energy, unseen bookings of potential profit and the unanswered knocks of Opportunity. Those shiny spots were the occasions when you studied hard, planned well and worked doggedly to earn payoffs over circumstances, adversity and opposition. Count out your memo book and mark your down your hits and errors in '47 to guide you in making decisions during the coming days and hours of '48. Just to help along, suppose you go with me on a hypothetical trip through your theatre practices during the past year. For the purposes of quick assimilation and ease of recording, let's take one department at a time starting with the projection room.

**Periodic Reports of Mechanical Defaults?**

What was the carbon consumption and did it conform to the figure of best results and efficiency for the hours of operation? How frequently did you visit the booth to make certain that equipment was getting the best of care and attention? How often were the units of fire hazard examined and checked? Was a log kept of projection errors at irregular periods to make sure that the operators remained "on their toes" and gave the best possible sound and illumination to the picture at all times? What were your orders about caring for and cleaning equipment, or did you leave this entirely to the judgment of the projectionist? Did you get periodic reports of mechanical defaults and needed repairs—and, if so, did you analyze and check for yourself? Or are you one of the many who never bothered to even read what the service men ordered or recommended and just let things go along? That's not all, but it's enough to start you thinking about where some of the money should be in your bank account may have vanished.

That cooling and heating system. Did the cooling equipment got unattended all winter until the breath of summer was burning your neck or did you see that it was given test runs on occasion and oiled, covered and cared for during its period of idleness? What about the heat? Was the equipment cleaned after the closedown? If gas is used, were the connections cut off outside the building or did you take a chance on escaping gas all summer? Was it turned on once a month to make sure of its readiness? Were connections carefully examined and precautions taken against rust and other accidental damage? Were all vents cleared at the season's start and closed to prevent damage to walls, etc.? Were the machines themselves prepared for inaction by competent experts or was that left to the house employes who know little or nothing about the finer points of construction and needed preservation precautions?

Now let's take a look at the floors and seats. Have you kept a day-to-day check of seat damage and made arrangements with your own or outside seat service for repairs at not too l...
Jackson Warns: Don’t Repeat 1947’s Mistakes in 1948

(Continued from Page 24)

quent intervals? Have you kept check on sec-
tions where vandalism is most prevalent and
cautioned the house staff to keep constant watch
in an effort to discourage seat-cutting? Many
theatres have saved materially on seat repairs
by installing veneer or wood-laminated seats in
the front rows where the mischievous young-
sters usually test the sharpness of their pocket
knives. What about the rigidity of standard fas-
tenings? A daily row-to-row check can be
handled in a very few minutes by just walking
up and down each aisle and pushing the back
of each end seat with the palm of your hand.
If one appears loose or is the slightest bit
out of place, it should be left for the maintenance
man to make necessary repairs the next morning.
Loose seat standards are responsible not only
for many damage claims but can bring about
additional expense by throwing individual seats
in the row out of alignment and subject to break-

May Prevent Damage Suit

Have you had aisle light connections tested for shortcircuit, etc.? This is another precaution
that may prevent a damage suit by some
patron. How carefully have you been checking
the scrubbing of the night cleaners? Are there
accumulations of sodded dirt around the floor
connection of the seats? If there is, you can
attribute much of the offensive odor the custom-
ers have been complaining about to careless
surface cleaning. The same is true of the accu-
mulation of dust from the curtains along the
front of the house. Dust is a prime cause of
the dry, electric shock which was the complaint
that five or ten rows be cleaned with small
wire brushes or putty knives each day.

When sending seats to be re-covered, do you
examine the damage and discuss with the
repair man the possibility of salvaging as much
as possible of the material? Frequently it is
possible to make one good cover from two
damaged ones and thereby save the cost of new
material and most of the labor of re-cover-
ing. Treat this as an opportunity to contact
the proper cleaning of the house—set to a rigid
schedule of periodic performance—can save a
lot of money, prevent damage claims and be a
big factor in putting your house on the pro-
gram-to-program visiting list of the amuse-
ment seekers in your vicinity. Neglect results in
a pile-up of expense and a consequent drop
in business.

That ‘Different Look’

Seasonal changes in house lighting is bene-

dicial in two ways. It gives the house that “dif-

ferent look” averagegoers are always watching and
at the same time—if you lay out the work
properly—gets the wall bracket and other fix-
tures thoroughly cleaned. Cleaning all drainpipes
twice yearly is a matter of good housekeeping prac-
tice in that it makes the materials last longer and at
the same time pleases the patrons. There is still
another important money-saving factor in the
practice of seasonal light changes. It offers
an excellent opportunity to correct the wattage
consumption occasioned by the carelessness of
employees in placing bulbs of high wattage
where those of lesser illumination will do a
better job.

The lobby is still another place where con-
stant supervision will add to the profits. Make
sure that every desirable section of display
space is used to greatest possible advantage by
placing material on coming attractions in

Constant Change Essential

Check the location of your candy and popcorn
concession to make certain it is located in line
with incoming traffic. You’ll be surprised at
the difference in concession receipts that can be
effected by getting the stand set up as close
as possible to the doorman. Here is another
place where constant change in decorative
scheme is essential. Not only does it guarantees
that new look but—again, if you lay out the
work properly—it insures the highly desired
cleanliness that is so pleasing to customers
even when it is not demanded by local
health authorities. By all means see to it
that your lobby is kept scrupulously clean by
weekly cleanings of walls, crevices, ledges, door
panels, etc. If the doors are glass they should
be cleaned at least five times daily. And, watch-
ing the lighting will give you maximum results
at lowest possible electrical costs.

Unit of Influence

Maybe you think differently, but it has been
tested time and again that your front is the

1948 has to offer.

the greatest single unit of influence on patronage.
Even those brought to the theatre by radio
and newspaper publicity are frequently discouraged
given out to other theatres because of dirty or
unattractive front displays. Keeping the walls,
the display frames, the overlay material, the
glass surfaces, the soft and, most important of
all, the lighting, at its highest peak of cleanli-
ness and efficiency is a sure-fire ticket seller.
If you have a tendency to go overhead on
lighting this is the place to indulge your weak-

ness. Many great successes have been based
on lighting design. The greater the light the
greater the audience and vice versa. Register the
place to which you can always return.

Montana Manager Wins

Spotlight by Cooperation

Manager Jack Casey of the Judith Theatre in
Lewistown, Mont., wins spotlight attention in
the city’s newspapers and with the public
through cooperation with various of the city’s
activities. When the town’s first radio station,
KXLO, went on the air, Casey offered his theatre
for the first broadcast from the Judith’s
stage. The entire community was much inter-
gested in the station’s debut, and a number of
Judith’s civic leaders, including Judge Andy
Tobias, local citizen, for his prize question in
Universal-International’s “The Answer Man”
short subject series.

Keep Rest Rooms Fresh

It is always important to keep rest rooms
fresh and clean. Desiccated air is a bad substitute
for ventilation. But be sure your rest room at-
tenants do not permit the rooms to become too
cold for comfort.

Chain Bolt Box-Office

A few recent attempts at holdups have taken
place in a big city and were foiled because of
chain bolts on box-office doors. Are you simi-
larly protected?
COLUMBUS

Kay Trevil, French actress and dancer who was the off-stage voice for Virginia Mayo in the French-dubbed version of "The Kid from Brooklyn" and for Rita Hayworth in "Tonight and Every Night," will arrive in Columbus soon to marry Ray Mack whom she met while dancing in Heidelberg, Germany, for the GI's.

Clyde Sellers, former usher at Loew's Broad, now a bit player and stand-in in Hollywood under the screen name of Orr Huntington, was here for a holiday visit with his parents.

A showing of the RKO-Disney "Fun and Fancy Free" was given here for orphans and hospital patients, a showing was arranged by RKO City Manager Harry Schreiber and Publicity Director John Barrcroft in cooperation with the Franklin County Chapter of the National Foundation for Infantile Paralysis.

Stuart Slaboch, a photographer on the Ohio State Journal, has resigned to join laboratory photographic staff of Hygenic Productions in Hollywood.

The local Livingston, Main and Parsons Theatres, operated by Fred Rowland, went into first-run for the first time with United Artists' "Abie’s Irish Rose."

Twin girls, Cathy Lynne and Vicky Lynne, were recently born to Manager Jack Thomas of the Beechwood, and Mrs. Thomas.

Leo’s Ohio Theatre lobby artist, Frank Tibbits, and his wife are on a holiday vacation in Florida.

"The Green Grass of Wyoming," 20th-Fox Technicolor special which was filmed partially in Lancaster, O., will have its world premiere in that city next July, with featured cast members attending.

Manager Peter Gregory of the Crest in Crestline, O., is back on the job following an appendectomy.

William Franklin Whitman, 75, onetime operator of the Grand in Bucyrus, O., is dead of a heart attack. He served two terms as mayor of Bucyrus.

The Columbus Variety Club gave its annual Christmas party for children at the RKO Grand the Sunday preceding Christmas. It will hold a gala New Year’s Eve party at its clubrooms.

The Shea chain theatre, the Auditorium, Newark, O., was reopened Dec. 20 following renovations costing $20,000. The entire inside, from the footlights to the front wall, were gutted, the ceiling dropped, then completely rebuilt with new fireplace balcony, modernized lobby, marquee, rest rooms, new seats, projection, sound, drapery and carpets. President E. C. Grainger of the circuit, and his wife, Gerald J. Shea, secretary, and his wife, were among those attending a buffet supper that preceded the reopening.

LOS ANGELES

Norma Muhllman, secretary to Music Halls’ Cliff Gessman, made a hurry-up visit to her old home town of San Francisco because of her mother’s serious illness.

Jack Sonenshine, owner of Embassy Pictures, left for New York via Constellation on Sunday night, and returned to L. A. Thursday. He was reportedly working on a deal for "Alice in Wonderland."

Condolences are being offered the family of Leon Glaessner, manager of the Princess Theatre, who was killed in an automobile accident Dec. 17 at 59th and Figueroa. Burial was held Dec. 19.


Miss Mary Jane Filbert is now working steadily at her Dad’s office at J. P. Filbert Co., as assistant to Ida Marshall, Ida has taken over Popper’s Supply since Filbert’s son-in-law, Marly Downs, left to go into the home-building business. Robert L. Peterson, who formerly was employed by MGM, is now with Filbert, also.

Kathryn Falkner, wife of Leon R. Falkner, manager of Fox West Coast Theatres’ home office commissionary, gave birth to a son, Richard Murray, weighing seven pounds, one ounce, on Dec. 14, at St. John’s Hospital in Santa Monica.

Congratulations are being extended Al Finegold, trade paper contact at Paramount Studios, for having authored the idea of naming the cargo vessels taking over the food gathered on the “Friendship Train.”

Charles P. Skouras gave his annual Christmas party at the Ambassador Dec. 23, with bonus checks being passed out by National Theatres to the FWC-Southern California division. NT gave out nearly $140,000 to its employers all over the nation.

REGIONAL NEWS INDEX

<table>
<thead>
<tr>
<th>Location</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>32</td>
</tr>
<tr>
<td>Boston</td>
<td>32</td>
</tr>
<tr>
<td>Chicago</td>
<td>32</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>28</td>
</tr>
<tr>
<td>Cleveland</td>
<td>28</td>
</tr>
<tr>
<td>Columbus</td>
<td>26</td>
</tr>
<tr>
<td>Denver</td>
<td>26</td>
</tr>
<tr>
<td>Des Moines</td>
<td>26</td>
</tr>
<tr>
<td>Harrisburg</td>
<td>28</td>
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<tr>
<td>Houston</td>
<td>33</td>
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<tr>
<td>Indianapolis</td>
<td>31</td>
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<td>32</td>
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<td>Memphis</td>
<td>33</td>
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<tr>
<td>Minneapolis</td>
<td>31</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>30</td>
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<tr>
<td>New York</td>
<td>0.</td>
</tr>
<tr>
<td>Omaha</td>
<td>26</td>
</tr>
<tr>
<td>Portland</td>
<td>28</td>
</tr>
<tr>
<td>St. Louis</td>
<td>28</td>
</tr>
<tr>
<td>Toronto</td>
<td>31</td>
</tr>
<tr>
<td>Vancouver</td>
<td>32</td>
</tr>
<tr>
<td>Washington</td>
<td>28</td>
</tr>
</tbody>
</table>

DES MOINES

Believed to be the first to offer its theatre patrons popcorn, unpopped in cans for home use, Tri-States is entering into a new venture. Tri-States, which operates Popcorn Wholesalers, Inc., in Iowa, Nebraska and Illinois, is putting out the new product called Kernel treat. The product will be offered to the theatre patrons at some 100 theatres in the three states. The unpopped kernels will be sold in cans containing ten ounces for 19 cents. A contest was conducted among theatre patrons for the best jingle to publicize the product.

The Rialto Theatre at Adel, Ia., has been purchased by D. C. Kennedy, manager of the MGM exchange in Des Moines. Kennedy will take over possession from Mr. and Mrs. Oliver Doos on Jan. 7. Marian Hesselson, who has been employed by the Doos, will take over the job as manager of the house.

Ralph Pratt has taken over personal management of the State and Fox Theatres at Washington, Ia., succeeding Lionel Wasson who has returned to Burlington, Ia. Ralph and Clyde Pratt are the owners of the two houses.

Admission prices for adults at the Iowa and Onawa theatres at Onawa, Ia., have been increased with the Iowa charging 44 cents and the Onawa 24 cents. It is the first price boost in years, according to Roy Lepovitz, owner of the two houses.

John Niggeling, professional baseball player from Remsen, Ia., has purchased the theatre at Jasper, Minn. Niggeling formerly played with the Boston Braves and last year was with the Sioux City baseball club.

C. V. Porter has purchased the Park theatre at Fort Dodge, Ia., from F. B. Damon who has owned the house for the past 16 years.

OMAHA

Rollie Jacobson has opened the new 276-seat Arrow Theatre at Inwood, Ia.

Paul Fine of Columbia will represent the film salesmen of Omaha at the national convention in Chicago, Dec. 27-28.

Tillie Becker is a new inspector at RKO, Shirley McCracken, 20th-Fox inspector, was married to Arthur Childers.

Hazel Diens has joined United Artists, moving over from Paramount.

C. H. Albers has again bought the Oatham Theatre, Osmond, Neb.

Felix Snow, Kansas City IATSE representative, was in town.

A golden wedding anniversary was celebrated in December by Mr. and Mrs. A. Burrus, Crete (Neb.) exhibitors.


F. V. Kennebeck, head of United Artists sales in the India-Ceylon area, has returned home for a two-month stay with his mother. He held a similar position with Paramount for years.

The thirtieth anniversary of Boys Town was celebrated here during December. The next picture with a Boys Town background will show a community packed with new, modestric (Continued on Page 28)
Bing's

the top actor of 1947

in Showmen's Trade Review "Leaders" list—just as he was in Boxoffice Barometer's poll for the 4th successive year.

And you get in now in 1948's top laugh-show

rated by M.P. Daily as "far and away the best of the 'Road' pictures"

Bing's a star of 1947's top hits

that tie Paramount for Leadership in S.T.R's 10-best list—"Blue Skies" and "Welcome Stranger"

Bing Crosby

Bob Hope

Dorothy Lamour

in "ROAD TO RIO"

with Gale Sondergaard · Frank Faylen

The Weire Brothers

and The Andrews Sisters

Produced by Daniel Dare · Directed by Norman Z. McLeod

Original Story and Screenplay by Edmund Beloin and Jack Rose

New Songs—Lyrics by Johnny Burke · Music by James Van Husen

"Magnifico, Senor Fitzgerald

... S.T.R's exhibitor-vote names you the Top Character Actor and these glorious gals—Gail Russell and Olga San Juan—the Top Female Star Finds!"

Yessir, they're all

Paramount
buildings on which construction is now almost complete.

United Artists Branch Manager Don V. Mc-

Lachlan journeyed to Des Moines.

The mother of Ruth Meyers, United Artists; May Westerman, 20th-Fox; and Viola Colburn, MGM, died here recently.

Film Distributors Craig spent a week duck

hunting in Nebraska as guest of Arthur Storz, Jr., of Omaha.

WASHINGTON

The J. Arthur Rank Technicolor films of the

Royal Wedding, shown exclusively in Washing-

ton at the Warner and Ambassador Theatres,

were screened for Lord Inverchapel, the British

Ambassador, and his guests in the Warner Bros.

 screening room. Among those attending were the

Australian Ambassador; and representatives of the

New Zealand Legation, the Union of South Africa

and the Pakistan Embassy.

Times-Herald carrier boys attended a Christ-

mas show at the Venice Theatre, and the Warner

Theatre was the scene of a Christmas party for

underprivileged children, given by the Salvation

Army.

Warner Bros. General Zone Manager John J.

Payette, Assistant General Zone Manager

George Crouch, and Louis Khinitzki, booker,

attended the Warner home office meetings

in New York last week.

Sid Zins, Colleges Pictures, was a frequent

visitor at Frank La Falce’s Warner Bros. office

this week, working with him on the promotion

for “I Love Trouble.”

Ida Barezfsky, MGM booker, who is one of the

representatives of the Jewish Welfare

Board, U. S. O., attended a closing dinner of the

U. S. O. Groups.

Thea Suit, secretary to A. J. Brylawski, War-

ner Bros., has returned to work after a month’s

absence, spent in recovering from an appendec-
tomy; and Susie Rehey, chief of the Warner Contract

Dept. is ill with pleurisy.

New employee in the Warner Contract Dept.

is Mrs. Joan Cobb. Joan Willard has resigned to

continue her college education.

ST. LOUIS

St. Louis Variety Club, Tent No. 4, installed the

following officers on Dec. 19: Tommy

James, chief barker; Sam Levin, Fred Wehren-

er; first and second assistant chief barkers; Michael J. Riordan, property master; Thomas J. Canavan, dough guy. The crew for 1948 con-
sists of Lester Grant, Joe Ansell, Jimmy Tapp-

ea, William Earl and Harry Hynes, together with the five officers. James announced that the tent’s February meeting would honor those con-

nected with the industry from 1910 to 1915, with Mrs. Bessie Schulte, owner of the Colum-

dia and Roxy Theatre, as guest of honor.

The Motion Picture Theatre Owners of St.

Louis, Eastern Missouri and Southern Illinois

will hold a special regional meeting at Hannibal,

Mo., on Jan. 15, in line with the program for such gatherings at strategic points voted at a recent meeting. President Fred Wehrenberg and other officers will attend.

Each month of 1948 the Better Film Council

of Greater St. Louis will select what it regards as the best western film of the month based on its appeal to youthful audiences.

A. C. Mercer of Perryville, Mo., a pioneer

film exhibitor of southeastern Missouri, died

there Dec. 15 following a long illness. Among

his survivors are his sons, Val, who operates the

Mercer in Perryville, and Bud, who runs the

Mercer at Fredericktown, Mo.

Miss Mary Dworsack, 16, a concession atten-
tendant at the Capitol Theatre in Litchfield, Ill.,
sustained burns of her face and hands in ex-
tinguishing a fire in the popcorn machine before the arrival of firemen. She was taken to a hos-

pital for emergency treatment.

Screen Guild Productions St. Louis Manager

Johnny Walsh left for Chicago the day after

Christmas to attend the marriage of his niece,

Miss Lorraine Walsh.

Manager Maury Davis of the Will Rogers

Theatre was in the McMillan Hospital, Des

Moines, La., several days for a checkup.

Alan Crawford, formerly of Boston, has

joined the booking staff of Warner Bros. here,

succeeding Bob Halliday who was transferred to

Dallas, Tex.

W. W. Sharpe, Paramount salesman, was

married to Miss Margaret Hoban last week. The

couple are honeymooning in Florida.

PORTLAND

John G. von Herberg, 70, member of the pio-
near firm of Jensen and von Herberg, died of

a heart attack at his home in Seattle. At one

time the firm owned most of the principal film

theatres in Portland and still operates a chain in

other states. One of its first theatres was the

old National in Portland. The firm owns the

Liberty, Alhambra, Venetian and Roxy in Scot-
tie, the Rainier at Benton and a new Roxy in

Emmenac, Wash., and a half interest in other

houses. In 1926 the firm sold a chain of 31

theatres for a reported $6,000,000. Von Herberg

is survived by his widow, three sons and two

dughters, aged one to nine years.

Arthur C. St. John, 78, theatre owner and

industrialist, who died Jan. 15 in St. Helens

Hospital of pneumonia after a brief ill-

ness. He was president of Twin City Theatres

with two houses each in Chehalis and Centralia.

His widow and son, who is almost fourteen,

survive.

Despite building restrictions and the high cost

of materials, a number of new and remodeled

theatre had Christmas Day openings scheduled.

Arthur Fox reopened the American Theatre in

Seattle. Walter Coe of White Center opened

his new Hi-Line Theatre, Eldon Pollock and

Lee Kirby announced the opening of their new
theatre at Bothell, Wash.

Holdovers have been the rule with features

of merit, with “Body and Soul” in fourth week at

Gamble’s Century, and also fourth week for

“Green Dolphin Street” at Parker’s United

Artists; “Pirates of Monterey” at Broadway;

“It’s Up to You” at Paramount; “That Hagen

Girl” at Orpheum; Edwin Arnold narrator at

Portland Symphony.

The Marion County council Parent-Teachers

adopted a resolution protesting feature depicting

the life of Al Capone.

Ron Harrington, well-known theatre manager,

at Longview, Wash., was held up for more than

$2,000 while doing night banking.

J. T. Sheffield, former distributor for Mono-

gram, announces the opening of his new build-

ing on Portland’s film row on Jan. 15.

Frank Sinatara and company put on a special

Portland program for PAL, and turned over

many thousands for worthwhile charity for

underprivileged boys.

Down town and suburban theatres are assist-

ing the Toy and Joy Makers by collecting dona-

tions in payment for admissions to shows, led

by the Mayfair Theatre.

CINCINNATI

John Goodno, manager of the Palace Theatre,

Huntington, W. Va., visited the exchanges. It

is planned to re-decorate the theatre in the near

future.

Al Sugarmann and Lee Hohlfeltm, Columbus,

were seen on the row. Sugarmann’s son, Charles,

has returned to Columbus from the west coast,

and now manages the Sugarmann’s.

Dorothy Thacker, 39, inspector for RKO

Radio for 19 years, died early this week.

A new drive-in theatre is being contemplated

by Century Productions, Dayton, east of Lan-

caster, Ohio.

Derek Sydney, salesman for National Screen,

welcomed his son, Derek, Jr., this week on his

arrival from England to Ohio. The two had not

seen each other for 15 years. Derek, Jr., who

served in the RAF during the war, was held

a prisoner by the Germans for many months.

Nathan Wise, public relations director for RKO

Theatres, and Joe Alexander, manager of the

Albee Theatre, and also assistant division man-

ager; have planned many novel events for the

Albee Anniversary Week, which began Christ-

mas Eve. The theatre was 20 years old on that
date.

HARRISBURG

Thirteen theatremen of Harrisburg represent-

ing as many theatres, visited the city council

en masse to protest the proposed imposition of an

amusement tax which the city fathers claim

is necessary to eke out the 1948 sustenance of

the State’s Capitol.

In their protest, the exhibitors said:

“We do not wish to escape our responsibility

and would protest no levy that has general

application and is not discriminatory. We do

feel, however, that it is not proper to single

tout our business—which is a normal and en-

tirely legitimate enterprise—for a special tax

that is certain to be unfair to our customers and

is certain to be injurious to our business.”

Several spokesmen said the combined reve-

 nue of all city theatres does not equal revenue

of a few major stores in the city. Heading the

(Continued from Page 30)
"Autry fans will acclaim THE LAST ROUND-UP as his possible all time best."

"Something wholesome and entertaining to offer every segment of the audience."

"THE LAST ROUND-UP has everything to make it click."

"Engrossing Western which contains all the necessary ingredients."

"THE LAST ROUND-UP is carefully made to please the trade."

"First of the Gene Autry product for Columbia release is just what the public ordered."

"THE LAST ROUND-UP is far and away the best Autry picture to date."

"A natural for the box-office."

"THE LAST ROUND-UP is a box-office winner."

"Will satisfy old Autry fans and make plenty of new ones."
LONDON OBSERVATIONS

British Film Trade Seen Apathetic Toward Film Bill; Rank Praised for Contributions to Industry's Growth

By JOCK MacGREGOR

Maybe it is the festive spirit, but the film trade seems to be taking little interest in the involved Film Bill which has been published. Even J. Arthur Rank told me that though he had a copy on his desk he had not read it, but locked it up as part of his weekend home work. Possibly it is wishful thinking, but exhibitor opposition is likely to be so strong as to throw it out.

This apathy may be the result of the bill coming after so many headaches for the British showman. From weather extremes to the ad valorem duty, it has been a tough year. Planning has been near impossible and it was certainly the brightest feature of Rank's always enjoyable press lunch when he announced that next year he would present 38 first features as opposed to this season's 28 and last season's 19.

Rank has many critics and he is the last to admit that he does not make some bad pictures, but this remains due to those in whom he entrusted his money, letting personal fancies run away with them. He alone has re-established the industry.

* * *

Not one of the lesser features of the lunch was Ernest W. Fredman's speech without which the day is incomplete. He is unquestionably the industry's finest "after dinner" speaker and, although I have heard him some half dozen times recently, he has hit an original note on each occasion, even if he does seem to harp somewhat on not getting sufficient advertising for his paper.

Stephen Watts, chairman of the Film Section of the Critics' Circle, proved a real surprise and spoke excellently. While paying tribute to Mr. Rank, he did not forget the service rendered to the press by his publicists. While there are still some outside this organization who have much to learn, I would like to add my personal thanks, to all and especially to the backroom boys and girls like GB's Mary Dipper, MGM's Dolly Hill and the others, who are so helpful when the need is there, whether they work at the head office or the studio.

* * *

The press were invited to meet Maurice Ostrer and hear his future plans, but these proved practically non-existent. The ad valorem duty has proved a boomerang for British production. The American distributors have curtailed their activities and few want British pictures even to keep their exchanges going, claiming that they have no money for such ventures.

Once Orey, Ostrer seemed all but dejected not to say fed up and suggested that he could not move without a definite release through an American renter. He told me that he has the stories and casts ready and could get the studio space and that he knows his pictures will make money before they go on the floor.

Under these circumstances and the general sluggish state of the industry, it would do a power of good if he had the courage of his convictions and made the picture off his own bat. The players have to be paid anyway and if it is up to his normal standard the showman will clamor for it. Meanwhile it was nice meeting him again and his charming artists.

* * *

Sidney Bernstein's Granada Theatres have conducted a survey of children's cinema tastes. While it reveals Roy Rogers as their top star it places the western at the bottom of the list which gives the historical as the most popular type of film. Also surprising is the fact that while they prefer the special Saturday matinees, Margaret Lockwood and James Mason, who are unlikely to be featured on such occasions, are firm favorites.

* * *

The Rank Organization have presented a further batch of the special children's films which they are making, "Circus Boy" and "Secret Tunnel," which run about 45 minutes each, are excellent and well worth a place on the adult program.

Another, "The Elephant and the Skipping Rope," is interesting because it has Russian dialog which a commentator, logically introduced, translates. I feel that youngsters weaned on such films may well accept such foreign-language subjects when similarly presented in later years. I sincerely hope propaganda will never permeate the children's film.

* * *

Graduating to the credit titles is David H. Coplan, managing director of United Artists, who has produced with Alfred Shapin, "Just William," a film based on an English family series based on the children's adventure books. Making no attempts at high art, it is excellent entertainment, and an obvious box-office spinner for the home market.

* * *

Film Grab-Bag Style

The Hollywood Theatre in Esteville, Iowa, has struck a new note in the presentation of motion pictures, it is reported by way of "Film Monthly." It is a sort of grab-bag style for the patron who does not know what picture he is to see until he gets inside the theatre. There is no advertising, no exploitation, which cuts down the management's expense. Admission price for adults is 16 cents, for children, 10 cents.

(Continued from Page 28)

probe group were Frank McNamee, part owner of the Senate Theatre Company; Robert Steiner, Sonny; E. G. Wollaston, city manager of Fabian W & V; and Sam Gilman, Loew's Regent.

Downtown theatres were set for their holiday attractions as follows: "Killer McCoy" at Loew's Christmas followed during New Year's week by "Good News"; at the Senate, Walt Disney's "Fun and Fancy Free" for Christmas, with "The Senator Was Indiscreet" for New Year's; "The Fabulous Texan" at the Colonial for Christmas, followed by "My Wild Irish Rose"; at the State "The Swordsman," followed for New Year's by "Road to Rio."

Gerry Wollaston, State, reported excellent house for the special midnight presentation "Asylum of Horrors" on the stage, combined with "The Human Monster" on the Screen last Thursday night.

In order to give employees some time for their own Christmas day celebration, downtown theatres opened at 2 P.M., Sunday schedule time.

MILWAUKEE

The Milwaukee Motion Picture Commission has banned J. Arthur Rank's British-made picture, "Black Narcissus," from being shown in Milwaukee on the grounds that it minimizes and ridicules religion, and would lessen pupils' respect for their religion teachers. Universal-International Branch Manager L. R. Berman said he would appeal the commission to reconsider its ban on the film.

No concerted effort will be made to have Milwaukee theatres join in the March of Dimes collections this year, as it appeared from last week's outlook. The local theatres did not participate in last year's drive.

Fire on Dec. 19 in the projection room of the Fern, a smaller theatre in Milwaukee's residential section, caused damage to the extent of $175. Fire was reported to have been started in a reel of film by a defective projector. The operator quickly changed the film to another projector and the show went on after a short interruption. Apparently no one in the audience was aware of the fire.

Residents of De Forest, Wis., are still hopeful of the numerous details connected with the building of their own theatre, but so the house can be built and opened in 1948.

CLEVELAND

Nat Holt, producer and former local RKO theatre division manager, stopped off for a brief visit this week on his way from the east to the west coast where he is about to start on his next film, "Canadian Pacific."

Warner Zone Manager Nat Wolf back from a zone managers' meeting in New York, says he has agreed to put in motion plans to form a Cleveland unit of the Motion Picture Foundation.

Abe Kramer, official of the Associated Circuit, his wife, Betty, and daughter, Hope, left to spend the holidays and the month of January in Miami. Sam Stocker, of the same circuit, and his wife will leave Jan. 4 for California—provided he can get reservations.

Jerry Wechslser, manager of the Warner exchange, is in Sinai Hospital to have something done about his stomach ulcer, and James E. Scoville, in the local motion picture
field for 33 years, has retired and is living in Tucson, Ariz. His theatre interests are being handled by his son-in-law, James Templeton.

A. R. Green of Sharon, and a former theatre owner, is back in the field having acquired the Star Theatre, East Liverpool, which he has renamed the Ohio, from William Black.

John O. Guthrie, owner of the Karolyn Theatre, New London, and Mrs. Guthrie are spending the winter in Florida with their daughter and two grandchildren, the Charles Meyers.

Ernest Schwartz, president-secretary of the Cleveland Motion Picture Exhibitors Association, and Mrs. Schwartz, spent the Christmas holidays in Chicago with their son and daughter.

Terry Barno, secretary to the RKO district manager, has resigned to become the bride of Barney Isabella on Dec. 27.

Ruth Krouhous resigned from the 20th-Fox secretarial staff last week to join a Ski Club in Utah and then changed her mind and instead announced her engagement to Stanley Helper, with a June wedding in the offing.

Dave Kaufman, Warner salesman, and his family left here on Dec. 20 for Woodmore, L. 1., to attend the wedding of their daughter, Joan, to Stafford Barr, automobile distributor.

INDIANAPOLIS

Warner Bros. District Manager Charles Rich arrived Monday and went into a huddle with manager Claude McKean.

RKO Exchange Manager Russell Brentlinger developed a slight cold at the new front in his office, and was compelled to leave for his home in Terre Haute, Ind. Last reports say he is getting along fine.

Earl Cunningham, of the Fountain Square Theatres and his wife, have left for a 30-day vacation at Miami Beach, Fla.

W. P. McCary, operator of the Lyric Theatre, Hardensburg, Ky., is remodeling his house and adding a picture theatre in his community.

Harry Kornblum, operator of the Rosedale, Evansville, Ind., was saddened by the death of his brother-in-law.

Indianapolis Collians, Lodge 17, held its regular luncheon in a business meeting Saturday, in the Indianapolis Athletic Club.

Sid O’Connor, head of the advertising for Quimby Theatres, Ft. Wayne, Ind., has returned to his post after a siege of yellow jaundice.

The new Tell Theatre, Tell City, Ind., being built by Victor Weisenburger, is making splendid progress.

H. Schumaker, operator of the Princess Theatre, Newburgh, Ind., has been released from St. Joseph’s Hospital where he was under observation.

CHICAGO

Catherine Spoer, 94, mother of George K. Spoer, pioneer film producer and founder of the old Essanay Chicago studio, died last week in Waukegan, Ill., of bronchial asthma, and three daughters survive, with 33 descendants.

Jack Coffey, whose resignation as sales promotion manager for Encyclopædia Britannica Films is effective Jan. 1, joins the Jam Handy organization as exclusive distributor of its package sales, training sound films and sound slide films. Lauren Healy, in charge of EBF’s public relations department, will add Coffey’s former duties to his own.

RKO Chicago employees held their annual Christmas party on Dec. 23.

Roya T. Christiansen, recently named Chicago building commissioner will have charge of the city’s new building code which is expected to expedite the erection of new theatres and other buildings.

Herman Couston of the Columbia exchange was elected president of Film Employes B. Local. Chris Chian of Columbia was reelected secretary-treasurer and Sam Lamansky also of Columbia, business agent. Named on the executive board were George Bensler (Warners), Lawrence Cohen (Paramount), and Al Klenhem (20th-Fox).

Congratulations are being extended to A. M. Van Dyke, 20th-Fox sales manager here and president of the Coloseum of Motion Picture Salesmen, again on becoming a grandfather. His daughter, Mrs. Gene Williams of El Reno, Okla., recently gave birth to a daughter.

Loretta Young and her secretary, Helen Ferguson, were hosts at a press “brunch” at the Ambassador East Hotel at which the star told of her trip to London to attend the command performance of “The Bishop’s Wife.” RKO’s Wally Heim handled the arrangements.

Russell Lamb of the Oregon theatres in Oregon, Ill., and his wife are winter vacationing in Florida.

World Cinemas On View

Copies of the recently published volume titled “Your Album of World Cinemas,” with illustrations and descriptions of seventy picture theatres in 27 foreign countries, are now being distributed to exhibitors by Harry H. Strong, president of Strong Electric Corp.

The book is the ninth volume dealing with various phases of the motion picture theatre to be published by the head of the company which is the oldest and perhaps best-known maker of arc lamps and related specialized equipment for motion picture projection.

MINNEAPOLIS

Off on a two-week vacation in Winnipeg, Canada, are Luby Pearl, booker’s stenographer at 20th-Fox, and her husband, Eleanor Johnson, head inspector at 20th-Fox, is vacationing for two weeks in Detroit.

Warner Bros. Western Division Manager Roy Haines was at the Minneapolis exchange on a routine sales trip.

Betty Ames, biller at National Screen Service, was married recently to David Waterman. After a short honeymoon, she is back at the exchange.

Screen Guild Branch Manager Reno Hills was in Chicago to attend a meeting of franchise holders in the midwest, which was conducted by General Sales Manager Francis Bateman. Product plans were discussed.

Bonnie Brown, inspector at Columbia, is engaged to Norden Mikeskel.

Demand for the Louis Walcott light pictures has been so terrific that exhibitors are driving prints from one town to the next, so that there is no lost time in between. There are 34 prints in circulation in the Minneapolis territory.

New on film row are Virginia Womor, booker’s secretary at MGM, and Roxy Ackerman, secretary at Selznick Releasing Organization.

DENVER

George L. Blakeslee, builder of the Grand, Lander, Wyo., 25 years ago, and the Allen,mond, died at 77 in a Denver hospital after a long illness. He is survived by his wife, Mary Ellen Blakeslee. Funeral and burial were in Denver.

Westland Theatres have spent $50,000 in remodeling, seating, carpeting, decorating, new floor and new air conditioning for the Chief, Colorado Springs, Colo. The theatre reopened.

(Continued on Page 32)
(Continued from Page 31)

Christmas day.

Dave Davis, general manager Atlas Theatres, moves to Golden, Colo.

Foster Blake, Universal district manager, was here confering with Mayer Monsky, branch manager.

Paramount Manager E. V. Maloney went to Boston to spend the holidays with his family. Jack Felix, salesman, is spending the holidays in Brownsville, Texas; Chuck Webber, screening room projectionist, went to Phoenix and Los Angeles; Pauline Hall, secretary, Christmassed in Phoenix.

Louis Petri and Don Hart have formed the Inland Amusement Co., and have bought the La Fa, Lafayette, Colo., from Walter Houser. Sam Feinstein has bought the Rialto, Haxtun, Colo., from the J. J. Goddust estate.

Louis Dent, head of Westland Theatres, is very ill, but recovering, in a Phoenix, Ariz., hospital. Friends can write him at the Jokake Inn.

Tom Murphy, Raton, N. M., was in Alamosa, Colo., conferencing with his general manager, Robert Sweeten.

The Denver theatre has been sold for $5,000 for injuries said to have been incurred when a woman tripped over a microphone cord on a stairway.

LOUISVILLE

At a meeting of the directors of the Kentucky Association of Theatre Owners here last week it was proposed to advocate the repeal of admission taxes, to press for the setting up a board to control checking procedure and to oppose any adverse legislation affecting theatres.

Attending were President Guthrie F. Crowe, Lew Hensler, Willard Gebhart, Mrs. O. J. Minnix, Fred J. Dole, J. E. Isaceau and Gene Lutes.

Gene Lutes, Kentucky manager of the Chakeres theatre, announced that the circuit was taking on Jan. 2, operation of the Trail and Mills theatres. Macedonia, Ky., from W. R. Shafter Theatres. He also said Chakeres would operate the Shelby in Shelbyville, Ky., upon its completion, giving the circuit 10 theatres in Kentucky.

George Peyton of the Griffith Theatre, La Grange, Ky., recently broke his leg in five places, but is reported doing nicely. Van Snook, owner of the theatre, was recently dismissed from the Jewish Hospital in Louisville following a major operation.

Mr. and Mrs. Melvin F. Colin of Milltown, Ind., have bought the iris in Lyons, Ind., and affiliated it with the E. L. Ornstein Theatres of Marengo, Ind.

James L. Bowling is the new manager of James Keller's Barbo Theatre in Bardstown, Ky.

Mrs. Gratia B. Locke of the Savoy Amusement Co., Louisville, is spending the holidays in Chicago, with a side trip to Minneapolis for a call on the Minnesota Amusement Co.

In addition to the already large number of theatres in the planning stage or under construction in Kentucky, no less than six projects were reported under consideration during the past week.

J. E. Lincoln of the Lincoln Theatre, Hodgenville, Ky., on a recent trip to Birmingham, Ala., visited 29 of the city's 37 or more theatres, and was a caller on Lewis A. White of the Queen Feature Service.

PRIZE NIGHTS BACK

The Orpheum Theatre is reported to be holding house in the Louisville area to reintroduce giveaways. After a long absence of "prize nights" in the Louisville theatres, the Orpheum is offering groceries at evening performances. Also new in the area is the "Army Fun Show," a 30-minute audience participation quiz show put on by Manager Bill Clowes at the Scoop Theatre.

NEW YORK

MGM and United Artists this week started to arbitrate the cost of living increase which the home office workers, represented by the CIO Screen Office Workers, are asking. Arbitration meetings with Paramount, RKO and Columbia are to follow.

Twentieth Century-Fox Percentage Clerk Roland Schumann is the proud father of a son, named Kenneth. The Broadway Theatre went dark again last week.

It was old house week around MGM Brooklyn Salesman Bob Ellsworth's Christmas tree this year. His daughter, Mrs. T. W. Mason, who up to six months ago was the Irene Ellsworth of MGM, is traveling back from the midwest to spend it with him and his son, Bob, a booker for MGM in Washington, D. C., who also hopped in for the family eggnog. Incidentally this got Pop home early from the MGM exchange office party last Friday night.

Visitor to film row this week was Allan McKennon, operator of the Alamaack Theatre at Pawling, N. Y.

The Warner exchange staff has about spent that Christmas bonus they got.

Newcomers to film row are Switchboard Operator Mercedes Sana, Statistician George Gonzales, Office Boys Juanito and Horacio.

Harry Weissenthal, formerly with the Big U Exchange and more recently with Laff Movie, has switched to Eagle Lion as a booker.

Motion Picture Associates announced its annual installation luncheon for the Hotel Astor, on Monday, Jan. 3.

ATLANTA

H. Paul Shallcross, sales representative of the American Desk Co., and owner of several film theatres in New Orleans, was in Atlanta.

R. M. Kennedy, district manager for Wilby-Kinsey in Alabama and Tennessee, is back in Birmingham after a business trip to Chicago.

Carl Wesley, former manager of the Homewood in Birmingham, Ala., has been named manager of the Norwood there, replacing M. D. Shepherd.

Eugene Race has been appointed manager of the Cameo, and Herbert Rubinstein manager of the Mayfair in Miami, Fla.

Ed Claughton opened his new Embassy in Miami on Dec. 27.

Filion Classic Branch Manager Ralph Peckham has returned from a business trip to Alabama points. President Arthur C. Bronberg of Monogram of Georgia, and Branch Manager

"Babe" Cohen are home from a trip to Florida.

Arthur H. Genar is the new manager for M & M Theatres in Green Cove Springs, Fla.

The Tower (former Erlerhagan) Theatre, Atlanta, has reopened with Harvey Smith, former George Theatres publicity head, as manager. Bobby Fields has resigned as office manager here for Warner Bros., with future plans unannounced.

William C. McCraw, executive director of Variety Clubs International, was a guest at the local Variety Club dinner-dance Dec. 15. Governor M. E. Thompson and Atlanta Mayor William B. Hartsfield were other guests. New officers were installed. E. E. Whitaker is the new chief booker, O. C. Lam and John Cunningham, assistant bookers, "Babe" Cohen, property master, Fred Coleman, dough guy.

Ken Jackson, for the past 10 years with National Screen Service, has resigned and now heads the accounting department at the Republic branch.

BOSTON

United Artists District Manager Clayton E. Goodstein made a hurried trip to Buffalo on company business.

When John Draddy told the boys on film row that he drove up from Larchmont, N. Y., to Boston in three hours and 45 minutes, he received looks and cheers of skepticism. It could be, however, as he is known as the Barney Oldfield of the district.

United Artists Eastern Division Sales Manager Eddie Schnitzer is expected to spend New Year's in Boston.

John Dervin, United Artists branch manager in Boston, wants to thank those who cooperated in supporting the final Children's Cancer drive. The Cadillac given away by Variety Club was won by a 20-year-old girl cashier of a neighborhood theatre.

Mrs. Clara Weiss, telephone operator of United Artists, has resigned to remain at home and await the coming of the Stork.

All of the film companies staged parties in the film district this past week. Three of the largest were those at Twentieth Century-Fox, United Artists and Warner Bros.

Mr. and Mrs. Merrill Griswold held an Open House at their beautiful Marlboro Street residence on Christmas Day.

Domenic Lupo, young artist who has made good with a decided hang in New York, came home to spend the holidays with his parents and at that time announced that next June he will be married to Miss Mary Houper of Danbury, Conn.

And Preston Wilson, former local publicist now with a publishing firm in New York, is to become a benefact on Jan. 3.

VANCOUVER

The Lyric Theatre here, taken over by Famous Players and closed for alterations, reopened for the Christmas trade.

Charles Adam of Terrace, B. C., will not convert his home theatre, the Victoria, to operation in January, as he intended. City fire marshal said the building was not fireproof. Adam said he would build a new theatre.

Peter Ballentine opened his combination theatre and dance hall at Gibsons, B. C., last week.

Frank MacKenzie, former manager of the Orpheum, is hospitalized. Also on the sick list are Cliff Kerr Edison of the New Westminster
and Jack Richards of the Kitsilano Theatre.
Bert Pollock resigned as president of the projectionists' union shortly after his election. A new vote will be taken in January.
Howard Fletcher of the Hollyburn Theatre was elected alderman for West Vancouver. Guy Graham of the Park, White Rock, B. C., failed of re-election. Tilie Fox of Grand Forks was elected an alderman in that community.
William Passmore, 62, owner and operator of the Royal Theatre, Moose Jaw, Sask., from 1930 to 1945, died Nov. 20 at Victoria, B. C.
Downtown first-run business was none too good last week, due to poor films and non-theatrical competition.
In 1946 British Columbians spent $8.10 per capita on movies. Net receipts at film theatres was $6,623,898, according to the Dominion Bureau of Statistics, an increase of 7.2 per cent over 1945. Taxes were $1,623,657.

MEMPHIS

Dave Flexer, president of Flexer Theatres, was elected chief barber of Variety Club Tent No. 20 last week, succeeding Herb Kahn of Malco Theatres. Tom O'Ryan of TransitAds, Inc., was elected assistant chief barber; Ed Williamson, branch manager of Warner Bros., secretary, and Herman Chrisman, branch manager of Columbia, doughboy. The Variety Club is planning for its annual New Year's Eve dance again this year.
Johnny James, Cotton Plant, Ark., who spent the war days in Memphis at the Memphis Naval Base, was in town last week on one of his customary visits to film row. With him was his bride, the former Mrs. Mary Proctor of Cotton Plant, whom he married on Dec. 17.
Miss Ann Hutchins and Mr. and Mrs. Gordon Hutchins, Corning, Ark., exhibitors, were recent visitors in Memphis.
Mr. and Mrs. William Kroeger and Mr. and Mrs. C. C. Fuller, partner exhibitors at Portageville, Mo., were in Memphis.
Employees of National Screen Service were entertained with a Christmas party Friday night, Dec. 20 at the Variety Club.

HARTFORD

Clarence Dbert of the M & P Allyn Theatre has been reelected president of Local 84, IATSE. Hartford other officers include John (Toby) Sullivan of Loew's Poli Palace, vice-president; Rube Lewis of Loew's Poli Palace, business agent; Harry Sweet of Strand, secretary; and Lew Mello of Loew's Poli, treasurer. Jim McCarthy, Strand manager, has been recovering from an operation.
The State in Jerevi City has installed a new stainless steel front. The Princess in Hartford will have a new marquee by next spring.
Earl Hannah, assistant manager at the Pera-
los Strand, Thompsonville, was relief manager at the Perakos Palace, New Britain, during the vacation of Johnnie D'Amato.
In Stamford the Council of Parent-Teacher Associations has announced its wholehearted endorsement and support of a program of worthwhile motion pictures for children to be shown in a Stamford theatre on Saturday mornings.

SHOWMEN’S SILHOUETTES by Dick Kirschenbaum

New Mirrophonic Sound
JOE HORNSTEIN has it!
End-of-Year Production Dips
To 28; Many Films Completed

As the last few days of 1947 pass into history, the Hollywood production situation is at a record low, with less than 30 pictures before the year's end. Last week twice as many pictures were completed as were started, Columbia, for example, finished four pictures, leaving only two still in work: "The Loves of Carmen" (Technicolor) and "The Gallant Blade" (Cinecolor). At MGM Ilitch's "Lassie" and "City" were completed, leaving "Easter Parade" and "A Date With Judy," both in Technicolor, still on the active list.

Conditions are slightly better at Warners where three pictures are shooting, including "Key Largo," which recently started with Humphrey Bogart and Lauren Bacall in the top roles. Abbott and Costello wound up "The Noose Hangs High" at Eagle Lion, with Charles Barton being given producer-director credit. Originally assigned as director, he took over production reins when the late Milton Feld died. To balance the completion of the A & C syncopated film Bogart also later directed, "Assigned to Danger" and "The Cobra Strikes." Raymond and Noreen Nash co-star in the film, produced by Eugene Ling and directed by Bud Boetticher. Sheila Ryan and Leslie Brooks head the cast of "Cobra," directed by Chuck Reinsen; David Stephenson, formerly studio story chief, is serving as associate producer to Executive Producer Ben Stoloff.

Monogram has no films before the lenses, but Allied Artists moved "The Tenderfoot," current King Bros. production, into the Monogram studio for interiors after several weeks of location in the valley. The picture, incidentally, was televised last week by a magazine, and will emanate from Monogram's and its affiliated stations in the east and middle west.

Paramount sent "Hazard" and "A Connecticut Yankee" to the cutting rooms, the latter being ended so quickly because at least 30 per cent in shooting time and set costs were saved in filming jousting tournament scenes by means of a multiple application of the split screen process. "Sealed Verdict" and "A Foreign Affair," the two remaining Paramount films, are both about Germany. The studio's casting department is having difficulty filling six roles of Nazi war criminals, such as Goering and Hess, because actors are not too anxious to appear in a film as arch-criminals against humanity. The department has already exhausted a long list of prospects for the parts.

The Cooper-Schoedsack project, "Mr. Joseph Young of Africa," teed off Dec. 15 for RKO release, with a cast including Ben Johnson, Robert Armstrong, Regis Toomey, Terry Moore and Frank McHugh. This Arko Production is being co-produced by John Ford and Merian Cooper and co-directed by Ernest Schoedsack and Cooper. Meanwhile, after 74 days of shooting, Director Victor Fleming brought Sierra's $4,600,000 "Joan" across the finish line despite a fire at the Hal Roach lot where the picture was made. Scoring, editing and special effects will keep a staff busy through the holidays and for several months to come, and the film is expected to be ready for release by November. 1948. RKO's "The Window" returned last week from New York after having completed its shooting schedule there. Additional scenes are being made at the studio, although it was originally planned to shoot the picture in its entirety in Gotham.

Animal handler Melvin Krontz was severely lacerated by a tiger on the set of "Man-Eaters of Kumaon," being made by Monte Schaff and Frank Rosenberg for Universal-International release. Filming was stopped just before the end of the day, Director Irving Pichel spent a day at San Pedro being fitted for a diving suit, in which he will be excused while directing many of the scenes for "Mr. Peabody and the Mermaid," Nunnally Johnson comedy for U-I, starring William Powell and Ann Blyth. He and his troupe left Hollywood Dec. 27 for Florida.

"The Avenger" was halted until a later date while being filmed at Enterprise. Because the Filipino actors brought to Hollywood from Manila speak different dialects, a hurry-up call had to be made to the Philippines for speakers of Tagalog, most widely used dialect there.

Republic finished three pictures, billing weekly "The Bold Frontiersman" rolling. This Allan "Rocky" Lane vehicle was formerly tagged "Cimarron Trails."

Borrow Madison, Lynn

Edward Golden and his son, Robert S. Golden, United Artists producers, have borrowed Guy Madison from David O. Selznick and Diana Lynn from Paramount for leading roles in "Texas, Heaven and Brooklyn."

NOW BEFORE THE CAMERAS

COLUMBIA. The Loves of Carmen (Technicolor); The Gallant Blade (Cinecolor).

EAGLE LION. Rompage (Crestview, in Cinecolor); The Cobra Strikes; Assigned to Danger.

REPUBLIC. The Bold Frontiersman.

20th CENTURY-Fox. That Lady in Ermine (Technicolor); Walls of Jericho; The Iron Curtain; 13 Lead Soldiers (Reliances); The Sheik With No Name.

WARNER BROS. Winter Meeting; Adventures of Don Juan (Technicolor); The Key Largo.

MGM. Easter Parade (Technicolor); A Date With Judy (Technicolor).

UNIVERSAL-INTERNATIONAL. Another Part of the Forest; Are You With It?; Man-Eaters of Kumaon (Stroff-Rosenberg); Mr. Peabody and the Mermaid (Method Annally).

RKO. Radio. The Window; Guns of Wrath; Mr. Joseph Young of Africa (Arkro).

SRO. Mr. Blenders Builds His Dream House (RKO).

PARAMOUNT. Sailed Verdict; A Foreign Affair.

UNITED ARTISTS. Cagliostro (Edward Small).

ALLIED ARTISTS. The Tenderfoot (King Bros.).

Crosby, Fitzgerald Team Again; Hayward Borrowed

Bing Crosby and Barry Fitzgerald will again be teamed by Paramount, this time in "Diamond in the Haystack," which is scheduled for production next spring by Robert Welch. Edmund Beloin is currently at work on the screenplay. Also at Paramount Hal Wallis Productions has taken an option on the acting services of John Bromfield, former college football player and boxer and cousin of Louis Bromfield, the novelist.

Susan Hayward has been borrowed by Universal-International from Walter Wanger to appear with Robert Montgomery in "The Saxon Charm," screen adaptation of the Frederick Wakeman novel, which goes into production in January. Also at U-I William Seiter has been engaged to replace Irving Reis as director of the screen version of "One Touch of Venus," which Lester Cowan will produce. Ava Gardner has been borrowed from MGM for the role of Venus.

Gene Raymond and Noreen Nash have been signed for the co-starring leads in Eagle Lion's forthcoming "Assigned to Danger," melodrama which Ben Stoloff will produce and which goes before the cameras in the near future. Previously in romantic roles, Raymond switches to a "hard-boiled" portrayal in this picture.

As his first venture under his new producing deal with Eagle Lion, Walter Wanger will film "The Blank Wall," screen version of Elizabeth Saxxay Holding's recent novel, Joan Bennett will play the leading role. Robert Kent has been engaged to write the screenplay.

Marking her first screen appearance since "Duel in the Sun," Lillian Gish has been signed by Republic for a leading role in "Moonrise" with Fibel Barrymore and Gail Russell. Others signed for important roles include Dane Clark, Allyn Joslyn and Rex Ingram.

At Monogram "Favorite Son," a screen story by Thomas Karter, has been acquired from Roy Del Ruth as a screen vehicle for Don Castle and probably Patricia Morison. Independent Producer Del Ruth relinquished rights to the story in order to plan another film.

P.A. Tour Set for Autry

Making his first extensive personal appearance tour since 1939, Gene Autry will leave Hollywood Jan. 4 on a six-week trip which will cover 17 cities in 10 southern states. Autry, who will be accompanied by the Cass County Boys, will return to the coast in time to start his next Cinecolor western, "Hollywood," at Columbia, March 1.

Comedy Set for Garson

Formerly scheduled as a vehicle for Katharine Hepburn, "The Saintly Miss Peters," a screen comedy by William Roberts which MGM purchased last September, has been switched to Greer Garson. Ken Englund and Roberts are writing the screenplay.
**COMIC BOOKS**

**COMIC BOOKS AGAIN AVAILABLE as premiums, give-aways at your kiddle matte."**

Jason Perryman, Manager, Motion Picture Dept., Paramount Pictures Corp., 412 Greenwich St., New York, N. Y.

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**SALE**—Modern Theatre 15 ft. bar, balcony 40 x 80 ft. Theatrical stage equipment plus two 35 mm sound projectors in fireproof booth. Spacious cocktail lounge, dressing room and kitchen completely equipped, 5 unit refrigeration, living quarters, 6 bedrooms, laboratories, quality construction, full basement, garage, 6 lots, one concrete 40 x 120 ft. in progressive college town; owner retiring, immediate occupancy $3000. Schmidt Ballroom, Mt. Calvary, Wisconsin Phone 3.

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**SUPER-SIMPLEX MECHANISMS. rebuilt $325.00; Simplex rear shunt, shockproof gears, rebuilt, $360.00; Powers 5x, $175.00; Gold Seal 3 unit ticket machines, rebuilt, $157.50; Hand operated $75.00; Airship Super lampheads, rebuilt, $375.00 pair; Peerless low intens- ity, large reflectors, rebuilt, $204.75; Forest LD-50 reflectors, like new, rubes, $165.00. Write for details. Star Cinema Supply Co., 465 W. 46th St., New York 18, N. Y.**

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**NAMED TO ADVISORY BOARD OF WRITERS TALENT SCOUT**

Steve Bredly, Roy De Lee, and Scott R. Dunlap have been appointed to the advisory board of Writers Talent Scout, now conducting a search for writers in all fields, including films, short stories and radio. In the motion picture and radio industries, they will receive $1,000 for the best idea submitted, plus 10 weeks' salary at guild scale and winner's transportation to Hollywood. Supplemental awards of $300 and $200 are also offered for other acceptable ideas.

Del Ruth will make use of suitable material in his future Allied Artists productions.

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**PARAMOUNT TO PRODUCE 20 IN 1948—GINSBURG**

Paramount Studio Chief Henry Ginsburg this week announced that Paramount would produce a total of 20 pictures during 1948, nine of which would go into production shortly after the beginning of the current year. "Frenzy," "Chime," "It's Always Spring"; "The Great Gatsby"; "Sorry, Wrong Number"; "Sorrowful Jones"; "Tatlock Millionaire"; "Diamond in the Haystack" (Crosby-Fitzgerald); "Dear Wife," "Mask for a Secret."


**TITLE INDEX**

Listed in the following index are titles of current and recent releases with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

**A**

1. It Happened in Fifth Avenue (C-F) Gale Storm-Don Defore 115. 4/19/47 b/2/47
2. Black Eelidge (C-F).... Belle-B. Sullivan-J. Lorrain 82. 9/16/47 b/20/47

**B**

1. Murder (T).... RKO 95. 10/16/47
2. Song of My Heart (D-F).... Frank Randerson-Audrey Long 85. 1/17/48 b/11/47

**COLUMBIA**

1. Blonde in the Dough.... P. Singleton-A. Lake-L. Simms 69. 10/16/47
2. Blonde's Anniversary (C-F).... P. Singleton-A. Lake-L. Simms 67. 12/16/47 a/4/47
4. Blonde, The (D-A).... P. Singleton-A. Lake-L. Simms 70. 5/1/47 a/16/47
7. Blondie, The (D-A).... P. Singleton-A. Lake-L. Simms 70. 5/1/47 a/16/47
10. Blondie, The (D-A).... P. Singleton-A. Lake-L. Simms 70. 5/1/47 a/16/47

**COMING**

1. Honey-Lois-B. Van Dyke-Myrna Loy 74. 9/16/47
2. Jane Eyre (My).... D. Davis-T. Cooper 62. 11/16/47
3. Jesse James (C-F).... D. Davis-T. Cooper 62. 11/16/47
4. Julia (D-A).... D. Davis-T. Cooper 62. 11/16/47
5. My Heart's Procession (D-A).... D. Davis-T. Cooper 62. 11/16/47
6. My Man (M).... D. Davis-T. Cooper 62. 11/16/47
7. Old, The (D-A).... D. Davis-T. Cooper 62. 11/16/47
8. Oliver Twist (C-F).... D. Davis-T. Cooper 62. 11/16/47
9. Paradise (D-A).... D. Davis-T. Cooper 62. 11/16/47
10. The Power (M).... D. Davis-T. Cooper 62. 11/16/47

**ASTOR**

1. Blonde in the Dough.... W. Seitz 111. 11/16/47
2. Blonde in the Dough.... W. Seitz 111. 11/16/47
3. Blonde in the Dough.... W. Seitz 111. 11/16/47
4. Blonde in the Dough.... W. Seitz 111. 11/16/47
5. Blonde in the Dough.... W. Seitz 111. 11/16/47
6. Blonde in the Dough.... W. Seitz 111. 11/16/47
7. Blonde in the Dough.... W. Seitz 111. 11/16/47
8. Blonde in the Dough.... W. Seitz 111. 11/16/47
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7. Oliver Twist (C-F).... D. Davis-T. Cooper 62. 11/16/47
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5. Blonde in the Dough.... W. Seitz 111. 11/16/47
6. Blonde in the Dough.... W. Seitz 111. 11/16/47
7. Blonde in the Dough.... W. Seitz 111. 11/16/47
8. Blonde in the Dough.... W. Seitz 111. 11/16/47
9. Blonde in the Dough.... W. Seitz 111. 11/16/47
10. Blonde in the Dough.... W. Seitz 111. 11/16/47

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3. Blonde in the Dough.... W. Seitz 111. 11/16/47
4. Blonde in the Dough.... W. Seitz 111. 11/16/47
5. Blonde in the Dough.... W. Seitz 111. 11/16/47
6. Blonde in the Dough.... W. Seitz 111. 11/16/47
7. Blonde in the Dough.... W. Seitz 111. 11/16/47
8. Blonde in the Dough.... W. Seitz 111. 11/16/47
9. Blonde in the Dough.... W. Seitz 111. 11/16/47
10. Blonde in the Dough.... W. Seitz 111. 11/16/47
**PICTURES STARTED LAST WEEK**

**EAGLE LION**


**KQO RADIO**

Mr. Joseph Young of Africa—Principals: Joe Adams, John Merrick, Grace Toomey, Terry Moore. Directors, Ernst Schoedsick and Milton Cooper.

**ADVANCE DATA**

**On Forthcoming Product**

**THE PRAIRIE** (Screen Guild) Drama. Principals: Alan Baxter, Lenore Aubert. Director, Frank Wisbar. Plot: Two twin sisters on the prairie rescue a beautiful young girl, sole survivor of a catastrophe, and become rivals for her affections. She and a stranger fall in love and the story is told with comedy but is almost homemade in the process. The two manage to escape westward.

A MIRACLE CAN HAPPEN (UA). Drama. Principals: Paulette Goddard, Herbert Marshall, George Raft. Director, William Keighley. Plot: A mild-minded newspaper employee making a small salary tries to impress his bride by making her think he is a rich man. He succeeds too much. She warns him she will leave him unless he abandons the managing editor. Panic-stricken, he manages to get an assignment as a reporter and form the various episodes in the picture.

CASBAH (U-1). Drama. Principals: Tony Martin, Yvonne DeCarlo, Peter Lorre. Director, John Berry. Plot: A jewel thief hides in the Casbah with his gang. His friend, a young girl, in trying to steal her jewels, but fails. She warns him of her girl friend's warning that this news will bring his downfall. A police detective, learning that the thief has failed, warning her to leave with her to France, plants a trap for him. She steals the jewels, 8000其它。
The Most
ACCLAIMED
Picture in Screen History!

Acclaimed: “Best Picture in years!” — Walter Winchell

Acclaimed: “Movie of the Week!” — Life Magazine

Acclaimed: “Picture of the Month!” — Liberty

Acclaimed: “Should be seen and seen again!” — Howard Barnes, Herald Tribune

Acclaimed: “Movies gain a new honor!” — Archer Winsten, Post

Acclaimed: “Climax to a lifetime of movie-going!” — Alton Cook, World-Telegraph

Acclaimed: “I ask that everyone see it!” — Louella Parsons

Acclaimed: “Those responsible for it can take a deep bow!” — Hedda Hopper

Acclaimed: “Has no rival for Academy Award!” — Elsa Maxwell

Gregory PECK • Dorothy MCGUIRE • John GARFIELD
Laura Z. Hobson's
Gentleman's Agreement

Celeste Holm • Anne Revere • June Hayot • Albert Dekker • Jane Wyatt • Dean Stockwell • Sam Jaffe
Produced by DARRYL F. ZANUCK • Screen Play by MOSS HART • Directed by ELIA KAZAN

8th WEEK
MAYFAIR, New York
8th WEEK
APOLLO, Chicago
Additional Premiere
Engagements New Year’s Day
LINCOLN, MIAMI,
CAMEO—Miami
PALACE—Los Angeles
BEVERLY—Beverly Hills
J. P. HARRIS—Pittsburgh
AS WE SWING INTO 1948-

"GREEN DOLPHIN STREET" After breaking every record in the history of the Criterion, N. Y. during its sensational 9-week run, it continues its record-breaking, hold-over career across the nation. Mightiest spectacular drama since "Gone With The Wind." Earthquake, tidal wave, tribal warfare in this gigantic, romantic picturization of M-G-M's Prize Novel that 20 million readers are waiting for. Starring Lana Turner, Van Heflin, Donna Reed, Richard Hart.

"KILLER McCOY" Meet a NEW M-G-M Star! Yes, it's Mickey Rooney, co-starred with Brian Donlevy and Ann Blyth, and he's knocking them for a loop in all engagements. They advertised direct to the ladies, who loved it. The story of a sidewalk savage, who battles his way from the gutter to the heart of a girl uptown, brings you a sensational Mickey for big money.

"CASS TIMBERLANE" Spencer Tracy, Lana Turner, terrific twosome co-starred with Zachary Scott. Just chosen as Picture of the Month by Cosmopolitan Magazine. First engagement in Buffalo following its great World Premiere at Radio City Music Hall confirms it as a BIG money show. A big-time production of the best-seller that packs humor and humanity, luxury, love and laughter into a warmly appealing romance. It's got everything for the millions of movie-goers. A honey!

"GOOD NEWS" Selected as New Year's attraction by hundreds of theatres to play simultaneously with its big-grossing World Premiere at Radio City Music Hall. Packed with Technicolor verve and joy, it moves with lightning pace. June Allyson's love affair is Peter Lawford, rapidly reaching top box-office draw, plus brilliant young Broadway stage stars. Great tunes, excellent dancing, swell fun. Picture runs only an hour and a half which means perfect set-up for top business!

"THREE DARING DAUGHTERS" It's Technicolor joy, it's musical gayety, it's laughter and romance as a dashing young divorcee (a NEW Jeanette MacDonald in better voice than ever!) tries to hide her second honeymoon plans with happy-go-lucky Jose Iturbi (wait 'till you hear his boogie-woogie!) from her mischievous daughters (Jane Powell, for one, and what a song-bird!) It's the most refreshingly different show of the new year.

"HIGH WALL" World Premiere Capitol, N. Y. confirms prediction that it will be a headline box-office attraction of 1948. Exciting, tense, romantic melodrama. Not since "Johnny Eager" has Robert Taylor had as powerfully rugged a role and Audrey Totter, a click in "Lady In the Lake," continuing to build to stardom, is his excellent romantic partner. Plus Herbert Marshall and big cast. Fresh direction and fast-paced handling make this a really important box-office picture. Every trade paper review is a rave!

"THE PIRATE" Teams Judy Garland and Gene Kelly in a rich Technicolor Cole Porter musical extravaganza with provocative love story. Picture fans will royally welcome Judy Garland in an adorable singing role. This picture has genuine novelty of treatment and content and produced on tremendous scale is not only eye-filling but has outstanding musical score and is loaded with comedy and action. A great all-around entertainment.

"ON AN ISLAND WITH YOU" Gorgeous Esther Williams and Peter Lawford, new idol of the fans, romantically together! Plus Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat in a dashing Technicolor musical. The love story has a delightfully different, racy, new twist and the South Sea backgrounds are a perfect setting for Esther Williams' beauty. A gorgeous musical in the M-G-M manner for packed houses.

"THE KISSING BANDIT" Frank Sinatra and Kathryn Grayson in a big and gay Technicolor musical with an unusual and intriguing plot and plenty of love songs for the stars to sing. It has a swashbuckling theme of the inaccessible high born girl and the daring kissing bandit, with thrills and excitement galore. Rich, racy, romantic for sure-fire returns! A gala audience attraction.

P.S. TOPS IN SHORTS TOO! As for instance the Winners of STR LEADERS' POLL...M-G-M's TOM & JERRY CARTOONS in TECHNICOLOR (FRED QUIMBY, PRODUCER) and in Live Action PETE SMITH SPECIALTIES.
BETTY GRABLE, BOXOFFICE QUEEN OF THE SCREEN . . . SELECTED BY THE EXHIBITORS OF THE NATION IN SHOWMEN'S TRADE REVIEW AND MOTION PICTURE HERALD

Destined for her greatest FAME as "THAT LADY IN ERmine" COLOR BY TECHNICOLOR
SHOWMEN'S TRADE REVIEW

Presents

LEADERS of the
MOTION PICTURE INDUSTRY

VOL. 47, NO. 26 SECTION TWO DECEMBER 27, 1947


ADVERTISERS' INDEX

Abbott & Costello ........................................ 115
Allied Artists ............................................. 35
G. B. Animation Ltd. .................................... 10
The Archers ................................................. 72
John H. Auer .............................................. 114
Jeffrey Bernard ........................................... 102
Bing Crosby ............................................... 113
Benedict Bogeaus .......................................... 50
J. E. Brulatour ............................................ 49
J. Champion-B. Edwards ................................. 104
Hal Chester .................................................. 122
Cineguild ...................................................... 73
Charles Coburn ............................................. 115
Claudette Colbert .......................................... 108
Gary Cooper ................................................ 107
Michael Curtis ........................................... 98C
Roy Del Ruth Productions ................................ 96
Deahn Laboratories ....................................... 82
Walt Disney .................................................. 10
Eagle Lion ..................................................... 64
Earling Studios ............................................ 80
Bill Elliott ................................................... 110
Chester Erskine ............................................ 85
Douglas Fairbanks Production ............................ 89
Jerry Fairbanks, Inc. ..................................... 116
Finston-Reed-Glazer ....................................... 103
Gainborough Pictures Ltd. ................................. 74, 75
Samuel Goldwyn Productions ............................. 11
Jan Grippo ..................................................... 102
Arthur Hornblow, Jr. ...................................... 95
Individual Films .......................................... 78
Al Jolson ...................................................... 126
Nunnally Johnson Prod ..................................... 87
Walter Lantz Productions ................................ 116
Joel McCrea .................................................. 36
Metro-Goldwyn-Mayer .................................... 2nd Cover
National Screen Service .................................. 15
Linsley Parsons ............................................ 103
Arthur Pierson ............................................. 123
RKO Radio Pictures ....................................... 8
Rainbow Productions ...................................... 46
J. Arthur Rank .............................................. 71
Irving Reis .................................................... 95
Hal Roach Studios ......................................... 98A
Roy Rogers .................................................... 121
Dore Schary ................................................... 97
Jack Schwarz ................................................ 114
Selznick Releasing Organization Back Cover
Harry Sherman .............................................. 37
Dave Siegel ................................................... 101
Skouras Theatres Corp. 3rd Cover
Edward Small Productions ................................ 47
Pete Smith ..................................................... 124
Barbara Stanwyck ......................................... 12
Technicolor ................................................... 98D
Jerry Thomas ................................................ 114
Triangle Productions ...................................... 48
Twentieth Century-Fox 3, 6, 7
Two Cities Films ......................................... 76, 77
Edgar Ulmer .................................................. 88
Universal Pictures ........................................ 18
Harry Von Zell .............................................. 126
Hal Wallis Productions ................................... 86
Walter Wangler Productions .............................. 125
Warner Brothers .......................................... 13
John Wayne ................................................... 109
Wessner Films ............................................. 78
Jack Warner .................................................. 104
Sol Wurtzel Productions .................................. 40
This issue of LEADERS OF THE MOTION PICTURE INDUSTRY makes its appearance at the end of a year that has been fraught with too much jitters and uncertainty.

There never was a question in anybody's mind that the boom business of yesteryear was going to continue forever. It had to taper off sometime and, apparently, that time was during the year of 1947.

Despite the loud laments from many high places the actual facts and figures clearly indicate that business did not fall off as much as some of the calamity howlers tried to make you believe.

One fact does stand out clearly. A good picture can still do about as much business as it did during the boom. So, obviously, the rise and fall of receipts and profit is solely dependent on the quality of the product being made.

It may sound repetitious to emphasize here that everything contained in our annual poll comes from the theatreman. Our survey and selections exclude any groups or opinions from outside the exhibition branch of the industry.

This is important because we know of no other industry poll that is based strictly upon this premise.

We shall never cease to be everlastingly grateful to the carefully selected list of theatremen and circuit executives who make this poll and survey possible. Without their help our annual findings would have little or no authority or merit. To all of them we say, "thank you."

We sincerely hope that as you thumb through the results of this year's voting you will find much of interest to you about this, your business and ours. Of especial interest are the reports of our findings to many important industry and exhibitor matters that we asked questions about.

—"Chick" Lewis
During 1948 the biggest figure to be made by the biggest figure

CAPTAIN FROM CASTILE
TECHNICOLOR

Setting Enduring Boxoffice Records in Its Premiere Dates!
Darryl F. Zanuck presents "CAPTAIN FROM CASTILE" - Color by TECHNICOLOR - Starring TYRONE POWER with JEAN PETERS, CESAR ROMERO, JOHN SUTTON, LEE J. COBB, Antonio Moreno, Thomas Gomez, Alan Mowbray, Barbara Lawrence, George Zucco, Ray Roberts, Marc Lawrence - Directed by HENRY KING - Produced by LAMAR TROTTI - Screen Play by Lamar Trott - From the Novel by Samuel Shellabarger

GENTLEMAN'S AGREEMENT

The Most Acclaimed Picture in History!
Darryl F. Zanuck presents GREGORY PECK, DOROTHY McGUIRE, JOHN GARFIELD in Laura Z. Hobson's "GENTLEMAN'S AGREEMENT" with Celeste Holm, Anne Revere, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Sam Jaffe - Produced by DARRYL F. ZANUCK - Screen Play by MOSS HART - Directed by ELIA KAZAN

CALL NORTHSIDE 777

It Beats With A Pulse That Becomes Your Very Own!
JAMES STEWART in "CALL NORTHSIDE 777" with RICHARD CONTE, LEE J. COBB, HELEN WALKER and Betty Garde, Kasia Orzeszowski, Joanne de Bergh, Howard Smith, Maroni Olsen, John McIntire, Paul Harvey - Directed by HENRY HATHAWAY - Produced by OTTO LANG - Screen Play by Jerome Cady and Jay Draper - Adaptation by Leonard Hoffman and Quentin Reynolds - Based on Articles by James P. McGuire

YOU WERE MEANT FOR ME

The Love, Songs, Laughter of That Wonderful Flapper Age!
JEANNE CRAIN, DAN DAILEY in "YOU WERE MEANT FOR ME" with OSCAR LEVANT, BARBARA LAWRENCE, Selena Royle, Percy Kilbride, Herbert Anderson - Directed by LLOYD BACON - Produced by FRED KOHLMAR - Original Screen Play by Elick Moll and Valentine Davies

DEEP WATERS

Sweeping Human Emotions to the Floodtide!
DANA ANDREWS, JEAN PETERS in "DEEP WATERS" with CESAR ROMERO, ANNE REVERE, DEAN STOCKWELL, Ed Begley - Directed by HENRY KING - Produced by SAMUEL G. ENGEL - Screen Play by Richard Murphy - Based on the Novel "Spoonhandle" by Ruth Moore

SUMMER LIGHTNING
TECHNICOLOR

Drama Strikes Youth Like A Sudden Summer Storm!
JUNE HAVER in "SUMMER LIGHTNING" - Color by TECHNICOLOR - With LON MCALLISTER and WALTER BRENNAN, ANNE REVERE, NATALIE WOOD, Robert Karnes, Henry Hull, Tom Tully - Directed by F. HUGH HERBERT - Produced by WALTER MOROSCO - Screen Play by F. Hugh Herbert - From a Novel by George Agnew Chamberlain

BALLAD OF FURNACE CREEK

Written in Fury and Flames... It Blazes Across The Screen!
"BALLAD OF FURNACE CREEK" starring VICTOR MATRUE with COLEEN GRAY, GLENN LANGAN, REGINALD GARDNER, Albert Dekker, Fred Clark, Charles Kemper, Robert Warwick, George Cleveland, Roy Roberts, Frank Orth, Willard Robertson - Directed by BRUCE HUMBERSTONE - Produced by FRED KOHLMAR - Written by Charles G. Booth - Additional Dialogue by Winston Miller - Suggested by a Story by David Garth
You'll Be Sitting Pretty With This Hilarious Comedy - Romance!

ROBERT YOUNG, MAUREEN O'HARA, CLIFTON WEBB in "SITTING PRETTY" with RICHARD HAYDN, LOUISE ALBRITTON, Randy Stuart, Ed Begley, Larry Olsen, John Russell, Betty Ann Lynn
Directed by WALTER LANG • Produced by SAMUEL G. ENGEL • Screen Play by F. Hugh Herbert • Based on a Novel by Gwen Davenport

The Story Behind The Headlines Of Tomorrow!

DANA ANDREWS, GENE TIERNEY in "THE IRON CURTAIN" with June Havoc, Nicholas Joy, Edward Franz, Dennis Hoey, Frederic Tazere, Eric Noaman • Directed by WILLIAM A. WELLMAN • Produced by SOL SIEGEL

Mary O'Hara's Great New Adventure of the Great New West!

Mary O'Hara's "GREEN GRASS OF WYOMING" • Color by TECHNICOLOR • Starring PEGGY CUMMINS, CHARLES COBURN, ROBERT ARTHUR with Lloyd Nolan, Burl Ives, Geraldine Wall • Directed by LOUIS KING • Produced by ROBERT BASSLER • Screen Play by Martin Berkeley • Based on the Novel by Mary O'Hara

The Most Challenging Role A Woman Ever Played!

Darryl F. Zanuck presents OLIVIA de HAVILLAND in "THE SNAKE PIT" • Also starring MARK STEVENS and LEO GENN with Celeste Holm, Glenn Langan and Helen Craig, Leif Erickson, Budsah Bondi, Lee Patrick, Howard Freeman, Katherine Lucke, Natalie Schafer, Frank Curnay, Ruth Donnelly, Minna Gombell • Directed by ANATOLE LITVAK • Produced by ANATOLE LITVAK and ROBERT BASSLER • Screen Play by Frank Partos and Millen Brand • Based on the Novel by Mary Jane Ward

"You Ain't Seen Nothin' Yet, Folks!"—Al Jolson

DAN DABLE in "GIVE MY REGARDS TO BROADWAY" • Color by TECHNICOLOR • With CHARLES WINNINGER, NANCY GUILD, CHARLIE RUGGLIES, FAY BAINTER, Barbara Lawrence, Jane Nigh, Charles Russell, Sig Ruman, Howard Freeman, Herbert Anderson • Directed by LLOYD BACON • Produced by WALTER MOROSCO • Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt • Based on a Story by John Klemperer

Four Great Stars in a Foremost Best-Seller!

LINDA DARNELL, CORNEL WILDE, ANNE BAXTER, KIRK DOUGLAS in "THE WALLS OF JERICHO" with ANN DVORAK, Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton MacLane, Griff Barnett, William Tracy • Directed by JOHN M. STAHL • Produced by LAMAR TROTTI • Screen Play by Lamar Trotti • Based on the Novel by Paul Wellman

The Screen's No. 1 Feminine Boxoffice Star at Her Greatest!

BETTY GRABLE, DOUGLAS FAIRBANKS, Jr in "THAT LADY IN ERMINE" • Color by TECHNICOLOR • With Cesar Romero, Walter Abel, Reginald Gardiner, Harry Davenport, Virginia Campbell, Whit Bissel • Produced and Directed by ERNST LUBITSCH • Lyrics and Music by Leo Robin and Frederick Hollander
**RKO's Pic-Tour of the Week**

**THE VELVET TOUCH**

Rosalind Russell, Dudley Nichols (right), writer-director, and Frederick Brisson, executive producer, are partners in new producing company, Independent Artists, Inc. Here you see them selecting trademark. The Velvet Touch, starring Miss Russell, is company's first film.

**GOOD SAM**

Lovely Lady in a pensive mood. Ann Sheridan, who stars with Gary Cooper in Leo McCarey's Good Sam, poses in one of the glamorous gowns she wears in this gay comedy. Story tells of a too-good Samaritan who forgets that charity begins at home. A Rainbow Production.

**YOUR RED WAGON**

Brief Happiness follows hasty marriage as teen-age law evaders, Cathy O'Donnell and Farley Granger escape to woodland hideout. Scene from RKO's Your Red Wagon, touching story of youth's trials, errors in chaotic world. Howard da Silva co-stars.

**BERLIN EXPRESS**

First American motion picture filmed in Germany since the war is RKO's Berlin Express, which stars Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas. Here Miss Oberon and co-workers are seen in Frankfort. Workings of anti-occupation forces motivate story.

These big RKO pictures will soon be shown at your theatre.

RKO Leaders of the Industry are advertised regularly in Life, Look and Collier's with full-page ads like the one reproduced above.
THE LEADERS SURVEY

Fight on Taxes Voted Number One Objective for Exhibitor Organizations; Percentage Advance Favored for Increased-Admission Films; Single Picture Deals Unpopular; Exhibitors Say Longer Runs Depend Upon Bigger Attractions

Outstanding among many significant facts to emerge from the Leaders Survey this year is the indication that there is a sound basis for compromise of the industry's most controversial issue—mandatory advanced admission booking deals.

For reasons which have been stated and reiterated from one end of the land to another, there are two sides to this advanced-admission question. And the arguments pro and con of the issue make it plain that there must be some giving and taking on both sides. This is so because, obviously, neither the producer-distributor nor the exhibitor can afford to pass up the extra margin of profit that can be realized by a picture capable of winning public approval as worthy of a higher than normal admission price.

The basis for compromise, according to the Leaders Survey, lies in a switch from the flat advanced admission bookers on an arbitrary "road show" scale, and applying at all theatres presenting the attraction, to a percentage advance above the normal or regular admission prices of each theatre.

The vast majority (84 per cent) of the exhibitors prefer the percentage-of-normal advance to the flat increase for these special attractions. (More about advanced-admission rental deals later.)

ASCAP Tax Boost Aroused Ire

Film attractions at all types and classes of theatres and in all sections of the country are facing an increasingly critical public, and one that is buying tickets on a far more selective basis than for many years past; the 300 per cent increase in music fees sought by the American Society of Composers, Authors and Publishers (ASCAP) has gone further to stimulate interest in exhibitor organization activities than anything the organizations themselves have done in several years; and-day-and-date bookings appear to have won many converts among exhibitors—about 85 per cent of those who participated in such engagements during 1947 seem to favor the idea for use with the bigger type of attraction; distributors who put real showmanship ingenuity and the necessary wherewithal into colorful "world premières" assure their pictures of increased patronage at about 50 per cent of the subsequent-run theatres; less than 14 per cent of the theatre situations of the country have been plagued by competition from the 16 mm shows, but all so affected admit they have failed to find any cure, or even palliative, for the evil; if given a choice of buying pictures individually or in large blocks, seven out of every eight exhibitors would vote for block buying; one-third of the country's theatremen would like to see major producers step up their low-budget production to a ratio of 50 per cent with top-bracket higher-rental product—these are some of the other salient points developed in the Leaders Survey for 1947.

Running time for features has become a subject of lively interest among the majority of the exhibitors, the Survey reveals. The double-feature policy (Sam Goldwyn's persuasive arguments to the contrary notwithstanding) continues to prevail, and the footage for the top attraction, even an "A" picture, hits the average exhibitor where it hurts (his box-office) when excessive running time cuts the number of shows per day. On the other hand, those situations which are on a single-feature policy require longer time for the top attractions. The latter want the features to run no less than 100 minutes, whereas the former set the maximum running time for "A" pictures at 90 minutes, with supporting "B" offerings held to a maximum of 70 minutes.

Dual-Bills Clipping Time for Shorts

Incidentally, the double-feature policy and prevalence of over-one-and-one-half-hour features, are fading the short subjects into near-oblivion, it would seem from indications in the Leaders Survey this year. Never, in the ten-year history of the Poll, has there appeared any approach to the sagging interest of bookers such as is evidenced in the high percentage of "no comment" reports in the group of questions concerning short subjects.

This latter development was one of the subjects of the usual follow-up checks on more important conclusions of the survey. While there was strong confirmation that current dual-bill policies and longer features are largely responsible, there proved to be considerable exhibitor criticism about the neglect of short product by studios producing the pictures as well as of the handling of shorts in exchanges. Many exhibitors have the opinion that the distributors themselves hold the shorts lightly as evidenced in the alleged widespread indifference at branches. Complaints concern such alleged practices as substitution, due to print shortage or other cause, of one subject for another originally booked. This, many exhibitors claim, has done more to put the quietus on theatre exploitation of shorts than any other one factor, since no theatre wants to be in the position of working up an exploitation effort—even a modest program note or mail piece—for a picture that may not show up for the appointed engagement.

Impartial views on the subject seem to indicate that the shorts are the victim of a pinch from all quarters. The complaint that quality is not what it should be, as voiced by the exhibitors, brings a vehement declaration from producers that they cannot get a fair price for shorts and claim that even now the cost of production is out of all proportion to the yield.

On the basis of majority opinion, exhibitors generally are opposed to the advance-price attraction. A great many reasons appear to be at the bottom of this matter. These reasons range

(Continued on Page 16)
Now doing

**Thumping Big Business**

—in its sensational pre-release engagement at the Republic Theatre, BROADWAY, NEW YORK

**ADVENTURE**

**UNMATCHED!**

**LAUGHS**

**UNLIMITED!**

**THRILLS**

**UNFORGETTABLE!**

**SURPRISES**

**UNDoubtedly!**

Walt Disney’s

*Camb*!

**COLOR BY**

**TECHNICOLOR!**

Re-Released by RKO Radio Pictures

NATIONALLY ADVERTISED! Two-page, full-color spread in Life of January 12... plus 4-color ads in 139 leading newspapers appearing late January and early February!
To the public and the industry alike, "Entertainment in the Goldwyn Manner" is more than a phrase. Rather it has become the symbol of the taste, care and perfection that mark a Samuel Goldwyn production.
Gratefully

Barbara Stanwyck
"The TREASURE OF THE SIERRA MADRE" is your next WARNER BROS. picture. Mister, it makes us super-proud. Humphrey Bogart has a new kind of adventuring role that's positively his No.1 performance of all time. In every department everything about it says "socko"! Plan for the Trade Show Jan. 5!
T-MEN
Terrific and True story of the Treasury's Tough Guys!
Starring DENNIS O'KEEFE, with Mary Meade, Alfred Ryder,

Adventures of CASANOVA
The Greatest Lover-Fighter of all in Swashbuckling Spectacle!
Starring ARTURO DE CORDOVA, LUCILLE BREMER,
TURHAN BEY, NOREEN NASH.

The MAN FROM TEXAS
Magnificent thrills as the El Paso Kid rides the West!
Starring JAMES CRAIG, LYNN BARI, JOHNNIE JOHNSTON

THE SMUGGLERS
Color by TECHNICOLOR
Betrayal before the mast ... adventure on the high seas!
Starring MICHAEL REDGRAVE, JEAN KENT, JOAN GREENWOOD,
and RICHARD ATTENBOROUGH. A J. Arthur Rank Presentation.

NORTHWEST STAMPEDE
in CINECOLOR
Filmed on an unparalleled scale of outdoor action!
Starring JOAN LESLIE, JAMES CRAIG, JACK OAKIE

TAKE MY LIFE
Sensational murder man-hunt teeming with thrills!
Starring HUGH WILLIAMS, GRETA GYNT, MARIUS GORING
A J. Arthur Rank Presentation.

DANGEROUS ILLUSION
All-star drama of a man whose lust for power destroyed him!
Starring ZACHARY SCOTT, LOUIS HAYWARD, DIANA LYNN,
SIDNEY GREENSTREET.

MICKEY
Enchanting teen-age heart-story, sung to glorious melodies!
Starring LOIS BUTLER, screen's new singing sensation,
and a star-powered cast.

CORKSCREW ALLEY
Dark danger in the shadowed byways of a big city!
Starring DENNIS O'KEEFE, in another "T-MEN" role,
with JOHN IRELAND, CLAIRE TREVOR, MARSHA HUNT.
ON-THE-SPOT-SURVEY

from Sonny Shepherd, General Manager of Wometco's New, DeLuxe, Ultra-Modern Miami Theatre, reveals that MORE patrons attended showing of Universal-International's "Something In The Wind", because of TRAILERS... than because of any other advertising medium. Patrons of Miami and Lincoln Theatres proved The PRIZE BABY's box-office pull by indicating that TRAILERS sell more seats!

IN YOUR THEATRE

The PRIZE BABY gives you the same TOP results that are proved by Sonny Shepherd's survey! LOOK at the advertising media, TOPPED by TRAILERS! Compare the COST! Trailers are BEST! Trailers COST LESS! Trailers do the JOB! Number One advertising medium in Every Theatre! The PRIZE BABY of the Industry!
from exhibitor fear that distributors will over-rate films and on
the basis of production cost, to the traditional, and perfectly
human, attitude of the exhibitor that he, not the producer or
distributor, is the one to decide how much he will charge for
his shows.

If the producers and distributors will canvass the field, they
will come to the inevitable conclusion that there is no such
tingue in advance how many "road show" pictures the market can absorb. At least, there will have to be a very
radical change from the exhibitor attitude as shown by the
Leaders Survey to give any basis for such conclusions. Even
exhibitors who played last year's most successful advanced-
price picture (Goldwyn's "The Best Years of Our Lives") and
who are still enthusiastic about the results at their theatres,
hesitate to set any figure as to how many, if any, advanced-
price pictures they can handle in 1948. The majority went so
far as to say that were it necessary to make advance commit-
ments, they would rather pass up profitable advance-price-at-
tractions than to contract beforehand for one or more to be
booked during the year ahead. Conditions at the time the pic-
ture is to be offered, as well as the quality of the picture it-
self, determine whether the exhibitor profitably can change
his scale of prices for a certain picture.

Modification for Road Show Increases

The point of common agreement among exhibitors polled
is that relating to the form the advance-price deal will take.
Thus, 84 per cent are for a percentage advance over the thea-
tre's normal admission (rather than the "road show" flat of
$1.20) with six per cent favoring the flat advance and nine per
cent expressing no opinion on the matter. Naturally, the ma-
jority of those favoring the percentage increase are in the
class of operation where admissions are well below the down-
town metropolitan theatre scales. The de luxe houses have a
regular scale that is not much below the usual road show
price, but this figure runs up to a high percentage above the
normal price as the smaller situations. The spread between
normal and the flat road show admissions is the subject of
vigorou protest to the exhibitor; patrons duly pointing out
that they pay from 50 to as much as 100 per cent and even
more than the usual admission. A picture has to be extraordi-
narily good to measure up when that kind of yardstick is ap-
plicated.

Exhibitors in the smaller situations in a great many in-
stances pointed out that even the higher grosses realized for
advanced admission shows did not result in a real increase for
them, because, they claimed, business for the next couple of
weeks showed a down-curve and on the longer basis merely
levelled off with normal take.

The more vigorous protesters against the advanced-admis-
sion show claim that the distributor can realize as much money
playing at regular admissions on a percentage deal. One typical
quote: "We played 'Duel in the Sun' at $1.20 . . . later we
played 'The Yearling' at regular admission and did only
$48.00 less than 'Duel' . . . if you really have a good picture,
volume of sales will offset the lower admission price."
The public is shopping for picture shows these days, ac-
cording to the Leaders Poll. More than 93 per cent of the ex-
hibitors claimed that the patrons are more selective in their
show buying than at any time since 1940. That the interest
for pictures is still keen is shown by the brisk business the
top-notch picture will do today, say 68 per cent of these ex-
hibitors—this percentage declaring that a "big picture" now
can gross up to the boom marks of wartime attendance. How-
ever, the slide from the peaks when a weak attraction plays is
so extreme that it is causing severe cases of the scares among
the theatremen who experience these shocks.

The exhibitors are passing this problem right back to the
producers and the wave of criticism of product is certain to
grow unless there is a turn for the better with respect to more
consistency in the quality of releases. Some of the exhibitors
who let go at Hollywood in connection with their statements
on this subject declare that there's a not very flattering com-
mentary on the American producers when "a good western
can show me a much bigger profit than one of the industry's
most highly touted pictures."

The agenda for exhibitor organizations now and for the
next year should be topped by the following three "musts":

1. Campaign untiringly for a reduction of the federal ad-
mission tax.

2. Lay the groundwork for better exhibitor-distributor rel-
ations; put an end to the ASCAP seat tax.

3. Fight advanced-admission deals and the local-checker
practice.

A rather large number of exhibitors who expressed them-
theselves on the subject of exhibitor organizations, recommended
that the two national outfits, National Allied and Theatre Own-
ers of America, set up a point of contact for joint action on
overall problems while retaining their respective identities.
One such suggestion is that each of the two organizations ap-
point a committee whose members would meet once a year—
or more often if conditions warranted—and effect unified pro-
grams on matters of federal taxes, trade practices affecting all
exhibitors, etc.

Prefer Block to Single-Film Deals

If single-picture selling, with bidding as the basis for such
deals, comes into industry-wide usage, it will be the fruit of
regulation from without, rather than election by majority
voice from within. The majority of exhibitors—seven in
every eight according to the Leaders Survey—prefer buying
films in large blocks than on a picture-by-picture basis. The
one-in-every-eight favoring sales by open bidding are of the
opinion that such procedure would prove an important factor
in improving the quality of product. They argue that each
picture selling on its own merits necessarily will force pro-
ducers and distributors to turn out better films and that the
inferior product will find its own level.

Less than 50 per cent of the relatively few exhibitors who
have made buys by bidding deals will plump for that form of
buying if the decree provision for open selling in all terri-
itories where requested goes into effect. At least, that is the
way the situation shapes up as indicated by the Leaders Survey.
On the subject of longer runs per picture, the almost unani-
ous answer to this question in the Survey is that pictures
possessed of the quality to warrant longer time will get it.
However, there's no use for distributors to expect longer runs

(Continued on Page 84)
Exhibitors Are Talking About...

Quotations and Notes on the Topics of Greatest Interest to Exhibitors as Gathered in Making the Leaders Survey of 1947

ADVANCED ADMISSIONS: "As an exhibitor I am impressed by producer-distributor ballyhoo for longer runs and advanced admissions. As far as the advanced admissions go, this ballyhoo it seems to me is convincing in only one respect, and that is something very detrimental to the industry. For, after years of good, hard effort to convince the public generally that the movies are the poor man's entertainment, we now offer eloquent evidence to these same people that we are a luxury—because don't let anybody kid himself (even if he does live in Hollywood) that the average American family man can afford to pay $1.20 per admission for himself, his wife and his youngsters. That's de luxe stuff, for the wealthy. The politicians know it, and we are subject to local treatment as such."

"I want to see this industry get back to first principles on this 'big picture' subject of advanced admissions. Time was when a 'road show' was just that—a special attraction played at some metropolitan theatre for a long run at advanced admissions; then later it was put in release for the regular motion picture theatres to show at their regular and established admission prices. Under these conditions, if the picture really is big, it will roll up huge grosses and pay off the producer with all those big rewards to which he is entitled. As things are going now, these advanced-price deals are becoming a sort of lead-pipe form of forcing big grosses from pictures that may and may not deserve them. First the exhibitor is lured into signing up for pictures that are heavily ballyhooed as extra-special, something-or-other and the public is needled into believing the show is big and wondrous and worth twice and more what they have been in the habit of paying for a picture show. The exhibitor bows to the pressure of his over-priced public and books in the picture. And if the picture is not super-duper (as the public has a right to expect it will be on the basis of its extra admission) then the exhibitor pays, and pays in decreased business from the reaction on his local public."

"A picture to be truly big must be as near as possible an entertainment of universal appeal. It must not be of a nature to arouse the antagonism of any group or groups of people. This is very important, particularly in the theatre situations catering to a family patronage—which, I believe, make up the majority of the theatre operations in the country."

"I am opposed to advanced admissions in principle. However, I realize that some pictures may warrant increased prices, in which cases, the admission should be scaled to established prices at the particular theatre. Further, if the smaller situations are to play these advanced-admission pictures, they definitely should be permitted to play them day and date with other theatres in the territory."

"Advanced admission engagements really cost the theatre money, before and after playing. The pictures themselves will draw a better attendance, but from the theatre's standpoint this is levelled off to average by the fact that the week prior and the week following the engagement business falls off. The sad finale to most, if not all, these special engagements at higher prices is a lot of chiding, plus a lot of abuse, from the regular patrons who figure the show wasn't worth that much more and feel a resentment against the exhibitor."

ADVERTISING. There is no such thing as "over advertising" a picture, but there is definitely such a thing as "overselling" a certain picture. The "overselling" comes in when there is exaggeration of some element of the story, production or acting. The same picture, as heavily advertised for what it really delivers via the screen to the theatregoer can get a favorable reaction. This "overselling" hits the industry hard because it sometimes forces a picture into a classification which means the theatre overpays for it and has to overplay it in order to get out from under the booking without a loss. The public thus pressured into coming to the theatre remembers, and the next time is likely to feel that the advertising for the next show is of the "cry wolf" variety. The producer or distributor who oversells a picture may think he's smart because he gets his money back on a production that cost enough to be great but turned out to be a mere filler instead. But actually he's hurting a very big investment in theatre properties and long years of goodwill building to win the public's support for movies."

"The big advertising campaign put on by the distributors loses much of its potential value to the distributor himself by reason of the industry's peculiar trade practice of long delay between the time the picture plays its first run and when it reaches the smaller theatres. By the time the show reaches millions of its potential patrons the campaign put on in its behalf by the distributor is forgotten, or entirely over-shadowed by a subsequent wave of ballyhoo for a later release."

RUNNING TIME. "No matter how good the cast may be; no matter how elaborate the production, the picture must be entertaining—and to be entertaining a picture must not outwear its welcome, so to say. If it's too long, it ends up just a mediocre pasteine, if not a bore."

"The theatregoer enjoys a well-balanced show in which there is some variety, and the over-long picture that prevents the properly arranged program, with a short as well as a news-reel, is bad movie show business."

"There should be some consideration of the minimum as well as the maximum running time for features. In a single-feature theatre, there is often the necessity to fill an undue amount of screen time with added attractions; thereby over-balancing the show as well as burdening more expense on the theatre. This is the consequence of the main feature being too short. An 80 or 85 minute major feature may be fine and dandy for a double-bill house. But for the single feature house, the feature should run at least 95 minutes and preferably a bit longer."
New Year’s Greetings from

Double Business with "A DOUBLE LIFE"

THE FIRST BIG PICTURE FOR 1948
Ten years ago this publication inaugurated the first annual stock-taking of the leading pictures as judged from the standpoint of results at the box-offices of the nation's theatres.

During the intervening years, Leaders of the Motion Picture Industry has demonstrated again and again the practical value to the production and distribution branches of this checkup on product.

It has become increasingly important as the number of polls and selections by newspaper reviewers, survey organizations and general magazines has grown. Because in the welter of selections, nominations and designations by this group or that, there develops a form of confusion which well could cause misleading conclusions regarding the trends of tastes and preferences in screen entertainment. The exhibitor, influenced only in so far as his selections are dictated by his own experience at the box-office (the basis of the Leaders of the Motion Picture Industry Poll), gives the accurate measure of entertainment values. This is so because his public is declaring itself, not in any sub-conscious or self-conscious manner in "voting" a ballot which by its very nature in listing titles and stars may influence decisions, but in terms of actual patronage of the picture at the prevailing cost of admission.

So, again, we urge producers and distributors to study well the selected Leaders among the productions voted on by exhibitors in this 1947 poll. These 25 pictures in the Leaders category represent the kind of product the public wants.

And, again, we wish to emphasize that the Leaders are selected from an eligibility list which is made up on the basis of a given time period (in this case November 1, 1946 to October 31, 1947) and those feature pictures which were in general release and available on regular terms.
Presented only at advanced admissions during the November 1, 1946, October 31, 1947 period, and therefore not in "general release" within the terms of the Leaders Poll. "The Best Years of Our Lives," nevertheless, received exhibitor endorsement for a Special Award. In addition, this Goldwyn production was voted the picture that contributed most to the prestige of the industry during 1947.

BEST YEARS OF OUR LIVES (RKO Radio)


Principals

Myrna Loy    Harold Russell
Fredric March Gladys George
Dana Andrews  Roman Bohnen
Teresa Wright  Ray Collins
Virginia Mayo Minna Gombell
Cathy O'Donnell Walter Baldwin
Hoagy Carmichael Steve Cochran

Production Credits

Original screenplay........Robert E. Sherwood
From novel by.............MacKinlay Kantor
Photography ...............Gregg Toland
Art direction

Per., y Ferguson and George Jenkins
Set decorations.............Julia Heron
Music .....................Hugo Friedhofer
Musical direction ..........Emil Newman
THE JOLSON STORY (Columbia)

Produced by Sidney Skolsky. Directed by Alfred E. Green.

Principals
Lorry Parks  Scotty Beckett
Evelyn Keyes  Tamara Shayne
William Demarest  John Alexander
Bill Goodwin  Jo-Carroll Dennison
Ludwig Donath  Ernest Cossart

Production Credits
Associate producer.............. Gordon S. Grifith
Screenplay ..................... Stephen Longstreet
Adaptation , Harry Chandler and Andrew Solt
Photography .................... Joseph Walker
Technicolor direction........ Natalie Kalmus and Morgan Fadelford
Montage director.............. Lawrence W. Butler
Dances staged by............. Jack Cole
Production numbers directed by Joseph H. Lewis
Musical director.............. M. W. Stoloff

Color by Technicolor
THE YEARLING (Metro-Goldwyn-Mayer)

A Clarence Brown Production

Produced by Sidney Franklin. Directed by Clarence Brown.

Principals
Gregory Peck  Margaret Wycherly
Jane Wyman   Henry Travers
Claude Jarman, Jr.  Forrest Tucker
Chill Wills  Matt Willis
Clem Bevans  Dan White

Production Credits
Second unit director...Chester M. Franklin
Screenplay ..................Paul Osborn
Based on novel by  Marjorie Kinnan Rawlings
Photography ..................Charles Rosher,
Leonard Smith and Arthur Atting
Technicolor direction  Natalie Kalmus and Henri Jaffa
Art direction  Cedric Gibbons and Paul Groesse

Color by Technicolor
THE EGG AND I (Universal International)

Produced by Chester Erskine and Fred F. Finklehoffe.

Directed by Chester Erskine.

Principals

Claudette Colbert  Richard Long
Fred MacMurray  Billy House
Marjorie Main  Ida Moore
Louise Albritton  Donald MacBride
Percy Kilbride  Samuel S. Hinds

Production Credits

Associate producer  Leonard Goldstein
Screenplay  Chester Erskine and Fred F. Finklehoffe
From book by  Betty MacDonald
Photography  Milton Krasner
Production design  Bernard Herzbrun
Set decorations  Russell A. Gausman and Oliver Emert
Music  Frank Skinner
WELCOME STRANGER (Paramount)

Produced by Sol C. Siegel. Directed by Elliott Nugent.

Principals

<table>
<thead>
<tr>
<th>Bing Crosby</th>
<th>Elizabeth Patterson</th>
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<tbody>
<tr>
<td>Joan Caulfield</td>
<td>Robert Shayne</td>
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<tr>
<td>Barry Fitzgerald</td>
<td>Larry Young</td>
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<tr>
<td>Wanda Hendrix</td>
<td>Percy Kilbride</td>
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<tr>
<td>Frank Faylen</td>
<td>Charles Dingle</td>
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</tbody>
</table>

Production Credits

Screenplay .................. Arthur Sheekman
From story by ............... Frank Butler
Adaptation ................... Arthur Sheekman and N. Richard Nash
Photographer ................ Lionel Lindon
Art direction ... Hans Dreier and Franz Bachelin
Music score ................. Robert Emmett Dolan
Songs ... Johnny Burke and James Van Heusen
SONG OF THE SOUTH (RKO) Technicolor

Walt Disney Production

Principals

Ruth Warrick  Hatie McDaniel
Bobby Driscoll  Eric Rolf
James Baskett  Glenn Leedy
Luana Patten  Mary Field
Lucile Watson  Anita Brown

Production Credits

Associate producer: Perce Pearce
Director photoplay: Harve Foster
Director cartoon: Willard Jackson
Screenplay: Dalton Reymond
Morton Grant and Maurice Rapf
Original story by: Dalton Reymond
Based on Tales of Uncle Remus by Joel Chandler Harris
Cartoon story: William Reed, Ralph Wright, and George Stallings
Photography: Gregg Toland

Color by Technicolor
#### Blue Skies (Paramount) Technicolor

Produced by Sol C. Siegel. Directed by Stuart Heisler.

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<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Bing Crosby</td>
<td>Screenplay by Arthur Sheekman</td>
</tr>
<tr>
<td>Fred Astaire</td>
<td>Adaptation by Allan Scott</td>
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<tr>
<td>Joan Caulfield</td>
<td>Based on an original idea by</td>
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<tr>
<td>Billy Be Wolfe</td>
<td>Irving Berlin</td>
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<tr>
<td>Olga San Juan</td>
<td>Photography by Charles Lang,</td>
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<tr>
<td>Frank Faylen</td>
<td>Jr. and William Snyder</td>
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<tr>
<td>Victoria Horne</td>
<td>Technicolor color direction</td>
</tr>
<tr>
<td>Karolyn Grimes</td>
<td>Natalie Kalmus and Robert</td>
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<td></td>
<td>Brower</td>
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<td></td>
<td>Lyric and music by Irving</td>
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<td></td>
<td>Berlin</td>
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<td>Music direction by Robert</td>
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<td></td>
<td>Emmett Dolan</td>
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<td></td>
<td>Dances staged by Hermes Pan</td>
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</tbody>
</table>

Color by Technicolor
MARGIE (Twentieth Century-Fox)

Produced by Walter Morosco. Directed by Henry King.

Principals
Jeanne Crain  Conrad Janis
Glenn Langan  Esther Dale
Lynn Bari    Hobart Cavanaugh
Alan Young   Ann Todd
Barbara Lawrence  Hattie McDaniel

Production Credits
Screenplay................F. Hugh Herbert
Based on stories by
Ruth McKenney and Richard Bransten
Photography...............Charles Clarke
Technicolor direction
Natalie Kalmus and Leonard Doss
Art direction
James Basevi and J. Russell Spencer
Musical direction........Alfred Newman
Vocal arrangements Charles Henderson
Orchestral arrangements Herbert Taylor

Color by Technicolor
THE FARMER’S DAUGHTER (RKO)

Produced by Dore Schary. Directed by H. C. Potter.

Principals
Loretta Young  Rhys Williams
Joseph Cotten  Harry Davenport
Ethel Barrymore  Tom Powers
Charles Bickford  William Harrigan
Rose Hobart  Lex Barker

Production Credits
Screenplay: Alien Rivkin and Laura Kerr
Suggested from play by Juhni Tervotaa
Assistant to producer: Edgar Peterson
Photography: Milton Krasner
Art direction: Albert D’Agostino and Field Gray
Set decorations: Darrell Silvera and Harley Miller
Special effects: Russell A. Culy
TILL THE CLOUDS ROLL BY (MGM) Technicolor

Produced by Arthur Freed. Directed by Richard Whorf.

Principals

June Allyson
Lucille Bremer
Judy Garland
Kathryn Grayson
Van Heflin
Lena Horne
Van Johnson
Angela Lansbury

Tony Martin
Virginia O'Brien
Dinah Shore
Frank Sinatra
Robert Walker
Dorothy Patrick
Gower Champion
Cyd Charisse

Screenplay by
Myles Connolly and Jean Holloway
Adapted by........................................George Wells
From story by.................................Guy Bolton
Photography
Harry Stradling and George I. Folsey
Technicolor direction
Natalie Kalmus and Henri Jaffa
Art direction
Cedric Gibbons and Daniel B. Cathcart
Set decorations
Edwin B. Willis and Richard Pelterle
Special effects..................Warren Newcombe

Color by Technicolor
MOTHER WORE TIGHTS (Twentieth Century-Fox) Technicolor

Produced by Lamar Trotti. Directed by Walter Lang.

Principals

Betty Grable  Robert Arthur
Dan Dailey  Sara Allgood
Mona Freeman  William Frawley
Connie Marshall  Ruth Nelson
Vanessa Brown  Anabel Shaw

Production Credits

Screenplay  Lamar Trotti
Based on book by  Miriam Young
Photography  Harry Jackson
Art Direction  Richard Day and Joseph C. Wright

Technicolor director  Natalie Kalmus; associate, Leonard Doss
Orchestral arrangements by  Gene Rose
Songs  Mack Gordon and Josef Myrow
Dances staged by  Seymour Felix, Kenny Williams

Musical direction  Alfred Newman
Vocal arrangements  Charles Henderson

Color by Technicolor

X
# LEADING PRODUCTIONS

## CALIFORNIA (Paramount) Technicolor

**John Farrow Production**

Produced by Seton I. Miller. Directed by John Farrow.

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<thead>
<tr>
<th>Principals</th>
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<tbody>
<tr>
<td>Ray Milland</td>
<td>Screenplay by</td>
</tr>
<tr>
<td>Anthony Quinn</td>
<td>Frank Butler and Theodore Strauss</td>
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<tr>
<td>Barbara Stanwyck</td>
<td>Based on story by</td>
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<tr>
<td>Frank Faylen</td>
<td>... Boris Ingster</td>
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<tr>
<td>Barry Fitzgerald</td>
<td>Camera</td>
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<tr>
<td>Gavin Muir</td>
<td>... Ray Rennahans</td>
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<tr>
<td>George Coulouris</td>
<td>Color direction</td>
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<tr>
<td>James Burke</td>
<td>Natalie Kalmus and Robert Brower</td>
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<tr>
<td>Albert Dekker</td>
<td>Songs</td>
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<tr>
<td>Eduardo Ciannelli</td>
<td>... E. Y. Harburg and Earl Robinson</td>
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<td></td>
<td>Score</td>
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<td></td>
<td>... Victor Young</td>
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<td></td>
<td>Music associate</td>
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<td>... Phil Boullette</td>
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<td></td>
<td>Vocal arrangements</td>
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<td></td>
<td>... Ken Lane</td>
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<td>Color by Technicolor</td>
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</table>

## GALLANT BESS (Metro-Goldwyn-Mayer)

**Produced by Harry Rapf. Directed by Andrew Marton.**

<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marshall Thompson</td>
<td>Story and screenplay by</td>
</tr>
<tr>
<td>Murray Alper</td>
<td>... Jeanne Bartlett;</td>
</tr>
<tr>
<td>George Tobias</td>
<td>Suggested by incident</td>
</tr>
<tr>
<td>Wally Cassell</td>
<td>... as told by Lt.</td>
</tr>
<tr>
<td>Clem Bevans</td>
<td>Morris Park, USNR</td>
</tr>
<tr>
<td>Jim Davis</td>
<td>Photography by</td>
</tr>
<tr>
<td>&quot;Bess&quot;</td>
<td>... John W. Boyle</td>
</tr>
<tr>
<td>Chill Wills</td>
<td>Editor</td>
</tr>
<tr>
<td>Donald Curtis</td>
<td>... Harry Kasper</td>
</tr>
<tr>
<td>John Burford</td>
<td>Musical score ...</td>
</tr>
<tr>
<td>Johnny Bond</td>
<td>... Rudolph G. Kopp</td>
</tr>
<tr>
<td></td>
<td>Sound</td>
</tr>
<tr>
<td></td>
<td>... Douglas Shearer</td>
</tr>
<tr>
<td></td>
<td>Art direction</td>
</tr>
<tr>
<td></td>
<td>... Cedric Gibbons,</td>
</tr>
<tr>
<td></td>
<td>Howard Campbell</td>
</tr>
<tr>
<td></td>
<td>Montage</td>
</tr>
<tr>
<td></td>
<td>... Peter Ballbusch</td>
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<tr>
<td></td>
<td>Color by Cinecolor</td>
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## THE BACHELOR AND THE BOBBY-SOXER (RKO Radio)

**Produced by Dore Schary. Directed by Irving Reis.**

<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Cary Grant</td>
<td>Story and screenplay by</td>
</tr>
<tr>
<td>Harry Davenport</td>
<td>... Sidney Sheldon</td>
</tr>
<tr>
<td>Myrna Loy</td>
<td>Photography</td>
</tr>
<tr>
<td>Johnny Sands</td>
<td>... Robert de Grasse,</td>
</tr>
<tr>
<td>Shirley Temple</td>
<td>Art directors</td>
</tr>
<tr>
<td>Don Beddoe</td>
<td>Nicholas Musuraca</td>
</tr>
<tr>
<td>Rudy Vallee</td>
<td>... Albert S. D'Agostino,</td>
</tr>
<tr>
<td>Lillian Randolph</td>
<td>Carroll Clark</td>
</tr>
<tr>
<td>Ray Collins</td>
<td>Special effects</td>
</tr>
<tr>
<td>Veda Ann Borg</td>
<td>... Russell A. Cully</td>
</tr>
<tr>
<td></td>
<td>Set decorations, Darrell</td>
</tr>
<tr>
<td></td>
<td>Silvers, James Altweis</td>
</tr>
<tr>
<td></td>
<td>Music</td>
</tr>
<tr>
<td></td>
<td>... Leigh Harline</td>
</tr>
<tr>
<td></td>
<td>Musical director</td>
</tr>
<tr>
<td></td>
<td>... C. Bakaleinikoff</td>
</tr>
<tr>
<td></td>
<td>Editor</td>
</tr>
<tr>
<td></td>
<td>... Frederic Keussen</td>
</tr>
<tr>
<td></td>
<td>Sound</td>
</tr>
<tr>
<td></td>
<td>... John L. Cass, Clem</td>
</tr>
<tr>
<td></td>
<td>Portman</td>
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<tr>
<td></td>
<td>Color by Cinecolor</td>
</tr>
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</table>
### CHEYENNE (Warner Bros.)
Produced by Robert Buckner. Directed by Raoul Walsh.

<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Dennis Morgan</td>
<td>Screenplay by Alan LeMay and Thames Williamson</td>
</tr>
<tr>
<td>Arthur Kennedy</td>
<td>From story by Paul I. Wellman</td>
</tr>
<tr>
<td>Jane Wyman</td>
<td>Photography by Sid Hickok</td>
</tr>
<tr>
<td>John Ridgely</td>
<td>Art direction by Ted Smith</td>
</tr>
<tr>
<td>Janis Paige</td>
<td>Editor by Christian Nyby</td>
</tr>
<tr>
<td>Barton MacLane</td>
<td>Sound by Oliver S. Garretson</td>
</tr>
<tr>
<td>Bruce Bennett</td>
<td>Dialogue director by John Maxwell</td>
</tr>
<tr>
<td>Tom Tyler</td>
<td>Set decorations by Jack McConaghy</td>
</tr>
<tr>
<td>Alan Hale</td>
<td>Bob Steele</td>
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### DEAR RUTH (Paramount)
Produced by Paul Jones. Directed by William D. Russell.

<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Joan Caulfield</td>
<td>Screenplay by Arthur Sheekman</td>
</tr>
<tr>
<td>Billy De Wolfe</td>
<td>Based on play by Norman Krasno</td>
</tr>
<tr>
<td>William Holden</td>
<td>Photography by Ernest Laszlo</td>
</tr>
<tr>
<td>Mary Philips</td>
<td>Assistant director by Oscar Rudolph</td>
</tr>
<tr>
<td>Mona Freeman</td>
<td>Art direction by Hans Dreier and Earl Hedrick</td>
</tr>
<tr>
<td>Virginia Wells</td>
<td>Set decorations by Sam Comer</td>
</tr>
<tr>
<td>Edward Arnold</td>
<td>Process photography by Farciot Edouart</td>
</tr>
<tr>
<td>Kenny O’Morrison</td>
<td>Edward Arnold</td>
</tr>
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</table>

### THE TIME, THE PLACE AND THE GIRL
(Warner Bros.) Technicolor
Produced by Alex Gottlieb. Directed by David Butler.

<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Dennis Morgan</td>
<td>Screenplay by Francis Swann, Agnes Christine Johnson and Lynn Starling</td>
</tr>
<tr>
<td>Alan Hale</td>
<td>Original story by Leonard Lee</td>
</tr>
<tr>
<td>Jack Carson</td>
<td>Photography by William V. Skall and Arthur Edeson</td>
</tr>
<tr>
<td>Angela Greene</td>
<td>Technicolor direction by Natalie Kalmus and Leonard Doss</td>
</tr>
<tr>
<td>Janis Paige</td>
<td>Art direction by Richard Reticker</td>
</tr>
<tr>
<td>Donald Woods</td>
<td>Set decorations by Howard Winterbottom</td>
</tr>
<tr>
<td>Martha Vickers</td>
<td>Montages by James Leicester</td>
</tr>
<tr>
<td>Florence Bates</td>
<td>Music by Arthur Schwartz</td>
</tr>
<tr>
<td>S. Z. Sakall</td>
<td>Lyrics by Leo Robin</td>
</tr>
<tr>
<td>Carmen Cavallaro</td>
<td>Music adapted by Frederick Hollander</td>
</tr>
<tr>
<td>and Orch.</td>
<td>Color by Technicolor</td>
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### I WONDER WHO'S KISSING HER NOW
(Twentieth Century-Fox) Technicolor
Produced by George Jessel. Directed by Lloyd Bacon.

<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>June Haver</td>
<td>Original screenplay by Lewis R. Foster</td>
</tr>
<tr>
<td>William Frawley</td>
<td>Additional dialog by Marion Turk</td>
</tr>
<tr>
<td>Mark Stevens</td>
<td>Photography by Ernest Palmer</td>
</tr>
<tr>
<td>Gene Nelson</td>
<td>Technicolor direction by George Jessel and Charles Henderson</td>
</tr>
<tr>
<td>Martha Stewart</td>
<td>Art direction by Richard Day and Boris Leven</td>
</tr>
<tr>
<td>Truman Bradley</td>
<td>Musical director by Alfred Newman</td>
</tr>
<tr>
<td>Reginald Gardiner</td>
<td>Dances staged by Hermes Pan</td>
</tr>
<tr>
<td>George Cleveland</td>
<td>Altogether by Harry Seymour</td>
</tr>
<tr>
<td>Lenore Aubert</td>
<td>Color by Technicolor</td>
</tr>
</tbody>
</table>

| Lenore Aubert       | Harry Seymour    |
**THE RAZOR'S EDGE** *(Twentieth Century-Fox)*

Produced by Darryl F. Zanuck. Directed by Edmund Goulding.

<table>
<thead>
<tr>
<th>Principals</th>
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<tr>
<td>Tyrone Power</td>
<td>Screenplay .................. Lamar Trotti</td>
</tr>
<tr>
<td>Herbert Marshall</td>
<td>From novel by ............... Somerset Maugham</td>
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<tr>
<td>Gene Tierney</td>
<td>Photography .................. Arthur Miller</td>
</tr>
<tr>
<td>Lucille Watson</td>
<td>Art direction .............. Richard Day and Nathan Barsa</td>
</tr>
<tr>
<td>John Payne</td>
<td>Set decorations .......... Thomas Little and Paul S. Fox</td>
</tr>
<tr>
<td>Frank Latimore</td>
<td>Editor ..................... J. Watson Webb</td>
</tr>
<tr>
<td>Anne Baxter</td>
<td>Technical research .......... Paul Case</td>
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<tr>
<td>Elsa Lanchester</td>
<td>Dances staged by .......... Harry Pilcer</td>
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<td>Clifton Webb</td>
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<tr>
<td>Fritz Kortner</td>
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**STALLION ROAD** *(Warner Bros.)*

Produced by Alex Gottlieb. Directed by James V. Kern.

<table>
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<th>Principals</th>
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<tr>
<td>Ronald Reagan</td>
<td>Screenplay .................. Stephen Longstreet</td>
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<tr>
<td>Harry Davenport</td>
<td>Photography .................. Arthur Edeson</td>
</tr>
<tr>
<td>Alexis Smith</td>
<td>Special effects ............. Ray Davidson</td>
</tr>
<tr>
<td>Angela Greene</td>
<td>Art direction .............. Stanley Fleischer</td>
</tr>
<tr>
<td>Zachary Scott</td>
<td>Montages .................. James Leicester</td>
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<tr>
<td>Frank Puglia</td>
<td>Music ..................... Frederick Hollander</td>
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<tr>
<td>Perry Knudsen</td>
<td>Musical direction .......... Leo F. Forbstein</td>
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<tr>
<td>Ralph Byrd</td>
<td>Orchestral arrangements .... Leonid Raab</td>
</tr>
<tr>
<td>Patti Brady</td>
<td></td>
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<tr>
<td>Lloyd Corrigan</td>
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**THE BEGINNING OR THE END** *(MGM)*

Produced by Samuel Marx. Directed by Norman Taurog.

<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Brian Donlevy</td>
<td>Screenplay .................. Robert Considine</td>
</tr>
<tr>
<td>Hume Cronyn</td>
<td>Photography .................. Frank Wead</td>
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<tr>
<td>Robert Walker</td>
<td>Special effects ............. Ray June</td>
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<td>Hurd Hatfield</td>
<td>Art direction .............. Cedric Gibbons and Hans Peters</td>
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<td>Tom Drake</td>
<td>Set decorations ............ Edward B. Willis and Keogh Gleason</td>
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<td>Joseph Calleia</td>
<td>Special effects ............. Warren Newcombe, A. Arnold Gillespie and Donald Jackson</td>
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<td>Beverly Tyler</td>
<td>Montage .................... Peter Rollbusch</td>
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<td>Godfrey Tearle</td>
<td>Sound ..................... Douglas Shearer</td>
</tr>
<tr>
<td>Audrey Totter</td>
<td></td>
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<td>Victor Francen</td>
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**THE PERILS OF PAULINE** *(Paramount)*


<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Betty Hutton</td>
<td>Screenplay by .............. P. J. Wolfson. Frank Butler</td>
</tr>
<tr>
<td>Frank Faylen</td>
<td>Based on story by P. J. Wolfson, suggested by incidents in life of Pearl White and Charles W. Stoddard's original serial, &quot;The Perils of Pauline&quot;</td>
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<tr>
<td>John Lund</td>
<td>Photography by .............. Ray Renahan</td>
</tr>
<tr>
<td>William Farnum</td>
<td>Art direction by .......... Hans Dreier, Roland Anderson</td>
</tr>
<tr>
<td>Billy De Wolfe</td>
<td>Editor ..................... Arthur Schmidt</td>
</tr>
<tr>
<td>Chester Conklin</td>
<td>Technicolor Director ........ Natalie Kalmas; associate, Robert Brewer</td>
</tr>
<tr>
<td>William Demarest</td>
<td>Set decorations ............. SamConner, RayMoyer</td>
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<tr>
<td>Paul Panzer</td>
<td>Special effects ............. Gordon Jennings</td>
</tr>
<tr>
<td>Constance Collier</td>
<td>Music score ............... Robert Emmett Dolan</td>
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<td>Snub Pollard</td>
<td>Color by Technicolor</td>
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### BUCK PRIVATES COME HOME (Universal-International)

<table>
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<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Bud Abbott</td>
<td>Beverly Simmons</td>
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<tr>
<td>Lou Costello</td>
<td>Don Beddoe</td>
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<tr>
<td>Tom Brown</td>
<td>Don Porter</td>
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<td>Joan Fulton</td>
<td>Donald MacBride</td>
</tr>
<tr>
<td>Nat Pendleton</td>
<td>Lane Watson</td>
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Screenplay by John Grant, Frederic I. Rinaldo and Robert Lees
Based on story by Richard Macaulay and Bradford Ropes
Photography: Charles Van Enger
Art direction: Bernard Herzbrun and Frank A. Richards
Special photography: David S. Horsley

### THE SEA OF GRASS (Metro-Goldwyn-Mayer)
Produced by Pandro S. Berman. Directed by Elia Kazan.

<table>
<thead>
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<th>Principals</th>
<th>Production Credits</th>
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<tr>
<td>Spencer Tracy</td>
<td>Edgar Buchanan</td>
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<tr>
<td>Katharine Hepburn</td>
<td>Phyllis Thaxter</td>
</tr>
<tr>
<td>Robert Walker</td>
<td>Harry Carey</td>
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<tr>
<td>Melvyn Douglas</td>
<td>Ruth Nelson</td>
</tr>
<tr>
<td>Robert Armstrong</td>
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</table>

Screenplay by Marguerite Roberts, Vincent Lawrence
Based on novel by Conrad Richter
Photography: Harry Stradling
Art direction: Cedric Gibbons, Paul Groesse
Special effects: Arnold Gillespie, Warren Newcombe

### MY DARLING CLEMENTINE (20th Century-Fox)

<table>
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<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tr>
<td>Henry Fonda</td>
<td>Cathy Downs</td>
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<tr>
<td>Linda Darnell</td>
<td>Ward Bond</td>
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<tr>
<td>Victor Mature</td>
<td>Alan Mowbray</td>
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<tr>
<td>Walter Brennan</td>
<td>John Ireland</td>
</tr>
<tr>
<td>Tim Holt</td>
<td>Roy Roberts</td>
</tr>
<tr>
<td>Jane Darwell</td>
<td>Grant Withers</td>
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</tbody>
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Screenplay by Samuel G. Engel and Winston Miller
From story by Sam Hellman
Based on book by Stuart N. Lake
Photography: Joe MacDonald
Special photographic effects: Fred McDonald
Art direction: James Basevi and Lyle Wheeler

### MIRACLE ON 34th STREET (20th Century-Fox)
Produced by William Perlberg. Directed by George Seaton.

<table>
<thead>
<tr>
<th>Principals</th>
<th>Production Credits</th>
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<tbody>
<tr>
<td>Maureen O'Hara</td>
<td>William Frawley</td>
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<tr>
<td>John Payne</td>
<td>Jerome Cowan</td>
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<td>Edmund Gwenn</td>
<td>Philip Tonge</td>
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<tr>
<td>Gene Lockhart</td>
<td>James Seay</td>
</tr>
<tr>
<td>Natalie Wood</td>
<td>Harry Antrim</td>
</tr>
<tr>
<td>Porter Hall</td>
<td>Thelma Ritter</td>
</tr>
</tbody>
</table>

Screenplay by George Seaton
Original story by Valentine Davies
Photography by Charles Clarke, Lloyd Ahern
Art direction: Richard Day, Richard Irvine
AN ANNIVERSARY -- AND AN ACHIEVEMENT

It’s just one year since we announced the formation of Allied Artists, a company organized for the exclusive production of high budget attractions.

We’re very happy to present the record of these first twelve months:

"It Happened on Fifth Avenue," our first release, has been acclaimed from coast to coast as one of the top pictures of 1947, and is well on the way to a record number of playdates for any new company.

"Black Gold," currently in release, ranks among the finest of all color productions and is receiving a terrific response from press, public and exhibitors.

"The Gangster" soon will be presented for the intense satisfaction of the vast audience that enjoys top calibre melodrama.

"Song of My Heart," based on the music and life of Tchaikovsky, and "The Hunted," a powerful suspense story, are completed and awaiting release.

"Smart Woman" is currently before the cameras with Brian Aherne, Constance Bennett, Barry Sullivan and Michael O’Shea heading a truly great cast.

We believe that these six pictures present a year of achievement that is unique in Hollywood annals. Our sincerest thanks to all those who made it possible.

Steve Broidy
President
Mr. Harry Sherman  
Enterprise Studios  
Hollywood, California

Dear Harry:

After expressing to you the other day my extreme appreciation of the fine job you did with "THEY PASSED THIS WAY," I felt that it did not adequately express my personal gratitude.

I want to go on record as saying that this picture not only represents the peak of our happy association, but that it is the most satisfying screen effort of my career. But then, how could I go wrong in a picture so superbly handled.

For all of this, my warmest thanks and sincerest appreciation.

Yours,

[Signature]
To my Exhibitor Friends:

I can predict with confidence that your patrons will rate highly your entertainment judgment after you have played "THEY PASSED THIS WAY"

We have starred JOEL McCREA, FRANCES DEE and CHARLES BICKFORD in something entirely new in outdoor entertainment -- new in background, story and treatment.

We feel that we have attained a rare quality in bringing to the screen EUGENE MANLOVE RHODES' heartwarming novel and Saturday Evening Post story "PASO POR AQUI," directed by ALFRED E. GREEN in the authentic, rugged country of New Mexico wherein the story is laid. The screen play by GRAHAM BAKER and TEDDI SHERMAN was an important part of this successful combination.

"THEY PASSED THIS WAY," which I produced for Enterprise Studios, is in my judgment the finest picture I have ever made.

Harry Sherman
PICTURES ELIGIBLE FOR LEADERS RANKING

Listed below are the pictures which were eligible for ratings as Leaders of 1947. Only titles appearing in these lists were included in exhibitor calculations in naming the leaders. Pictures are listed by companies releasing them, with stars indicating those which received sufficient votes to place them in nomination for Leaders ranking. Pictures indicated by stars must be considered as outstanding, irrespective of whether or not they appear in the list of Leaders groups, since the number of votes necessary to put them in nomination is of such volume as to certify strong performance at a large number of theatres.

<table>
<thead>
<tr>
<th>ALLIED ARTISTS</th>
<th>Two Pictures</th>
</tr>
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<tbody>
<tr>
<td>★Black Gold</td>
<td>It Happened on Fifth Avenue</td>
</tr>
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<table>
<thead>
<tr>
<th>COLUMBIA</th>
<th>Thirty-Seven Pictures</th>
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</thead>
<tbody>
<tr>
<td>Alias Mr. Twilight</td>
<td>Corpse Came C.O.D., The Dead Reckoning</td>
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<tr>
<td>Betty Co-ed</td>
<td>Down to Earth</td>
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<tr>
<td>Blind Spot</td>
<td>For the Love of Rusty Framed</td>
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<tr>
<td>Blondie in the Dough</td>
<td>Guilt of Janet Ames</td>
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<tr>
<td>Blondie’s Big Moment</td>
<td>Gunlighters</td>
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<tr>
<td>Blondie’s Holiday</td>
<td>Johnny O’Clock</td>
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<tr>
<td>Boston Blackie and the Law</td>
<td>Olson Story, The</td>
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<tr>
<td>Bulldog Drummond at Bay</td>
<td>Keeper of the Bees</td>
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<tr>
<td>Bulldog Drummond Strikes Back</td>
<td>Key Witness</td>
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<td>Cigarette Girl</td>
<td>King of the Wild Horses</td>
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<td>Lost of the Redmen</td>
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<td>Little Miss Broadway</td>
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<td>Lone Wolf in Mexico</td>
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<td>Millie’s Daughter</td>
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<td>Millerson Case, The</td>
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<td>Mr. District Attorney</td>
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<td>Pacific Adventure</td>
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<td>Return of Monte Cristo</td>
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<td>Secret of the Whistler</td>
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<td>Singin’ in the Corn</td>
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<td>Son of Rusty, The</td>
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<td>Sport of Kings</td>
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<td>Sweet Genevieve</td>
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<td></td>
<td>The Thirteenth Hour</td>
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<td>When a Girl’s Beautiful</td>
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<td>Adventuress, The</td>
<td>Green for Danger</td>
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<td>Bedelia</td>
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<td>Caravan</td>
<td>It’s a Joke, Son</td>
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<td>Devil On Wheels, The</td>
<td>Killer At Large</td>
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<td>Don Ricardo Returns</td>
<td>Lady Chaser</td>
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<td>Gas House Kids Go West</td>
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<td>Lost Honeymoon</td>
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<td>Philo Vance’s Secret Mission</td>
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<td>Untamed Fury</td>
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<th>FILM CLASSICS</th>
<th>One Picture</th>
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<td>★Spirit of West Point</td>
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<tr>
<th>METRO-GOLDWYN-MAYER</th>
<th>Twenty-Seven Pictures</th>
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<tr>
<td>Arnelo Affair, The</td>
<td>High Barbaree</td>
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<tr>
<td>★Beginning Or the End, The</td>
<td>Rucksters, The</td>
</tr>
<tr>
<td>★Cynthia</td>
<td>It Happened in Brooklyn</td>
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<td>Dark Deception</td>
<td>Lady in the Lake</td>
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<td>Desire Me</td>
<td>Little Mister Jim</td>
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<td>★Plesta</td>
<td>Living in a Big Way</td>
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<td>★Gallant Beau</td>
<td>Love Laughs at Andy Hardy</td>
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<td>Merton of the Movies</td>
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<td>Mighty McGurk, The</td>
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<td>My Brother Talks to Horses</td>
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<td>Romance of Rosy Ridge, The</td>
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<td>Sea of Grass</td>
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<td>Show-Off, The</td>
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<td>Song of the Thin Man</td>
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<td>Till the Clouds Roll By</td>
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<th>MONOGRAM</th>
<th>Twenty-Four Pictures</th>
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<tr>
<td>Beauty and the Bandit</td>
<td>Hard Boiled Mahoney</td>
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<tr>
<td>Bowery Buckaroos</td>
<td>High Conquest</td>
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<td>★Bringing Up Father</td>
<td>High Tide</td>
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<td>Fall Guy</td>
<td>Joe Palooka in the Knockout</td>
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<td>Ginger</td>
<td>Klipper Was Here</td>
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<td>Guilty, The</td>
<td>King of the Bandits</td>
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<td>Mr. Hex</td>
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<th>PARAMOUNT</th>
<th>Twenty-Five Pictures</th>
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<tr>
<td>Adventure Island</td>
<td>Danger Street</td>
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<td>Big Town</td>
<td>Dear Ruth</td>
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<td>Blaze of Noon</td>
<td>Desert Fury</td>
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<td>Blue Skies</td>
<td>Easy Come, Easy Go</td>
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<td>Calcutta</td>
<td>Fear in the Night</td>
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<td>California</td>
<td>I Cover Big Town</td>
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<td>Cross My Heart</td>
<td>Imperfect Lady, The Jungle Flight</td>
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<td>Ladies Man</td>
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<td>My Favorite Brunette</td>
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<td>Perils of Pauline</td>
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<td>Seven Were Saved</td>
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<td>Suddenly It’s Spring</td>
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<td>Variety Girl</td>
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<td>Welcome Stranger</td>
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38
REPUBLIC  Thirty-Five Pictures

Affairs of Geraldine
Angel and the Badman
Apache Rose
Bells of San Angelo
Blackmail
Calendar Girl
Dritwood
Exposed
Fabulous Suzanne
Ghost Goes Wild, The
Heldorado
Hit Parade of 1947
Home in Oklahoma
I've Always Loved You
Magnificent Rogue, The
Northwest Outpost
On the Old Spanish Trail
Out California Way
Pilgrim Lady, The
Plain Tales and the Lady
Pretender, The
Robin Hood of Texas
Saddle Pals
Spouters of the North
Springtime in the Sierras
That Brennan Girl
That's My Gal
That's My Man
Trail to San Antonio
Trespasser, The
Twilight on the Rio Grande
Web of Danger
Winter Wonderland
Wyoming
Yankee Pake

RKO RADIO  Thirty-Two Pictures

A Likely Story
Bachelor and the Bobby-Soxer
Banjo
Beat the Band
Best Years of Our Lives, The
Born to Kill
Child of Divorce
Code of the West
Crack-Up
Criminal Court
Crossfire
Desperate
Devil Thumbs A Ride, The
Dick Tracy's Dilemma
Dick Tracy vs. Cueball
Farmer's Daughter, The
Fun and Fancy Free
Honeymoon
It's a Wonderful Life
Long Night, The
Notorious
Riff-Raff
San Quentin
Seven Keys to Baldpate
Sinbad the Sailor
Song of the South
Tarzan and the Huntress
They Won't Believe Me
Thunder Mountain
Trail Street
Under the Tonto Rim
Woman on the Beach

SEZLNICK RELEASING ORGANIZATION  One Picture

★ Duel in the Sun

SCREEN GUILD PRODUCTIONS  Fifteen Pictures

Bells of San Fernando
Boy, What A Girl
Buffalo Bill Rides Again
Burning Cross, The
Bush Pilot
Case of the Baby Sitter, The
Dragnet
Hat Box Mystery, The
Hollywood Barn Dance
Killer Dill
My Dog Shop
Queen of the Amazons
Renegade Girl
Scared to Death
Shoot to Kill

20th CENTURY-FOX  Twenty-Nine Pictures

Backlash
Boomergang
Brasher Doubloon, The
Carnival in Costa Rica
Crimson Key, The
Dangerous Millions
Foxes of Harrow, The
Ghost and Mrs. Mair, The
Honeymoon
Homestretch, The
Invisible Wall, The
I Wonder Who's Kissing Her Now
Jewels of Brandenburg
Lands of Death
Late George Apley, The
Margie
Meet Me at Dawn
Miracle on 34th St.
Miss Rose
Mother Wore Tights
My Darling Clementine
Nightmare Alley
Razor's Edge, The
San Demetrio, London
Second Chance
Shock the Miss Pilgrim, The
Strange Journey
13 Rue Madeleine
Wake Up and Dream
Wanted for Murder

UNITED ARTISTS  Twenty-Six Pictures

Able's Irish Rose
Adventures of Don Coyote
Body and Soul
Carnegie Hall
Chase, The
Comedy Carnival
Copacabana
Dangerous Venture
Devil's Playground, The
Dishonored Lady
Fabulous Dorseys, The
Fool's Gold
Fun on a Weekend
Heaven Only Knows
Hopy's Holiday
Lured
Macabre Affair, The
Monaster Vaudoux
New Orleans
Other Love, The
Private Affairs of Bel Ami, The
Ramrod
Red House, The
Shark Blows Man
Susie Steps Out!
Unexpected Guest, The

UNIVERSAL-INTERNATIONAL  Thirty-Four Pictures

A Lady Surrenders
Beloved Encounter
Brute Force
Buck Privates Come Home
Captive Heart, The
Egg and I, The
Fronde
Great Expectations
Hungry Hill
I Know Where I'm Going
I'll Be Yours
Ivy
Johnny Frenchman
Magic Bow, The
Magnificent Doll
Michigan Kid
Notorious Gentleman, The
Odd Man Out
Overlanders, The
Ride the Pink Horse
Singapore
Slave Girl
Smash-Up, The Story of a Woman
Something in the Wind
Song of Scheherazade
Stairway to Heaven
Swell Guy
Towny Piolt
Temptation
The Years Between
This Happy Breed
Time Out of Mind
Web, The
Wicked Lady, The
(® Prestige Pictures released)

WARNER BROS. Nineteen Pictures

Beast With Five Fingers
Cheyenne
Cry Wolf
Dark Passage
Deep Valley
Humoresque
Love and Learn
Never Say Goodbye
Nora Prentiss
Possessed
Pursued
Stallion Road
That Way With Women
The Man I Love
The Time, the Place and the Girl
Two Mrs. Carrolls, The
Unfaithful, The
Unexpected, The
Verdict, The
INSURE YOUR BOXOFFICE RESULTS IN 1947-48

Ready For Release:

"ROSES ARE RED" . . . DON CASTLE, PEGGY KNUDSEN, PATRICIA KNIGHT
(Mrs. Cornel Wilde) . . .

... Dirty politics get a vigorous airing and two beautiful women clash for a man's love.

"DANGEROUS YEARS" . . . WILLIAM HALOP, ANN E. TODD, JEROME COWAN,
ANABEL SHAW, RICHARD GAINES,
SCOTTY BECKETT . . .

... A hard hitting juvenile delinquency story boasting a cast of the best young actors and actresses in the industry.

Preparing for 1948 Release:

"HALF PAST MIDNIGHT" . . . KENT TAYLOR, PEGGY KNUDSEN . . .

... A smashing comedy-drama with a Los Angeles background.

"ARTHUR TAKES OVER" . . . JEROME COWAN, LOIS COLLIER, SKIP HOMEIER,
ANN E. TODD

... A charming domestic comedy about a little man with big ideas.

"TUCSON" . . . (NOT YET CAST)

... A modern Western to be shot in documentary fashion in and around this historic city.

"TICKET TO NOWHERE" . . . (NOT YET CAST)

... A powerful and dramatic story of a man's regeneration.

DISTRIBUTED BY 20th CENTURY-FOX
Leading Short Subjects

0 of 1947

Let the scientists' experiments and developments proclaim the atomic age. Let the fashion designers huddle over their drawing boards, then come up at periodic intervals with styles in feminine wearing apparel that send women scurrying to salons and department stores to revolutionize their wardrobes. Let electrically-controlled, lightweight blankets replace the heavy and cumbersome comforters of yesteryear. Let the aviation industry make it possible for a man to leave Baltimore, for instance, and a few hours later enjoy dinner at Antoine's in New Orleans.

Whatever else may happen to change its living habits, to affect its security, the public is apparently determined that cartoons shall be its favorite form of short subject entertainment. That has been the case for several years, and the situation is once again emphasized as the Leaders of the Motion Picture Industry's 1947 stock-taking of patrons' tastes in short subjects, as reported by exhibitors across the nation, emerge in final scores on the tally sheet.

The results for 1947 clearly reveal that while tastes for comedies, musicals and dramatic subjects fluctuate from year to year, the animated one-reelers sail serenely on in top position twelvemonth after twelvemonth.

Shifting Loyalty of the Public

But then, of course, while it may remain staunch in its adhesion to this particular type of short, the so-called fickle public never relinquishes its right to change its mind about its cartoon heroes. And for the first time since 1943, it has done just that by indicating to exhibitors that MGM's comparatively new cartoon characters, Tom and Jerry, are its favorites.

In the live action field MGM's Pete Smith Specialties finish the race once more at the top, a result that should stand as ample proof that the public likes its comedy in the often subtle, always witty manner projected by Pete Smith in narrating the rib-tickling situations that mark the majority of his output. Perhaps these Specialties retain their topmost position not only because of Smith himself, although he deserves the credit for what may go into them, but also because their subject matter in most instances reflect those incidents and habits which go to make up our daily lives. Whatever it is, one can be sure that it pleases sufficiently to place the Pete Smith Specialties ahead of others in the live action field.

Rabbit Is Still In the Running

Unless his lofty pinnacle has so nourished his ego that a slight change in his popularity status sends him into a tem-peramental tantrum, Warners' Bugs Bunny will accept his slight drop this year in the Leaders poll wisely and philosophically. For in spite of the fact that Bugs has led the cartoon parade for the past five years, the change in public taste is really so slight that the famed hare can still bask in the limelight, confident that he is still high among the leaders.

The adventures of Tom and Jerry have been amusing audiences for the past three or four years. At first the cat and mouse were featured characters in the MGM Technicolor Cartoon series, but the public's clamor for more of these ingratiating characters prompted MGM during the latter part of 1946 to bestow star billing upon them. That MGM acted in accordance with public desire was proved when the Leaders poll for 1946 resulted in a second-place position for the animated characters. Only the year before, MGM Technicolor Cartoons had finished in the same position, due apparently to Tom and Jerry who had not yet won their star spurs.

Rode A Star Wagon to Popularity

In this connection, it will be remembered that Bugs Bunny came into the limelight in much the same way. When Warners' Merrie Melody cartoons finished first in the 1943 Leaders poll, Bugs was a member of the Warner cartoon family but no star. Yet it was undoubtedly this unique rabbit that brought the Merrie Melodies to the top. From then on, Bugs had star billing and remained aloft in the Leaders ratings until 1947 when the final count showed that Bugs, on the one hand, and Tom and Jerry, would have to trade places.

But trading places would not seem to be confined to the ratings in the animated lineup. For in the live action field RKO's This Is America and 20th-Fox's The March of Time have followed the same procedure. Last year (1946) The March of Time nosed out This Is America for second place on the ladder of popularity, while in the new results This Is America came back to exchange positions with its rival topical series.

Making Screen Medium of Information

Let's just see how these topical reels have fought it out for top public favor over the years. Well, in the 1940 and 1941 polls, the March of Time was first in the live action field. Then in 1942 it dropped to fourth place and remained in that position in 1943. Coming into the Leaders poll for the first time that year, This Is America immediately zoomed up the ladder to the fifth rung, directly below its rival. Nineteen hundred and forty-three, therefore, marked the beginning of the Battle of the Topicals. The following year they finished in the same positions (fourth and fifth, respectively). But in 1945 the final count revealed that whereas This Is America clung steadfastly to its same rung, the March of Time dropped to ninth place. And, as we have seen, it bounced back in 1946 to out-point This Is America, only to fall one notch below in 1947.

The positions among the Leaders attained by these topical reels from year to year show that there is not only a public for the newreels but also a wide following for those subjects (Continued on Next Page)

A Section of SHOWMEN'S TRADE REVIEW
which accord special coverage and analyses to outstanding current events. It would have seemed perfectly logical for the topicals to hold high interest in view of World War II, but the fact that they continue to be sought after by movie patrons leads to the conclusion that even in time of peace, and especially so right now, there is a desire on the part of most Americans to keep in touch with the news of the day and to have the main events interpreted and analyzed for them via the two outstanding releases in the topical series, This Is America and The March of Time.

Amusement Via Clever Animation

Further tallies in the animated series place RKO Radio’s Walt Disney Cartoons and Warners’ Merrie Melodies third and fourth, respectively. And thereby a question has been raised—and answered: “When does a subject with animation become a live action subject?” For example, in 1946 exhibitors voted for Paramount’s Speaking of Animals series, and their votes were tallied and published under the animated classification in that year’s Leaders of the Motion Picture Industry. Hardly had the first copies come off the press when the controversy began: “Are the Speaking of Animals series animated or live action reels? When does one leave off and the other begin?” After discussing the pros and cons of the matter, the Editors concluded that inasmuch as real, live animals were actually photographed for these series, with animation being used only to the extent of making their mouths move to give the effect of talking, the subjects definitely belonged in the live action field. And so, in the 1947 Leaders, they rate fourth in that category, just one rung below their position the previous year in the animated lineup. This series was seventh when it entered the Leaders poll in 1945, and its rise in subsequent surveys proves that the public is delighted when the animals talk, especially when the words they utter are so laugh-provoking.

Hot Competition Keeps ‘Em Lively

Motion picture audiences have apparently never tired of the Disney Cartoons and the Merrie Melodies, for a glance over the Leaders results of the past show that these cartoon series have been highly popular. True, they have changed positions in certain years, with the Merrie Melodies dropping out in 1945 and 1946; but they have always garnered an estimable number of votes that maintain them in their enviable standings.

It would be a matter of grave concern to the editors if, when tallying the votes in the Leaders short subjects poll, they were to find Columbia’s Three Stooges missing from the live action series. That these zany comedians have never lost their grip on the public’s funnybone since their two-reel comedies were introduced several years ago is indeed a tribute to Moe and Shemp.

The Pete Smith Specialties sustained their popularity during the past season and won top place among the live-action subjects. The scene above from the subject on bowling typifies the Smith technique of mixing broad comedy with informed discussion on a wide variety of topics, including the humorous aspects of marital relations.

This is America (RKO Radio)

The March of Time (20th Century-Fox)

Three Stooges (Columbia)

Speaking of Animals (Paramount)

Short Subjects Leaders of 1947

(Continued from Page 41)
**Live Action:**
1. Pete Smith Specialties
2. This Is America
3. The March of Time
4. Speaking of Animals
5. The Three Stooges

**Animation:**
1. Tom and Jerry Cartoons
2. Bugs Bunny Cartoons
3. Disney Cartoons
4. Merrie Melodies Cartoons
5. George Pal Puppetoons

Howard, and Larry Fine. Go as far back as 1940 in the Leaders of the Motion Picture Industry and you will find that the Stooges have held a post in the short subject polls every year but one—1941. And by that time the public had probably become so involved with the war and all the changes it had effected in their daily lives, that not even these peerless slapstick comedians could divert their attention for long. But the boys made a sixth-place comeback in 1945, moved up to fourth in 1946 and finished fifth in the 1947 poll. Unless there is a radical change in public opinion in the months and years to come, it is quite safe to predict that the Three Stooges will continue their favorable Leaders standings.

**New Type Animation Gains Favor**

Possibly because of a lack of spinach, or because of too much, Paramount's Popeye lost his fifth-place foothold, gained in 1946, to George Pal's Puppetoons. Without in any way reflecting on the ability of the harried cartoon sailor, he couldn't have (to borrow an old phrase) lost to a nicer series than those brought to the screen in Technicolor by Pal. Turnabout is fair play, however, for the Puppetoons bowed to Popeye in 1946. And 1944 and 1946 have been the only years thus far in which Pal's animated dolls failed to place in the Leaders since exhibitors' votes first placed them there in 1942 in ninth place. In the intervening years they have risen from tenth to eighth to fifth place while at the same time improving in animation and subject matter to the point that they have become a favorite short subject entertainment.

Bringing up the rear in the live action field are RKO Radio's Leon Errol comedies. It is significant that this series joins the Leaders for the first time with indications that, if past performances can be relied upon, it may well become a member in good standing in the years to come. Comedian Errol, who had furnished the fun in several features, entered the short subject field as the star of the series bearing his name, and in a comparatively short period of time he has won his way into the hearts of laughter-loving moviegoers. The fact that genuinely funny comedians are so scarce at present in the short subject field, and that today's audiences are more critical than ever, is a tribute to Errol's art.

And so the Short Subject Leaders in the 1947 poll of Leaders of the Motion Picture Industry pass into history. But it is well worth remembering that industry men of vision and foresight have created types of one- and two-reel entertainments that have held the public's favor year after year and, as a result, have continued to hold their places as Leaders of the Motion Picture Industry.
The year 1947 was a fertile season for the blossoming of independent producing units. These rapidly came onstage in the Hollywood scene and many as quickly seemed to fade from view.

Not a studio escaped these manifestations of independent outfits making films within walls which heretofore jealously guarded the precincts from such "outsiders."

Metro-Goldwyn-Mayer's Culver City stronghold opened the gates to Liberty Films for the production by Frank Capra of "State of the Union."

Producers of the Top Ten Leaders

SAMUEL GOLDWYN, producer of "The Best Years of Our Lives."

SIDNEY SKOLSKY, "The Jolson Story" was his first production.

SIDNEY FRANKLIN, producer of the MGM hit, "The Yearling."

CHESTER ERSKINE and FRED FINKLEHOFF produced "The Egg and I."

SOL SIEGEL produced "Welcome Stranger" and "Blue Skies."

WALTER MOROSCO, producer of the very popular "Margie."

DORE SCHARY, producer of RKO-Radio's "The Farmer's Daughter."

ARTHUR FREED, produced the musical, "Till the Clouds Roll By."

WALT DISNEY, producer of "The Song of the South."

Jack Wrather, multi-millionaire Texas oil man, came into the Hollywood production ranks in 1947, releasing through Monogram. To date, he has turned out three successful pictures: "The Guilty," "High Tide" and "In Self Defense."

Edward Nassour, himself a studio owner, was signed by president Steve Broidy to make a series of pictures for both Monogram and Allied Artists release. Blake Edwards, 25, and 24-year-old John C. Champion, two former servicemen, made their producing debut—also through Monogram—with the Western, "Panhandle."

Arthur Lake, best known as "Dagwood" in the Blondie series, organized his own company to film "16 Fathoms Deep," first full-length picture photographed in Ansco color.

RKO Radio wound up the year with 14 independent productions. Outside product made for RKO distribution in 1947 included three from Samuel Goldwyn—"The Secret Life of Walter Mitty," "The Bishop's Wife" and "A Song Is Born"—two from Walt Disney were "Fun and Fancy Free" and "Song of the South," Robert Riskin's "Magic Town," and the Hakim Brothers' "The Long Night." Others on the RKO charts were Argosy's "War Party" and "The Fugitive"; Lasky-MacEwen's "The Miracle of the Bells;" Leo McCarey's "Good Sam;" Independent Artists' "The Velvet Touch;" Sol Lesser's "Tarzan and the Mermaids;" and the RKO-Aguilar production, "The"
Soon to be released:

CLAUDETTE COLBERT
ROBERT CUMMINGS
DON AMECEHE

in

"SLEEP MY LOVE"

with

Rita Johnson - George Coulouris
and

HAZEL BROOKS

In Preparation:

"THE STARDUST ROAD"
(The Story of Hoagy Carmichael)
and

"THE UNLOVED"
with a cast to be announced

Releasing Thru United Artists
Rainbow Productions Inc.

ANNOUNCES A FORTHCOMING CINEMA EVENT IN

“GOOD SAM”

NOW BEFORE THE CAMERAS UNDER THE PRODUCTION AND DIRECTION OF

LEO McCAREY

CO-STARRING

GARY COOPER and ANN SHERIDAN

A STORY AS BIG, AS HUMAN, AND AS GLORY-BOUND AS McCAREY’S “THE BELLS OF ST. MARY’S” AND “GOING MY WAY”

In Preparation

“ADAM AND EVE”
Edward Small
PRODUCTIONS, INC.

"LORNA DOONE"
From the facile pen of R. D. Blackmore came this widely read and gripping novel of England in the days when men fought for their lives...and their love.

"VALENTINO"
No motion picture subject has ever aroused more international interest or created a greater demand for production.

"THE BLACK ARROW"
Robert Louis Stevenson's
An Edward Small Production
starring
LOUIS HAYWARD and JANET BLAIR
for Columbia Release

NOW BEING FILMED IN ROME
WITH
A SUPERB HOLLYWOOD CAST

"CAGLIOSTRO"
The Story of Alexandre Dumas' Most Fabulous Character.
Directed by GREGORY RAIPOFF

"The Notorious Nancy Grey"
The richly nostalgic story of America's most colorful period—the turn of the century.
The Story by Howard Emmett Rogers and James Edward Grant
Screenplay by Howard Emmett Rogers

RED SKELETON
starring in
"THE FULLER BRUSH MAN"
S. SYLVAN SIMON Production
for Columbia Release
INDEPENDENT PRODUCERS
(Continued from Page 44)
Pearl." Of the group of 21 pictures and one re-issue to be released by RKO in 1948, 10 are from outside producers. Among these will be possibly the most important picture to come out of Hollywood, Sierra's "Joan," on which the negative cost alone will be $4,600,000.

In the last half of '47, Paramount acquired all the stock of Liberty Productions, including the services of a number of outstanding directors, writers and production executives. Included were Frank Capra, William Wyler, George Stevens and Sam Briskin. The deal also brought Technicolor commitments to Paramount.

Eagle Lion attracted a number of top independent producers, including Walter Wanger, who was signed to make four $2,000,000 productions, two of which will be filmed in Technicolor. Arthur Lyons, head of Producing Artists, completed "Prelude to Night" for E-L release and set up plans for several other productions. Prudential Pictures, headed by David Hersh and Albert S. Rogell, produced "Northwest Stampedes" (Cinecolor) for distribution through Eagle Lion.

Independent producers who started releasing through Columbia during the year were Gene Autry Productions, and Sidney Buchman-Jay Richard Kennedy and Cavalier Productions, headed by Robert Young and Eugene Rodney. Others are Cornell Pictures, organized by actor Franchot Tone and producer-director S. Sylvan Simon; Producers-Actors Corp., similar combination headed by Randolph Scott and Harry Joe Brown; and Benedict Bogeaus, who made his initial film for Columbia release.

Charles K. Feldman entered into partnership with Republic in 1947 to make three pictures at the valley studio. The pictures, the biggest productions ever undertaken by Republic, include: The Charles K. Feldman Group-Lewis Milestone production of John Steinbeck's "The Red Pony," produced and directed by Milestone and starring Myrna Loy and Robert Mitchum, in Technicolor; the Feldman Group-Orson Welles production of Shakespeare's "Macbeth," starring Welles, who also produced and directed; the Feldman Group-Marshall Grant production of "Moonrise," directed by Frank Borzage. Ken Murray was instrumental in bringing the most unusual picture of the year to the screen in his production of "Bill and Coo," made for Republic release. Filmed in Technicolor, "Bill and Coo" has a cast composed entirely of trained love birds.

20th Century-Fox added several new independent units, of the action variety, to supplement Sol M. Wurtzel's organization. The new ones are Reliance and Frank Selzter Productions. Warner Bros., which, next to MGM, was most reluctant to take on independents, finally signed up Michael Curtiz Productions.

Universal-International releases included many pictures from independents.

Directors of the Leaders of 1947

WILLIAM WYLER
"The Best Years of Our Lives"

ALFRED E. GREEN
"The Jolson Story"

CLARENCE BROWN
"The Yearling"

ELLIOTT NUGENT
"Welcome Stranger"

CHESTER ERSKINE
"The Egg and I"

STUART HEISLER
"Blue Skies"

HENRY KING
"Margie"

H. C. OTTER
"The Farmer's Daughter"

RICHARD WHORF
"Till the Clouds Roll By"

WALTER LANG
"Mother Wore Tights"
BE
dICT
BOGEAUS
Productions
presents its current program of pictures . . .

GEORGE RAFT  •  GEORGE BRENT
RANDOLPH SCOTT  •  JOAN BLONDELL
Vir'nia Field  •  Dolores Moran  •  Ann Harding
in
"CHRISTMAS EVE"
Produced by BENEDICT BOGEAUS  •  Directed by EDWIN L. MARIN
UA Release

PAULETTE GODDARD  •  JAMES STEWART
HENRY FONDA  •  FRED MacMURRAY
DOROTHY LAMOUR  •  BURGESS MEREDITH
VICTOR MOORE  •  HARRY JAMES
in
"A MIRACLE CAN HAPPEN"
Produced by BENEDICT BOGEAUS and BURGESS MEREDITH
Directed by KING VIDOR and LESLIE FENTON
UA Release

DOROTHY LAMOUR
GEORGE MONTGOMERY
in
"LULU BELLE"
Produced by BENEDICT BOGEAUS
Directed by LESLIE FENTON
Columbia Release
No better evidence of the sound, show-business value of the Star System can be found than that which occurs annually in our final selections of the Leaders among the actors and actresses whose names go up in lights to advertise picture shows at the nation's theatres.

Of all the many outstanding personalities and distinguished artists who appear in principal roles in the hundreds of pictures released during the season, there are these relatively few who attain the eminence of inclusion among the "Top Ten" and "Honor Group" and "Honorable Mention" classes. And the stars whose names appear in this Leaders' gallery may well feel proud of their accomplishment. For it is no small achievement to prove up to the acid test by which they win this Leaders prominence. They are not chosen for any reason other than that they have been adjudged the Leaders by the majority of the exhibitors—the men who operate the theatres and who know by their own box-office returns just which actors and actresses really brought the people into their theatres and won audience applause and admiration by their portrayals in shows that the people paid good money to see.

In this introduction to the section honoring the Leading Stars, we wish to pay tribute, on behalf of the exhibitors who have participated in the voting which produced the results, to the artistry and sincerity of those who have scaled the heights by meriting popular endorsement right on the true testing ground of the acting profession—the theatre box-office.

Actresses:
- BETTY GRABLE
- INGRID BERGMAN
- CLAUDETTE COLBERT
- RITA HAYWORTH
- BARBARA STANWYCK

Actors:
- BING CROSBY
- GREGORY PECK
- GARY COOPER
- ROY ROGERS
- CARY GRANT
LEADING ACTRESSES
1946-1947

Betty Grable

1946-1947 Releases

The Shocking Miss Pilgrim  20th Century-Fox
Mother Wore Tights  20th Century-Fox

Forthcoming Release

This Is the Moment  20th Century-Fox
Bing Crosby

1946-1947 Releases

Blue Skies
Welcome Stranger

Current Releases
The Road to Rio
Variety Girl

Forthcoming Releases
The Emperor Waltz
A Connecticut Yankee
Ingrid Bergman

1946-1947 Release

Notorious
RKO Radio

Forthcoming Releases

Arch of Triumph
Enterprise

Joan
RKO Radio
Gregory Peck

1946-1947 Releases
The Macomber Affair    United Artists
The Yearling           Metro-Goldwyn-Mayer
Duel in the Sun        Selznick Releasing Organization

Current Release
Gentleman's Agreement  20th Century-Fox

Forthcoming Release
The Paradine Case      Selznick Releasing Organization
Claudette Colbert

1946-1947 Releases

The Secret Heart  Metro-Goldwyn-Mayer
The Egg and I  Universal-International

Forthcoming Release
Sleep My Love  United Artists
Gary Cooper

1946-1947 Release
Cloak and Dagger  Warner Bros.

Current Release
Unconquered  Paramount

Forthcoming Release
Good Sam  RKO Radio
LEADING ACTRESSES 1947

Rita Hayworth

1946-1947 Release

Down to Earth

Columbia

Forthcoming Releases

The Lady From Shanghai

Columbia

The Loves of Carmen

Columbia
Roy Rogers

1946-1947 Releases
Apache Rose  Republic
Bells of San Angelo  Republic
Springtime in the Sierras  Republic
On the Old Spanish Trail  Republic

Forthcoming Releases
The Gay Ranchero  Republic
Under California Stars  Republic
Barbara Stanwyck

1946-1947 Releases

The Other Love
California
The Two Mrs. Carrolls
Cry Wolf

United Artists
Paramount
Warner Bros.
Warner Bros.

Forthcoming Release
B. F.'s Daughter
Metro-Goldwyn-Mayer
Cary Grant

1946-1947 Releases

Notorious  RKO Radio
The Bachelor and the Bobby-Soxer  RKO Radio

Current Releases

The Bishop's Wife  RKO Radio
Mr. Blandings Builds His Dream House
Selznick Releasing Organization
LEADING NEW

GAIL RUSSELL
1946-47 Release
Calcutta Paramount
Current Release
Variety Girl Paramount
Forthcoming Release
Night Has a Thousand Eyes Paramount

OLGA SAN JUAN
1946-47 Release
Blue Skies Paramount
Current Release
Variety Girl Paramount
Forthcoming Release
Are You With It? Universal-International
LARRY PARKS

1946-47 Releases
The Jolson Story Columbia
Down to Earth Columbia
Current Release
The Swordsman Columbia
Forthcoming Release
The Gallant Blade Columbia

MARK STEVENS

1946-47 Release
I Wonder Who's Kissing Her Now 20th-Fox

Forthcoming Release
The Snake Pit 20th-Fox
Once again among the top stars in the Leading Actor group as well as in the Western Star field. The handsome productions given its choice western stars by Republic have been further enhanced by color photography for the Rogers films, and the star's fan following OK's this move with added patronage.

Stars of western pictures are among the all-time greats as personalities who have won enduring popularity among the great mass of the screen patrons, and ranking very high in this regard is the name of Gene Autry—who maintained his popularity even during an interruption of his career. He now is producer as well as star.
Bill Elliott

One of the few Western stars who successfully has stepped into roles in regular features, Elliott is winning new prominence after years of popularity in the action pictures. His name rates among the Honor Group of stars selected by exhibitors this year as important box-office attractions.

Bill Boyd

He was an actor of stature under the name of Bill Boyd before "Hopalong Cassidy" came to the screen, but so impressively has he portrayed that fictional character that millions of movie fans refer to him by the character rather than his real name. Boyd is another who has become active as producer as well as star of his films.

Charles Starrett

Columbia Pictures' foremost exponent of the heroic roles in outdoor dramas. Another long-established name and personality in Western roles, Starrett lives up to the tradition of the top-flight stars in his field by continued and continuous able "trouping" that imparts vigor and heroic measure to whatever portrayal he essays.
CHARACTER STARS

Barry Fitzgerald

Marjorie Main

Sydney Greenstreet

Ethel Barrymore
THE FILM INDUSTRY IN BRITAIN

LEADING EVENTS OF 1947

Nineteen hundred and forty-seven has been a year of mixed blessings. The early fuel cuts with cinemas closed for many weeks until late afternoon, the almost unprecedented cold spell, followed by floods, and the phenomenally hot summer, have left their mark on the box-office. Reduced spending power also has had its effect. Yet, even so, the overall total for the year will be well above pre-war.

On August 7, came the greatest blow—announcement of the 75 per cent Dalton Duty. The whole industry stuck its toes in and fought hard, particularly the CEA. The trade's action surprised the Government. It never anticipated that Hollywood would freeze deliveries and in future may well consider it worthwhile to approach accredited film leaders before making such decisions.

Yet, in all fairness, it is wondered whether the trade itself realized how much money was to be had from re-issues which, generally speaking, had for so long been used mainly to fill in summer release schedules. Many showmen booked them for nominal sums and have not gone out of their way to say how much they made. Indeed, many a producer must have lost much through either not re-issuing his pictures at all or not getting a better deal on those offered.

While all majors have revived older pictures, several independent companies (Renown, New Realm, Grand National, ABFD, Eros and Monarch) specialize in this market.

Many believed the Duty would be a blessing to the British producer, but if anything it proved to be the reverse. Healthy competition is good for both countries and Eric Johnston has warned on many occasions that tax barriers create trade barriers.

British producers have had to adapt their budgets so that they could be assured of recouping their investments in the home market. This required considerable re-organization and the dropping of certain slow and extravagant directors. New programs had to be prepared and scripts written.

The independent also found himself faced with a standstill. His product normally goes to the major renters for quota purposes, but if they are not importing films, they have no need for it. Now there is some doubt as to the workability of the gentleman's agreement that Americans will continue to handle some British films.

One thing is certain and that is the utmost showmanship will be required to maintain cinema attendance at current levels.

Fortunately one of the most notable developments of the year has been the great improvement in the standard of British studio publicity. The true value has at last been realized and the publicist is getting more and more support.

After my Hollywood trip last Spring, many publicists were eager to learn of Hollywood methods and I am pleased to see that much information I garnered has been put into practice. While certain producers and personnel still remain aloof to publicity, not realizing that when Garbo did it it was news but

(Continued on Next Page)

NEW STARS COME TO FORE IN BRITISH FILMS

David Farrar
Following his success in "Black Narcissus" and "Frieda," David Farrar will appear in the Two Cities production, "Mr. Perrin and Mr. Trad." Jean Simmons, who scored such a solid hit in "Great Expectations" and repeated in "Woman in the Hall" and "Black Narcissus" will be seen in "Hamlet." Kieron Moore was recruited from the Abbey Players, won plaudits in "A Man About the House," "Mine Own Executioner" and "Night Beat."
"THE RED SHOES." A highlight of the new Powell-Pressburger production in Technicolor is a full-length ballet (see above and right) based on the Hans Andersen Fairy tale "The Red Shoes."

that today it is merely churlish, the publicist is now a respected member of the unit. Where he or she is not it is usually their own fault.

Exploitation in the Rank group is now planned in the early stages of production and is no longer left to the theatre managers to decide for themselves. Innumerable national tie-ups are being arranged, but it is wonder how long the exhibitor will like to have commercial firms among the credit titles.

The whole question of contractual credits needs revision. It is fantastic the number of writers and producers who insist on credits, often for more than one activity and litter up advertisements. Their names mean nothing and merely distract from otherwise attractive displays.

Another very active Rank department is that handling personal appearances. By this means the stars and starlets have been taken to the people and the unavoidable lack of press publicity through four-page newspapers is offset because the visits make good local news for the provincial press. The new central press room has now overcome its initial growing pains.

However, there are publicists who could improve their service by merely studying their mailing lists and occasionally reading the papers they cover. If their treatment of the trade press is any criterion they have much to learn. After all, unless the exhibitor is sold, the picture does not get a booking and any amount of publicity elsewhere is lost. Yet stories of no use whatever such as intimate details of Patricia Roc's peccadilloes "Floppy" find their way into our waste paper basket.

**Artless Handling of Press Art**

With photographs, the matter is even worse. Never a week goes by without leg art, portraits of small part players and similar unusable subjects for a trade paper are sent, while it is, in many cases, necessary to phone for what can be used. In consequence much time and money is wasted on postage, typing and materials in short supply.

Returning to the scene with his pre-war opulence is Sir Alexander Korda. Already screened is his star-studded Technicolored "An Ideal Husband," while Vivien Leigh's "Anna Karenina" is due on January 15. He is sparing neither time nor money on these productions.

J. Arthur Rank on the other hand, now firmly established, is cutting down on extravagance and has tightened up the business efficiency of his set-up. Certain producers are deserting him, but in actual fact this will strengthen his position. Today JARO is an organization and no longer a group of companies, each trying to exert its own independence and often overlapping the other's territories.

**Star Publicity Lacks Punch**

Though star building is still the weakest department in British production, such artists as Jean Simmons, Michael Wilding, Kieron Moore and David Farrar have become major box-office attractions during the year.

Owing to the various climatic extremes and consequent drops in cinema receipts, it is not easy to compile any "ten best" lists and really reflect a true picture. British product on the whole has been the most successful. Cinemagoers have really plumbed for a good plot, though star value has seen several doubtful starters through. The biggest money maker, "Jolson Story," had no names, for instance.

Despite a dropping off, James Mason remains at the top, but is very closely challenged by Stewart Granger, John Mills
and Michael Wilding, who are purposely listed alphabetically. Margaret Lockwood and Anna Neagle top the ladies by a long way and since the former always plays the Rank circuits and the latter ABC it is not possible to class them as anything but the joint leaders of the year.

American stars, however, have a great and faithful public here. Topping the list are Bing Crosby and Bob Hope while Ingrid Bergman, Rita Hayworth, Gary Cooper, Cary Grant, Betty Grable, Barbara Stanwyck, Ray Milland, Bette Davis, Clark Gable, Humphrey Bogart, Alan Ladd, Betty Hutton, Dorothy Lamour and in particular, Danny Kaye, all mean extra business.

Once again by far the most successful renter of the year has been J. Arthur Rank’s GFD which handles his own product plus that of Universal-International. Thus, GFD averages more than a feature release a week.

Of Rank’s own pictures, it would be easier to name from the showmen’s viewpoint his misses (which are not more than two) than to enumerate his hits. Modest little “Holiday Camp” is doing business second only to “Jolson Story” and such offerings as “Great Expectations,” “Stairway to Heaven,” “Black Narcissus,” “Frieda,” “Jassy” and “Odd Man Out” were right at the head of the class. U-I drew the crowds with “Smash Up” and “Egg and I” leading the field.

Of the wholly American companies, the most consistently successful has been Paramount who have concentrated on the comedy so badly needed here. “Blue Skies,” “Welcome Stranger,” “Favorite Brunette” and “Pauline” have drawn the crowds, while “Dear Ruth” has probably had the best word-of-mouth of any picture this year. Without real star names, it has warmth and friendliness and surprised many with the business it clocked up.

RKO Radio can look back on a successful year with “Kid From Brooklyn,” “Wonderful Life” and “Song of the South” doing very nice grosses. “Best Years” has been seen only in the West End where it has run for ten months—first at the Leicester Square and secondly at the Marble Arch Odeon. It should be stressed that both houses have a capacity around the 2,000 mark.

For MGM, Leo roared loudest with “The Green Years,” “Till the Clouds Roll By” and “The Yearling” with the latest “Thin Man” getting off to a good start. Once again the box-office has proved how wrong some critics can be.

“They Made Me a Fugitive,” a British release, gave Warners one of their biggest hits and surprises of the year. Here skilful advertising, started well in advance of release, helped build grosses considerably. Bette Davis remains a solid draw and put “Deception” into the top class while the Humphrey Bogart-Barbara Stanwyck team brought the lines to “Two Mrs. Carrolls.” Gary Cooper ensured success for “Cloak and Dagger.”

UA have had a bad year through difficulties regarding a circuit release and many of their pictures were held up. This has now been smoothed out and their backlog of product is playing an important part in keeping British cinemas open until the Hollywood flow is resumed.

Also in a fortunate position for the immediate future is Columbia, which has a large number of important pictures available. “Jolson Story,” which opened slowly almost everywhere, built to terrific returns and is among the highest grossers

(Continued on Next Page)
ever. It has set a record for the number re-engagements played. "Down to Earth" is runner up with a very reasonable take.

Less fortunate is 20th Century-Fox, whose last picture, "I Wonder Who's Kissing Her Now," is now on release. While "Razor's Edge" was probably their biggest release, "Boomerang" and "13 Rue Madeleine" met with considerable success as the British public, possibly educated to a higher standard through the more serious nature of BBC programs, like thoughtful offerings.

Pathe found SRO's "Duel in the Sun" a money taker, but not so large a one as Herbert Wilcox's "Piccadilly Incident" with Anna Neagle and Michael Wilking co-starring. This same team also gave British Lion their most profitable release in "The Courtneys of Curzon Street" which in most locations exceeded the other picture's figures. That moment of rashness when Wilcox offered all showmen $50 who took in more with the latter than the former will cost him nearly $50,000.

In summing up the year, one cannot avoid referring to the

regrettable anti-Hollywood attitude which has been taken in certain sections. Now the MPA have appointed a London public relations officer and matters are improving. The critics, on the whole, have maintained a very fair balance though some appear to have two standards, one for the home product and another for the American.

In America I heard it suggested that Mr. Rank was responsible for this and the government's attitude. One has only to think for a moment to realize how absurd such an idea is, for he, indeed, is the biggest loser. People are all too apt to overlook that today Rank's greatest financial interests lie in his cinemas. He relies on Hollywood product to keep his theatres open and naturally feels the effects when it is panned. Indeed it is with the money from the circuits that the studios are run.

**Longer Runs Difficult Goal**

A number of people and in particular Sir Alexander Korda, Sam Goldwyn and Filippo Del Giudice want extended runs for their product outside the West End. This is a tricky problem studded with innumerable facets, not the least important of which is tradition and established habits of the patron and exhibitor alike.

In the cities, it is possible for the first-run houses to extend an engagement, and this is done by ABC and Gaumont Circuits, and will probably be tried by Odeon, when a break figure is reached. However, subsequent-run houses claim that they lose money through the deal.

In smaller locations, exhibitors obviously will, without producer pressure, run a picture longer if the returns justify it and only then. After extended first-runs the subsequent man with a three-day policy with a special program for Sunday is unwilling to gamble on a week's booking when his patrons are used to two changes. Above all, the patron is a person of habit and it is the regular customer who keeps the house open.

Indeed the most important problem for 1948 is to keep up attendance. In short, stop the wooing of the 10,000,000 who do not go to the cinema and concentrate on keeping the 30,000,000 who go regularly. Their support is quite fickle enough without jeopardizing it.

Nineteen hundred and forty-eight will be a tough proposition and showmanship also will have to play an important part in seeing it through to a successful end.
The Archers

MICHAEL POWELL and EMERIC PRESSBURGER

who gave you

COLONEL BLIMP

I KNOW WHERE I'M GOING

STAIRWAY TO HEAVEN

BLACK NARCISSUS

Now present

THE RED SHOES

COLOR BY TECHNICOLOR

ANTON WALBROOK as Lermontov
MOIRA SHEarer as Victoria Page
ALBERT BASSERMAN as Sergei Ratov
ESMOND KNIGHT as Livingstone Montague
MARIUS GORING as Julian Craster
LEONIDE MASSINE as Grischa Ljubov
ROBERT HELPMANN as Boleslawsky
LUDMILLA TCHERINA as Boronskaia

The Red Shoes Ballet danced by
Leonide Massine as The Shoemaker
Moira Shearer as The Girl
and Robert Helpmann as The Lover

Music by Brian Easdale
Choreography by Robert Helpmann
Decor and costume by Hein Heckroth

THE ARCHERS

FILM PRODUCTIONS LIMITED
Cineguild

ANTHONY HAVELOCK-ALLAN
RONALD NEAME
DAVID LEAN
ERIC AMBLER
STANLEY HAYNES

The team who gave you

BRIEF ENCOUNTER
GREAT EXPECTATIONS
TAKE MY LIFE
BLANCHE FURY
Color by Technicolor

In production

OLIVER TWIST

In preparation

THE PASSIONATE FRIENDS
Gainsborough Pictures (1928) Ltd.
SYDNEY BOX, Managing Director

1 Sydney Box Production
ANN TODD  ERIC PORTMAN  MAXWELL REED
in
DAYBREAK
Directed by COMPTON BENNETT

1 Sydney Box Production
JAMES MASON  ROSAMUND JOHNS  PAMELA KELLINO
in
THE UPTURNED GLASS
Directed by LAWRENCE HUNTINGTON

JACK WARNER  DENNIS PRICE  FLORA ROBSON  HAZEL COURT
in
HOLIDAY CAMP
Directed by KENNETH ANNAKIN

GRETA GYNT  DENNIS PRICE  JACK WARNER
in
EASY MONEY
Executive Producer: SYDNEY BOX
Produced by FRANK BUNDE
Directed by BERNARD KNOWLES

GOOGIE WITHERS  GLYNIS JOHNS  GRIFFITH JONES  JOHN McALLUM
in
MIRANDA
Directed by KENNETH ANNAKIN
Produced by BETTY E. BOX

MARGARET LOCKWOOD  PATRICIA ROC  DENNIS PRICE  DERMOT WALSH  BASIL SYDNEY
in
JASSY
Color by Technicolor
Directed by BERNARD KNOWLES
Gainsborough Pictures (1928) Ltd.

DENNIS PRICE — JOAN GREENWOOD
MAI ZETTERLING

in

THE BAD LORD BYRON
Produced by AUBREY BARING
Executive Producer SYDNEY BOX
Directed by DAVID MACDONALD
JACK WARNER — BILL OWEN
GEORGE COLE — YVONNE OWEN
BRENDA BRUCE — SUSAN SHAW

in

DOUBLE PURSUIT
Produced by ANTONY DARNBOROUGH
Executive Producer SYDNEY BOX
Directed by ALFRED ROOME
Dialogue Director ROY RICH
ERIC PORTMAN — ANNE CRAWFORD
HUGH WILLIAMS — MICHAEL DENNISON

in

THE BLIND GODDESS
Executive Producer BETTY E. BOX
Produced and Directed by HAROLD FRENCH

A Sydney Box Production
JEAN KENT — DENNIS PRICE

in

GOOD TIME GIRL
Directed by DAVID MACDONALD
PHYLLIS CALVERT — DEREK BOND
MARGOT GRAHAME — ANDREW CRAWFORD

in

BROKEN JOURNEY
Produced by SYDNEY BOX
Directed by KENNETH ANNAKIN
ROBERT NEWTON — DENNIS PRICE

in

SNOWBOUND
from the novel "The Lonely Skier"
by Hammond Innes
Directed by DAVID MACDONALD
Two Cities Films Ltd.

JOSEF SOMLO and EARL ST. JOHN (Joint Managing Directors)

LAURENCE OLIVIER'S Presentation of WILLIAM SHAKESPEARE'S

HAMLET
F. DEL GIUDICE in charge of production

MICHAEL REDGRAVE - ROSAMUND JOHN
in the Boulting Brothers' production

FAME IS THE SPUR
from the novel by Howard Spring
Produced by JOHN BOULTING
Directed by ROY BOULTING
F. DEL GIUDICE in charge of production

KATINA PAXINOU - JEAN SIMMONS
DEREK DE MARMY
in

UNCLE SILAS
Directed by CHARLES H. FRANK
Co-producers
JOSEF SOMLO and LAURENCE IRVING

JOHN MILES - JOAN GREENWOOD
in Eric Ambler's original story

THE OCTOBER MAN
Produced by ERIC AMBLER
Directed by ROY BAKER
F. DEL GIUDICE in charge of production

ROGER LIVESLEY
in

VICE VERSA
Based on famous Victorian comedy
by F. Anstey
Directed by PETER USTINOV
A Peter Ustinov-George H. Brown Production
F. DEL GIUDICE in charge of production

ERIC PORTMAN - SALLY GRAY
PATRICK HOLT - DERmot Walsh
in

THE MARK OF CAIN
Produced by W. P. LIPSCOMB
Directed by BRIAN DESMOND HURST

NINO MARTINI - PATRICIA ROC
in

ONE NIGHT WITH YOU
Produced by JOSEF SOMLO
Directed by TERENCE YOUNG
A Willi Forst Production

TWO CITIES FILMS LIMITED
Two Cities Films Ltd.

MARIUS GORING — DAVID FARRAR
GRETA GYNT
in
MR. PERRIN AND MR. TRAILL
Produced by ALEXANDER GALPERSON
Directed by LAWRENCE HUNTINGTON

—
ANNE CRAWFORD — JEAN KENT
ALBERT LIEVEN — DEREK DE MARNEY
PAUL Dupois

in
SLEEPING CAR TO VENICE
Produced by GEORGE H. BROWN
Directed by JOHN PADDY CARSTAIRS

—
GEORGE SANDERS and TREVOR HOWARD
in
An ARNOLD PRESSBURGER production
SOMERSET MAUGHAM'S famous story
THEN AND NOW
Directed by THOROLD DICKINSON

STEWART GRANGER
in
WOMAN HATER
Produced by WILLIAM SISTROM
Directed by TERENCE YOUNG

—
OSCAR WILDE'S
THE IMPORTANCE
OF BEING EARNEST

—
STEWART GRANGER — JEAN SIMMONS
in
ADAM AND EVALINE
From an original story and script by
NOEL LANGLEY

—
THE CAPTAIN WAS A LADY
J. ARTHUR RANK/RKO Joint Production
A JOHN MILLS Production
Individual Pictures Ltd.
FRANK LAUNDER  SIDNEY GILLIAT

Now in release
NOTORIOUS GENTLEMAN
I SEE A DARK STRANGER
GREEN FOR DANGER

and

CAPTAIN BOYCOTT

And now in preparation
NORMAN COLLINS' BEST SELLING NOVEL
DULCIMER STREET

also

THE BLUE LAGOON
Color by Technicolor

INDIVIDUAL PICTURES
LIMITED
Wessex Film Productions Ltd.

PRODUCER IAN DALRYMPLE

Present

URSULA JEANS • JEAN SIMMONS • CECIL PARKER

IN

THE WOMAN IN THE HALL

By G. B. STERN

DIRECTED BY JACK LEE

AND NOW IN PRODUCTION

GEORGE MOORE’S

ESTHER WATERS

PRODUCED AND DIRECTED BY IAN DALRYMPLE AND PETER PROUD

With KATHLEEN RYAN as Esther

and introducing DIRK BOGARDE as William Latch

FORTHCOMING PRODUCTIONS

Once a Jolly Swagman

BY MONTAGU SLATER

Far from the Madding Crowd

COLOR BY TECHNICOLOR

WESSEX

FILM PRODUCTIONS LIMITED
Ealing Studios

PRODUCERS OF FILMS OF
INTERNATIONAL APPEAL

for World Distribution through the

J. ARTHUR RANK ORGANIZATION

EALING STUDIOS LTD • EALING GREEN • LONDON, W.5

Producer: MICHAEL BALCON

Managing Director: REGINALD P. BAKER, F.C.A
GB Animation Ltd.

PRODUCERS OF DIAGRAMMATIC AND TECHNICAL ANIMATION CARTOON AND PUPPET FILMS, ETC., ETC.
FOR THE BRITISH FILM INDUSTRY

STUDIOS Moor Hall, Cookham, Berks England

REGISTERED OFFICE: FILM HOUSE, WARDOUR STREET, LONDON, W.1

DIRECTORS:
J. ARTHUR RANK, J. P. Chairman
DAVID HAND, Managing Director
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IAN CREMIEU-JAVAL
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For dependable service and
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THE SEAL OF QUALITY

DENHAM LABORATORIES LIMITED
LEADING NEWS DEVELOPMENTS OF 1947

Film Industry Here Echoed With Reverberations of British Tax and Tension Over Forthcoming High Court Decision On Appeals from Decree; Economy Wave and Controversy Over Advanced Admissions in Spotlight

Nineteen forty-seven was born in surprise and buried in suspense.

The first working day of the New Year (January 2) found members of the industry either trying to get copies of the decree—which the three-judge federal statutory court unexpectedly issued on the last day of the old year—or feverishly studying such copies of the document as may have come to hand.

The final days of 1947 saw members of the industry anxiously awaiting the decision of the United States Supreme Court on the appeals of all parties to the suit—Defendants Paramount, RKO, Warner Bros., 20th-Fox, Loew's, United Artists, Universal, Columbia; and Complainant, the United States Government.

The defendants appealed against the clauses which would revise sales methods, clearances, etc., and would cause distributors with theatre holdings either to acquire 95 per cent ownership or cut their interest in each such properties to five per cent or less.

The Government was seeking to uphold the decree and urge it one step farther—divorce of distribution from exhibition.

But if there is suspense as to the outcome of this decree which may well be one of the most historic documents in the industry, there was also an atmosphere of tense drama surrounding a number of other matters—box-office grosses, economies, inventory, public taste, red scares, complaints about pictures from religious bodies, and shrinking revenues from loss of foreign markets.

London Sets Off 'Chain Reaction'

This last, which was emphatically dramatized when the British placed a 75 per cent import tax on foreign films (an act which caused American film producers to declare a moratorium on exports to England as long as the impost existed) is closely tied in with the other factors, and all are tied in with economics—or the age-old business problem of how to keep your profits at the same high level they were during the good years.

The British situation, which has spread in various forms to other European and even some Latin-American nations, caused consternation in England as well as in the United States. To date the British have not enough home-made product to keep their own theatres going, and depend heavily upon American imports. But the British Government, faced with the stern necessity of keeping its economy going, has not been too sympathetic to this situation.

While British exhibitors have come to America to study the situation and American distributors, through the Motion Picture Export Association, have discussed the matter in England, the year-end found the whole problem still in an unsettled condition which added to the air of suspense which pervaded the industry.

The reason is obvious. The American motion picture industry, faced with high costs, needs the widest possible world market. The American industry, at home, also, is faced with problems. Management feels that profits must be held at the high levels reached during and immediately after the war. Added to this are further increases in production, distribution and exhibition costs with very little opportunity to increase theatre admissions.

Action Abroad Spurs Economy Moves Here

This situation has given rise to a two-point program—first, personnel eliminations within the industry as one way to effect economies; secondly, in efforts to get more revenue out of the domestic market, largely through added playing time and advanced admissions.

The advanced admission situation, which has met exhibitor resistance everywhere, proved that it could get sensational results when David O. Selznick released "Duel in the Sun" with multiple runs in every location wherein the first and later-run houses played it day-and-date at the same advanced admissions. Reportedly Selznick got back his negative costs on the first go-around, which until the "Duel" showings, had been unheard of in the industry.

About this time, murmurings against motion pictures, which had been heard from religious groups, rose to volume scale once more. The industry had been faced with such an eruption of severe criticism from these forces during the previous year when "The Ourlaw" had been the target of attack. This controversy carried over into 1947 and swelled into a wave of censorship threats into many sectors, finally getting so far that in New York state an amendment to the censorship law had actually been scheduled to pass wherein a picture whose advertising anywhere offended what the New York censors considered good taste, could be banned, even if the advertising had occurred outside the state. The measure was killed by a parliamentary maneuver wherein the bill's proponent requested it be taken out of the hopper for revision. However, the legislature adjourned before it could be returned to the hopper.

Repairing Fences After Attacks From Without

The industry attempted to meet situations which had been created by such incidents by amending its advertising and publicity code, tightening up some rules. It was to do some more amending later on after the simmering, which continued through the year, erupted again over the screen version of the widely circulated, and read, novel, "Forever Amber." While approved in the motion picture version by the censor, the picture met with opposition from religious organizations. Finally "Amber" was somewhat revised and received a more favorable rating from the Legion of Decency's reviewers. Protests

(Continued on Page 84)
LEADING NEWS EVENTS

(Continued from Page 83)

over some proposed pictures based on criminal characters, started another storm.

In another arena, the House Committee of Un-American Activities probed the industry for alleged communism in motion pictures and the employment of communists in the industry. The probe, which held the industry in suspense as the year ended, will be resumed, it has been announced. Up till the end of the year the investigation had failed to establish any evidence of communistic propaganda in motion pictures.

The industry's stand won approbation on the part of the liberal press and public; it also was vigorously attacked by other elements and the Hearst newspapers came out advocating federal censorship. And then the Motion Picture Association, with the concurrence of the Society of Independent Motion Picture Producers, passed a resolution not to hire any known communists and to suspend 10 employees who were cited for contempt by the House Committee for refusal to say whether or not they were communists.

This combination of events, the final outcome of which is not yet known, naturally, contributes to the tensions within the industry and thus spotlights them more with drama than other significant happenings of 1947.

Among these other important developments, which might be looked upon as normal for the year were:

1.) Apparently a general policy of most companies to release more films in the future and to work for quicker play-off—obtained through revised clearances, more day-and-date runs and the like.

An economy drive which lessened the number of salesmen employed generally and led to experiments in selling by mail and phone.

2.) The purchase of the veteran Pathe News by Warner Bros. from RKO for $4,000,000—a move in which some professed to see a connection with television in the theatre of the future. Warner Bros., and 20th Century-Fox are experimenting with RCA in large screen television.

3.) A visit by J. Arthur Rank to the United States during which he reportedly obtained a promise of playing time for his product on the major circuits.

4.) Decision of national Allied to continue its efforts to amend the copyright law and to get the Government to renew its suit against the American Society of Composers, Authors and Publishers.

5.) Formation of the Theatre Owners of America through a merger of the veteran Motion Picture Theatre Owners of America and the young American Theatres Association with a definite program of negotiating on industry problems.

6.) Attack on the principle of censorship by Hal Roach in Memphis, Tenn., whose censor banned one of his pictures because a Negro child was shown in a school with white children.

7.) Suits filed against distributors for conspiracy, patterned along the lines of the famous Jackson Park Theatre suit which has practically set up a new, and confused, type of clearance in Chicago. Suits against exhibitors alleging fraud in percentage returns, filed by distributors.

8.) Steady progress in organization of the Motion Picture Foundation, an organization with humanitarian purposes which will embrace both the fields of exhibition and distribution and which may seek also to include the well-organized humanitarian machinery of the production field.

THE LEADERS SURVEY

(Continued from Page 16)

merely by urging exhibitors to give pictures added play as a means of reimbursing the producer for his losses in foreign markets, so the exhibitors say. According to the survey, 68 per cent of the theatres can lengthen runs if the holding qualities of the attraction warrant such handling, but there is no way arbitrarily to stretch the playing time for a film. Like the advanced-admission matter, this is something that is up to the attraction and public reaction thereto. As matters stand, it appears that about 20 per cent of the theatres now are running pictures longer than they did before the war.

The day-and-date booking was given wider application this past year than at any previous time (due to the instances where advanced-admission films played day-and-date in a number of theatres in a territory). Exhibitors queried on this matter in the majority were opposed to the plan. However, it is significant that the majority expressing disapproval had not tried the plan lately, while about 85 per cent of those who participated in day-date engagements during the past year favor it.

The spectacular "world premiere" for pictures that lend themselves to such hulloa is a factor for improving the take of a picture at 50 per cent of the subsequent runs, the Survey indicates. Thirty per cent claimed these efforts have no effect when the attractions reach their theatres, and twenty per cent offered "no opinion" on this matter.

The average press book gotten out by the distributors is an adequate job and helps in the point-of-sale exploitation, according to 82 per cent of the exhibitors queried in the Survey. The mediums used by distributors for pre-selling to consumers rate in the same fashion as in former years, according to the results this year. Thus, general magazine advertising is tops by a wide margin, with newspaper advertising second and national radio time a somewhat distant third. The relative percentages of rating the three mediums: general magazines—53 per cent; newspapers—29 per cent; radio time—18 per cent.

The screen still tops all advertising tools for selling the shows, exhibitors again make plain in their rating of mediums used regularly in their promotion. Next to screen advertising for forthcoming pictures, the exhibitors rate newspaper advertising; then programs, followed by local radio time and with local display in last place.

Children's matinee shows are on the increase, and the film library set up by the Motion Picture Association appears to be responsible for added activity of this sort. The shows are a profitable operation in 65 per cent of the houses where they are conducted regularly, with the balance of those who are continuing the effort as an activity that pays off in good will.

The re-issues are serving as a stop-gap, but exhibitors in the main are not enthusiastic about them. Those re-issues which did best, according to the Survey, are: 1. "Gone With the Wind"; 2. "Boomtown"; 3. "The Plainsman"; 4. "Alexander's Ragtime Band," 5. "The Westerner."

The pictures named as leaders in contributing most to the prestige of the industry during the year are:

1. "The Best Years of Our Lives";
2. "The Yearling";
3. "The Jolson Story";
4. "Crossfire";
5. "Welcome Stranger."
Chester Erskine

current

“ALL MY SONS”

starring

EDWARD G. ROBINSON AND BURT LANCASTER

In Preparation

Edna Ferber's

“GREAT SON”
HAL WALLIS PRODUCTIONS, Inc.

For Release in 1948:

Burt Lancaster • Lizabeth Scott
in
"I WALK ALONE"
with
Wendell Corey • Kirk Douglas
directed by
Byron Haskin
Based upon an original play "Beggars Are Coming to Town"
by Theodore Reeves
Produced on the stage by Oscar Serlin

Ray Milland • Ann Todd*
Geraldine Fitzgerald
in
"SO EVIL MY LOVE"
directed by
Lewis Allen

*Miss Todd appears by courtesy of the J. Arthur Rank Organization

Produced at the Denham Studios for Paramount British Productions

For Production in 1948:

"Sorry, Wrong Number"
"Be Still, My Love"
"House of Mist"
"Rope of Sand"
Inter-John Corporation

NUNNALLY JOHNSON
PRODUCTIONS

"THE SENATOR WAS INDISCREET"

"Mr. PEABODY AND THE MERMAID"

"TREACHERY"

"THE GREAT SNOW"

"THE PURPLE MASK"

FOR UNIVERSAL-INTERNATIONAL RELEASE
Edgar G. Ulmer

director

Recently completed:

Producing Artists'
"Dangerous Illusion"

In release:

"Carnegie Hall"

Under contract to
Producing Artists

Personal management:
Dan M. Winkler
in the Best Tradition
OF ADVENTURE!...ROMANCE!...QUALITY!

The FAIRBANKS CO. INC.
presents

THE EXILE
A UNIVERSAL-INTERNATIONAL RELEASE

DOUGLAS FAIRBANKS Jr.
"The O'FLYNN"
an Illogical Romance

for 1948

Milton Caniff's great adventure story...

"TERRY and the PIRATES"

for 1949

DOUGLAS FAIRBANKS Jr.
Adventures of
"SIR LAUNCELOT"
and the Knights of the Round Table
in Technicolor!

* in association with J. ARTHUR RANK
LEADING PICTURES OF THE PAST

1946


1945


*Along Came Jones (RKO).* Stars: Gary Cooper, Loretta Young, William Demarest. Producer: Gary Cooper. Director: Shufti Heisler.


LEADERS OF THE MOTION PICTURE INDUSTRY
1944

SPECIAL AWARDS


The Road to Morocco (Para.). Stars: Bing Crosby, Bob Hope, Dorothy Lamour. Associate Producer: Paul Jones. Director: David Butler.


1942


(Continued on Page 92)
Leaders of the Past

1942 Continued from Page 91


Wake Island (Para.). Brian Donlevy, Robert Preston, Macdonald Carey. Associate Producer: Joseph Sistrom. Director: John Farrow.


1940

SPECIAL AWARD


Leaders of the Past


Judge Hardy and Son (MGM). Stars: Lewis Stone, Mickey Rooney, Cecil Parker. Director: George B. Seitz.  


1939  


Out West With the Hardys (MGM). Stars: Lewis Stone, Mickey Rooney, Cecil Parker. Director: George B. Seitz.  


1938  


A Section of SHOWMEN'S TRADE REVIEW
### 1946
**Actors**
- Bing Crosby
- Van Johnson
- Gary Cooper
- Cornel Wilde
- Roy Rogers

**Actresses**
- Ingrid Bergman
- Rita Hayworth
- Betty Grable
- Margaret O'Brien
- Greer Garson

**Western**
- Bing Crosby
- Van Johnson
- Gary Cooper
- Cornel Wilde
- Roy Rogers

### 1945
**Actors**
- Van Johnson
- Bing Crosby
- Spencer Tracy
- Gary Cooper
- Roy Rogers

**Actresses**
- Greer Garson
- Judy Garland
- Betty Grable
- Betty Hutton
- Margaret O'Brien

**Western**
- Bing Crosby
- Van Johnson
- Gary Cooper
- Roy Rogers
- Charles Starrett

### 1944
**Actors**
- Bing Crosby
- Gary Cooper
- Spencer Tracy
- Roy Rogers
- Cary Grant

**Actresses**
- Betty Grable
- Greer Garson
- Bette Davis
- Ginger Rogers
- Irene Dunne

**Western**
- Bing Crosby
- Gary Cooper
- Spencer Tracy
- Roy Rogers
- Charles Starrett

### 1943
**Actors**
- Abbott and Costello
- Bob Hope
- Mickey Rooney
- James Cagney
- Bing Crosby

**Actresses**
- Betty Grable
- Greer Garson
- Judy Garland
- Alice Faye
- Dorothy Lamour

**Western**
- Abbott and Costello
- Bob Hope
- Mickey Rooney
- Bill Boyd
- Charles Starrett

### 1942
**Actors**
- Abbott and Costello
- Clark Gable
- Gary Cooper
- Mickey Rooney
- Bob Hope

**Actresses**
- Betty Grable
- Dorothy Lamour
- Greer Garson
- Judy Garland
- Bette Davis

**Western**
- Gene Autry
- Roy Rogers
- Bill Boyd
- Charles Starrett

### 1941
**Actors**
- Mickey Rooney
- Clark Gable
- Spencer Tracy
- Gene Autry
- Abbott & Costello

**Actresses**
- Judy Garland
- Dorothy Lamour
- Bette Davis
- Alice Faye
- Betty Grable

**Western**
- Gene Autry
- Bill Boyd
- Roy Rogers
- Three Mesquiteers
- Charles Starrett

### 1940
**Actors**
- Mickey Rooney
- Spencer Tracy
- Clark Gable
- Tyrone Power
- James Cagney

**Actresses**
- Myrna Loy
- Alice Faye
- Judy Garland
- Bette Davis
- Dorothy Lamour

**Western**
- Mickey Rooney
- Spencer Tracy
- Clark Gable
- Tyrone Power
- James Cagney

### 1939
**Actors**
- Mickey Rooney
- Tyrone Power
- Spencer Tracy
- Clark Gable
- James Cagney

**Actresses**
- Alice Faye
- Myrna Loy
- Bette Davis
- Shirley Temple
- Sonja Henie

**Western**
- Mickey Rooney
- Tyrone Power
- Spencer Tracy
- Clark Gable
- James Cagney
Frederic Wakeman’s
✓ “The Hucksters”
   starring Clark Gable and Deborah Kerr

Sinclair Lewis’
✓ “Cass Timberlane”
   starring Spencer Tracy and Lana Turner

Edith Wharton’s
“The Age of Innocence”
   (In Preparation)

Three Great Novels
produced for the Screen

by

Arthur Hornblow, Jr.

Metro-Goldwyn-Mayer
ROY DEL RUTH PRODUCTIONS, Inc.

JOSEPH KAUFMAN, Associate Producer

Current Release:
"It Happened on Fifth Avenue"

In Preparation:
"Red Light"
"The Babe Ruth Story"
Dore Schary

In Charge Of Production

RKO Radio Studios
Irving Reis
Director

Just Completed

ALL MY SONS

Preparing

ONE TOUCH OF VENUS

UNIVERSAL-INTERNATIONAL
A Statement by the producer of the
HAL ROACH "Comedy Carnival"
Part 1 "THE FABULOUS JOE" Part 2 "CURLEY"
and soon to be released "Laff Time"

In plain language, Mr. Exhibitor
Where the HELL are we going?

This industry of ours grew from infancy to its present gigantic stature as a double attraction business. An entertainment-hungry public skyrocketed nickelodeons into mighty movie palaces because they took to their hearts the sure-fire, diversified programs that were the foundation of our success—a dramatic feature for the adults, a two-reel comedy for the younger element (and that often meant from six to sixty), a scenic and a news.

In the early days there were as many comedy stars as there were dramatic top-notchers, and very often the two-reel comedy was a greater draw than the feature. But the comedy stars, disregard the maxim that brevity is the essence of humor, moved into the feature length class . . . and by so doing, eventually into oblivion. Audiences soon learned that their favorites of the shorter subjects became very unfunny attempting to sustain feature length.

The two-reelers, stripped of name value, with less and less entertainment appeal, became "fillers" and were worthless as the exhibitors' second attraction.

To fill this important secondary spot, the exhibitor substituted a second feature, but it doesn't take an economist to figure out that the second feature would have to effect some short-cuts in order to assure itself of a return. The studios recognized the situation and set up the distinction now known as "A" and "B". But audiences couldn't be fooled either. They were quick to grasp the distinction and history repeated itself. The "B's" gradually dropped in budget, in production values, in quality until they too became "fillers"—more of a business-killer than a stimulant.

Again you exhibitors were called upon to find a substitute for a second attraction. And the marquees of today's theatres bear the answer. Two "A" features teamed together on one program.

But that is an unhealthy situation. It is obvious that you don't team up two top-grossers. And two distressed "A's" together certainly are not conducive to sending audiences home in a happy frame of mind.

There is another obstacle to the teaming of two "A's", regardless of their quality. One or both of them are going to degenerate into fillers—and the movie-going public who are willing and eager as ever to build your box office, given the right attractions, will pronounce the same judgment that killed off the two-reelers and deteriorated the "B's."

We feel that showmanship and only showmanship can fill that second attraction spot that is so vital to our business. And we have injected that showmanship into the newest idea in motion pictures! — The real answer to the problem! Our 50 minute feature comedies are 1/2 of a top "A" feature — in quality, in production value, in entertainment!

They are the only solution to your crying need for a box-office stimulant to bolster that all-important second attraction spot. No "fillers" . . . no tired "B's", but 1/2 of the highest quality "A" to come out of Hollywood . . . specifically designed for audience appeal — plus a turnover that will spell top grosses!

We sincerely believe that this type of product will enable you to get back to the sure-fire, well-rounded programs that built our business to tremendous proportions!

HAL ROACH
# Analysis of Votes for Leading Stars

## Leading Actresses

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### Leading Actors

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### HONOR GROUP

- Clark Gable
- Spencer Tracy
- Van Johnson
- Humphrey Bogart
- Greer Garson
- Betty Hutton
- Joan Crawford
- Bette Davis
- Margaret O'Brien
- Alan Ladd
- Tyrone Power
- Bob Hope
- Abbott and Costello
- Jeanne Crain
- Ray Milland
- Fred MacMurray
- Dorothy Lamour
- James Stewart
- Esther Williams
- Olivia de Havilland
- Lana Turner
- Joan Caulfield
- June Allison
- Mickey Rooney
- Dennis Morgan
- Ann Sheridan
- Ida Lupino
- Dana Andrews
- Henry Fonda
- Wallace Beery
- John Wayne
- Shirley Temple
- Joseph Cotten
- Loretta Young
- Errol Flynn
- Danny Kaye
- Robert Mitchum
- Judy Garland
- Joel McCrea
- Gene Tierney
- Paulette Goddard
- Deanna Durbin
- Irene Dunne
- Myrna Loy
- Evelyn Keyes
- Jennifer Jones
- Rosalind Russell
- Jane Wyman
- Katharine Hepburn

### HONORABLE MENTION

- Douglas Fairbanks, Jr.
- Walter Pidgeon
- June Haver
- Elizabeth Taylor
- Yvonne De Carlo
- Virginia Mayo
- Hedy Lamar
- Susan Haywood
- William Powell
- Robert Young
- Lizabeth Scott
- Teresa Wright
- Rex Harrison
- Victor Mature
- Fredric March
- Gene Kelly
- Linda Darnell
- Cornel Wilde
- Red Skelton
- Randolph Scott
- Joan Fontaine
- Ronald Colman
- Ronald Reagan
- Ann Baxter
- Burt Lancaster
- Robert Walker
- Brian Donlevy
- Pat O'Brien
- Glenn Ford

LEADERS of the MOTION PICTURE INDUSTRY
MICHAEL CURTIZ Productions Inc.

MICHAEL CURTIZ, Producer-Director

Current Release:
"THE UNSUSPECTED"

Ready for Release:
"ROMANCE ON THE HIGH SEA"
(Technicolor)

In Preparation:
"THE 49'ERS"
"MY DREAM IS YOURS"
"LA OTRA"
"SERENADE"
"SHADOW OF FEAR"
(All for Warner Bros. Release)

Under Contract to
MICHAEL CURTIZ PRODUCTIONS

MICHAEL NORTH  DORRIS DAY  JAMES MITCHELL  FRED CLARK
Showmen’s Trade Review 1947 Exhibitors’ Poll:

7* out of First 10 top money-making pictures in Color by TECHNICOLOR

*including first and second place

TECHNICOLOR MOTION PICTURE CORPORATION
Herbert T. Kalmus, President and General Manager
LEADING CAMPAIGNS OF 1947

Review of Some Outstanding Distributor Advertising Campaigns Reveals
Bigger Attractions Had Benefit of Smart Showmanship

The retrenchment policy of the distributor organizations has been more obviously reflected during the past year in curtailed advertising expenditure more than in any other activity. In spite of the publicly declared intentions of most of the companies' advertising managers to keep plugging their product by every means available, there apparently is no immediate intention to give any but the biggest pictures complete campaigns.

This shrinkage of motion picture advertising in national magazines (with complete blanking for so many pictures) leaves a definite gap in any promotion designed to condition the minds of the reading public for the point-of-sale advertising by the theatre in local newspapers, and is responsible at least in part for unsatisfactory and at times declining box-office revenues, according to representative exhibitors.

Generally, radio advertising has been curtailed, too, except in isolated instances where this medium has been found to be particularly adaptable in "saturating" a locality.

An encouraging phase has been a rise in expenditure for local newspaper advertising at the expense, perhaps, of other media. Although several distributor advertising managers have declared that they will no longer allocate large amounts for local newspaper advertising unless the participating exhibitor indicates a willingness to assume responsibility for a larger share of the increase over the theatre's normal budget, it is noticeable that the distributor ad men apparently forget their declared policy and go whole hog when a big picture comes along.

This opportunism indicates a general lack of long-range planning. It is reflected, too, in the policy pursued by the bigger distributors in their trade advertising. When a big picture (big money invested) comes along they figuratively have run, not walked, during the past year to present these epics in their best possible light to the trade. But the lesser product, they have publicly branded to be just that by no support tradewise.

Regardless of budgets, decreased or increased, the distributor organizations all go in for an enormous amount of thought and care in creating copy, layout and physical preparation of ads for eventual use (they hope) in local situations. For the copy chiefs, artists, etc., there is no particular worry about what will happen to their ads once the campaign gets under way. They just do their best professional jobs in the creation of ads, large and small, and leave to the media buyer the task of placing their creations in the country's newspapers. It is with the creative work of such men, under the watchful direction of directors of advertising and advertising committees of the distributor organizations, with which this article is most directly concerned.

The campaigns selected for review here are representative of the type of creative work produced by these organizations. That the campaigns from which these ads have been culled are for some of the season's most successful motion pictures is coincidental.

Outstanding campaigns are presented alphabetically by companies producing them:

"It Happened On Fifth Avenue"

Accompanied by a rip-roaring national exploitation campaign which was selected by SHOWMEN'S TRADE REVIEW as a Leading Showmanship Campaign of 1947, Allied Artists' "It Happened on 5th Avenue" made an auspicious debut with a series of advertisements that were equally good in extolling the film's entertainment value by endorsement copy quoting many of show business' leading personages.

Cary Grant, Bob Hope, Maria Montez, Al Jolson, Eddie Cantor, Jimmy Durante, Connie Bennett, Frank Capra, Orson Welles led the parade of filmdom's top notchers whose quoted laudations formed the backbone of the potent advertising campaign. And in the case of Allied Artists plenty of national magazine circulation was bought (46,493,051 total) with an established readership of close to 104 million!

These endorsements were arranged in newspaper advertising sometimes singly in single column, sometimes grouped in three and four column space, but in all cases they brought out the entertainment value of the picture. There was no "sameness" about the ads but they followed a theme of presentation that permitted readers to subconsciously group the barrage of endorsements in their minds which of course added up to a potency that built acceptance and enthusiasm for the picture about to be seen.

In the more conventional ads which did not feature

(Continued on Next Page)
the endorsements but showed them prominently, a minimum of copy was used, but that which did appear definitely tied into and emphasized the illustrations which were carefully selected as the highlights of the film. One of the principal ads used as its main eye appeal the familiar street signs seen on street corners everywhere. Only instead of reproducing the actual street name represented, the sign carried the title of the picture. This was accompanied by two small illustrations, the first of which showed Don DeFore and Gale Storm in a clinch. Copy with the illustration read, "Real Love . . . a guy with fifty bucks meets a gal with 50 million—but he loves her anyhow!" Just below was an illustration of Victor Moore in a high silk hat, smoking a cigar, but wearing the most outlandish suit of long underwear (and nothing else). Copy with this read, "Real Laughs . . . when the second richest man in the world changes places with a hobo!"

"The Jolson Story"

Columbia hit the jack-pot this year with "The Jolson Story" both as to box-office receipts and for the selling appeal of its advertising for the film.

"Jolson" ads make no claim that this is the greatest picture of all time—the only claim it appears to make is that the film is "glorious" entertainment. And enthusiastic movie-goers throughout the land are in thorough agreement with the copy writers.

Simplicity and great thought are reflected in the series of displays prepared by Columbia's smart ad creators for "The Jolson Story." In not one of the ads is there a picture of Al Jolson. And the only ads that contain Larry Parks' picture are those which were designed to be used following the film's opening, to build up its second, third or subsequent week, and which are headlined "Blankville Acclaims a Great New Star . . . Larry Parks." Space is left underneath the screaming headline in which to include quotes from local or national reviewers.

Illustrations for the displays prior to the film's local opening, all contain a stylized art illustration of a singer in a spotlight. That the illustration depicts a pose made famous by Jolson during his long career on the stage, is not coincidental.

The headline motif, used in nearly every one of the larger ads reads, "The Music . . . the Magic . . . the Times . . . of America's Greatest Entertainer!" Technicolor is a feature of each ad and so is a listing of the great songs sung by Jolson and apparently by Larry Parks as Jolson in the film. Pen and ink impressions of show girls in fantastic costume are spotted by the designers throughout most of the ads, giving an impression of gayety, of music and of showmanship.

Another style ad, for use in hold-over engagements, contains quotes from Walter Winchell, Louella Parsons, Hedda Hopper, Kate Smith, Frank Sinatra and Ed Sulli-
DAVE SIEGEL

PRODUCER OF

"Mickey"

STARRING

LOIS BUTLER
IRENE HERVEY • BILL GOODWIN

FOR

EAGLE-LION
JAN GRIPPO

Producer

Starring Leo Gorcey and Huntz Hall

BOWERY BOYS SERIES

Current Release:
"BOWERY BUCKAROOS"

JEFFREY BERNERD

Producer

"BLACK GOLD"

Preparing

"STAGE STRUCK"
LINDSLEY PARSONS
Producer

“Louisiana”
Starring
Governor Jimmie Davis
of Louisiana

Just Completed
“Rocky”
Starring
Roddy McDowall

NAT FINSTON
TED REED
BARNEY GLAZER
made

“SONG OF MY HEART”
JACK WRATHER
Productions

In Release
"The Guilty"
for
Monogram

In Release
"High Tide"
for
Monogram

Ready for Release
"Perilous Waters"
for
Monogram

In Preparation
"Follow Me Quietly"
for
Allied Artists

JOHN CHAMPION
and
BLAKE EDWARDS
Producers
"PANHANDLE"
van, all, of course, praising the film as really great entertainment.

A large assortment of one and two-column displays for use during the run of the picture or as advance ads for the theatre with a small ad budget, plus ad and border mats for use in situations where local conditions necessitate on-the-spot ad makeup, complete the top-notch campaign.

"The Red Stallion"

"It's slashing hoofs vs. savage claws as the screen's most magnificent animal battles in the fight of his life . . . for the boy who'll race him to fame!" There in a nutshell is the complete story (almost complete anyway) of Eagle Lion's "Red Stallion" as told in pungent copy and illustration.

Each of the ads in which the above copy appears is illustrated with the now familiar artist's impression of the stallion slashing away at a savage bear.

This dramatic feeling of action with which the advertising campaign for "Red Stallion" is imbued is its most potent asset, but none of the film's other assets are permitted to be obscured. The horse-bear fight which is included in almost every ad in the series is important enough a motif on which to hang the entire campaign and, undoubtedly, the emphasis given it in the promotional material is responsible in great degree for the film's success. But somewhere in each ad, large or small, is included an illustration of the boy with his horse, and a hint at romance suggested by a photo of a man and woman.

Headlines continue the action motif as they scream, "Come on . . . Big Red!" . . . or "From Range . . . to race track . . . to glory!" or . . . "Fighting or racing . . . it's Big Red all the way!" "Big Red's Running Wild!" is another in the headlines, each of which shows the bear-horse fight, the boy and horse and the man and woman. The ad creators were taking no chances on any angle being missed, although they focussed most of their attention on the fight angle.

Exhibitors had another choice, in the several ads that played up "outdoors," a selling asset for a picture in many parts of the country. By just switching the headline to "A Picture With a Heart as Big as All Outdoors" the ad writers did the trick. The illustrations and layout were the same, the body copy was the same and the effect was pretty much the same. The only essential difference was in the headline.

Small one and two column ads to fit the budgets of the subsequent run exhibitor offered a wide selection and all of these included the horse-bear fight illustration.

To complete the excellent series of ads, Eagle Lion prepared a series of four teasers which played up the horse-bear fight to a fare-thee-well.

"The Yearling"

MGM's superb advertising campaign for "The Yearling" was selected by SHOWMEN'S TRADE REVIEW as a Leading Showmanship Campaign of 1947 (Feb. 15, 1947). Details of the campaign indicate that the illustrations for the advertisements were planned more than a year before the film was first shown, when special screenings were arranged for 75 members of the Society of Illustrators, the foremost group of professional artists in America.

Arrangements were then made with some of the most important artists to do illustrations for ads that were to appear in the country's top magazines. Many of the illustrations were in oil, some in charcoal or pen and ink, and most of them in full color. The originals were framed and placed on exhibition in connection with key showings of the picture.

In November of 1946 the first magazine ads began to appear in full pages in Life, The Saturday Evening
Post, Look and Collier's. Illustrations for these ads were by artists whose work was familiar to readers of those publications, and the entire ads were designed in the style of feature articles in the typography of each magazine, with the copy written by authors familiar to those publications.

For instance, in The Saturday Evening Post late in February 1947 there appeared an article by Octavus Roy Cohen, long a writer for the Post, and illustrated by Walter Klett, whose work had appeared many times in that magazine. Thus, the typography, make-up, author and illustration resembled the style of the magazine, although it was a paid advertisement and was labeled as such.

Such writers as Cecile Gilmore of McCall's; MacKinlay Kantor, who often writes for Cosmopolitan; Sarah-Elizabeth Rodger of the American; Ursula Parrott of Redbook; Henry Lieberman of True Story; Norman Reilly Raine, also of The Saturday Evening Post and many others all by-lined one of the "feature" advertisements, illustrated by such famous artists as Klett, Glenn Grohe, Dean Cornwall, Clark M. Agnew, Harold Van Schmidt, Stevan Dohanos and others.

The "feature" advertisements reached some 71 million readers; ads in the fan magazines reached another 20 million. The Picture of The Month column and the Lion's Roar column ads reached 43 million and 39 million respectively, adding up to an impressive 173 million total circulation.

Millions of readers of 232 newspapers in 125 key cities were greeted on January 2nd by the first of a series of teaser ads, which in some cities ran for as long as six weeks before the conventional newspaper ads began to appear. These, plus posters, radio and other media, did one of the best motion picture selling jobs seen in many years.

"Welcome Stranger"

It was a natural for Paramount to make another picture starring Bing Crosby and Barry Fitzgerald with the background of a personal feud similar to the one that made for such heart-warming fun in the Academy Award winning "Going My Way." So, three years later they came up with "Welcome Stranger." Then came the problem of letting the populace know that the new picture was new and at the same time informing the readers that this was similar but better than the previous hit.

Simply enough they just stated that "Bing and Barry's New Hit is Better Than 'Going My Way'." But cleverly this line or one very similar to it appeared in an ad, it was usually in outline type, with the title of the new film in black face script. The smaller displays used a similar headlined statement, sometimes in reverse against a black background, to separate the line from the title of the new film so as not to confuse readers, but to be sure that the line was importantly placed and that it had enough eye-appeal to be read.

There is always danger in this type of advertising of confusing the casual reader into believing that the old picture is being brought back. It was by the careful, clever placing of these ad headlines in outline type in the larger ads and the reverse method in some of the smaller ones that this pitfall was avoided and every reader informed that the stars of the older picture could be seen in a newer one that was like the older one, only better. And that's an accomplishment in advertising technique.

Illustrations were simple, but chosen carefully to show Crosby singing, Fitzgerald with his familiar, slyly amusing dour expression and Joan Caulfield just looking very pretty.

Each ad carefully brought out the fact that Crosby sang several songs in the film, (perhaps its most important asset) and in several of the ads a small box was used to list these songs in this manner, "Bing sings these love

(Continued on Page 111)
In Sincere Appreciation

GARY COOPER
Claudette Colbert

Personal Management
Charles Wendling
John Wayne
BILL ELLIOTT

Republic Studios
LEADING CAMPAIGNS
(Continued from Page 106)

songs to his 'Blue Skies' sweetheart . . . and she falls in love all over again!" Titles of the songs followed.

In the modern manner a series of teasers was prepared, each pounding home the message that the stars of "Going My Way" were together again in an even better picture. Then the many and varied styles and sizes of smaller ads gave exhibitors a wide choice to fit local conditions and local budgets. But each ad, large and small was illustrated and each sold the team in the same way.

"I've Always Loved You"

In spite of the enormous success of the advertising methods of what was then a recent film about a great musician, and which was sold to the public on the strength of its great music with its love theme presented secondarily, Republic very carefully went about its own way of advertising "I've Always Loved You" as a great love story. Indeed, its advertising paid so little attention to the great sound track recorded by the famous Artur Rubenstein that the casual reader might have believed that its music was nothing but incidental to the picture's story.

The decision to advertise in this manner must have been reached after much discussion and many conferences. But that the decision was correct cannot be denied. The film was a love story even though the music was one of its great assets.

Republic had another problem, too, in the preparation of its advertising. The only drawing power it had

(Catherine McLeod was not known then) was the name of its producer-director, Frank Borzage. And it is always questionable just how much the name of a producer-director means to the public, no matter how great a man he is in Hollywood.

Once the decision was reached to sell the picture as a love story, however, Republic went all the way, with a series of beautifully designed advertisements, exceptionally strong copy and a treatment which in itself lent the ads a tone of distinction.

Such headlines as "From the Depths of My Heart . . . I Love You . . . I've Always Loved You," and "I Surrender Everything . . . For Love," were tastefully placed to catch reader attention. Illustrations of Catherine McLeod and Philip Dorn or William Carter in provocative poses caught the reader's eye and selling body copy emphasized the theme of a great love story. Following one headline which read, "Can I Trust This Man with my Heart?" body copy continued with two sub heads. "Her master was love . . . His mistress was music . . . then the copy went on—" He molded her life . . . inspired her genius . . . then crushed her heart. Irresistible . . . Unforgettable!" The illustration showed Miss McLeod reclining with her head against Philip (Continued on Next Page)
Dorn's chest. Now all of this is simple enough, but placed together in the manner the Republic ad creators did, it was a compelling, selling ad.

One ad featured the Rubenstein music and was intended for use only on music pages of newspapers and in local music programs. All others in the series were designed along the lines described above.

A series of special teaser ads showed Catherine McLeod in a "straight" pose and used the line "Louella Parsons says of Catherine McLeod: 'She is the girl all Hollywood is talking about.'" Other teasers used lines similar to those which appeared in the headlines of the larger display ads.

"Mother Wore Tights"

"Mother Wore Tights" and Betty Grable was mother! That made it a "must" for the 20th Century-Fox ad crew to show Betty Grable wearing tights in every piece of material prepared to advertise the picture. And judging by the series of ads that finally emerged from the 20th-Fox offices, it apparently was a labor of love.

Somehow the ad creators managed to get a feeling of fun, of warmth, of frivolity, and yet an underlying seriousness into their ads. No mean accomplishment, that. For instance, one of the larger displays showed Betty Grable in tights, breaking through a background of a music song sheet. A smaller illustration showed the whole family, mother, father and the two kids singing and superimposed on that was a shot of Dan Dailey dancing. But the copy head just said, "M is for Magnificent" . . . with body copy continuing . . . "The magnificent story of a marvelous girl who loved show business . . . a guy . . . and children . . . and found a wonderful way to have them all."

One of the teasers was a simulated family album, showing a photo of Betty Grable and Dan Dailey as they were married. The copy stated . . . "Mother says it was the only time she ever saw Dad completely subdued." Another from the "album" teaser series showed Dailey and Grable in show business costume, with Grable in tights. The copy read, "In our family Dad wore the Pants . . . but Mother Wore Tights!" The "In Our Family" line was used as a headline for many of the larger illustrations.

One ad showed Grable and Dailey in off-stage costume of the early 1900's. The copy stated . . . "Mother and Dad were show business . . . all its excitement, glamour, drama and fun from vaudeville to big Time." This same ad missed no tricks for it showed Betty Grable in Tights, too.

Just to make sure, the 20th Century-Fox officials obtained an endorsement of the picture from Bing Crosby and used it in several of the display ads. Headlined in large script one of the ads said, "Bing Crosby says. . . Have Yourself a Big Time. You'll enjoy every minute of it!" Illustration was a family gathering, with of course, another illustration of Grable in the fascinating tights.

Right down to the smallest ad prepared, and there are several of the small ones available, there was Grable in tights. And since that was what the customers wanted to see, that was that!

"Body and Soul"

A picture about the dirty side of professional boxing can be a fine, dramatic piece of entertainment. But no matter how good it is, unless the ladies of America become convinced that the picture has something they want to see, it won't be a success. That was the problem that United Artists advertising department came up against in preparing their campaign to advertise Enterprise's "Body and Soul" in which the boxing racket's seamy side is an important element.

None of these movie ad campaigns is simple, but what eventuated as UA's campaign appeared to be simple enough at first glance. But what they had to put across in those simple ads is all included. For instance, every ad featured the title in bold, large letters, sometimes in type and others in stylized hand lettering. But the title dominated. A headline running across the top of the word, "Body" in the title "Body and Soul" read . . . "The story of a guy that women go for! Body and Soul." Then the actual billing was given below with

(Continued on Page 117)
IN APPRECIATION

Bing

MANAGEMENT
EVERETT CROSBY
JACK SCHWARZ PRODUCTIONS

1946-47

THE ENCHANTED FOREST
in Cinecolor

Completed for Release in 1948

THE ENCHANTED VALLEY
in Cinecolor

at

EAGLE-LION FILM EXCHANGES

Jerry Thomas
Producer

John H. Auer
Producer • Director
Bud Abbott
Lou Costello

Coming Release

"THE NOOSE HANGS HIGH"
Eagle Lion Films, Inc.
Home of

Woody Woodpecker
Andy Panda
Musical Miniatures

Now Releasing Through United Artists Corporation

SHORT SUBJECTS
with EMPHASIS on
SHOWMANSHIP!

★ “Speaking of Animals”
Honored twice with Academy Awards and more popular than ever, these films have highlighted with fun and interest every show they've played.

★ “Popular Science”
Audience-acclaimed for more than 12 years, this popular shorts series dramatizes the headlines of science in the terms of every-day living.

★ “Unusual Occupations”
Theatergoers always meet such interesting people doing such fascinating things in this always-popular short subject series.

All Released by Paramount

Jerry Fairbanks, Inc.

HOLLYWOOD
6012 Sunset Blvd.
Gladstone 7101

CHICAGO
LaSalle-Wacker Bldg.
Andover 5410

MINNEAPOLIS
Rand Tower Bldg.
Atlantic 1194

NEW YORK
292 Madison Ave.
Murray Hill 7-0877

PRODUCERS OF THEATRICAL — COMMERCIAL — TELEVISION FILMS
Distributors of the Revolutionary 35mm. and Video Zoomar Lenses

LEADERS of the MOTION PICTURE INDUSTRY
the title repeated in small script. Inside the "O" in the word "Body" appeared a provocative illustration of newcomer Hazel Brooks showing plenty of silk stocking. Then in the other "O" of the word "Soul" was shown stars John Garfield and Lilli Palmer in a clinch. Behind the large lettering of the title John Garfield appears, big, in a character pose, with a cigarette dangling from his sneering lips.

A variation of the ad described above used the headline, "Women whispered: I'm all for you . . . Body and Soul."

All of this appeared to be a simple exposition of the fact that a new film, "Body and Soul" was coming. But no reader could miss the dramatic implications contained in the ads' apparent simplicity.

The ad campaign has now changed in New York City from its original dramatic selling messages to use of a series of cartoons showing all types and sorts of people and animals approaching the box-office of the theatre showing the picture in New York, the Globe.

"The Egg and I"

To catch the ineffable spirit of such a screwball, happy-go-lucky comedy as Universal-International's "The Egg and I" in an advertising campaign is no easy achievement. But the ad creators for U-I did just that when they came up with a series of displays planned for both newspaper and magazine usage that certainly let readers know that here was a comedy from a best seller. The ads introduced the main characters in photographic illustration and the remainder of the cast in caricatured pen and ink drawings. Included in these "characters" were a number of roosters and hens, wearing the most remarkable set of expressions yet put upon

The book motif and the cartooned characters and incidents from the book are important items in this and other ads from the series prepared for "The Egg and I" by Universal-International.
LEADING EXPLOITATION

Filmdom's Most Unique Campaign Sells "Henry V" to American Theatregoers

The remarkable record of "Henry V" in running up a U. S. box-office gross that tops $2,500,000 for 200 engagements so far played stands out as one of the leading showmanship accomplishments in recent film industry history.

The achievement is the more remarkable for the fact that the methods whereby this result was attained had been chosen by the showmen in charge of its presentation because they, as well as most observers, were convinced that this screen version of one of the less familiar works of Shakespeare is totally lacking in mass appeal. The handsome, but still classical, drama produced in England by the J. Arthur Rank organization, was further handicapped by a rather luke-warm reception in London before it was shown in the United States.

Thus, all precedent being against it, United Artists' Paul Lazarus, Jr., and Rank's American representative, Capt. Harold Auten, did the unprecedented thing and enlisted the name of the Theatre Guild as sponsor for the picture's presentation at two-a-day showings. The whole tone of its handling made "Henry V" a "different" picture, and its box-office draw flourished thereby. (It is expected that "Henry V" will rack up a total U. S. gross of $10 million before five years have passed.)

Smart Handling Shows Nice Profit

Gross profit to United Artists, after deducting salary costs, advertising expenses, etc., amounts to $1,325,000, of which the usual distribution fee goes to United Artists and the remainder to the J. Arthur Rank Organization, producers of the picture. UA confidently expects this gross profit figure to reach $2 million by the end of June 1948.

Reviewed in London, April 27, 1946, the following opinion was expressed by STR's London reviewer, who stated, "... This production is indeed an imposing one, superlatively acted and done beautifully in Technicolor... The idea of projecting the famous Shakespearean play onto the screen will be received with great favor by students of the great bard, but how many lovers of Shakespeare are there in America who are willing to pay admission to sit through 134 minutes of pure Shakespearean prose?... Even in the big cities the film lacks mass appeal. Certainly, it is a novel experiment for motion pictures and one that will further the name of the screen everywhere." Which was, of course, the opinion of even the most optimistic showmen in the business. But by hooking up with the Theatre Guild and showing it on a road show, two-a-day basis and presenting it to audiences in theaters that had been used to seeing the Theatre Guild's justly famous legitimate stage shows, audiences came, saw and were very much conquered.

Campaign Of Interest to All Showmen

The method by which "Henry V" is now being handled by United Artists is of particular interest to exhibitors throughout the United States, because if they don't show the film themselves, nearly every one of them sooner or later is going to have it shown in competition to his regular attraction.

In setting engagements of "Henry" in any city or town, UA has developed a formula which is followed in varying degree, but which works largely in this manner:

It is estimated that 5 per cent of the population will be drawn to see "Henry V." So, in a town of 40,000, it is estimated that about 2,000 persons are a sure potential audience. It is estimated also, that 50 per cent of the student enrollment will see the picture, plus the regular audience. So if there are 8,000 students in the town, 4,000 will be "Henry" customers. These, added to the other 2,000 potential, make 6,000 patrons almost sure to see "Henry." If the available theatre contains

STEP-BY-STEP PROCEDURE IN EIGHT-POINT PROGRAM

Advance Agent Robert Margulies asks Superintendent of Schools to endorse "Henry V" as first step in campaign to interest students. At least 50% of student body usually attend with an occasional 100% attendance.

Margulies and theatre manager James L. O'Brien sell newspaper's managing editor on "Henry" as a cultural asset preliminary to promoting greater space than ordinarily given pictures in Colorado Springs.

Background material on "Henry" is subject of radio interview on KVOR, CBS outlet. Information about Shakespeare, Olivier, Old Vic Company, etc., is at Margulies' disposal. Stations usually are cooperative.

Hotel managers are amenable to placing "Henry" information at disposal of guests, when they will give no space to regular attractions. Margulies and Antler Hotel manager see eye to eye on placing this display.
1,000 seats, "Henry" should play for three days (playing two-a-day) at capacity.

Simple enough, but there are varying conditions—resort towns, dates during a convention or any other qualifying factor which may cause a longer or shorter booking than the formula ordinarily would call for.

Right now there are 23 special advance agents and managers who work exclusively on "Henry V." They are under the supervision of Howard E. Kohn II, who operates under UA's advertising director Paul Lazarus, Jr. The selected agents are all college graduates, well versed in Shakespeare, familiar with advertising and publicity, personable and practical men.

After doing advance publicity, placing advertising, etc., these agents become company managers, exactly in the way that company managers of legitimate plays operate. They hire extra labor needed (treasurers, ushers, etc.) see that tickets are racked correctly (each agent carries a portable ticket rack with him) that all of the house staff are briefed, make out box-office reports and accounts for money received and spent.

STR's publisher, interested by the phenomenal success of the film queried Paul Lazarus, Jr., about the what, why, when, etc., of the campaigns responsible for the film's success. Mr. Lazarus forwarded the letter to Robert Margulies, one of the "Henry" agents, and the following is Mr. Margulies' answer:

Dear Mr. Lewis:

In answer to your request concerning the showmanship for "HENRY V" in Colorado Springs as carried out by United Artists, I am happy to give you a detailed account of my activities there for its three-day engagement at the Fine Arts Center.

I understand you wish to know in what manner we differed in the selling approach of "Henry V" from other pictures. To this end, I am mailing this day-to-day account of the promotion, in diary form, and wish to thank you for the interest you have shown in our project. As you stated in your letter to Paul N. Lazarus, Jr., I feel that exhibitors will reap some benefit by becoming acquainted with the facts and procedure of "Henry V" promotion.

Sincerely yours,

ROBERT MARGULIES.

TUESDAY—I arrived in Colorado Springs to set up the advance campaign for "Henry V" at the Fine Arts Center ten days in advance, as is our usual custom. My first contact was with Manager James L. O'Brien, with whom I mapped the entire promotion, together with his assistants, Lew Laird and Rachael Ragsdale. Advertising, mailing, window cards and lobby displays were fully discussed as well as the actual physical operation of the theatre under the two-a-day, reserved-seat plan.

WEDNESDAY—I made contact with Byron L. Akers, managing editor of the Colorado Springs Gazette and Telegraph, and had to really sell "Henry V" this time. I told him of the support we were assured of receiving from schools, churches, the local chapter of the Woman's League, art groups and civic leaders. Naturally, I had previously obtained a list of the heads of these organizations, and was able to rattle names off to Akers' satisfaction. All the time, I had in mind our low advertising budget on the picture, but fortunately this subject did not come up. Net result of our meeting was excellent for us, and I received assurances of his support, despite his protest of newsprint shortage, contingent upon my ability to win recognition from the groups I had mentioned.

THURSDAY—This was "shoe leather day." I had to carry out my promises to Akers and so immediately arranged to meet with Superintendent of Schools Roy J. Wasson. When I talked student discount to Dr. Wasson, I became a hero but not so when I asked for his endorsement of "Henry V." This took some persuasion—but the raves for the picture by accredited reviewers in other cities brought his okay and we then worked out the bulletin which he later passed on to all members of the faculty and student body regarding the dates of the engagement and the manner of procuring tickets. I duplicated the procedure with Father William J. Kelly of St. Mary's Church and head of the Parochial Schools of Colorado Springs. He had already been informed of "Henry V" through the Catholic news organs and promised full cooperation in addition to announcements from church pulpits.

FRIDAY—My calling cards were still put to good use and I visited Mrs. Thayer Tutt, head of the Woman's League, the Red Cross, a member of three music and drama organizations and a leading citizen of the community. There was little opposition from Mrs. Tutt once I had outlined our program, which included speeches to the memberships of her clubs and a solid telephone campaign. I stressed the fact that purchase of blocks of tickets by club members would assure them of seats for one of the six performances, otherwise they might be confronted with the "standing room only" sign. To put across the point, I mentioned the run on tickets from school students. This might sound like a threat. But, past performances have shown that "Henry V" plays to capacity on a three-day engagement, so I felt that I spoke the truth.

SATURDAY—I had one last call to make as far as winning support from citizens was concerned. This was a visit to the mayor of Colorado Springs, James N. McCullough. I failed in one of my missions here but was successful in the other for a fifty per cent batting average. I was unable to sell a "Henry V Day" to hizzoner, but did get his endorsement. McCullough didn't want to set a

(Continued on Page 120)

PUBLICIZING ROAD SHOW ENGAGEMENTS OF 'HENRY V'

Book shop regulars are potential "Henry" customers so Margulies sets interior and window displays in all spots available. Stores often serve as ticket agents, too, when the "Henry" theatre is not downtown.

An indorsement from the mayor or proclamation of "Henry V Day" is aim of Margulies at this conference with Mayor J. N. McCullough of Colorado Springs. This backing is worth front page publicity, usually.

Peppino Mangravite, nationally known artist and head of Colorado Springs Art School, discusses "Henry V," with Margulies prior to film's showing. Drama and art students are 100% potential audience.

Entire theatre staff is always thoroughly briefed on plan of "Henry" campaign and used in its operations. Mailing lists are used extensively, borrowed from museums, libraries, drama organizations, music groups, etc.
CAMPAIGN FOR 'HENRY V'

(Continued from Page 119)

precedent by declaring a proclamation on behalf of any film. However, he permitted a quote on his endorsement—and Akers ran this testimonial in the Gazette and Telegraph. It opened up the doors for tie-ups, posting in the best locations, and innumerable other aids for 'Henry V'.

SUNDAY—I had been here six days and all the machinery was in working order for our Thursday opening. During this time, I spotted window cards in Miller's Music Store on the RCA Victor album of "Henry V" and also Thier's Book Shop. We select only the class stores in town and refrain from anything smacking of street bally, stunts, etc. Our promotion is aimed at creating a "must-see" demand for "Henry V," based on the cultural aspects of Shakespeare for the intellectual and art groups which, incidentally, attracts the masses, too, since they wish to have at least a speaking acquaintance with the picture. To get the visiting trade, a big lobby poster was planted in the Antler Hotel. It merely required a visit to Manager Dudley H. Broyles.

MONDAY—Time was getting short, but all the publicity sources previously contacted were simmering and I brought them to a boil with a radio appearance on Station KVOR. I sold Conrad Brown, the station manager, on a special 11-minute interview program with announcer Goetz Jeter. I had to move slowly on this one—Shakespeare was the talking point and the material I carried with me finally won him over. It stressed the Old Vic Company of which Olivier is a member and was full of stage lore and the history of the English stage. Again, I listed the names of cooperating citizens and came through with his okay. One of my points here was that his listeners would be given a program away from the run-of-the-mill types of shows—which was exactly so.

TUESDAY-WEDNESDAY—The two days before opening are for the advance agent much like an out-of-town stage play opening. Tickets, advance stories in the papers, radio announcements and the telephone (mostly the telephone) occupy every moment of the agent's time. When "Henry V" opened on Thursday, the pay-off on the school, church, radio, newspaper, civic groups and mayor's campaign was apparent at the box-office. It wasn't exactly a holiday in Colorado Springs, but not one single person over nine years of age had not been made aware of "Henry V's" arrival. I think that's pretty good—it doesn't happen often with other pictures.

LEADING CAMPAIGNS

(Continued from Page 117)

the ad creators to illustrate in pen and ink cartoons, subtly informing readers of the ads that the charming little incidents were not lost in transforming the novel into a motion picture. Even a cartoon of "the stove" was included in these pen and ink drawings.

"Life With Father"

Readers of the newspaper and magazine advertising prepared by Warner Bros. for "Life With Father" could almost see and feel the laughter enjoyed by so many thousands of people in the United States during the record-breaking eight-year run of the now famous story as a stage play. Mother and Father and the four kids riding in a ridiculous buggy drawn by a pair of grinning, pompous cartooned horses was the motif used throughout the series. And this did the trick, accompanied by contrived backgrounds, pungent, provocative copy and hand lettering in the Warner style.

Several of the ads laid strong emphasis on the phrase, "Now on the Screen" to simply bring out the fact that this was now a motion picture, not the stage play that had been advertised for so long in most of the country's big city newspapers as a stage play by touring companies.

Adaptations of the national magazine ads were made for use in newspapers and in these the "screen" angle was emphasized in even greater degree than in the regular newspaper ads. In one, for instance, the phrase, "On the Screen in Technicolor" was in hand lettering just a fraction smaller than the title of the picture!

The reduced illustration, left, is a full page ad running back to back with a continuation full page ad in Life, in February. This and the one for Parent's Magazine, right, plus 10 other full pages (eight in color) appeared in the country's top national magazines, each illustrated by a famous artist familiar to readers of the magazine in which it appeared. Text for each article, written in feature style, was by-lined by one of the magazine's well-known authors in twelve ads in as many magazines appearing in February and March editions. Many people saw these ads and others similar to them in not just one, but in several different magazines.
Roy Rogers
King of the Cowboys

Top Western Star of Screen, Radio, Recordings, Rodeo and Circus

Exclusive Management
ART RUSH, Inc.
NEW PRODUCERS OF 1947

Quite a few new names came into the credit brackets as producers in 1947. The most favored stepping-stones to this screen-accredited eminence, apparently, are those of cutter, director or script writer—aside, that is, from the easier way of supplying the money for a picture.

Early in the year, Gordon Kay and Mel Tucker were raised to the status of associate producers at Republic (at that studio all of the producers are qualified as "associate"). Both men had similar backgrounds, having joined Republic in 1939 and worked as cutters, in the production department and finally as assistants to producers. Both interrupted their careers to serve in the Armed Forces. Promotion came simultaneously for them, when Kay was assigned the new Allan "Rocky" Lane Famous Western series, and Tucker to replace Lou Gray, who left the studio. Tucker is now associate producer of the Monte Hale-Adrian Booth Trucolor musical Westerns.

Making his producing bow in 1947 was Nathaniel W. Finston, who for 10 years was musical director at Paramount and then served for another decade in the same capacity at MGM. Finston's first producer stint was Allied Artists' "Song of My Heart." Walter Mirisch, former theatre executive, made his bow with the Monogram picture, "Fall Guy," and after numerous years at 20th Century-Fox and Metro, Roddy McDowall joined Monogram in the capacity of star and associate producer to Lindsley Parsons.

At Eagle Lion, Albert S. Rogell turned from many years as a director to producer-director for "Northwest Stampede," a Cinecolor special starring Joan Leslie, James Craig and Jack Oakie, which was shot almost entirely in Canada. Charles Reisner, for a number of years a director at Metro, also turned producer at and made two pictures for E-L during the past year. Aubrey Schenck was the lot's busiest producer, having turned out "Repeat Performance," "T-Man," "Mickey," and "Corkscrew Alley" in 1947.

John Haggott graduated from the Broadway stage to be a producer's berth at Columbia, and Irving Starr entered that studio's production ranks with "The Gallant Blade," started in December, and ticketed as one of the Cohn force's biggest films. Rudy Mate, ex-photographer and director, became a co-producer on "Return of October," a Technicolor special. Casey Robinson, long a noted writer, made his producer's debut with "Mating of Millie" for Columbia, and joined independent forces with Harry Joe Brown for "Rain Before Seven."

RKO signed Don Hartman to a producer-director contract, with his first picture to be "Every Girl Should Be Married," which appeared in Ladies' Home Journal. Hartman was rated as one of the top comedy writers of the screen, being responsible for the "Road" pictures at Paramount, the first Danny Kaye vehicles for Goldwyn and the current "It Had to be You" for Columbia. Frederic Ullman was made a producer at the studio following his resignation as president of RKO Pathe. Ullman's creativeness was foreshadowed in his "This Is America" series, and his first job a a feature producer was "The Window." Norman Panama and Melvin Frank, one of the town's most successful screen writing teams, made their bow as producers with "Mr. Blandings Builds His Dream House." This picture was made by RKO for release by Selznick Releasing Organiza-

(Continued on Page 124)

HAL E. CHESTER

Producer

"SMART WOMAN"

Starring

BRIAN AHERNE - CONSTANCE BENNETT - BARRY SULLIVAN
ARTHUR PIERNON
Under Contract to 20th Century-Fox

Director
“DANGEROUS YEARS”
(A Sol M. Wurtzel Production)
NEW PRODUCERS
(Continued from Page 122)

tion. John Houseman, another top-flight scenarist, received his first production opportunity with "Your Red Wagon," soon to be released. Richard Goldstone, who won Academy Awards for his short subjects while at MGM both as producer and writer, and later was prominent as producer of war films for the government, was handed "File 342" as his first feature production. Based on the criminological records of the Post Office Department, the picture was to go in early 1948. Ralph Steiner was another new RKO producer, his first picture being "Evening in Modesto," now being prepared; Steiner received his early training as Clarence Brown's assistant at MGM and became, too, an outstanding figure in the documentary field.

From RKO's studio ranks, Theron Warth, former production assistant to Executive Producer Sid Rogell, was elevated to full producership and given "Blood on the Moon" as his first assignment. Edward Dmytryk was raised from director to producer-director, but was suspended following the Un-American Activities Committee hullabaloo.

At Warner Bros., Charles Hoffman was granted a sabbatical leave to write a novel; but Ronald MacDougall, a former writer, was given a writer-producer contract. Another new Warners producer in 1947 was Harry Kurnitz. Seton I. Miller, who started as a writer, was elevated to writer-producer status. Saul Elkins, former shorts director, was named to head the studio's "proving ground unit," which was later temporarily dropped in an economy wave.

NEW DIRECTORS OF 1947

A headline for a story on Hollywood's newcomers to the directorial ranks this year might well read: "Recruits Make Good as Film Directors."

Practically a perfect score was run up by all who stepped into the magic circle as directors of top-notch productions at the major lots during 1947.

Many of these directors, of course, brought to their work long years of experience in the theatre, or behind the cameras of the big studios, and are newcomers only in the technical sense that hitherto their names were not bracketed in the director credits on the leaders of important feature productions.

The New York stage supplied Hollywood with some of its most spotlighted new directors.

Warner Bros. brought Bretaigne Windust to the Coast to direct Bette Davis in "Winter Meeting." His achievements on Broadway included the stage direction of "Finian's Rainbow."

New faces were numerous among the director ranks at RKO. Among those elevated at this lot was Ted Tetzlaf, veteran cameraman who has been prominently identified with Hollywood production for years. His first assignment was direction of "Riffraff." Nicholas Ray, another New York stage director, was given "Your Red Wagon" as his first assignment as an RKO director; Joseph Losey, another young man who made good as a stage director, was signed to preside over the filming of "The Boy with Green Hair" and Richard (Continued on Page 126)

EXHIBITORS: AGAIN THANKS ... FROM MY GANG* ... AND ... PETE SMITH

WESTERN UNION

A. W. WILLIAMS

MGM FOR THE FOURTH CONSECUTIVE YEAR EXHIBITORS HAVE VOTED YOUR SHORTS THE TOP SERIES IN THE LIVE ACTION FIELD. THIS IS A NEW RECORD. CONGRATULATIONS

ANN LEWIS, SHOWMAN'S TRADE REVIEW
1150AM.

* DAVE O'BRIEN, PHIL ANDERSON, JOE ANSEN, TED HOFFMAN, JOE DIETRICK.
WALTER WANGER
THANK YOU EXHIBITORS FOR VOTING

"THE JOLSON STORY"
THE LEADING PRODUCTION
for
1947

AL JOLSON

NEW DIRECTORS OF 1947
(Continued from Page 124)

Fleischer, whose work in the documentary field with Pathé News brought him into sharp focus, made his initial effort directing a feature with "Design for Death."

Seymour Friedman, former second unit director at Columbia, won promotion to full standing as a director with responsibility for direction of "Boston Blackie's Greatest Danger." This promotion followed his work in charge of the Egyptian location unit of "To the Ends of the Earth." After filming scenes in Cairo and Beyrouth for that picture, he returned via Cornwall, England, and shot background footage for Columbia's "The Sign of the Ram." Another to win promotion-from-the-ranks to the Columbia directorial roster is John Sturges, graduated from the cutting rooms to a tryout as director on some modest efforts.

Yakima Canutt, veteran stunt man, and Richard Sale, author of several best-seller mystery novels, were the newcomers to directorial rank at Republic. Sale had written numerous original stories and screenplays in collaboration with his wife, Mary Loos, and he bowed in as a director on Republic's production "Campus Honeymoon," for which he also penned the screenplay and composed five tunes.

Benjamin Glazer, one of the more prominent names in Hollywood, became a director with the production by Allied Artists of "Song Of My Heart," a special.

A fourth recruit from Broadway made good as a director when the final count was in on Edward Small's production "T-Men" for Eagle Lion, and it soon got around Hollywood that Anthony Mann had won his right to recognition as a top-notch film director.
SELZNICK
RELEASING
ORGANIZATION

IN A TRADITION OF QUALITY

THE
SELZNICK
STUDIO

NOW DISTRIBUTING:

DUEL in the SUN
Intermezzo
THE PARADINE CASE

EDITING:

PORTRAIT of JENNIE