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Announcement...

A strike by members of New York Typographical Union No. 6 having affected a section of the plant where SHOWMEN'S TRADE REVIEW is printed, it is necessary for this publication to use substitute methods in certain operations and curtail space.

Every endeavor is being made to render complete service, and we wish to assure subscribers that any deficiencies in the continuing file of data, news, and information regularly provided, are temporary and will be compensated for later.

Pending settlement of the difficulties, over which SHOWMEN'S TRADE REVIEW has absolutely no control (the paper is printed under contract with a printing company and we therefore have no direct dealings with the unions) we ask your indulgence and hereby express thanks for your understanding cooperation.

REVIEWED IN THIS ISSUE:
- Tarzan and the Mermaids
- The Arizona Ranger
- The Enchanted Valley
- Ruthless
- To the Victor
- Man From Texas
- Spring in Park Lane
- Return of the Whistler
- The Pirate
- The Lost One
- Money Madness
- Escape

INCLUDED IN THIS ISSUE:
- Short Subjects Product Guide
M-G-M presents "BIG CITY" starring MARGARET O'BRIEN
ROBERT PRESTON • DANNY THOMAS • GEORGE MURPHY
KARIN BOOTH • EDWARD ARNOLD • BUTCH JENKINS
and introducing the screen BETTY GARRETT and LOTTE
LEHMANN • Screen Play by Whitfield Cook and Anne Morrison
Chapin • Additional Dialogue by Aben Kandel • Based on a
Story by Miklos Laszlo • As Adapted by Nanette Kren.
Directed by NORMAN TAUROG • Produced by JOE PASTERNAK

A Metro-Goldwyn-Mayer Picture

M-G-M presents ESTHER WILLIAMS • PETER LAWFORD
RICARDO MONTALBAN • JIMMY DURANTE • CYD
CHARISSE • XAVIER CUGAT and his orchestra • "ON AN
ISLAND WITH YOU" • Color by TECHNICOLOR • Screen
Play by Dorothy Kingsley, Dorothy Cooper, Charles Martin and
Hans Wilhelm • Directed by RICHARD THORPE • Produced by
JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

M-G-M presents "EASTER PARADE" starring IRVING BERLIN's
JUDY GARLAND • FRED ASTAIRE • PETER LAWFORD
ANN MILLER • Color by TECHNICOLOR • Screen Play by
Sidney Sheldon, Frances Goodrich and Albert Hackett • Original
Story by Frances Goodrich and Albert Hackett • Lyrics and Music
by Irving Berlin • Musical Numbers Directed by Robert Alton
Directed by CHARLES WALTERS • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

M-G-M presents "A DATE WITH JUDY" starring WALLACE
BEERY • JANE POWELL • ELIZABETH TAYLOR • CARMEN
MIRANDA • XAVIER CUGAT and his orchestra • ROBERT
STACK • Color by TECHNICOLOR • Screen Play by Dorothy
Cooper and Dorothy Kingsley • Based on the characters created by
Aleen Leslie • Directed by RICHARD THORPE • Produced by
JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

M-G-M presents GREER GARSON • WALTER PIDGEON in
"JULIA MISBEHAVES" • PETER LAWFORD • CESAR ROMERO
ELIZABETH TAYLOR • Lucile Watson • Nigel Bruce • Mary
Boland • Directed by JACK CONWAY • Produced by EVERETT
RISKIN • A Metro-Goldwyn-Mayer Picture

M-G-M presents RED SKELTON • BRIAN DONLEVY in "A
SOUTHERN YANKEE" • ARLENE DAHL • George Coulouris
Lloyd Gough • John Ireland • Minor Watson • Screen Play by
Harry Tugend • From an Original Story by Melvin Frank and
Norman Panama • Directed by S. SYLVAN SIMON • Produced by
PAUL JONES • A Metro-Goldwyn-Mayer Picture
Everybody goes for "Millie"!
A TRULY GREAT FAMILY PICTURE!

IT'S MATING TIME FOR MILLI
"Ford and Miss Keyes make a sock team. Should click with all types of theatre-goers, particularly the younger set." VARIETY

"Great boxoffice potential. Every earmark for successful runs." FILM DAILY

"Mark this one for brisk business all down the line." M. P. HERALD  "A natural for women. Should do well." SHOWMEN'S TRADE REVIEW  "A neat film package." M. P. HERALD

"Busts out all over with rare good humor. Just a case of keeping route between box office and bank well guarded." DAILY VARIETY  "Aimed for profit." HOLLYWOOD REPORTER

COLUMBIA PICTURES presents

GLENN FORD · EVELYN KEYES

The Mating of Millie

with RON RANDELL · WILLARD PARKER

Screenplay by Louella MacFarlane and St. Clair McKelvey
Directed by HENRY LEVIN  A CASEY ROBINSON PRODUCTION

AND DATING TIME FOR YOU!
This is why –

Bing Crosby says

"Thanks, Ken, for letting me see 'Bill and Coo!' It won't be beaten. It won't be tied. It's the greatest."

Bob Hope says

"The grandest entertainment I've seen in ages. So different I could hardly believe my eyes."

Edgar Bergen says

"Charlie thinks 'Bill and Coo' is great. Mortimer says it's wonderful. And I speak for both of them."

Everybody says

"You've never seen anything like it!"
"Most unusual picture ever filmed!"
"An entertainment thrill you'll never forget."

Ken Murray's Bill and Coo

A full length feature in TruColor!
500 LEADING EXHIBITORS

THROUGHOUT THE COUNTRY

ARE JOINING THE GREAT

BILL and COO

EASTER PARADE!

featuring

BURTON'S LOVE BIRDS
and Curley Twiford's
JIMMY THE CROW

Directed by DEAN RIESNER
Screen Play by Royal Foster and Dean Riesner
Based on an Idea from Ken Murray's Blackouts
Produced by KEN MURRAY
EDITORIAL

The industry appears to be getting more and more public relations conscious. Which is a very encouraging sign. If any industry needs outstanding public relations, it is ours.

This year's conventions are taking aggressive steps to put something into action on this in the immediate future. How effective it will be remains to be seen. If this most worthwhile effort does not include the support and cooperation of the theatremen around the country, it must fail far short of its goal.

No group is closer to the local newspapers and radio than the theatremen in their respective towns and cities. Through them a tremendous job can be done. Without them, it can only be a token gesture and one that cannot bring the story of our industry directly to the movie-going public.

For this important reason we sincerely hope all groups in other branches of the industry will co-ordinate any efforts behind the program of the exhibitor organisation. The producers and distributors must do their part by coming to the subject of public relations and doing a better job in the future to make the public aware of the many number of activities we do hope they will use can and will. (We should not set up any activities or in executing any ideas we do hope they will use can and will.)

This writer first brought public relations jobs to the screen through theatremen, as far back as 1929 and many times since. Yet, such efforts as has been made in the past either bypassed the theatremen or ignored his importance altogether.

If any organisation or group would like the original formula suggested by us in past years, we would be happy to give it to them.

Speaking of public relations. The Variety Clubs International will hold their annual convention in Miami Beach from April 30 to May 2. On the occasion of every previous national convention, the many tents of the Clubs have given their year's charity reports and the net result has been a great credit to the men of the motion picture industry. Last year in Los Angeles, the 33 tents reported that they had raised and expended, for aid to under-privileged children and other charitable activities, the tremendous sum of $1,600,000. At that same convention the delegates pledged themselves to raise over two million dollars in the ensuing year.

How close they came to that figure or whether they exceeded it will be revealed at the heart report meeting of the convention in Miami. And how this money was spent also will make interesting news for the newspapers and newspapers across the country. 

Thus far, and to the best of our knowledge, the best public relations of the motion picture industry has been done by and through the Variety Clubs. Therefore, the industry can do itself a lot of good by supporting the Clubs in every way.

The sooner this fact is recognized, the sooner will the industry achieve the goal of its long-needed public relations job.

More and more it becomes apparent that picture-hogging is something that calls for a talent in showmanship as well as a shrewd business sense.

For a long time are those days of blanket contracts with a year's product signed up in advance and a routine playing out of contracts from that point on.

Now, according to one's knowledge, the best public relations of the motion picture industry have been done by and through the Variety Clubs. Therefore, the industry can do itself a lot of good by supporting the Clubs in every way.

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PICK-UP AND DELIVERY

One thing the average exhibitor always contends will give him trouble. This week a more pleasant view on the subject. At least as the Exhibitors' Film Delivery Service, after conferring with the Allied Independent Theatre Owners over their beef about increased rates, proposed a new scale which delivery company president E. C. Jamison said would be submitted to the Interstate Commerce Commission. The new rates would provide for a "pick-up charge" and would cause the return charge per 500 feet to be cut back to $0.40.

For the average exhibitor, Jamison said the new rates will keep in the revenue from the cut rates by procuring permission to establish a new route in south-west Kansas which is now served by truck.

In the northeast of New York's Paramount building, on the 2nd floor (which has a wonderful view of the dust and newspapers blowing about Times Square and is rented by the bowels of compelling facts) are the offices of the Theatre Owners of America. This week, executives in that office were going about with their usual solemnity, but once in a while a word would drop that indicated that the lovely cooperation President Ted Gamble had thought would exist between T&O and the distributors in an all-industry program to sell the public on the idea that Hollywood's much publicized economy did not mean cheaper pictures, was a bit weak.

The reason one of the stunts the T&O Gamble is about to undertake is the number of pictures based on exhibitor reaction to quality and use these as a basis to encourage the public to the public of what people is doing. T&O definitely had the idea that the exhibitor executives would be even said that if distributors thought they were going to jam any pictures on them, they were a bit deaf -- or words to that effect. Shortly after the Film Daily and the Hollywood Chamber of America advertising and publicity committee came out with its plan for boasting movies based on the slogan "Great days are ahead for the moviegoers of America." The rub was that in a release announcing this campaign, the committee listed 54 pictures indicating quite clearly that as far as the MPA was concerned, these were the pictures that would be used to ballyho Hollywood. Of the 54, 34 would be identified by company, and these they broke down as follows: Columbia 3, MGM 4, Paramount 4, Warner Brothers International 4, Republic 6, United Artists 1, All MPA members excepting Republic apparently were represented. The MPA claims that it has been continually working on a public program for the industry, T&O reportedly considered the release of the pictures by titles as an effort to make it accept the annual list inasmuch as it had asked the advertising and publicity committee of the MPA to prepare a list from which it may choose.

The momentary irritation apparently subdued, and T&O continued outlining a plan for a public program obtained by Earl Sanders of United Detroit Theatres, who arrived in New York to make charge. On the sub-committee working with Sanders are Bob Beitzman, Charles Winchell, Dave Young, the above mentioned Jamison, and Edward Levin.

In connection with this campaign, T&O President Robert Williams stated: "Producers-distributors have not been doing a good job informing the industry of the forthcoming product. He added that the program would be long-range and promote co-operation between producers and exhibitors: "The industry leaves people pretty heavily on its trade press. It's the only way exhibitors have of getting information. You're going to have to sell the exhibitor before you sell the public." Earlier, Charles Slouros' T&O committee which is to work on the public image question had met and laid the groundwork for a campaign which the T&O said would seek to have all exhibited participates regardless of affiliation. The campaign will take a line to keep kids off the streets.

And speaking of attendance, Gamble had something to say about the kids who go to shows: "Child attendance has fallen off badly. There's a possibility that children's admissions are too high." Meanwhile, Hollywood was in high gear on its program to give the movies a headache in the public mind. Five shorts on the subjects were being approved under the Industry Film Committee, headed by EO President P. Peter Hathaway. They are, Coordinator-producer Grant Lemmon's "The Crime Wave," "Youth of the Road," "This Theatre and You," "Movies are adventure," "I'm an Actor," "The Art Director." A second series of nine already is in the planning stage. This is a need for industry documentary shorts," Hathaway stated. We plan 50 or more in the coming year, including distribution and exhibition. The films will be sold through RKO exchanges on a cost-of-prints basis.

When the Pacific Coast Conference of Independent Theatre Owners gets at the St. Francis Hotel in San Francisco April 5th, exhibitors will find an item on the program: Will talk about with the talk ranging from the A corp program, sales policies, Motion Picture Foundation, the government suit, admission taxes, theatre insurance, drive-ins, theatres, construction, lighting, fraud suits and television. They'll also find a good deal of time to play for Convention Chief Nate Harvey has fixed the business for the daytime and left the nights to play, adding a series of social events including "A Night in Chinatown" and an "Alhambra Banquet." PCOCI will map
LITIGATION

"and/or" is a quaint little phrase which the legal fraternity evolved either in a humorous moment or with the more practical thought of giving a circuitous meaning to a legal maxim. For years laymen have expressed themselves about it--skeptically. For years judges, too, have expressed themselves--with more dignity.

Last week the New York State Supreme Court Justice Null ruled on a motion which attorneys for defendant Harry Brandt had made in the suit in which Paramount claims that Brandt, one of the "looters" of associates had indulged in percentage fraud amounting to $503,565.

Brandt's attorney had petitioned the supreme court, which in New York State is a court of first recourse and not the final authority, to strike out "evidentiary matter" which he claims Paramount Attorney Louis Niser had inserted unnecessarily. The "evidentiary matter" described by the attorneys as "the story of the picture" was left out. Brandt Attorney Milton Weisman also sought to have Paramount Attorney Niser's clarified.

Justice Null, after consideration, ordered Niser to drop the phrase which is so dear to the considerate legal heart and gave him the choice to resubmit the complaint without any "and/or." Justice Null also ordered Niser to clarify many paragraphs of the 350-page paragraph complaint. These "information and belief" paragraphs.

Rule the justice: ""and/or makes equivocal the allegations of the complaint and renders difficult the establishment of the meaning."

Commented the judge had much of the material in the other allegations to which objection has been made might well have avoided a bill of particulars. However, it is not violative of the rule that evidence will be met to this.

Both sides viewed the importance of the decision differently. To who has been prominently active in the motion picture business as "instability" as he told folks at Diny Moore's restaurant.

To Brandt's Attorney Weiman, the judge spoke for himself and there would be no comment. To a spokesman for Paramount Attorney's office, the judge's ruling did not change the nature of the case and merely required a few changes--the fraud charges stayed.

Meanwhile the defendants named with Brandt in the complaint had quietly dropped him. Attorney Niser last week to take leave for Lanroc Operating Company and Joe Goldman, agreed to eliminate these defendants from the case through stipulation.

Niser's action was no surprise, the complaint against Goldman, who operates the New Delancey Theatre among others, except to say that they did not want Goldman in the suit and to insist that the stipulation had not called for restoration of building controls on theatres except as Joe Goldman's or Lanroc. A slightly different story comes from Joe Goldman's partner in the Studio Theatre who, in the absence of Goldman, explained that the New Delancey had no relationship to Brandt and a partner sought it from them, but that Goldman had not bought pictures through Brandt. Goldman books through the Zigett-Stiefel outfit. It just goes to show how involved things can get.

* * *

In Washington the major distributors in their appeal against the anti-trust decision in favor of Philadelphia Exhibitor William Golden declined to up the ante. Mr. Golden, according to The New York Times, has sixty pictures in the hands of exhibitors, and that is the end of it.

To the Reformers of the New York and Los Angeles reformers, the Golden case is a landmark. If the Golden case is decided in the opposite direction, the reformers are to be regarded as having failed once and for all.

LEGISLATION

Federal restrictions on theatre building passed out of the picture Wednesday with Washington reporting that ground will be broken within the next few weeks for $500 million worth of new stables. The sudden reversal of the drive is due in part to the withdrawal of support from the Senate Committee and the media of attention which these issues have been given in the previous weeks.

The Senate Committee has been hampered in its work by the Senate's disinterest in the matter of recent days. It is expected that the Senate will take up the matter again at the end of the month when the Senate will be in session.

DEATHS

CHARLES E. STERN, past 70, assistant treasurer of Loew's, Inc., at his home on Riverside Drive, New York. He entered the firm in 1915, as bookkeeper under William Atkinson, Edward M. Saunders. He was treasurer until that company merged with Loew's when he became assistant treasurer, a position he held when he became a member of the firm's business administration.

WILLIAM H. SCHRANKER, 42, president of Warner Bros. Service Corp., died Sunday night in a Philadelphia hospital. He started in the game as usher in a neighborhood theatre and worked his way to booker and buyer for Warner Bros. and later to assistant to Harry Kalindine. He was his widow, Rose Coyle.
The Brass Tacks of Efficient Picture Theatre Management

A TIMELY WARNING TO EXHIBITORS

By Jack Jackson

Try this one for size, Mr. Theatre Executive, and if it fits, back up and start over!

I've just had a short telephone conversation with a theatre manager whose charge is a really minor operation of a fairly large chain. It's a cheaply constructed house in a down-in-the-dumps neighborhood, playing cheap pictures and moderately admitting. Maintenance, service and accommodations are all sub-standard. To the manager I put forth this innocuous and cunningly phrased query: "How's your business?"

This chap had spent a liberal lifetime in show business and knew all the ropes, backstage and front. He is supposed to be a man of information, but it was worth it. To my opening query he responded with: "Who's opinion do you want, mine or my boss's?"

Then he continued: "I think it's damn fine, but the 'brass' is raising hell. I haven't been around here long, but I believe I know when a joint like this is "high on the take," and this one is all right. The trouble is that nowadays I find myself trading 60 minutes of listening for three minutes of information, but it was worth it. To my opening query he responded with: "Who's opinion do you want, mine or my boss's?"

There was a high priest, the above constitutes a pattern that I've found repeating itself with unwonted regularity in my recent contacts with exhibitors and exhibitor executives. Extravagant adjectives are inadequate when it comes to describing the receipts of many theatres during war boom years as compared to brightest expectations of normal times. During the war our Uncle Sam, through bureaucratic edict and legislative restriction, had given theatre owners free passage on a gravy train whose diamond-studded head-lighted beams gilded the fronts of big and little theatres alike. The golden whistle of the Gravy Train fairly shrieked the location of our box-offices, and the crowds packed in till the walls bulged. Every day was Sunday and Saturday was out of this world.

Everybody knew it couldn't last. They just grabbed big spoons and got all they could off the gravy train. But how many will admit they had a swell free ride? How many began taking bows for outstanding business ability and attributing their prosperity to personal acumen bordering on genius rather than to the pure accident of having owned a place of business when the lightning happened to strike? Few were willing to kiss the feet of Fortune for her favors. Those who did have picked up where Fortune left off and tackled the job of attracting business with the same drive and intelligence that marked their pre-war effort. The others—those very great majority—sit bewailing their lot and grumbling about "the drop in business." For these any business, regardless of how small, is more than they deserve.

We must admit that the cost of operation advanced. But to what degree was this advance in the wake of profit surfeit? Ushers are still earning less than messenger boys or news vendors. How much of the excess couldn't be trimmed if the owners got down to careful analysis of leaks? And, while we're about it, how much of the gravy train revenue was diverted to elevating the living and playing conditions of the owners? How many owners have become so used to the gravy train's gifts of yachts and hunting lodges that their theatres are run on a catch-as-catch-can basis? And finally, how much of the unreasonable complaint about the business drop is brought about through the necessity of curtailing personal and family expenses?

Almost all, particularly executives and managers, owners, became conscious of the fact that the Gravy Train was fired by a giant-sized wage dollar and many, good food and clothing bills. Now that the dollar has shriveled to practically the value of an under-sized 50-cent piece in any grocery store, the Gravy Train has departed. The time is at hand when every owner and executive must readjust the "profit-scope" to the almost forgotten range of reasonable business expectancy. Running expenses should be studied under a magnifying glass and pared, not hacked, to fit the potential patron pattern. Constructive ideas for promotion of business, the winning and holding of patronage, should be presented to the manager and conscientiously pursued by him.

But as much confidence as possible must be reposed in the house, and every bit of effort expended to make him conscious of his responsibilities, with guidance rather than direction coming from superiors, the better he will do his job. But unreasonable complaint about unfair or current grosses is ridiculous to a fellow wrestling with the multiple problems of theatre management.

Theatre business, despite grumblings and damnable lamentations, is still good. Not the kind of business that tells them that those who persist in the practice of playboy capers acquired during the ride on the Gravy Train, but plenty good to guarantee an exceptional if not flattering amount of revenue to the normal, well-established show business. Things can be better if we put the play boys in mothballs, stack the toys in the closet, jettison expensive personal habits and get down to the essential work of going after business with the same veracious energy prevalent in pre-war years.

The Golden Flood has just about dried up and grosses must be scraped and dug for in an ever-thinning customer pool. Owners and executives must be overtly aware of this condition and common sense should take them that through the rocks at the fellows manning the rakes and shovels hampers rather than helps the job.

From what I've seen of the average theatre manager today, there is little question as to who is doing the most part that the "show business" has to do. They are in office visitors. Nearly every manager I've talked with is struggling to find ways to bring back the balmy days of bulging bank bags. Practically all have well conceived ideas for business promotion but find themselves blocked in carrying them out by the don't-spend-anything rule. Others are kept so busy writing excuses in answer to home office complaints about rising expenses that they have left to plan activity for the coming attraction in next week. Still others are being buffeted by the it's-been-done-before waves with which some executives are wet-blanking sincere attempts to bolster audience attendance. I'm afraid, least, among the menaces from within is the business is—lousy—why—don't—you—do—something—about—it—but—don't—do—anything—without—seeing—me—and—don't—spend—anything—without—consulting—me—too. It's a picture of operational advice off his chest, says that "things will have to get better or heads will start falling" then leaves for the golf course.

Back when Selective Service was "putting the finger" on so many managers that circuits were beginning to feel the pinch of the 4-F replacements, I cornered the late Charles Koerner, then head of RKO's theatre department, and asked what slide rule of characteristics he applied to measure managerial material. After jokingly declaring that managers must be able to "read with the aid of bifocals and walk with the aid of crutches," he became serious and gave me what, at the time, I considered writing down. "Charlie Koerner's 5-I's for 4-Fs". The chronology of his greatest successes me, but his "Intelligence, Integrity, Interest, Introspection and Intrepidity" rates in my book as the most lucidly comprehensive summary of essential qualifications of the managerial postion.

Today's good managers possess the entire quintet of requisites; stagnant and inert, perhaps, from the long ride on the Gravy Train, but nevertheless an integral part of their man-

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The night was too still...
the beat of their hearts
too fast ... it was a
time of waiting
... the time before
the end!...
A motion picture

VIVIAN LEIGH
RALPH RICHARDSON
with
KIERON MOORE
SALLY ANN HOWES

Directed by
JULIEN DUVIVIER
A London Film Production
Released by 20th Century-Fox

By permission of the
J. Arthur Rank Organization
to match the unsurpassed power of Tolstoy's most famed and fascinating story!

**ANNA KARENINA**... whose one great love was everything... heartbreak, laughter, violence, destruction!

**VIVIEN LEIGH**... her portrayal breathes new passion and emotion into the most magnificent love story ever penned!

in Alexander Korda's production

Anna Karenina

by LEO TOLSTOY
COMING FROM ALEXANDER KORDA FOR

DAVID NIVEN in
BONNIE PRINCE CHARLIE
Color by TECHNICOLOR
Produced by EDWARD BLACK • Directed by ANTHONY KIMMINS
Screen Play by Clemence Dane

ORSON WELLES in
CYRANO DE BERGERAC
From a script by ORSON WELLES
Based on an adaptation by Humbert Woolf
From the play by Edmond Rostand

A
CARY GRANT
Starring Production
Produced and Directed by CAROL REED

THE LOST ILLUSION
Starring
Ralph Richardson • Michele Morgan
Directed by Carol Reed • Based on a story by Graham Greene
agential makeup. Virtues such as these wither in the atmosphere of disapprobation and discommodation being currently implied by the thoughtless outbursts and morose demeanor of owners and executives. Managers thrive and flourish on sympathetic understanding, sincere guidance and a modicum of restriction. Most grosses—or even holding at present levels—is certain to depend largely upon the scope of application of the five f's. They can be completely rescued from their moribund state and reactivated for needed duty if those at the top will candidly acknowledge to themselves and their subordinates the existence of current patron-retarding conditions and energize evidence complete confidence in the ability of managers to control schemes of remedial water from a bucket of activities. The removal of other than indispensable restraints and the substitution of constructive suggestion for unmerited complaint and fault-finding is mandatory.

One more thought before heading for the showers: Personal example is the surest way of emphatically emphasizing the urgent need of economy in operation to employers. It's not human nature for the boss to sharpen himself out of serenity by his own belt and saving for a fellow who's living of the life of Reilly. So tighten up your own belt and trim your personal expenses to conform to the current gross and profit expectation. And, until you've tried your own belt by revising and executing schemes to reach the unreasonable gross goal you set for others, stop complaining.

No telling when the Gravy Train will be back, so roll up your own sleeves and start digging for the customers you need.

New Stunts Arranged for Sat-R-Day Camp Shows

Century Theatres' managers continue to devise stunts for the Sat-R-Day Camp Shows for boys and girls. Manager Jack Dieber of the Marine in Brooklyn, N. Y., devised an orange-passing relay race in which two teams, boys against girls, place an orange between the chin and the neck, the trick being to pass it on to the next person in the relay race without using his hands. If the orange is dropped, it must be replaced before the camper can continue with the relay. First team to finish is the winner.

Dieber also contrived a water-carrying race in which the campers must carry a thimbleful of water from a bucket on one side of the stage and pour it into a paper cup at the other side of the stage. The game is played for a short time, the winner being the one with the most water in his cup.

Manager Max Hudish of the Mayfair Theatre in Brooklyn has a scratch-the-prize contest in which two teams are used. Each member of one team is given a number and a member of the opposing team holds the same number. The prize is placed in the center of the stage. When the counsellor calls a number, opposing players with that number run to the prize and attempt to snatch it without being tagged by the other. Four boys scored for each team.

Cigarette Ad Tieup

Twentieth Century-Fox has concluded a deal with Chesterfield Cigarettes whereby the cigarette company will run a tie-up ad in all college newspapers during April featuring Mark Stevens and crediting Stevens' latest film, "The Thimbleful." Stevens is featured in a tremendous cigarette commercial which those to Arthur the operation for has. Operation to the * * *

Ballet Slipper Shop Contest Exploits 'Dance'

A number of blowups for window displays, which cost $19, netted several hundred dollars' worth of free advertising, as estimated by Manager John Kohler of Read's Paramount Theatre, Plainfield, N. J. For his showing of MGM's "The Unfinished Dance." One of the blowups was placed in Lion's shoe store which saw a chance to promote its line of ballet slippers and instituted a letter-writing contest on "Why I Like to Dance." Ballet slippers were offered for the best letters. Lion's devoted an entire window to the contest and the picture, paid for 41 inches of advertising in the Plainfield papers, and paid all bills for a lobby display of the slippers and 40 x 60 posters.

Magazine Campaign Set

A four-month national magazine advertising campaign embodying full-page and double-page insertions in color in 19 top magazines has been set by Paramount on its Technicolor film, "The Emperor Waltz." The campaign, scheduled to get under way in May, is expected to hit a peak in midsummer and will be followed by additional insertions.

LONDON OBSERVATIONS

By JOCK MacGREGOR

Many (too many) British producers are more interested in collecting a worthless "Oscar" for the mantle shelf than attracting the masses with their films.

Having been exposed to more alleged artistic masterpieces than honest-to-goodness box-office pictures, I argue that the producer, other than the documentary worker, should entertain, not educate the public. Unless the film regains its cost, the financiers are not happy, and without the financiers there is unemployment.

The producers and their assistants should forget the highbrow critics and art theatres and, instead of sneering at Hollywood pictures, study them and decide why these offerings make dollars and their own do not.

One producer who really revels in satisfying the ordinary cinegoer is Herbert Wilcox, whose each successive release is more to the box-office than its predecessor. Last year "The Courteys of Curzon Street" did terrific business, and now with "Spring in Park Lane," he promises to do even better.

Under the existing quota act, films of over 3,000 feet count as features. Now the Government's Crown Film Unit apparently respects the law in letter rather than spirit, for its latest offering, "Voices of Monday" is only 3006 feet. What's a couple of yards, anyway?

Looking into Denham one spring morning, I found three productions currently on the stages. Ray Baker has just started directing "Martha," formerly on the publicity staff, Mark has recently been working in Hollywood on RKO's "Race Street," and was very impressed with the extensive planning that precedes actual shooting.

Schenectady Theatre In Freedom Plea Tieup

Believed to be the first time such an idea has been undertaken by any theatre, Fabian's Proctors Theatre and the Schenectady Uptown Star joined hands in an undertaking to permit local citizens who have friends and relatives living in Italy to send cablegrams free of charge imploring them to save their freedom by voting against Communism in the coming elections.

Thousands of dollars to pay for cablegrams were contributed by citizens, especially those of Italian descent. A booth was set up in the lobby of the theatre, with a cable company representative in charge, and the campaign had the active backing of both the press and radio.

"If this idea was followed by every city and theatre in the country," declared Fabian City Manager Guy A. Graves, "what a tremendous effect it would have on the people of Italy."
Hechi Finds Cooperative Ads Potent Means of Reaching a Large Audience

For his situation in Tampa, Fla., Manager Elmer Hechi of the Park Theatre finds merchant cooperative ads one of the best means of reaching his potential audience, and points to MGM’s “Tenth Avenue Angel” and Universal-International’s “Secret Beyond the Door” as two recent examples.

“These newspaper tiens pay good dividends,” says Hechi, “because they give you such a tremendous splash that everyone who takes the paper and is sufficiently interested in the theatre to look at the amusement page, can’t help but see the spread. . . . I feel it is a worthwhile publicity avenue because, in the case of Tampa, it reaches in one stroke approximately 100,000 people. The merchants also benefit . . . because of the glamour associated with the movies and movie stars. Incidentally, the merchants pay the entire costs of these ads.”

In the case of “Tenth Avenue Angel,” the tiens was with the Princeess Boot Shop, which devoted the lower half of its half-page ad in the Tampa Daily Times to its footwear for young girls, while the upper half was given over to Margaret O’Brian, the picture and the theatre. “Secret Beyond the Door” the cooperating merchant was the famous El Rio Spanish Restaurant, which also took a half-page ad plugging the film in the upper half and the restaurant below. Tie-in copy was as follows: “Hundreds of thousands from coast to coast agree that ‘The Secret Beyond the Door’ of the success of the world famous Columbia, gem of Spanish restaurants is no secret.”

While the newspaper publicity for Columbia’s Gene Autry western, “The Last Roundup,” was of an entirely different character, Hechi found it also very profitable. To Miami, 300 miles away, he journeyed to try to persuade Autry, who was making a personal appearance there, to include Tampa in his itinerary. Naturally, Hechi had in mind the value of the newspaper publicity that would ensue should Autry accept.

The cowboy star was unable to include Tampa but posed with Hechi for a photo which found a prominent position in the Tampa Times, with an account of his trip and his invitation to the star.

“This little stunt,” says Hechi, “while it does not amount to much, paid terrific dividends among the children. In the theatre lobby, and even on the streets, kids would stop me to ask questions about Gene. There was even a lady who called and asked me to visit her child who was in the hospital and tell him all about Gene.”

A different approach was employed for Uni-verseal-International’s “The Magic Bow” because of its musical character. The campaign was channeled to organizations and music lovers.

Contact with the director of the music department of the University of Tampa resulted, not only in special announcements of the picture but also in a special review and study of the life and music of Paganini by the students. Music department heads of all city high schools were approached, and they announced the coming of the film to all music classes.

The director of the Tampa Symphony Orchestra made announcements at each rehearsal a week in advance of playdate and permitted an advertising display to be set up in the rehearsal hall. All music teachers in the city were reached by telephone and asked to inform their pupils of the playdate.

**Fur Company Sponsors Contest on ‘Relentless’**

The Crawford Fur Company of Indianapolis sponsored an air contest over station WIBC for Columbia’s “Relentless” at Loew’s Theatre.

Manger Boyd Sparrow promoted as prizes for the winners Columbia albums, and a radio, 40 Decca record albums and gave 10 pairs of guest tickets, WIBC’s program director, Ed Mason, and Bernie Cramar arranged the station’s show which was emceed by its top disc jockey, Easy Bauke. The station’s four daily cartoons kept the picture before the public.

Eye-arresting window displays on “Relent- less” were obtained in numerous Indianapolis downtown shops.

Tie-ins with Miller’s Jewelry store resulted in a co-op ad in the Times and with Watson’s Department Store in the Star.

The Haag chain of counter restaurants featured 5,000 “Relentless” dollies in all its 25 shops.

**Exploitation Contest On ‘Secret Beyond Door’**

A contest to select the best campaigns on Universal-International’s “Secret Beyond the Door” has been launched by Schine Theatres, with prizes to be awarded on the basis of the best showmanship ideas utilized in promoting the picture in the individual theatres.

Points to be considered in judging entries will be tieups and stunts away from the theatre that will attract the public’s attention; unusual and unique promotions created and executed by the theatre; radio and newspaper co-op ads and free publicity co-op merchant advertising in either theatres or street mediums and the most exceptional stunt or contest of the entire circuit.

**Burkhardt Promotes Roses**

When Columbia’s “To the Ends of the Earth” opened at Loew’s Midland in Kansas City, Mo., Manager Howard C. Burkhardt had the engagement well covered with excellent newspaper publicity. For a top-notch stunt, he promoted 300 American Beauty Roses to be given away to the first 200 women attending the opening.

**Blouse Emblem Giveaways**

A hundred “I Love Trouble” blouse emblems were promoted by Manager Lou Hartman of Century’s Floral Theatre in Floral Park, L. I., for the Columbia picture, to be awarded the first 100 women to attend the opening matinee performance. Employees also wore them.

**Bridal Stunts Ring Up ‘Had to Be You’ Cash**

Cash register of the J. P. Harris Theatre in Pittsburgh, Pa., jingled up extra coin for the showing of Columbia’s “It Had to Be You” through two “bridal” stunts that Manager Sam DeFazio and his assistant, Ken Hoel, utilized in their promotional campaign.

First stunt was a street ballyhoo in which a boy and a girl student at Carnegie Tech paraded the city’s main thoroughfares, the girl in formal bridal attire, similar to that worn by Ginger Rogers in the film, and the boy in fireman’s towe with those worn by Cornel Wilke. Their outfits were promoted free of charge. The pair was the center of much amused comment, and the credits they carried drew attention to the picture, theatre and playdate.

Second bridal stunt was a tiens with the Marline Shop, outfitting brides, which put on a contest with a bridal outfit as the prize. A store dummy, dressed in the gown, was the centre of an attractive lobby display which was put up prior to announcement of the contest and remained in the lobby throughout the film’s run. The store plugged the picture and the contest in its windows. Radio stations gave the stunt good publicity in addition to that obtained by word of mouth.

**Syracuse Dailies, Radio Put Over ‘Northside’**

An editorial in the Syracuse Post-Standard commending 20th Century-Fox’s “Call Northside 777” for its authenticity and general excellence, and recording the favorable reactions of the city’s moviegoers to see it, was a highlight of the campaign staged for the film by Manager Richard Feldman of the Paramount Theatre.

Radio station WOLF came through with 20 free plugs during the playdate, and foreign-language newspapers tied in with material on the picture’s theme. Regular dailies devoted an unusually large amount of space to the picture.

Feldman was assisted in the campaign by Wally Allen, 20th-Fox exploiter.

**Dart-Throwing Stunt**

Placing a large map of the state of Louisiana in the lobby of Schine’s Palace Theatre, Oneonta N. Y., Manager Gil Scouen furnished darts and offered three prize packages if they could hit the state capital, indicated by a large red dot.

Scouen also sent a telegram to Governor Jimmy Davis of Louisiana, who appears in the picture, asking him to send an official telegram to Oneonta welcoming local people who were visiting the Mardi Gras.
Turner Stores ‘Henry V’ Print in Bank Vault

A news-column-breaking exploitation stunt was arranged by Arthur Turner, city manager in Eugene, Ore., for the Western Amusement Company, for the showing of United Artists’ “Henry V” at the Mayflower Theatre.

The stunt consisted of having a reserve print of the picture flown out from New York City, escorted to a local bank and placed in a vault for safekeeping from Friday to the Wednesday opening date. A two-column photo of the reception of the reels at the bank, showing police guards, a bank and a theatre representative, broke in both Eugene dailies—as it was the intention in planning the stunt. Turner was assisted by Manager George Northam of the Mayflower and United Artists Explorer Sam Nathanson.

The trio made early contact with the heads of the drama and literature departments of the University of Oregon and of the high schools with the result that the picture was announced and classes were dismissed for the afternoon so the pupils could see it. University and high school bulletin boards carried cards on the film. The critic of the Oregon Daily Emerald, the University newspaper, gave advance plugs to “Henry V” for five consecutive days.

Newspaper ads started small a week in advance, with space being increased daily. Five days in advance 500 postcards were mailed to the theatre’s preferred list. The public library used a 2x5 display. Radio station KORE portrayed the picture on its man-in-the-street program, at the cost of a pair of passes good for any film except “Henry V”. Station KASH gave it a grants five-minute plug the Tuesday before the opening.

Reviews were excellent and business was near capacity throughout the run.

‘Verdoux’ Florist Tieup

Tieup of stills and posters in San Francisco florist shops, based upon the daily order of flowers in the courting of a rich widow in the Charles Chaplin-United Artists picture, “Monieur Verdoux,” was utilized by Lawrence Lash, student assistant manager of San Francisco Theatres’ deluxe Alexandria, to bring the coming of the film to the attention of the Alexandria’s clientele.

Who Has THE Pearls?

Twelve strings of pearls, one of them a cultured oriental set valued at several thousands of dollars, were promoted by Manager Clem Perry from Leo Nathan, president of the Victoria Pearl Company, for his 12 subjunctive tieups. The first of the pearls is to be flown to New York City with a buttonhole to wear during the engagement of RKO’s “The Pearl,” at the Sutton Theatre, New York. Story of the film revolves about the finding of a valuable pearl by a Mexican and the havoc it wrought in his life. Taking a hint from that fact, Manager Perry ordered cultured pearls to be worn by a different usherette every night, for the sake of fair play.

Sheet Music Covers as ‘Variety Girl’ Teasers

Tieup with two song publishers, Manager Bob Albin of Century’s Radio Theatre in Brooklyn, N. Y., promoted a pile of sheet music, the covers of which he used as teasers in the restrooms, mezzanine and on stairways to promote his showing of Paramount’s “Variety Girl.” Then he constructed a lobby board, using the sheet music, stills, press book cover, etc., and framed the display in gold paper tape. Copy called “Variety Girl” the “musical of musicals, with a story as big as its stars.” The board was then sniped with “Don’t look up to see the stars—they are all in ‘Variety Girl,’” followed by playdate.

For another lobby stunt Albin and his assistant, Joe Jackson, rigged up a “Variety Girl” album, set up on a music stand, and crammed it with stills, press book material, etc., with a card inviting the public to take a lookee. Also in the lobby was a lounge chair “reserved for the Variety Girl.”

The old umbrella stunt again proved its usefulness as street ballyhoo with credit material on its top. When not in use on the street it was placed on top of the box-office with a spotlight playing on it.

Merchant Co-op on ‘Rose’

By plugging the tie-in value of Warners’ “My Wild Irish Rose,” Manager Joe Burns of Schine’s Van Wert, in Van Wert, O., promoted a full-page newspaper ad.

Music via P. A. System

By means of a public address system, music from MGM’s “Good News” was blared forth from the marquee of Loew’s Orpheum Theatre, St. Louis, Mo., Wayne Shepler is manager.

‘Bishop’s Wife’ Boston Campaign Takes to Air

Radio played the major role in the exploitation campaign for the RKO-Samuel Goldwyn picture, “The Bishop’s Wife” at Boston’s new deluxe Astor Theatre, under the guiding hand of its publicity director, Al Margolian, aided by RKO’s New England field man, Ralph Banghart. All the local stations were tied up in some manner to the showing.

WEEI gave theatre passes to winners in an audience participation contest; WNAC Disc Jockey Verne Williams awarded passes to those who could name the writer of the tune played on a mystery record; WEMS used the recording by the Mitchell Boy Choir, which appears in the picture, giving theatre and playdate credits; WMEX in a tieup with the Boston Record American invited the newspapers to see the picture after which they discussed it on their own radio show. Each newsboy was given a coupon good for two bottles of a soft drink by the manufacturer, and the Record American published a picture of the stunt.

Margolian won added air publicity for “The Bishop’s Wife” through an interview over WHDH, and another on WBZ. Boston’s exclusive retailer in the Bishop’s Wife’s bonnet planned a 450-line ad, illustrated with stills of Loretta Young and Cary Grant, in the Sunday Herald.

Bongo Color Contest

‘Fun, Fancy Free’ Stunt

A coloring contest on Bongo, the bear in the RKO Radio-Walt Disney “Fun and Fancy Free,” formed a very successful exploitation stunt for the Capitol Theatre in Vancouver, in cooperation with the Vancouver Daily Province. The paper ran daily teaser ads for a week and then reproduced a picture of the bear, Bongo, almost half a page in size, thus lending itself to color treatment, even by children of four to eight years who formed the first group of entrants. Second group covered the ages of nine to 13, and the third group, 14 to 18. More than 300 entries were received.

Winners were announced five days prior to opening date. Prizes were six colored prints of the Bongo scene autographed by Walt Disney which went to two winners from each group. Free admissions were other prizes.

Record Dealer Tieup

Manager Eddie Di Resta of Schine’s Rialto Theatre, Amsterdam, N. Y., persuaded a local record dealer to buy the back page of the theatre herald on MGM’s “Good News” to plug the album of songs from the picture.

Live Interview

Tillie Pysyk of Loew’s Poli Broadway in Norwich, Conn., arranged an eight-hour live interview for MGM’s “It Winter Comes” over radio station WNOC. She prepared the interview from press book material.—HFD.
From coast to coast America's top Builders and Department Stores are tying in with MR. BLANDINGS DREAM HOUSE... look at the list of cities below, see if they are building in your city... It provides for the first time a three-way tie-up between Real Estate Builders... Department Stores and Theatres... Building and Real Estate Editors of many papers are going for it big... Many national advertisers are planning separate campaigns to tie-in, both national and local... a new hospital being built in

### The Cities

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### The Builders

- Jackson Securities & Investment Co., Little Rock, Arkansas
- Taylor & Wheeler
- Bel Air Land Co.
- Carlos Travers
- Joe DePaolo
- W. C. & A. N. Miller Development Co., Steckton, Whatley & Davin
- B. A. Martin
- Irwin E. Blute
- Wm. L. Bridges & Son
- Russell Stapf Co.
- R. H. Kenworthy
- Knox-Dickinson, Inc.
- Sumner Hersey
- Churchill & Son
- Jacobs & Max Meiners
- R. M. Lockwood & Co.
- Albert Builders, Inc.
- L. Z. Carlson Home Bldg. Corp.
- Herbert A. Dillon
- J. C. Nichols Co.
- John C. Gross
- Schroeder Realty Co.
- Stearn Furniture Co. (both builder & store)
- Picotte Realty, Inc.
- Proctor Estates Co.
- Albert Rubl, Modern Builders
- A. E. Krumwiede
- Sues Realty Co.
- Morris W. Turner
- Commonwealth, Inc.
- Dixon Bros.
- E. L. Archibald, Inc.
- Creed W. Maynard
- Hames, Inc.
- J. E. Craine & Co.
- Seale Realty Co.
- Allen Graham
- DeWitt Kral
- L. E. Ftiz
- A. E. Brokbank
- Alfred L. Blake & Sons
- First Mortgage Co.
- Nick Donato

### 45 of the 61 Cities Where Dream Houses Will Be Built

This list is still growing.

**Do you know your local builder?**

**Now playing at the Astor Theatre NEW YORK CITY**

**The rest of the country, June and July.**
Los Angeles is planning to buy the BLANDINGS DREAM HOUSE in Bel Air and raffle it off to raise money...the American Legion in Omaha is also using the house for a special promotion...the Heart Association in New York City is tying in...Keep in touch with the SRO office for daily developments. If you want further details on what's going on in your city, write or wire at once to SRO, Beverly Hills, California.

The FURNISHERS

Pizitz
Gus Glass Co.
McMahan Furniture Co.
Bullock’s
Walker’s Dept. Store
Brown Thomson, Inc.
P. J. Neen
Cunningham Furniture Co.
Davidson-Paxon
Mandel Bros.
Rainier Furniture Co.
George Wyman & Co.
Youkner Bros., Inc.
Stewart Co.
Jarden, Marsh
Hodley’s Furniture Co.
John H. Mathness Co.
Crowley Miller & Co.
Hepworth’s
New England Furniture Co.
Schusterman’s, Inc.
Emery Bird Thayer
Stix, Baer & Fuller
J. L. Brandeis & Sons
Brook Furniture Co.
John G. Myers Co.
J. B. Dwells
Quinn, Inc.
The May Company
Lamson Bros.
Colonial Furniture Co.
Meier & Frank
Speer & Co.
Shipard Co.
Fowler Bros. Furniture Co.
Lavenon’s Dept. Store
George’s
H. Cohen Furniture Co.
The Cosmopolitan, Inc.
White & Kirk
Sanger Bros.
Foley Bros.
Staver’s Furniture Co.
Z. C. M. I.
Miller & Rhoads
Barnes & Co.
Crescent Dept. Store

The ADVERTISERS

General Electric—Appliance Division
General Electric—Air Conditioning & Heating Division
General Electric—Electronics Division
American Radiator & Standard Sanitary Corp.
Yale & Towne
Sherwin Williams
International Silver
Congoleum Nairn
International Nickel Corp.
Cannon Mills
Lightolier Co.
Fargo Art & Linen Co., Inc.
Pleatron, Inc.
Columbus Mills
Curtley Curtain Corp.
The Upson Company
Rheem Manufacturing Co.
Rainbow Kitchen Furniture
Del Monte Coffee
Consider H. Willett, Inc.
Birds Eye Food (General Foods)
Kellogg’s

If you want details write S.R.O.
Selignicks Studios
Culver City
Calif.

FACTS re the pix:

1. A Dore Schary production.
2. The title, "MR. BLANDINGS BUILDS HIS DREAM HOUSE."
3. Produced and written for the screen by Norman Panama & Melvin Frank.
4. Directed by Henry Potter.
5. An RKO production, to be released by SRO.
Theatremen Are Urged to Buy Wisely, Economically

The theatre manager is a business man who has much to do in the way of buying necessities for his house, even though his own merchandise is that intangible and intangibility. It is a buyer that he is considered here. Let him buy and spend wisely and economically and his theatre will return profits—profits that careless spending will speedily undermine, putting him in the "red" and, if it continues, into bankruptcy or the loss of his theatre.

As a business man it behoves the theatreman to think before laying out money for new equipment and the small items he needs in his operation. He must shop with the same eye to economy as does the householder and the merchant, wisely to get the best value, economically to get necessities at the lowest possible price. At all times he should think before he spends, as does a business man, for by thinking he saves money. A little thought in buying, if nothing else, can continue in business if there is no profit.

Extravagance in the purchase of supplies must be guarded against, for extravagance in buying is just as bad as a carelessness and will eat as big a hole into the profits. There are numerous supplies for a theatre that must be bought locally, particularly when the operator owns his theatre. If it is a part of a chain of theatres, the circuit's headquarters frequently makes arrangements to buy supplies at considerably saving due to its wider purchasing power. If his theatre is one of a chain, the manager should take advantage of any such arrangement made by the home office. It will represent good buying.

The manager must consider expenses as carefully as any other business man—changes in prices, in freight charges, delivery costs, etc. He cannot afford to be negligent in these matters; yet on the other hand, he must consider his patrons. Many small theatres are necessary to keep his theatre clean and inviting—its equipment in repair and in smooth running order. There is a penalty attached if he fails in these respects; the loss of dissatisfied patrons who will seek their entertainment at the opposition theatre or from other sources. Maintenance of equipment in good repair, with proper supplies for keeping the house clean and comfortable are essential. But, which he cannot escape, yet the money earmarked for them must be spent intelligently. Intelligent spending encourages better profits.

The manager who has serviced an apprenticeship, a merchant is aware of the many spending "leaks" by which profits are dissipated and knows how to guard against them. The manager without such experience must find these leaks through the trial-and-error system, but he can master the way to be a successful theatreman.

Odeon Showmen Trot Out Fine Selling Angles for 'Always Rains on Sunday'

Faced with a quality picture without real stars, but with countless exploitation angles, Odeon Director of publicity Charles Young previewed Michael Balcon's "It Always Rains on Sunday," presented by the J. Arthur Rank Organization, in all areas for his managers to see in advance of playdate.

Besides the many possibilities offered by the title, the showmen found that this story of a working class family involved in a manhunt for an escaped convict, provided many simple exploitation ideas. One of the ideas is the father's enthusiasm for a game of darts and the son's interest in his motor bike.

Among the more elaborate and novel schemes was that of Manager E. H. Meadows of the Manchester Odeon. He tied in with the Corporation on its water economy drive and it provided a practical display for the lobby illustrating the phenomenal increase in water consumption since 1938. This comprised a large and a small tap which were running continually without any apparent link with the water supply. Suitable copy covering statistics and the film surrounded the display which aroused much interest and was written up in the evening paper.

Arthur S. Lovely of the Bognor Odeon placed a display at the meteorological station on the sea front, except on weekends, picturing today's weather, but don't forget 'It Always Rains on Sunday' at the Odeon, etc.
"TO THE VICTOR" IS VERY BIG TRADE NEWS!
With national trade showings just completed and public showings to follow immediately, the motion picture industry again is demonstrating how excitingly it can tell a story.....and how spectacularly up-to-the-minute that story can be.

"TO THE VICTOR" is the picture for which stars, cast, director and complete production unit were sent to France.

DENNIS MORGAN

AS THE MAN WHO SOLD HIMSELF TO THE HIGHEST BIDDER

VIVECA LINDFORS
THE NEW STAR FROM SWEDEN - 1948's MOST IMPORTANT DEBUT!

"TO THE VICTOR"
The Arizona Ranger
RKO Radio Drama 63 mins.

AUDIENCE SLANT: (Family) Double-barreled treat for the action fans, with two Holts in one picture—Jack and Tim. Lots of excitement.

BOX-OFFICE: Better-than-average western should do well at the action houses.


Comment: There are two Holts in this picture—Jack and Tim—and that should not only provide double-barreled entertainment for the action fans but should also prove an attractive selling point. Both men are splendid, and they have a better-than-average story to back them up. The picture has an exciting pace and there are plenty of fistscuffs. Should do well at the action houses.

The Lost One
Columbia Opera 84 mins.

AUDIENCE SLANT: (Adult) Primarily for the music lovers but not exclusively so, because of the adroit treatment of opera in terms of the motion picture. The leading roles are most effectively portrayed and the lyrical charm of the Verdi arias are rendered in melodic voice and with excellent style.

BOX-OFFICE SLANT: With proper advance build-up this can be made a well-paying attraction—lots of talking points in beauty and accomplished acting of Nelly Corradi playing the "Camille" role and also in the handsome bearing and vocal accomplishments of Gino Mattera as Alfredo.

Casts: Nelly Corradi, Gino Mattera, Maurizio Pollini, Flora Marino, Carlo Lombardi, Massimo Serrato, and Nello Bernardi. The singers: Onella Fineschi, Gino Mattera, Tito Gobbi, Francesco Alkamse, Arturo La Porta and others. Credits: Based on the opera "La Traviata." Music by Giuseppe Verdi, Libretto by F. M. Piave, dialogue by Hamilton B. Musical adaptation by Luigi Ricci. Directed by Carmine Gallone. Produced by Gregor Rabino-vitch for Columbia Pictures. Plot: Camille, beautiful and most celebrated courtesan of the Paris of her days, falls in love with a young man of fine family but relatively poor in comparison to the woman who shower attentions on her. She leaves her glamorous and luxurious life in Paris to go with Alfredo to a country villa, where the two find great happiness—until the young man's father persuades Camille to give up her lover to spare his family from scandal. Pretending she no longer loves him, she returns to Paris, where her frail beauty fails. She finds a few moments of blissful reunion when Alfredo, now informed of her sacrifice, comes to her a few moments before she dies.

Comment: This seems the first successful attempt so far to present opera from the screen. Certainly it is the most well-handled, dramatically from the standpoint of acting, direction and screen treatment of the drama and music of Verdi's opera based on the "Camille" of Alexandre Dumas, Jr. While "The Lost One" is primarily for opera enthusiasts, here is one offering the theatregoers can exploit as a significant motion picture in which the delights of fine music and distinctive vocal artistry and beauty are blended in terms of screen entertainment. The entire opera is sung in Italian, but the device of using a first-person narrative in English—spoken off-screen presumably by the heroine—clarifies the action in a way far superior to the superimposed titles so commonly used in foreign pictures presented here. The "Camille" role is played with great effectiveness by Nelly Corradi—an actress of singular beauty, compelling charm and notable dramatic resource. Extraordinarily adept synchronization makes it most convincing that the actress is singing whereas the voice is that of a soprano of fine vocal gift and good training in the art as well as in the tradition of opera. The hero, Alfredo, is a handsome fellow and a good actor as well as the possessor of a pleasing and resourceful tenor voice. The settings and costumes are handsome; the dramatic interest well pointed by good direction. "The Lost One" is a credit to Columbia Pictures and their producer, Gregor Rabino-vitch. It can be employed to good profit by theatregoers with the flair for showmanship that will put it over for profit at the box-office.

The Return of the Whistler
Columbia Mystery 61 mins.

AUDIENCE SLANT: (Family) A satisfactory release in the "Whistler" series for average audiences.

BOX-OFFICE SLANT: Good as supporting fare, especially to balance a feature comedy.


Comment: This is a satisfactory release in the "Whistler" series for average audiences. Michael Duane does a nice job as the hero and Lenore Aubert is properly fetching as the French girl around whom the plot revolves. D. Ross Lederman's direction maintains a neat pace and production values are up to par. The picture is good as supporting fare, especially to balance a feature comedy.

The Enchanted Valley
(Cinecolor)
Eagle Lion Drama 77 mins.

AUDIENCE SLANT: (Family) Best for family audiences in average communities; picture's faults may be too glaring in big cities.

BOX-OFFICE SLANT: Might stand alone in small towns and get by as a supporting feature in metropolitan centers.


Plot: Two fugitives from the law break into the peaceful valley life of a lame boy and his grandfather. Under the spell of the quiet existence, the trio undergo a change of character, and when the grandfather dies, they take charge of the boy. The boy catches up with them, but there is hope that they will not get together again.

Comment: Despite a somewhat trite and unimaginative script, this picture should find favor with family audiences in average communities. It boasts some beautiful Cinecolor photography and some amusing trained animals. In metropolitan centers, however, the plot may prove too saccharine, and other faults may be too glaring. Direction is hasty and uninspired and performances are little more than adequate.

Money Madness
Film Classics Drama 73 mins.

AUDIENCE SLANT: (Adult) A moderately entertaining crook story.

BOX-OFFICE SLANT: Can play alone in some spots but better as support for a stronger feature on double bills.


Plot: A hold-up man with $200,000 loot coerces a girl into marriage,poisons her aunt, hides the money in a trunk in the aunt's house and contrives to have his wife inherit the money. A lawyer friend suspects the crook and exposes him, but the girl is convinced of her husband's innocence.

Comment: This is so loaded with coincidences as to make the story incredible. The performances are good, however, with Hugh Beaumont and Frances Rafferty delivering most convincing portrayals as the crook and his easily led wife. Production is fair, direction adequate. Can play alone in some spots but best as support for a strong feature in double-bill situations.

Tarzan and the Mermaids
RKO Drama 67 mins.

AUDIENCE SLANT: Extra entertainment in this Tarzan film to attract new followers,
Spring in Park Lane
(Reviewed in London)

London Films Romantic Comedy 115 mins.

AUDIENCE SLANT: (Family) This light-hearted, romantic comedy has a spontaneous gaiety rarely seen in British films. Should entertain everyone.

BOX-OFFICE SLANT: In Britain this will make box-office history and with streaming-line it should fit most programs in the States.

Cast: Anna Neagle, Michael Wilding, Tom Walls, Peter Graves, Marjorie Fielding, Nigel Patrick, Nicholas Phipps, G. H. Mulcaster, Lana Morris, others. Credits: Adapted from Alice Duer Miller's novel by Nicholas Phipps. A Wilcox-Nagel Production directed by Herbert Wilcox, UK distribution. British Lion. Plot: Believing a job he received in New York for the sale of the family portraits was worthless, Michael Wilding, a peer, avoids his brother on returning to London and dejectedly takes a job as a footman. Anna Neagle, with whom he is in love, realizes he is cultured and tries to discover his secret. When his brother hires an agent to find him, Anna insists that he clear himself. Subsequent investigation reveals that the check was always valid.

Comment: Lighthearted, gay and delightfully amusing, "Spring in Park Lane" is a modern romantic comedy about charming people and is destined to make box-office history in Britain. Herbert Wilcox has gone all out for wholesomeness that will appeal to the whole family. The Anna Neagle-Michael Wilding team are solid favorites here and there seems no reason why they should not repeat this success in the U.S. The supporting cast is admirable, production values are good and the gaiety of spring has been most certainly captured.

Man From Texas

Eagle Lion Western Drama 71 mins.

AUDIENCE SLANT: (Family) A fairly good western drama. A bit better than the usual rodeo, shootin' horse operas in production and casting.

BOX-OFFICE SLANT: Good for the action houses and good as supporting feature for weekend bills.

Cast: George Craig, Lynn Bari, Johnnie Johnston, Una Merkell, Wally Ford, Harry Davenport, Sara Allgood, Vic Cutler, Reed Hadley, Clancy Cooper, Bert Conway, King Donovan, Glen Williams, Susan O'Connor. Credits: Screenplay by Joseph Fields and Jerome Chodorov, based on the stage play by E. B. Gitt, Produced by Joseph Fields, Directed by Leigh Jason. Musical score, Earl Robinson. Music by Joseph Fields. Photography, Jackson J. Rose. Plot: The El Paso Kid decides to go straight and earn an honest living for his family. But members of his old gang talk him into one more hold-up. He is betrayed and captured. On his way to the penitentiary, the train is held up and his marshal-captor wounded. The Kid takes the Marshall's gun, foils the hold-up men and because of this, the law reduces his sentence.

Comment: This is more or less a glorified western, with some folk songs sung by Johnnie Johnston. It is reminiscent of some of the James Brothers escapades, without the thrills that made that series so popular. The usual amount of hard riding, shooting etc., but the picture just drags along for the most part. It is okay for the action houses and will do all right as a supporting feature on week end bills.

Escape
(Reviewed in London)

20th Century-Fox Drama 79 mins.

AUDIENCE SLANT: (Adult) With strong suspense values, this exciting drama should satisfy most audiences.

BOX-OFFICE SLANT: With Rex Harrison and Peggy Cummins for the marquee, this class production should do well in most situations.

Cast: Rex Harrison, Peggy Cummins. William Hartnell, Norman Wooland, Jill Esmond, Frederick Piper, Marjorie Rhodes, Betty Ann Davies, Cyril Cusack, others. Credits: Adapted from John Galsworthy's play by Philip Dunne. Produced by William Perlberg. Directed by Joseph L. Mankiewicz. Plot: Sentenced to prison for a crime he did not commit, Rex Harrison escapes, meets Peggy Cummins, who befriends him, first for a thrill and later because she loves him. She has a plane waiting for him, but it crashes at the take off. Getting away from the wreckage, he finally seeks sanctuary in a church where the parson reasons with him to forsake his crusade against justice and give himself up, knowing that Peggy will wait for him.

Comment: Although slow in starting, this builds to a cycling climax, which combines suspense with the philosophy of good, spiritual living and will send audiences out in a satisfied, happy frame of mind. Shorn of the complications of John Galsworthy's play, this free adaptation is a straightforward manhunt story which holds the interest well. Much of the picture is excellent as the fugitive and Peggy Cummins is credible as the girl who befriends him. Small parts are equally well handled. With good star values, "Escape" is a class production which should do well in most situations.

The Pirate
(Technicolor)

MGM Musical Comedy 102 mins.

AUDIENCE SLANT: (Adult) Delightfully humorous, warmly romantic Technicolor musical comedy that should prove thoroughly entertaining.

BOX-OFFICE SLANT: On all counts, this picture has everything to point to top-flight box-office grosses.


Plot: On an island in the Caribbean a young girl is about to be married to the new mayor of the village, a handsome young actor who impersonates a pirate in order to win her. By a ruse, he forces the mayor to admit that he, himself, was formerly the outlaw pirate.

Comment: With Judy Garland and Gene Kelly in a musical comedy played against the glamorous Technicolor setting of an island in the Caribbean, "The Pirate" should thoroughly entertain nearly everyone, for the story is delightfully humorous, warmly romantic and interspersed with exciting dance numbers and songs, the latter by Cole Porter. Judy Garland is lovely and appealing, while Gene Kelly, as the "pirate," is a handsome and dashing figure whose romanticizing and dancing will win wide favor from the audience. Walter Slezak is outstanding in the supporting cast. On all counts, this picture has everything that points to topflight box-office grosses.

To the Victor

Warner Bros. Drama 101 mins.

AUDIENCE SLANT: (Adult) Except for a few drawbacks, this is a worthwhile offering that should please most adults.

BOX-OFFICE SLANT: The picture's timeliness, plus favorable word-of-mouth comment, should make it a box-office winner.


Plot: A French traitor and collaborationist, on trial in Paris, instructs two of his former agents to kill his Swedish-born wife because she is expected to testify against him. An ex-Major engaged in blackmail operations protects the wife, although he has to expose her to danger. When the trial opens, she takes the stand with the ex-Major by her side.

Comment: Except for some drawbacks, this is a worthwhile offering that should please most adults. The performances of Dennis Morgan and Viveca Lindfors are commendable, but it is Victor Francen as the lame French impresario, and Joseph Buloff as a black marketeer who stand out. Some moviegoers may question the idea of whitewashing a collaborationist, regardless of her motives. Then, too, some of the characters are hairy and supercilious. For the
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most part, however, the picture presents a worthwhile, if somber, passage against war and has been handled intelligently. Its timeliness, plus favorable word-of-mouth comment, should make it a box-office winner.

Ruthless

Eagle Lion

Drama

104 mins.

AUDIENCE SLANT: An interesting drama but a bit long and occasionally talky and slow. Good entertainment.

BOX-OFFICE SLANT: A strong cast and entertaining scenario should bring average business and possibly better than average in most situations.


Plot: Having gained wealth and power by using his friends and the information they could give him, a man comes to the climax of his career. His best friend has broken with him, and when he tries to take the friend's fiancée, there is a rigging to the effects that an industrialist has been nearly destroyed by them, and they are both killed.

Comment: Although the plot development is a bit slow, this is essentially good entertainment, largely because of the fine performances of the principals, plus the competent direction of Edgar G. Ulmer. Production values are lavish. In spite of a few shortcomings, this is good entertainment.

Buy "Poisoned Paradise"

Engene Frenery and Robert Cummings, through their United California Productions, have acquired "Poisoned Paradise," an original story by Genevieve Nossek and Arnold Phillips. Mrs. Nossek and Phillips will write the screenplay, with Max Nossek directing. George Martin will act as associate producer.

Hecht to Script "Trilby"

Jesse L. Lasky and Walter MacEwen have signed Ben Hecht to write the screenplay of George DuMaurier's classic, "Trilby," which may be the Lasky-MacEwen unit's next production at RKO Radio.

Caulfield Leaves Paramount

By mutual agreement Joan Caulfield has been released from her exclusive contract with Paramount. The studio retained the rights to one picture to be selected later.

Arnold Story Bought

Producer Jack Warner has purchased Jesse Arnold's "The Man Who Cured the Common Cold," and plans to make the picture for Allied Artists release. Story will appear shortly in the Saturday Evening Post.

COMIC BOOKS

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ST. LOUIS

Monogram Southern Illinois Salesman Charles Conrad died of a heart attack as he walked into the company's St. Louis exchange on arrival from his home in Alton, Ill. His widow and a married daughter survive.

Orchestra Leader Jimmie Downey was defeated at the elections in Richmond Heights, St. Louis County, where he ran for mayor; Republic Manager Nat Steinberg ran head-on into the tail-end of the tornado that hit near Harrisburg, Ill.—had to drive through three feet of water but came through safely. World premiere of KKO's "Fugitive Father Danne" will be held at the St. Louis Fox during mid-May.

The New Dallas Theatre, Dallas, Ill., damaged by smoke and water from a fire next door, has reopened. Johnny Perkins and Roy Bruder have bought the East St. Louis (Ill.) Palladium from Publix Great States for $85,000.

Herman Golecick and George Phillips have acquired the Red Star franchise for the St. Louis area; Jacob M. Lastly, attorney for many motion picture companies, will receive the annual award of the Lawyers Ass'n of St. Louis. Extensive remodeling is under way on the Prius Elks Theatre in Obey, Ill.; A. D. Magarian will install a 5-ton refrigeration unit in the East St. Louis DeLuCe.

The Senate-approved bill to permit cities to impose a one-half per cent tax on earnings and income is to come up in the House this week at Jefferson City.

BOSTON

Warner Publicist Art Moger's two children, ill with scarlet fever, are recovering; 20th-Fox Publicist Al Fowler is looking over the New England territory while RKO Publicist Ralph Banghart took a flier to New York and New Haven; Joan Mansfield, publicity aid at Warners, was ill at her home last week.

Marcia Pease, former publicist, will marry David Droste Frank April 10; M&P Division Manager John Carroll of Portland, called to the home office here this week; Fred E. Beck, 20th-Fox in New Haven, was another visitor.

Irving Shapiro and William Koster of Boston's Variety Club staged a special show for the infants of the Children's Hospital Easter week. Big competition of the year—Kingsley Bros.-Barnum and Bailey Circus, May 2, which comes heralded by escapists from motion picture publicity—Roland Butler and Frank Braden.

TORONTO

Work will start shortly on Variety Village near here which will serve as a vocational school and camp for crippled children. It is being built with $90,000 raised by the Toronto Variety Tent.

J. Arthur Rank may pass up his Canada visit but is scheduled to confer with Canadian Rank Organization President J. Earl Lawson in New York.

Col. John A. Cooper, secretary of the 16-mm. Motion Picture Distributors, went to Ottawa to confer with government officials on the ban against importing 16-mm. lamp projectors in an effort to save dollars; Al Perly is manager of the B. S. Ottawa Filmco which opened April 15th. He was formerly at the Midtown, which

post will be filled by John Kerk, manager of the Ottawa Imperial.

Canadian Paramount's Gordon Lightstone has been re-elected president of the Canadian Motion Picture Distributors Association with David Griesdorff of International Film Distributors, vice president.

Neil McNeil, manager of the Regent at Sturgeon Falls, won first prize in Odeon's quota competition for the sale of gift ticket books during Christmas—Brent Kelly of the Club at Brumul took second and Elliott Brown of the West Vancouver Odeon, third; Odeon has two openings scheduled for April—the Odeon at Brampton and the suburban house in Toronto's east end.

KANSAS CITY

Paramount Western Division Sales Manager George Smith, an Assistant Harold Whittwein visited the local exchange; Walt Lembader is in charge of the new quarters of Masterpiece and Albert Dezel Productions; Allied General Manager Jack Stewart brought Mrs. Stewart back with him from Detroit to take up residence here; Richard F. Walsh, FATSE president, attended the party given by inspection and shipping room locals here.

During the absence of Manager Babe Cohn, of the Paramount, at an industry meeting in New York, Gladys Green took over; Second regional meeting of the new Kansas-Missouri Allied organization will be held at the Lassen Hotel, El Dorado, Kansas, April 7th—other regions will be held in Moberly, Missouri, April 20th and in Cameron, Missouri April 21st. First annual convention is set for Kansas City, May 12-13.

CINCINNATI

Variety Clubs here hope to add 100 new members to the club in charge of the drive started April 6th.

Warner District Manager Charles Rich was a local visitor; Jack Finberg of United Artists has re-allocated sales territory with Ross Williams assigned to West Virginia; Manny Greensberg, formerly of Kentucky, moving into Williams' spot as city salesman; Mort Perlm, formerly of West Virginia, transferring to Kentucky and Lloyd Krait staying in Columbus.

The West Virginia Theatre Managers Ass'n

is soliciting contributions to buy a station wagon for the Morris Memorial Hospital for crippled children.

Carbon Fuel Company, Charleston, is building a new theatre May or June with H. M. McHaffie booking.

The J. J. Grady testimonial dinner has been postponed from April 5 to April 26 due to Variety Clubs International Convention; Eagle Lion's W. G. Carmichael is the father of a boy.

Theatre Owners Corp. has added the Lyric, Lexington, Ky., new Negro house, to its books. Theatre opens in 2 months.

SALT LAKE CITY

Film Classics District Manager Tom Bailey was here from Denver arranging with Branch Manager Dave McElhinney for a booking of "Discovery" at one of the Joseph Lawrence houses. Paramount Branch Manager Frank H. Johnson is covering the local area and salesman C. F. Rose is back from a trip over outlying territory; Universal Manager C. R. Wade is back from a business jaunt through Montana.

The remodelled Star Theatre will re-open on a first-run policy.

Theatre Manager Charles Pincus is back from a California trip; Eagle Lion District Manager Beverly Miller was here conference with Branch Manager Art Joly.

Joe Narcissio and Harry Kerrer, local distributors for Screen Guild, Associated Films, Masterpiece Productions, Popular and Emphasis Films respectively, who slid off the road in a snowstorm while traveling to Denver, are back on the job, little the worse for the accident.

MILWAUKEE

When the Lester Hendrickson family at Lacrosse, Wisconsin got burned out last March, the incident started a series of benefit movies which to date have brought in $3,702.41 and still going strong! The latest move is that of the Kivoh Theatre which will put on a special performance with admission to be whatever the moviegoer cares to give. Sponsored by the La Crosse Tribune and radio station WKBH, the event has the full cooperation of the house staff which is donating its services. The Hustisford Amusement Company, owner of the new Quonset hut theatre called the Hustisford, is pushing to get the house open by early April. At the moment the floor is being painted and 500 seats are being installed. Total population of the town, which the air-conditioned theatre will serve, is 565, but its draw extends beyond the town limits into the country.

COLUMBUS

Harry H. Young who used to peddle film for Universal but now heads Colonial Television in Ohio, Kentucky and West Virginia and southwestern Indiana, has announced appointment of Don Fosgate as engineer and Don C. Fosgate as salesman.

Frank Yassenoff and Harold Schwartz of the Riverside and Eastern drive-ins, are preparing to open their theatre. Shorty Easter services were conducted at the Livingstone Theatre through the courtesy of Exhibitor Fred Rowans, who loaned the theatre to the Hope Lutheran Church.
LOS ANGELES

Hal Gainsfield is in charge of the New Favor-ite Films exchange here; Republic is using a window display showing the Life magazine spread on "Bill and Coos." Al Cooperman is the new head booker at Eagle Lion; Ex-War-ner sales man Joe Rosenberg replaces Jack Law-rence at Film Classics; Paul Heedwell was out for a week at Ad-Art, with Ray Johnson and Secretary Dorothy Johnson doing some fast pitch hitting in the bookkeeping depart-ment; Earl Peterson is the new manager of the Huntington Park Lyric, transferring from the Inglewood Seville.

The television committee of the Southern California Theatre Owners Ass'n has arranged 3 demonstrations March 31 at the Pickfair theatre.

NEW YORK

Film row's Easter parade got off Easter Monday as the girls came out for the first time to work in their new frocks. Over at Film Classics John McKenna steps in as exchange manager after an apprenticeship as salesman, replacing Sidney Weiner who re- mains as office manager; Harry Decker, for-merly with Warner Bros, will set up head-quarters in the office to handle circuit deals; Ed Gabriel, head of Philadelphia's Capitol Film Exchange, has wound up sales talks with Astor Picture's President Bob Sovin; Lee Herbst, who for years was assistant to J. J. Circuit Book Harold Keli, leaves this week to join the Walter Reade Circuit where she will handle the RKO houses and the Reade Houses in Trenton and New Brunswick. Herbie Reichek, U.S. office manager, announced his engagement to Hilda Marx.

United Artists District Manager Jack Ellis is vacationing in Florida; Worker Janet Moses is back after a 10-day illness; Violet Pucci succeeds Josephine Clappin as assistant telephone operator.

ATLANTA

George Roscoe, formerly at Charlotte as branch manager, has been moved to a similar post in Atlanta; C. H. Hoekend, quit the city and went to Los Angeles to join the Road Show Service Co; Charlie Clark, who recently resigned from Universal-International as sales manager to join Kay Pictures at New Orleans, has quit there; Ann Mayo, formerly with Monogram is now with U-I.

Leon Manyard has been appointed assistant manager at Loew's Grand; Wendell Welch, owner of the Strand at Dallas, Ga., not Texas, will start work to rebuild his 600-seater, which was destroyed by fire.

(More ATLANTA News on Page 24)

OMAHA

The Orpheum was host to daily Lenten ser- vices during Holy week, loaning the house to church and ministerial groups; The building housing the Elma Theatre at Elma, Ia., was des- troyed by fire leaving total damages estimates at $40,000; Mr. C. J. Kremer, whose husband operates the house at Stanton, Neb., is in the Norfolk hospital with a broken leg caused by an ice fall.

Howard Clark, former Film Classics booker, succeeded Norman Nelsen as RKO office man-ager, Neilson, who is now an RKO salesman, received a brief case from the gang before setting out; Replacing Clark at FC is Eagle Lion

Slipper J. J. Sparks and replacing Sparks is Mark Rogers; RKO Branches Manager Will Sturges screened "I Remember Mama" for the Scandinavians; widow of Pan-ther back replaces John Natis as RKO salesman with Natins becoming general manager of the R. D. Goldberg Theatres in the post formerly filled by Eddie Shafron, resigned.

CLEVELAND

A heavy Sunday rain closed the Shaker, deluxe neighborhood, for 4 days and handed the management of the house at $3,000 dam- age claim will be paid to the stage level. Joe Kreutz, former film salesman has turned exhibitor, joining Irving Gross in operation of the Oxford and Cedar Co-operative Theatres; Ohio Booker Ruth Goodmire is vacationing in New York; Glenn Jerome, NTS office man-ager, will marry Marilyn Bateman April 17; Charles Deekman, who has theatre interests, bought an island off Key West which he plans to convert into a resort for weary Cleveland film man. George H. Bollinger has bought the Grand, West Lafayette; Harold Greenberger, son of Community Circuit's president, is the father of a boy; Mildred Gross sister of circuit owner Roy Gross was married last Sunday to Joseph Palachek; John J. Bowers has bought the Grand at West Mansfield from Philip Canaday; Mrs. Nate Bigelson, wife of the Union Theatre manager, is ill in the hospital.

H. H. McCrone, formerly with Skyways Equipment Co. has joined Drive-in Theatres Equipment Co. as general sales manager: Rep- ublic Salesman Arthur Isaacs, Jr., will marry Florence Rabornowitz; Benjamin H. Crane, 22, son of RKO President William H. Crane and veteran of the Normandy invasion and the "Bulge" was killed when a plane in which he was crop-dusting crashed at Eagle Lake, Texas.

NEW HAVEN

Candy which costs less than 25 cents won't be taxed in Connecticut under the new sales tax. Old tax put a penny on 13 to 15 cent pur- chases two cents on 36 to 70 cents. Bob Cornyn, owner of the Cedar Park, Lyric, Bridge- port, has been moved to the post of temporary manager at the circuit's Poli, Waterbury, managed, until his death, by Ed Fitzpatrick; Sam Horowitz, assistant manager of the Hartford Poli, will be replaced by Al Lessow, as-sistant at the Palace, during his leave; Howard Padowitz, student assistant at the New Haven Bijou moves to the Palace temporarily; Mrs. Marie Harraty, matron of the New Haven Bijou, passed away after a brief illness.

HARTFORD

Roger Mahan Theatres, Inc., with the following officers—President John R. Mahan; Treasurer Marie F. Mahan; Vice-President Edward J. Clifford; Secretary, Peter Flynn, all of whom with Margaret M. Mahan are directors, was incorporated this week. Home office is Waterbury.

Seventy-year old Andrew Johnson, doorman at the Center, died last week; The old Lyceum at New London may be converted into an apartment house; James Wyra has been named stage manager at the Colonial; E. M. Loew's drive-ins at Newington and Milford have re-opened.

Warners New England zone shifted the following duties around: District Manager John

Hesse has taken over advertising as well and the supervision of the Bridgeport-New Haven houses; Charles Brown, head of the Hartford district has added the Strand and Regal and the Capitol and Art at Springfield to his string. These added duties were formerly handled by Daniel Flink, who quit to become manager of the R & Q circuit at Boston.

DALLAS

Bill Isley will open two new suburban thea- ters shortly—the 1,200-seat Crest in association with L. N. Childress, and the 1,000-seat Ave- nue in association with the C. B. Caver. T. N. Childress will manage the Crest and Caver, who operated the Rita for years, the Avenue. Deak Roberts replaces Don Woods at War- ner Bros. (Woods has been transferred to Detroit); Paramount District Manager Duke Clark is reported recovering from a throat in- fection which kept him at home.

Film Row visitors: Don Donaldson of the Fort Worth Porter; E. B. Wharton of the Rule; Glen Stunts of the C. F. Bentig and Marshall Loma; Will Herzog of the 3-Point Drive-in at Lubbock; Donald L. Murray of the State and Stude, Houston; Jack Holman of the new op- eration in Mundon; Jack Adam and Sam Lucchesi of the Century and State in Dallas.

DES MOINES

This city's first drive-in is scheduled to open May 1 on a 3-acre tract which can accommodate 500 cars. Tri-State and Midwest Drive-In Theatres will operate. Harry Facette an- nounced work will start shortly on his new theatre at Summer, Ia.

Mudge Clark has resigned as Secretary to Tri-States General Manager G. Ralph Branton with Gladdene Mason replacing her; Margaret Ann Niemann has succeeded Elam Chasey as secretary in the company's ad and promotion department.

The What Cheer Theatre, destroyed by fire last November, will be opened shortly as the Tie-Toe with Richard and Mrs. Fritz of Oxford Junction managing.

SAN FRANCISCO

The Rita on Church Street, which has changed hands more than any other theatre in northern California so 'tis said, is showing exclusive Spanish and Argentine films now. Morry Swartz, who runs a house, also oper- ates the Rio with Italian films and the Rex with Filipino product.

New theatres going up are the Godden State's 1500-seater at Millbrae, Calif., the Blumstein circuit's deliverer in San Mateo and the Mento which has been closed during the past month for remodeling, will reopen April 4.

Louis B. Mayer was guest of honor at the Friday Gang Dinner in the Press Club speaking "Vanderbilt, Movies or Television?" Art Caylor of the News and Kevin Wallace of the Examiner were co-hosts.

Fox West-Coast Northern Division Manager Richard Spier is back from a trip at Los Angeles; Phil Sernovitz, who runs the Novato at Novato, will open the new Crest at Daly City shortly. The Blumstein Circuit Downtown will switch from grind to vaudeville.

The Center in Market street is running grind with the sixth week of an all cartoon
show; Charles Harris has sold his Courtland and is now managing the Center. Emmett Keete of 20th-Fox is ill in the hospital; the exchange, incidentally, will end its booking drive this month; S. H. Levin of San Francisco Theatres, Inc., was in town this week. He also operates a hotel at Palm Springs.

WASHINGTON

More than 10,000 kids flocked to Magruder Park at Hyattsville, Md., on March 29th for the 13th Annual Easter Egg Hunt sponsored by Sidney Lust Theatres and the Kiwanis Club of Prince George County. Nat Bord walked off with the grand prize of the Variety Club’s gin rummy tournament—a television set; other winners, all receiving radios: Jules Rendelman, Harry Raccoon, Nathan D. Golden.

K-B Theatres held Easter parties at the Apex, Naylor, Senator and Atlas, with bunnies and Easter outfits as gifts for children. Gordon Contee, 20th-Fox branch manager, will attend the division meeting at Pittsburgh. He recently returned from visiting accounts in Richmond, including Morton Thalheimer and Sam Bendheim.

Timothy John Lavelle is the name of Warner Bros. Assistant General Zone Manager George Crouch.

INDIANAPOLIS

Verne Jenkins has acquired the Monroe Theatre, Monroe City, Ind., formerly operated by Robert L. Perry. L. B. Goulden has acquired the Regency here. He formerly operated the ancient Tower, condemned by city officials and now being razed.

Dr. E. Hamond, part owner of the English Theatre, English, Ind., is a patient at the Baptist Hospital, Louisville, Ky.; Don Lefran, who operates the Kent Theatre, South Whitley, Ind., has recovered from a recent fall in his theatre, which kept him confined at home for 30 days; Wayne Goodwin, operator of the Butler Theatre, Butler, Ind., is convalescing after an attack of undulant fever; Harry Kornblum, operator of the Rosedale Theatre, who has been confined at an Evansville Ind. Hospital under observation, is planning a trip to Florida for his health as soon as his condition permits; John Schwin, operator of the Wigtown Theatre, La Grange, Ind., is Hollywood this week. He was chosen to present awards to the winners in the Indiana State Champion Hereford Association to be held at Angola, Ind.

Frank F. Hanley, 68 years old, sales clerk at Universal-International died March 20, in his home here. He was one of the remaining pioneers on Filmrow, having served the industry for more than 30 years, mostly with the Universal company.

Mrs. Ruth Strickler, accountant at Republic exchange, has resigned her post to care for her invalid mother. Employees at the Warner Bros. exchange contributed 100 per cent to the Red Cross drive.

ATLANTA

(Other ATLANTIA News on Page 23)

Eagle Lion Manager Nelson Toulner is back after a trip to Birmingham; Monogram's Charlotte Salesman J. E. McCorry visited his family here during the Easter holidays; Eagle Lion Exploiter Addie Addison is on the road again; Columbia District Manager R. J. Ingram is home after a trip to Charlotte and New Orleans.

It's girls at the homes of the Charlie Durreys and the Otis Shermans; Mrs. Cora Roberts has been added to Monogram's staff here; Mrs. Betty Cole, same office, is off to Marcon for several months; Rhodes Theatre Manager Joe Finch is back from a trip to Barnevile: Republic Tampa, Fla., Manager H. Laird returned home after a trip here; William Miller (Snake) Richardson was in Florida fishing but came back so disgusted about his luck that he couldn't even whip up a good story about the big ones.

Visitors: P. L. Taylor of the Columbus Dixon, Carl Flinn of Florida's Floyd and Stein Theatres; Roy Benjamin, who runs a Negro house in Jacksonvile.

PHILADELPHIA

William Goldman will re-open his Erlanger April 9 with "I Remember Mama"; MGM Booker Dave Tilenman is showing pictures of his new son.

Condolences to Censor Chief Edna Carroll, who lost her mother. Other deaths—Independent Publisher Moe Wax's mother; 20th-Fox Booker Sylvan Katz. The new 5-day week in front offices and back rooms went into effect last week with exchanges cut down to skeleton crews.

RKO Chief Exploiter Terry Turner sent Harry Reiners and Alan Wieder here to help Doug Beck with the "Miracle of the Bells."

LOUISVILLE

William J. Allen is remodeling his Caneyville, Ky., Mary Jane Theatre with re-opening scheduled soon. Another opening will be A. O. Perkins Lyam at Woodbine, and Walter L. Campbell's remodeled Bell at Ravena. The Stearns at Stearns is also undergoing the "new look" treatment.

Film row visitors: Russell Phillips of the Greensburg Feinblat; Lewis Baker of the West Point Star; R. L. Gastrow, of the Vine grove Victory; E. L. Orinstein of the Ornestra at Marengo, Indiana; Louis Chowning of the New Washington at New Washington, Indiana; C. D. Arnold, the Arco, Bardstown, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; Joseph Brauer, the Strand, Paoli, Ind.

MINNEAPOLIS

Federal admission taxes in Minnesota during February were nearly 17 per cent higher than those for the same month last year. Moviegoring rated third in Minnesota adults' spare time interests according to the Minneapolis Star and Tribune; radio rated first, reading second. Burglars entered the Royal Theatres' St. Paul neighborhood house and took $45.00 in cash and an undetermined amount of candy.

Eagle Lion Producer Charles F. Rieser married Mrs. Emilie M. Russell here and the couple left for Hollywood. Rieser was originally from this city.

FRED Nelrich of Wynimere, N. D., was a recent film row visitor; Saul Lebeff, former exhibitor here, is now operating the neighborhood Washington, at Los Angeles.

Harry J. Shasmon, former MGM branch manager in Omaha and Milwaukee, was killed in San Francisco last week. Shasmon, who was 53, had switched to the building business. He was killed when a plank fell on his head as he inspected a model building. Surviving are his widow, a son, a brother, Jack who manages MGM in Chicago, his mother, three other brothers and two sisters.

North Central Allied held its annual convention at the Minneapolis Nicollet Hotel March 22-23 and heard Ted Bolnick, manager of the Berger Amusement Co., charge that "affiliated" theatres were still getting better buying terms. The organization condemned Paramount for its selling practices at Fairbault, Minn., re-elected President Benjamin Berger and elected E. L. Peasley and Martin Lebedoor vice-presidents, Jack Wright, secretary, and Ted Mann, treasurer.

VANCOUVER

RKO Exchange Manager Jimmy Davis will marry Marge Spencer of the MGM exchange next summer; Esther Keen, cashier of the Rex, will Mendelsohn it with John Batchelor in June; Elsie Kranonchuk, formerly at the Plaza, is now head usher at the Famous Players Strand, while Ruth Holon, formerly of the Orpheum, is at the Plaza.

Fire destroyed Fred Heibner's Vangard at Saskatchewen. Loss, covered by insurance, is $17,800 and theatre will be rebuilt.

Mrs. L. Warren has bought the Qualicum Beach resort on Vancouver Island and will build a 355 seater there, which will be the town's first movie. Mrs. Sam Castowich, wife of the owner of Sam's Theatre in Maillardville, B. C., is now managing the house after Pat Puttenem resigned.

Contracts between Local B-22 and the Odeon and Famous Players circuits covering doormen, ushers, cashiers and candy counter girls have been completed.

Empire Universal Booker Larry Katze has resigned to enter the furniture business. Mable Gran is the temporary replacement. Park The-
PICTURES STARTED
LAST WEEK

MONOGRAM
Partners Of The Sunset—Principals: Jimmy Wadley, Canaan Sullivan Taylor, Director, Lambert Hilley.

ENTERPRISE

20TH CENTURY-FOX

UNIVERSAL-INTERNATIONAL
Rogues' Regiment—Principals: Dick Powell, Martha Toren, Vincent Price, Director, Robert Florey.

WARNER BROS.
My Dream Is Yours (Technicolor)—Principals: Doris Day, Jack Carson, Adolph Menjou, Director, Michael Curtiz.

TITLE CHANGES
"The Long Grey Line" (Para) now BEYOND GLORY.
"Four Faces West" (UA) now WANTED.
"The Judge's Wife" (U-I) now I STAND ACCUSED.
"Smashed" (WB) now THIS SIDE OF THE LAW.

PICTURES STARTED
LAST WEEK

PRODUCTION PARADE
Philip Krasne, who owns the "Cicso Kid" properties since 1943, has signed a releasing deal with United Artists calling for a series of eight pictures a year for the next three years. The first will start some time this summer.

Gar Moore, an American boy from Oklahoma, had to make good in Italy before he was recognized here. Now that he is Italy's current matinee idol, David O. Selznick has signed him to a long-term contract.

Warner Baxter will depart from his "Crime Doctor" characterization to play a dual role in Columbia's "Gentleman From Nowhere," which Randolph Tewlow will direct. Then back to the "Crime Doctor."

Shelley Winters, the waitress-victim in "A Double Life," has been signed to a long-term exclusive contract by Universal-International. Her first assignment will be in "Larceny."

RKO Production Chief Dore Schary has borrowed Valli from David O. Selznick for the co-starring role opposite Joseph Cotten in "Weep No More."

Because their first picture for Film Classics, "The Argyle Secrets," received fine comment, Producers Alan H. Posner and Sam X. Abarbanel will make "Return to Treasure Island" as a large budget color production.

Additions to the cast of Warners' Technicolor musical, "Silver Lining," include Charles Ruggles, Rosemary DeCamp, Ray Bolger and Gordon MacRae. Picture goes into production shortly with David Butler directing and William Jacobs producing.

James Tilton has been signed by Sol Wurtzel to direct "Big Don," a story dealing with the detaining of a paratroop dog. Picture is Wurtzel's next for 20th-Century-Fox.

STUDIO ROUNDUP
Michael Curtiz has started his independent production at Warners, "My Dream Is Yours," a Technicolor musical starring Jack Carson and Doris Day. Curtiz is directing, and Harry Kurnitz, who penned the screenplay, is producing. Curtiz' brother, David, heads the second unit on location.

While Universal-International was completing "The Saxon Charm" and "One Torch of Venus," two other pictures were going before the lenses at the same studio; Producer-Writers Robert Buckner's "Rogue Regiment" and the Westwood Production, "The Countess of Monte Cristo," starring Sonja Henie.

"No Minor Vices," starring Louis Jordan, Dana Andrews and Lilli Palmer, started March 29 at Enterprise, with Lewis Milestone producing and directing. At 20th-Fox "That Wonderful Urg" started on April 1, starring Tyrone Power with Gene Tierney, Reginald Gardiner and Lucille Watson. With "The Boy With Green Hair" completed, RKO has only two pictures going. Second unit of "Blood on the Moon" was trapped by a snow avalanche in Colorado, but the players escaped injury.

Jimmie Wakely finished "Partners of the Sunset" at Monogram, then planned to start "Arizona Sunset" April 3. "A Polka Named Joe" (tentative title) started April 1. Fifty hundred extras were used for Yankee Stadium grandstand scenes in Allied Artists' "The Babe Ruth Story," and Mrs. Ruth arrived to be technical director.

Recovered from a rehearsal accident last summer, Cyd Charisse resumed her dancing career at MGM when she went through a routine for "The Kissing Bandit."

"Joe College" Series
President Irving Goldstein has announced that East-West Pictures will produce a "Joe College" series for Screen Guild release.
THE BEAR AND THE BEAN (MGM — W-934) Technicolor Cartoon, 7 mins. Barney Bear gets a Mexican jumping bean as a gift and is quite confused by the bean’s erratic jumping. Release date, 1/31/48.

BASE BRAWL (Para. X7-2) Song Section in Policolor, 6 mins. Based on the popular song Out to the Ball Game, the elephant team opposes a conglomerate team of bears and gets the score up to 89 to 0. The mice, however, find a way to win. Release date, 1/23/48.

ALL-AMERICAN SWING STARS (Para.—R7-5) Grandtland Riverboat, 10 mins. Despite its title this is about various U. S. Ryder Cup Team golf stars, selected for their notability as drivers, putters, iron players, trick shot experts, etc. Release date, 1/16/48.


LITTLE BROWN JUG (Para.—X7-3) Screen Song in Policolor, 8 mins. Beavers get a cider mill as a gift and it overflows with the cider, driving from a stream, all get slightly tight. The action swings into the song, Little Brown Jug. Release date, 2/27/48.

DOUBBLE BARRELLED SPORT (Para.—R7-6) Grandtland Riverboat, 10 mins. Ralph Bellamy explains and demonstrates the sport to be had with a shot-gun and the sex appeal that should be taken by hunters using the weapon. Release date, 2/20/48.

GOODBYE MISS TURLOCK (MGM—K-937) John Nesbitt Passing Parade, 10 mins. Miss Turlock symbolizes the school teacher in the little red school houses of earlier days. Release date, 1/24/48.

BET YOUR LIFE (RKO Radio—83,701) Leon Errol, 14 mins. Erol gets in a jam because of his horse betting and promises to quit. However, on the Irish Sweepstakes, gets in the usual mixup which he wins when a ton of coal worth $20,000 goes floating away on the breeze. Release date, 1/16/48.


FLICKER FLASHBACKS No. 3 (RKO Radio—64,293) 9 mins. "Flying from Himself," starring the late Mabel Normand, and Never Too Late to Mount L.M.P. Production, circa 1909 are the two oldies from which this was made. Release date, 1/16/48.

BROTHER KNOWS BEST

WARNER BROS. TECHNOCOLOR SPECIALS


MY OLD TOWN (MGM—K-974) John Nesbitt Passing Parade, 9 mins. Nesbitt takes a nostalgic trip back to the old town by which he grew up, carefree. Release date, 2/7/48.


IT CAN'T BE DONE (MGM—K-972) John Nesbitt Passing Parade, 10 mins. Nesbitt tells the picture history of man's legal history who have selected seemingly impossible tasks, and proved that they can be done. Release date, 1/10/48.

Feature Booking Guide

Features and western series pictures are listed alphabetically by title under name of producer. (Contact Times shows box for distributor of pictures known only by their title.) Black Nuxalls (BP in this column indicates special release sold separately), those at extreme right give public exhibition price Advance, unless otherwise indicated. Date of release begins with release release of advance date or Fox-Office Announcement. Shows asterisk following title indicate color photography. Adapting titles giving name of type of color: "B" - Black and white, "D" - Dual, "C" - Color, "S" - Silent, "T" - Technicolor, "M" - Magnacolor, "M" - Movietone, "V" - Vitaphone. Audience Classification is indicated by letters following title: A - Adult; F - Family; M - Mature; R - Restricted; C - Children; PG - Parental Guidance; G - General; PG-13 - Parental Guidance (13); R - Restricted (17+); NC-17 - Not Suitable for Children (17+); U.S. - Unrated.

ALLIED ARTISTS

CURRENT

1 It Happened on Fifth Avenue (C), F
2 Black Gold (F)
3 Gangster (The) (D)
4 Song of My Heart (D)
5 Baby Face (F)
6 Hunter (The), D
7 Panhandle (W)
8 Smart Woman (D)

ASTOR PICTURES

Cheers for Miss Bishop
Fighting Mustang
Hollywood Bound
It Pays to Be Funny
Li'l Abner
Road to Hollywood
Stairway for a Star
The Noose
Western Terror
White Stallion

Battling Marshal
Deadline
Six-Shooter
Sunset Carson Rider
Sunset Carson Strikes Back

COLUMBIA

Adventures in Silverado (O-A)
911 Blonde in the Dough (C)
Blondie's Anniversary Trip (C)
Bulldog Drummond Strikes Back (M)
Bulldog Drummond (M)
Darling Young Man, The
Devil Ship (G)
Doctor Takes a Wife (W)
Down to Earth (T)
Down to Earth (M-C-A)
Golden Boy (M)
Gun Fighters "C" (W)

CURRENT

929 Her Husband's Affairs (C)
930 I Love Trouble (M-A)
931 Last of the Redmen (M)
931 Let Us Live (D)
931 Lone Wolf in London (M)
931 Mary Lou (M)
931 More Than A Gift (D)
931 Pacific Adventure
931 Relentless (D)
931 Return of the Whirlwind (D)
931 Rose of the South Seas (C)
931 Shouldn't Have Asked Her
931 Smoky River Serenade
931 Son of the North (D)
931 Sport of Kings (D)
931 Sweet Genevieve (M)
931 Swingin' the Western Way
931 Swordsman (The) (D)
931 Texas
931 The Last Round-Up (W)
931 To the Ends of the Earth (D)
931 Two Blondes and a Redhead (F)
932 When a Girl is Beautiful (D)
932 Woman from Tanger (The)
932 Wreck of the Heppners (D)

COMING

931 Best Man Wins (C)
931 Big Sombrero (The)
931 Blondie's Night Out (C)
931 Blonde in the Dough (C-F)
931 Corner of the Creek (W)
931 Desert Meody
931 Fuller House (The) (C)
931 Gallant Blade (D)
931 I'll Take the Third (T)
931 Lady from Shanghai, The
931 Let's Take the Love
931 Loves of Carmen (T)
931 Lulu Belle (D-M)
931 Man from Colorado City (T)
931 Matting of Millie, The (C)
931 Mr. Rusty (C)
931 Portrait (D)
931 Return of October, The (T)
931 Rustler's Combination (M)
931 Sign of the Ram (The) (D)
931 Showboat (D-M)
931 Strawberry Blonde (C-W)
931 Sweetheart of the Blues
931 Thunderhead (W)
931 Tropied by Broom Blackie (M)
931 Winter Takes Nothing (W)
931 Wrangler, The 'C'
931 Wrap-Up of Greedy (G)

931 Buckaroo From Powder River
931 Last Days of Boot Hill (W)
931 Six Gun Law (W)
931 Tumblin' from Poca City, The (W-M-F)
931 West of Sorrows
931 Whirlwind Raiders

Westerns (Current)

931 Buckaroo from Powder River
931 Last Days of Boot Hill (W)
931 Six Gun Law (W)
931 Tumblin' from Poca City, The (W-M-F)
931 West of Sorrows

Westerns (Comming)

931 Across the Pecos
931 Texas Sandman
931 Trail Riders
931 Whirlwind Raiders

931 Charles Starrett-Smiley Burnette, 55
931 Charles Starrett-Smiley Burnette, 55
931 Charles Starrett-Smiley Burnette, 55
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931 Charles Starrett-Smiley Burnette, 55
TERRIFIC!

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EDWARD SMALL presents

starring DENNIS O'KEEFE with MARY MEADE - ALFRED RYDER - WALLY FORD
JUNE LOCKHART - CHARLES McGRAW

Produced by AUBREY SCHENCK - Directed by ANTHONY MANN
Written by John C. Higgins - Suggested by a Story by Virginia Kellogg
An Eagle Lion Films Release

* NEW YORK, CRITERION; LOS ANGELES, 6 Theatres, move over 4 Theatres; CHICAGO, STATE-LAKE; PHILADELPHIA, STANTON; SAN FRANCISCO, ST. FRANCES; BROOKLYN, FOX; MEMPHIS, WARNER; SACRAMENTO, ESQUIRE, TOWER, DEL PASO; BIRMINGHAM, MELBA, GALAX; CINCINNATI, KEITH'S; DENVER, WEBER, RIALTO; HARTFORD, STRAND, REGAL; SPRINGFIELD, MASS., CAPITOL, ART; OKLAHOMA CITY, WARNER; BUFFALO, 20th-CENTURY; BALTIMORE, HIPPODROME; PROVIDENCE, MAJESTIC, CARLTON; OAKLAND, ESQUIRE; SEATTLE, ORPHEUM, BLUE MOUSE; PITTSBURGH, STANLEY, WARNER; MINNEAPOLIS, STATE, LYRIC; DETROIT, PALMS-STATE; NEW ORLEANS, JOY; OTTAWA, ELGIN; STOCKTON, ESQUIRE; WORCESTER, WARNER; HARRISBURG, SENATE; READING, ASTOR; PORTLAND, ME., CIVIC; LINCOLN, VARSITY; ATLANTIC CITY, HOLLYWOOD, SHORE; CHARLOTTE, BROADWAY; SAN DIEGO, CALIFORNIA, ADAMS.

(Space permits only this partial list of play dates)
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Confessions of a Rogue 14
Fury at Furnace Creek 15
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Letter From An Unknown Woman 15
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Six-Gun Law 15
Snowbound 14
Song of Idaho 14
The Noose Hangs High 14
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BOOKING GUIDE
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APRIL 10, 1948

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

Fifteenth Annual Convention of the VARIETY CLUBS INTERNATIONAL
Miami Beach, Florida, April 12-17
(See Page 23)
TRAILERS ARE YOUR BEST BUY IN ADVERTISING

*The Box Office Value of Trailers is PROVED by Women's Home Companion 1947 Survey of Motion Picture Preferences... which showed that TRAILERS DRAW 31% OF YOUR PATRONS!"
Ride high with U-1

ALREADY SOARING...

“BLACK NARCISSUS” in Technicolor

“BLACK BART” Color by Technicolor

“A DOUBLE LIFE”

“NAKED CITY”

“ALL MY SONS”

PLENTY MORE
more than a slogan—
IT'S A FACT!

SOON TO SOAR...

“ARE YOU WITH IT?” • “CASBAH”
“LETTER from an UNKNOWN WOMAN”
“ANOTHER PART OF THE FOREST”

* Fine ones from the J. ARTHUR RANK Organization

“DEAR MURDERER” • “BAD SISTER”
“FAME IS THE SPUR”

ON THE WAY TO RIDE HIGH!

Keep your eye on U-1
He gives the scene its French accent...

PLAINLY, everything about this scene says Paris—though filmed in a studio far from France.

For the property man has provided the French accent in every eloquent detail, fixing unmistakably the picture's time and place.

And with equal ingenuity this latter-day Aladdin can bring forth the properties that effectively point up any city, any century... can put pioneer or princeling "in his place."

Thus, through him, motion pictures take on atmosphere and color; the realm of make-believe becomes believable. Yet the full effect of his achievement might well be lost except for faithful photographic reproduction. This is provided—in full measure—by the famous family of Eastman motion picture films.
Darryl F. Zanuck's Production of

Gentleman's Agreement

Winner of Three Academy Awards!
The Best Picture!
The Best Direction by Elia Kazan!
The Best Supporting Actress Celeste Holm!

"Product-Plus!"
From Boxoffice Barometer to the Business Reports of Variety to "What The Picture Did For Me," there's a sensational boxoffice story being told!

Big towns, small towns, subsequent run houses, neighborhood theatres all add to the glowing reports of one company's product . . . and the showmanship behind it!

... That's why the whole industry is calling it

"Product-Plus!"

Call Northside 777

The Best of 20th's Real-Life Triumphs -- and the Biggest at the Boxoffice!

Scudda-Hoo! Scudda-Hay!

Technicolor

Ask The Men Who Played It In 329 Theatre Premieres! Those "Smoky" Grosses Are Here Again!

Sitting Pretty

"BIG!" "SMASH!" "STANDOUT!"
Reports Variety for "The Funniest Picture Ever Made!"*

*Audience vote at every preview!

You Were Meant For Me

It's All The Sweet Things Rolled Up in One Ticket-Selling Musical!

Captain From Castile

Technicolor

2nd Straight Month Motion Picture Herald Boxoffice Champion!
You'll forget there ever was a woman like Gilda... when you meet The Lady from Shanghai!*

*A COLUMBIA PICTURE*
Personal Note

First we offer our very warm thanks and appreciation for the understanding attitude expressed by so many of our readers regarding the difficulties presented when a section of our printing plant was on strike. Every effort was made to maintain service, and we were mighty glad that we were able to maintain essential services, particularly the Feature Booking Guide and provide the periodic Short Subject Guide, on schedule.

While it took a bit of doing to obtain the type (set, we might add at a shop manned by union members in good standing) and such substitutes as were used, we feel that the most gratifying and lastingly comforting result of the experience was the fine and heartening encouragement we received from you our readers. Thank you ever so much.

Public Relations

Since the subject of industry public relations is now in the spotlight of the trade, we presume to mention this subject again—it's been something that has appeared in this page many times during the 15 years of its life in the industry.

We have not changed our attitude one particle on the point that the focus of any fruitful effort must be the theatreman.

It is encouraging to note efforts being made in producing shorts that will help in telling some of the real, substantial things about this industry to the mass of the people via the screen.

But—and it is, from our viewpoint, a most important But—the efforts of all other phases of the industry must give right of way, so to say, to the exhibition branch. The producers and distributors individually and through their associations can benefit by permitting the exhibitor, individually and through his organization affiliations, to carry the ball to a great extent.

Product Supplies

Last week we referred to the turn in the tides from the market of scarcities of the recent years to a more abundant supply of pictures available to the theatres.

We mentioned the fact that this brings along with it the responsibility on the part of the theatre booker to make capital in terms of better-balanced shows for the patrons rather than upon seeing in it only a boon for better trading position in his film buys.

But we did not specify as we might have, some of the very obvious reasons for bringing up this subject. The obvious is the amusement pages of the newspapers in the large cities.

Take the New York Sunday papers this past week. One of these papers shows that of a total of 40 features given display advertising (not counting repetition of titles appearing in circuit displays) 24 are new pictures, 10 are from Continental Europe, three from England, one produced in Europe under the aegis of an American production company, two are re-issues.

Now nobody who knows his way around supposes that New York is representative of the country—not by a long shot. But this foreign invasion is real, not fancied and does not appear to be the flash in the pan it was in former years. We are not trying to indicate that there is any threat in this "invasion." Merely that producers abroad, on the basis of recent achievement, are learning the rudiments of making films that can find, in some proportion, popularity over here.

Facts being what they are, it is not crystal gazing to observe a trend toward a tightening in screen time at U. S. theatres.

Working At It

The Variety Clubs International next week in Miami will be in convention for the 15th annual national get-together. The event, customarily—and this time it's no exception—is predominantly a gathering of motion picture industry people.

The organization which is known far and wide as "The Heart of Showbusiness," at this convention will advance its program, carried on locally by the individual Tents, of charity work. Thus the meeting is significant as a constructive force generated within the film industry in the performance of social services utterly unselfish and of a fundamentally humanitarian character. The delegates will enjoy the wonderful social and entertainment events set up for them by the Host Tent of Greater Miami, but they also will work with a will and serious purpose toward improving an already admirable continuing effort in behalf of the underprivileged.

—CHICK LEWIS
EXHIBITION

"We will be ruined."

The speaker was alert, brisk and serious. So were the 2500 exhibitors who sat before him listening. As manager of the West Coast Conference of Independent Theatre Owners held its annual convention at the St. Francis Hotel in San Francisco.

At the moment, Rotun Harvey, who was general chairman of the convention as well as its keynote speaker, was talking about product. He declared Hollywood would have to improve. But prior to that he had been handing it out to the exhibitors through the high-tariff talk.

Theatres, he said, would have to modernize. Service would have to improve. Exhibitors were not only faced, he said, with the fact that the public was not attending theatres just to be going some place, but they were faced with the fact that if the theatres they operate did not offer the public the high standards it demanded, outside interests would invade their towns and build hocheater stray stations that during a recent tour of large and small towns he had found out-dated equipment, bad service and inadequate-staffed houses.

Keep an Eye Wide Open

As the convention continued, W. Byron Bryant, industry attorney, warned exhibitors that they would have to keep an eye on the anti-trust suits. The result of these suits, as well as the present suit which resolutely in a decree now before the Supreme Court, will affect the industry's very foundations, he said. He warned exhibitors that such practices as buying, bidding, distribution, runs and clearance, could not be challenged except by the entire industry. He also suggested that if complete divorce were ordered by the Supreme Court that a wholesale reshuffling would result and that the exhibitors should watch out for opportunities to expand their holdings.

Bryant predicted that the plethora of anti-trust suits would result in a short shift for the plaintiffs who have not been injured but that the plaintiffs with an actual cause would continue to be heard.

Soft speaking, soft walking

Rotund, affable David Palfreman of the Motion Picture Association's exhibitor relations department can tell a good story—and he told a good daisy and manage to get a lot done without calling any attention to himself.

This week Palfreman was going through an old story—explaining to exhibitors. The PCCITO trustees, meeting before their convention, didn't like the fact that MPAA President Eric Johnston refused to crack down on the producers for political activities. They decided to carry their fight to keep stars out of political propaganda films direct to the studios and by-pass Johnston whom they considered had failed to see their point. Palfreman, sitting in on the meeting, came back with the mild suggestion that the trustees probably had misinterpreted Johnston's statement. The trustees decided to send a copy of theiroriginal letter to Johnston to all the studios.

Kids in Arms

Teen-agers in Madison, Wis., are on the warpath about movie admissions and reportedly have asked the governor to see what he can do. They think 55 cents is too much for a three-hour show. And mothers in Columbus, Ohio, are out again to get a 10 P.M. curfew for juveniles. They're also asking the city council for an ordinance which would prevent children from seeing "gangster" and other "harmful" movies.

Why do folks go to the movies?

For years that question has been asked. This week the Association of Magazine Publishers, publishers of fan magazines, who had hired Dr. Paul F. Lazarsfeld, head of Columbia University's Applied Research, to survey the field, came forth with some interesting research.

According to Dr. Lazarsfeld, two out of five moviegoers are attracted by the plot or the title; 12 slightly smaller proportion are attracted by the star alone, while the fact that the picture is playing at a nearby house heads the list of minor inducements. Also, the industry's hope of making two moviegoers grow where one now exists now lies in the laps of those under 35 years of age.

Ascap Again

The Theatre Owners of America has advised its members that Ascap has agreed not to apply the live theatre rate to music not used flesh as a regular policy. TOA has also advised exhibitors to insist on a cancellation clause in their Ascap contracts which would provide that the exhibitor may cancel at the end of each contract year upon 60 days' notice.

No National Policy

In Cairo, the MPTO of St. Louis, Eastern Missouri and Southern Illinois, wanted pictures at more reasonable rates and that they can successfully compete with television. They also asserted that distributors no longer have national sales policies.

In Louisville, Judge W. E. Nichols of the county court, denied a drive-in permit charging that the theatre would "constitute" a nuisance, traffic hazard and would damage the houses of those living in the vicinity.

In Chicago dime coke and 15-cent popcorn seem to be causing kicks.

And in Sioux Center, Ia., the town was assured of movies when the ministerial association, which succeeded in getting the matter put to referendum last January, failed to organize a slate of city officials. Three of the five councilmen elected at the city election have a platform favoring films. The referendum had been held to decide whether the council would continue licensing a theatre operated by the American Legion.

Co-op

Theatre Owners of America may drop its plan to select the pictures which it would use to show the public that product was tops, and may accept the list selected by the Motion Picture Ass'n. ToA Sub-Committee Chairman Earl Hudson said of the MPAA's suggestions: "I think they're swell—personally," and indicated TOA-MPAA cooperation.

Muss Pay

Exhibitors in Alabama who use trailers and films leased from distributors outside that state must pay a two per cent use tax Circuit Court Judge Walter B. Jones decided in ruling against Paramount-Richards in that circuit's appeal against the state revenue department's assessment of $10,455.45 for 1944-46. In addition Para-Rich was ordered to pay $1,169.54 interest.

* * *

LEGISLATION

... but the chickens won't lay and the tickets won't sell.

Mr. Urbanity, who lives in the suburbs of a big town likes to go home in summer and putter around his garden—or maybe just sit out and look at the sky and philosophize. For him daylight saving is just ducky.

But Farmer Brown, who lives out in the food-producing country finds that Betty the Cow doesn't like to give her milk by an advanced clock and that the chickens aren't laying according to schedule, since chickens have about as much respect for an act of Congress as some importantly-placed humans and since they can't be enjoined, Farmer Brown thinks daylight saving time is a lot of hogwash.

Mr. Exhibitor, who depends a great deal on the dark to get people into his theatre is apt to sympathize with Farmer Brown. In fact the record shows that exhibitors have consistently opposed any attempt to set the clocks up an hour during the summer months. The record also shows that exhibitors for the most part have gotten nowhere in their opposition.

So far, since the war, the daylight saving fights have been in the cities. But now it's getting national. Senate Bill 220 provides for putting the whole country on a daylight saving basis. Tuesday the subcommittee of the U. S. Senate Interstate and Foreign Commerce Committee will hold hearings on the bill. And Tuesday the Theatre Owners of America General Counsel Herman Levy, together with its national legislative committee chairman, A. Julian Brylawski, will go before the committee to fight the bill.

Strategy this time will be a bit different from the usual exhibitor argument that daylight saving time is confusing, stupid, useless, etc. Levy and Brylawski is expected to present the report that the theatres in the rural areas have advised the committee that their patrons, many of whom are Farmer Browns with the Betty the Cow and the chicken problem, are also against daylight saving.

Meanwhile the Lewis bill, which requires those leasing motion pictures to acquire and offer the public performance rights with them, may have another chance in life. The bill, which had been unfavorably reported by the sub-committee will be reconsidered. More important House Judiciary Committee Chairman Earl Michener has in-
dicated he may take the measure before the full committee regardless of the sub-committee's action.

Wider Tax Power
At Albany, N. Y. Gov. Dewey signed a bill which will give cities with a population of more than 25,000 and counties generally, power to reduce the 9 local tax on business five per cent on assessments. Prior to that the law applied only to cities of more than 100,000.

INDUSTRY IN THE COURT HOUSE
One Up, 9 to Go?
Silence that was not considered golden but in contempt by the House Committee of American Activities, will get judicial review Monday when Screenwriter John Howard Lawson's trial on contempt charges is heard. Lawson is one of the so-called "hostile" 10 witnesses who appeared before the committee in its hearings on the motion picture industry and was said by it to have refused to answer questions on his political affiliation. His case will probably set the pattern for the other nine.

'Personal animosity... only basis'
But out in Hollywood attempts to get a federal judge to disqualify himself in a suit arising out of the same Un-American Activities Committee's hearing on which the judge—Federal Judge Leon Yankwich—refused to get off the bench. Judge Yankwich is hearing the suit which Screenwriter Lester Cole, another one of the so-called "hostile" 10 who is also under indictment for contempt of the committee, filed against MGM. Cole had been bouned by MGM apparently in accordance with the agreement which the Motion Picture Association, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers had made to discharge the 10 and not to employ communists. He is seeking reinstatement.

Yankwich had previously indicated that Cole might not have refused to answer the committee. Last week MGM General Manager E. J. Manix asked the judge to disqualify himself on the grounds that he was "privileged" and that he had expressed a sympathetic attitude toward the "10." Judge Yankwich retorted with six affidavits denying the alleged prejudiced statements and overruled Manix's motion, declaring:

'Personal animosity against one of the litigants is the only basis upon which a federal judge may be disqualified.'

File and Settle?
Seven suits were filed against Mamie Shore in the federal district court for the southern district of West Virginia alleging percentage frauds. Suits were filed by Columbia, 20th Fox, Paramount, Universal, Loew's (MGM), Warner Bros., and RKO. Eight similar suits were in the same court by the same plaintiffs against Lloyd E. Rogers; three more were filed in New Haven against Antonio Roscandino, Jean Stone and Elizabeth Knickerbocker by Warner Bros., Loew's (MGM), and Paramount.

Eight other actions by the majors against Ellsworth L. Staup, Paul Staup and the Capital Theatres, filed in the federal court for the northern district of Ohio, were settled out of court.

It's Monopoly They Say
Alexander Theatre Corp., operating the Kim- bark at Chicago, filed a suit under the anti- trust laws asking triple damages amounting to $520,000 and injunctive relief against Warner Bros., Theatres, Great States Theatres, Balaban and Katz, Loew's, RKO, Warner Bros., Paramount, Columbia, Paramount, United Artists. Claim is that through agreement the defendants prevented the Kimbark from getting films until 73 days after loop-first showings had concluded. In addition it was claimed that the plaintiff had been discriminated against in the matter of clearance as well as being compelled to subscribe to a price-fixing system.

This time it's the FTC
The Federal Trade Commission moved into the arena this week with a hearing on trade practices to be conducted on Filmack, Alexander Films and United Film Service, scheduled for April 13. The FTC has engaged restraint of trade, price fixing against 37 ticket manufacturers and six trade associations, claiming a combination to "control the market and enhance the prices... secure the prices which would prevail under a condition of natural, normal and free competition.

You Tell 'Em
The Motion Picture production will distribute 15 small shorts and shorts along with the State Department. The films, showing life in the U. S. A., are considered excellent propaganda. In addition the State Department is making available to the film distributors... a color picture made by Walt Disney for the Government. Twentieth Century-Fox will distribute in South Africa, Monogram in South America and the Far East; Loew's in Australia and New Zealand.

PRODUCTION
Hey Petrolio, lookee
The mistress of friendly, young, dark-haired, enthusiastic and volatile. In the ornate projection room of the 20th-Fox office in New York he humbly tried to explain to an audience which the Motion Picture Association had brought together, Car- toons, he said, could be made with a camera. Sound could be recorded without human voices; music could be played without the benefit of Mr. Petrolio's union members.

The audience soon had a chance to see. The young man, Norman McLaren—who had been head of the animation department of the Canadian film board, ran off some short cartoons which he made without a camera. He draws the figures directly on the film with a pen and brush. The results were astonishing, but Mc- Laren made no claims for a remarkable discovery. Nor did he claim that the system was practical for shorts running longer than five minutes.

For sound, he draws on the sound track. The spacing of the strokes controls pitch; their height, with the help of an occasional use of gray ink instead of black, controls volume. A musical scale was possible, but it sounded like no other sound heard by human ear. A supposed oboe passage, repeated by the McLaren system, had the subtle timbre of a milk horse clapping down the street. But McLaren acknowledges that he does not attempt to imitate musical instruments since they are beyond him at present.

He has two other methods of producing sound with animated instruments: 1) photographing hand- drawn sound waves; 2) photographing ordinary ruled cards that are displaced slightly between each pair of exposures. He also has several other ways of making cartoons. One method consists in photographing a single drawing and moving the camera; another in photographing a single drawing

of a car running down the street. But McLaren acknowledges that he does not attempt to imitate musical instruments since they are beyond him at present.

He has two other methods of producing sound with animated instruments: 1) photographing hand-drawn sound waves; 2) photographing ordinary ruled cards that are displaced slightly between each pair of exposures. He also has several other ways of making cartoons. One method consists in photographing a single drawing and moving the camera; another in photographing a single drawing
while changing the illumination; and another by photographing a single chalk drawing step by step as it is being drawn.

McLaren has no present plans for commercializing his researches, according to the MPAA.

Will Make His Own

Bryan Foy, head of Eagle Lion's production, quit this week to form a producing company of his own which will make pictures a year after he stopped the last three years for release. Officially Foy said he was leaving the executive post at the EL studio because supervising 22 pictures a year left him no time to make the type of pictures based about today's headlines.

He has always favored this type of movie. EL President Arthur Krim will replace him as studio chief temporarily, Hollywood reported.

Saved $3 million but it's not enough

Republic President Herbert J. Yates, Sr., strode out of the room where the shareholders had been meeting and told the press that Republic had cut $3 million off its production budget, indications of which are expected to come.

He said pending the outcome of the British situation, (presumably how much Republic got out of it), he had no definite plans for production there and the company at present has 30 to 40 films it would release in that country. He believed his outfit could draw a profit from its operations here and abroad.

Prior to that the stockholders had reelected Richard W. Attschuler, James R. Grainger, Albert W. Lind, Frederick R. Ryan and Yates as directors for a three-year term. The shareholders had also approved sales of Consolidated Molded Products, a plastic outfit owned by the company, for a minimum of $850,000. The directors met later and reelected present officers.

LABOR

Standby orchestras are something which came in when local musicians' unions began complaining to the national office of the American Federation of Musicians that traveling bands were taking the bread out of the local dues-payers' mouths.

Briefly, it consists of the local union paying bands which travel with shows or performing as acts, to employ an equal number of musicians from the local union whether they are needed or not. The practice, also employed in radio, has been one causing bitter controversy, and privately AFM President James C. Pettrillo is reported to have disapproved and predicted it would lead to trouble. But the local unions which see "outsiders" getting the work stuck by their guns.

Last week in Hartford, Conn., the local union there was accused before the National Labor Relations Board by the State Theatre, Hartford, of violating the "featherbedding provisions" of the Taft-Hartley bill. The hearing was held April 19.

IA Okey

In Washington meanwhile the local IATSE stagehands, brought before the NRLB by Mathilda Young, director of the Children's Museum at Washington, won out. Miss Young's group had sponsored the appearance of the Clare Tree Majors, a quartet band, at George Washington University's Lisner Auditorium. She wanted to work the stage with school boys. The IA stuck to its right to work there. Miss Young charged the Taft-Hartley bill had been violated in that the IA had forced her as an employer to assign particular work to a particular labor union. NRLB General Counsel Robert N. Denham dismissed the complaint. A similar case was also won by the IA in Louisiana.

In Chicago the IA local there was pointing out that theatres which had advanced their admissions because they are now getting earlier showings of loop films, had changed their classification and would have to increase their projecting rates.

Quit "chiseling," says Writers' Guild

In Hollywood the Screen Writers Guild got onto some producers making commercial shortts and documentaries claiming they were "chiseling on salaries" by violating the writers' minimum wage—$187.30 weekly. In Hollywood also the Combined Studios Unions held a meeting to hear the results of the Washington hearings on strikes. Prior to that President Herbert K. Sorrell and 8 others accused of violence in connection with the current jurisdictional strike, were found not guilty by Superior Court Judge William R. Mackay.

... TELEVISION ...

It'll hit the box-office—temporarily

Video will cut into the theatre take but that will only be temporary. James Nicholson, owner of the Los Angeles Pictoral, which has experimented in television, told the Southern California Theatre Owners Assn. The same meeting heard Architect S. Charles Lee say:

"Don't finance your own destruction by continuing to favor those who also rent to television," in a plea to exhibitors that films shouldn't be made available to the new medium by sources which sell to theatres. Lee foresaw the possibility that central television centers might "revolutionize motion pictures industry, and change the clearance and run structure of the industry. He claimed that use of westerns on the air had cut into kid admissions at the theatres. The SCTOA will appoint a paid, full-time committee to study the situation.

He Wants to Tax

Meanwhile Producer Jesse Lasky optimistically foresaw that video would be a help to movies and that trailers could be shown over it. In Washington Sen. Charles W. Tobey of New Hampshire declared he is contemplating legislation whereby television licensees would pay a license fee to support the Federal Communications Commission.

Exhibitors in Minneapolis felt that television won't mean competition to them; exhibitors in New York are wondering whether the first public television showing when a daily half-hour telecast will be conducted in Goldblatt's State Street Store, will have any effect on the box-office.

Also in Hollywood Producer Jerry Fairbanks declared he planned greater coverage of all major news events plus five newsreel releases a week for NBC, and transferred Jesse Sahn from Washington to New York to become news editor of his staff. In New York Actors' Equity is preparing a "Television Theatre of the Air" program, which will remain Equity's property with profits going to the Actors' Fund. Plans are to have several companies and to send them out on the "road" to play television station by television station.

... DEATHS ...

Mrs. Celia Einfeld, 65, in New York, mother of Enterprise's S. Charles Einfeld. Services were held Wednesday at the Riverside Memorial Chapel with burial at the Mt. Zion Cemetery. She leaves her husband, Joseph; a son; a daughter, Mrs. Minna Weltz; two sisters—Mrs. Marcus Baruch, Mrs. Rose Hyman.

LONDON OBSERVATIONS

By JOCK MacGREGOR

Sunday bookings have long been a vexing problem with renters. Except for the West End and some provincial situations, the policy has been to show old films at a flat rate for most licensing bodies, where cinemas are open, allow only one or two performances and enforce a charity levy.

Renters claim Sunday terms are abused, and cite as a typical example a 2,000-seat neighborhood hall which pays $50 for its programs and grosses $400. Showmen argue that with high-percentage terms for the week's films, the Sundays alone keep them going.

Now the situation is changing. Since the war, Sunday opening has become more general, and with rising costs, renters want their share. Though the major circuits agreed some years ago not to increase the halls running four, or seven-day programs, Sunday policy is due for a revision.

Circuits have bought Sunday programs in bulk, had their own prints and done their own routing. Certain parties, it is learned, are now invoicing for payment, though the screenings may not be completed for months, so that receipts may be remitted to the U.S. before June 14.

Faced with a sticky time are the renters specializing in revivals. They have learned that the Treasury does not look kindly on their activities, and with new product coming from the U.S., they may be sanctioned.

... An important development in pre-selling Rank pictures to the U.S. will result from earmarking product for U-I and EL release at the studios, instead of waiting for the prints to arrive in New York. Now the publicity departments will have more time to plan campaigns and can get exact material while the film is actually on the floor.

Twelve important pictures have been allotted to each company. Thus far, U-I will get "Hamlet," "Blanche Fury," "The Blue Lagoon" and "Christopher Columbus," while EL will get "Oliver Twist," "Red Shoes" and the color film of the Olympic games.

EL did not feel they were getting their fair share of the Rank product, but their salesmanship and showmanship has not gone unnoticed. With "Twist," "Saraband," "Scott" and "Red Shoes," they will have serious contenders for Academy Awards.

... Back from Fiji, where he has been shooting exteriors for "Blue Lagoon," with Jean Simmons, Frank Lauder, at a trade press interview, spoke enthusiastically of the way Max Youngstein and the EL boys are getting behind British pictures so that they garner healthy grosses.

For the record: Following differences between Lady Yule and Producer Louis Jackson, the Irish with National, will staff a feature to be called "Your Love." ... A bugbear to publicists are those producers who, having never written a word themselves, insist on passing on all press releases at Pineview recently I saw one bar two good stories and forget news photos of an incident which had made the evening paper front pages.
Baltimore

A two-alarm fire originating in neighboring buildings damaged three properties of the New Albert Amusement Co., including the New Albert Theatre managed by I. Makower. Twentieth-Fox Branch Manager Gordon Carse was among local visitors; Aro Manager Eddie Pernot has bought a cooperative apartment; Milton Schworer of the Schworer circuit heads the Jewish Welfare Fund here; Len Smelter has returned from a Florida vacation; National Screen's Joe Katzoff and family are visiting the Goldmans and Oletskys; Eagle Lion's Fred Sapperstein, Fred Rohrs and Joe Minsky attended the opening of Schwartz's new theatre in Dover; D. W. Griffith's Theatre's Mickey Hendricks is in New York; Linwood Stocks is the new manager of the Liden, replacing Irving Wolf, resigned.

Bill Myers has re-carpeted the Echo and Deluxe and is installing new projection equipment. Nick Weems and Mr. and Mrs. Rodney Collier of the Stanley are driving to the Variety Clubs International convention. Bob Greer is getting the fire-damaged Glen ready for reopening. Harry Goldman and Henry Horstine are air-conditioning the Diane, Lenox and Fulton.

Cincinnati

New officers of the Cinema Club are; Pete Niland, president; Eugene Tunick, Frank Schreiber, vice-presidents; Mike Carmichael, secretary; Johnny Eiffert, treasurer; Charles Palmer, Milton Gurrian, Ross Williams, Manny Trautenberg, directors. Judge Chase M. Davies was toastmaster at the installation and speakers included Lester Rosenberg, founder of the club, Wes Huss, president of the Cincinnati exhibitors' organization, Variety Club Chief Barker Irving Sochin; William Keyes, Dayton exhibitor.

RKO Columbus Theatres Division Manager Harry Schreiber called on old friends here on his first trip in six years. With him was Lou Holleb of the Columbus, Majestic, RKO District Manager Milt Cohen was another visitor. Columbus Salesman Gilbert Shepherd will travel through the West Virginia territory now while Dave Stenger will take over Kentucky, Shepherd's previous territory. Astor Pictures Ed Williams' wife is confined to the hospital, following a major operation.

Indianapolis

The father of Columbia Salesman Abe Gel- man, died March 25. He was 83.

Zeva Yovan, assistant at Loew's here, was transferred to Loew's Orpheum in St. Louis. Mo. Keith Southard, from Loew's State, Providence, R. I., succeeds him. Carl Hartbill, Monogram exchange manager, was called to Cleveland, Ohio, by the death of his brother, John Hartbill.

J. E. Hayes, is opening the Ebony, formerly the Dixie, at Claysburg, Ind. Ray Thomas, United Artists salesman, has resigned his post. Fleischman returned from the State, Wind- fall, Ind., is the father of a boy.

The West Side Open-Air theatre was completely demolished by a wind storm. Exhibitors Sanders and Bateman say they will rebuild for 500 seat capacity.

C. W. Becker, operator of the Indiana at Ft. Wayne, John Mieus, of the State, Ft. Wayne, Ind., and Roger Scherer, of the Majors Circuit, have formed a company to operate theatres.

St. Louis

Twenty new members were inducted into the local Variety Club Tent No. 4 bringing the membership to 200. Recipients of surprise attendance prizes were Sol Hankin, who won a dog; Joseph Ansell, a bowl of goldfish and Chief Barker Tommy James, a pair of canaries.

City council of Rockford, Ill., killed the proposed 5 per cent amusement tax ordinance; Moline passed a 4 per cent tax, and DeKalb voted a special tax on theatre admissions.

Manager Chris Fushan of the Washington Theatre, Granite City, Ill., and his doorman, James Kostoff, were forced by bands to open the gate. The escaped with $285 but replaced in the safe an envelope containing $50 collected for Red Cross and gave Kostoff back $6 if the $16 he had on him.

Vancouver

An amendment to British Vancouver's moving picture act provides that the censor may require pictures to be labeled "adult entertainment" in their advertising if he classifies them as such. The Capitol this week celebrated its 27th anniversary.

Dot Meadowcroft from the Grandview Theatre is the new secretary to Ivan Ackery at the Orpheum. Joining Erma Ackery, Douglas Hawkins, formerly with the Seattle Paramount, has joined the Orpheum staff, replacing Sandy Arenowsky who has joined United Artists on film row. John Longman has been appointed assistant manager at the Odeon in Victoria. A former toronto, he is known to Detroit and Los Angeles theatre circles. RKO Secretary Terry McBride is one of the town's most enthusiastic roller skaters.

Columbus

Frank Yassenoff and Harold Schwartz have opened the first central Ohio drive-ins for the season and will keep going rain or shine. P. J. Wood is back at his desk after a trip to Florida to recuperate from a recent illness. First 6 barkers to sign for the Variety Clubs Interna- tional convention at Miami are Sidney Katz, Rudy Klempner, Louis A. Martin, Walter Pleiffer, William Pullin, Sr., Sam Skulker.

Oklahoma City

Lester Lloyd is the new manager of the Home, succeeding J. E. Hedgenes, who resigned to join Universal's booking staff. Lloyd has long been associated with advertising and promotion. The Victoria, suburban house in an elite neighbor- hood here, has been leased to the Olivet Baptist Church effective May 1 and will remain closed for an indefinite period. Manager J. C. Adams will soon start marketing his "finger stop" schedule system.

Washington

Warner Field Supervisor Bob Knepton who has been working here has been appointed con- tactor manager for the Cleveland zone. Nelson Bell and the Variety Club publicity committee for the Sigmund Romberg concert benefit of the welfare fund, were in a huddle this week. Twentieth-Fox bookkeeper Virginia Haggerty is back at work after illness.

Art Shaftel, of the Warner contact department, is also a tunesmith and pulled up over the success of his song, written with his brother, Sunny Skylan. It's titled Love is Terrible, Al Pratt of the Warner sound department is on the mend after a bout with virus pneumonia.

San Francisco

A general lift in business was noticeable at all first-run houses this week starting with the Easter Sunday boom. The Alexandria, de luxe, neighborhood house, gave Jessica Tandy, star of the New York stage hit, "A Street Car Named Desire," billing over Charles Boyer and Ann Blyth when it played "A Woman's Vengeance." The San Francisco Daily Chronicle is carrying a movie directory listing 165 theatres within a radius of 50 miles. A. J. Kennedy is handling.

New Orleans

Levere Montgomery last Friday assumed con- trolling interest in the Joy, downtown first-run here, becoming president of Delta Theatres, Inc., in a transfer which involved exchange of the Joy Houck interests in that house for the Montgomery interests in Dallas, Tex., St. Mar- tinville and Rayne, La. Abbott and Costello are scheduled to appear at the house in their benefit tour for the Costello Foundation for underprivi- leged children.

Harrisburg

Fabian Harrisburg Manager Gerry Wollaston and family have returned from short holiday in St. Mary's and Ridgeway. Wollaston recently engaged a new doorman, Albert Conrad. The 117 year old Harrisburg Telegraph has sus- pended publication.

Amusement tax of one cent on every ten ev- ents of admissions in Carlisle is expected to go into effect April 15, giving the Harrisburg suburb $25,000 annual income. The 700-seat theatre of Walter Yost's in Mechanicsburg is nearly ready for its scheduled April 14 opening.

New York

The Independent Theatre Owners of New York is mulling the idea to make the Police Athletic League, a police activity which tends to build up children, its pet project. This thought came after a luncheon last week in the Astor where Police Commissioner Arthur W. Wallander was the speaker at a luncheon which brought out a banner attendance of 110. Loew's Treasurer Charles Moskowitz accepted the chairmanship of the motion picture division in (Continued on Page 20)
Box-Office Slant

HOMECOMING

Draw
113 mins.

AUDIENCE SLANT: (Adult) Replete with top-notch performances, excellent production values and splendid direction, this should click solidly with all adults. Clark Gable's best role and performance since before the war.


Plot: The happy, uneventful life of a small-town surgeon and his wife is interrupted by the war. Overseas, after operating 16 hours at a stretch, he has a stroke. Back home, confused and unhappy, he burdens himself to his wife and together they start afresh to use his great medical skill for the benefit of mankind.

Comment: This is a stirring, powerful drama that benefits from top-notch performances, excellent production values, and splendid, feeling direction. It offers Clark Gable his best role and best performance since before the war. Lena Turner, too, is superb as the doctor's efficient, understanding nurse who falls in love with him and who is later killed in action. Anne Baxter as Gable's wife; John Hodiak as his close friend and everyone in the cast deliver excellent performances. In short "HOMECOMING" appears to have everything necessary to rack up top grosses everywhere.

WINTER MEETING

Warner Bros.

Draw
100 mins.

Audience Slant: (Adult) Technically well mounted, this sophisticated, slow-moving drama seems too artificial for mass appeal, but should please the Betty Davis fans.

Box-Office Slant: Should do good business, especially in the larger situations, because of the Davis name. Smart advertising will help. May have specific appeal for some women and Catholics -- the latter because of the priest theme.


Plot: Two congenial, talented poets are Davis argues with war hero James Davis. Eventually, though, they fall in love, only for Davis to leave suddenly because of a!milding problem. Later they meet again, and Davis asks Betty to marry him. But she knows he wants to be a priest, so sends him away to find his faith anew, thanking him for rekindling her love for him. She then calls her bed-ridden mother, whom she had neglected for years.

Comment: Technically well mounted, this sophisticated, slow-moving drama seems too artificial for mass appeal, but it will in all likelihood please the Betty Davis fans. There are some nice bits of business in it, but on the whole it lags perceptibly and falls to ring true. With the exception of Betty Davis, James Davis and John Hoyt, others in the cast have very little to do. Mr. Davis, a comparative newcomer, is adequate, and Hoyt does his job smoothly enough. Because of the Betty Davis name, the picture should do good business, especially in the larger situations. Smart advertising will help.

THE ROSE NUNS NUDY

Eagle Lion

Comedy
77 mins.

AUDIENCE SLANT: (Family) Not as hysterical but just as funny as past Abbott & Costello comedies. Most patrons will be delighted.

Box-Office Slant: Might do better business than recent A & C offerings, since comedians' antics have been to ad dum.

Cast: Bud Abbott, Lou Costello, Cathy Downs, Joseph Calleia, Leon Errol, Mickey Hurd, Deck Overman, Fritz Feld, others. Credits: Produced and directed by Lou Costello. Screenplay by Howard Morris. Adapted from a screenplay by Charles Grayson and Arthur T. Norman. Original story by Daniel Taradash, Julian Blaustein, and Bernard Fans. As two window cleaners, Abbott & Costello become involved with a gangster, when he mistakenly takes then for two men from a messenger service. Thousands of dollars are staked, but the comedians clear up the matter and satisfy the gangster.

Comment: Abbott & Costello fans, and others for that matter, will find this latest comedy hilariously funny, although the usual chase sequences and hysterical antics are shelved for some dialog, situations that will keep the chuckles coming from start to finish. Produced and directed by Charles Barton, the picture will delight most patrons and, because the comedians' antics have been toned down, its audience may reach beyond the customary A & C followers.

SONG OF IDAHO

Columbia

Musical Comedy
67 mins.

Audience Slant: (Family) Fair-to-middling action, musical, with enough laughs to please the fans.

Box-Office Slant: Should do pretty well in small towns and rural areas. The Rossetter Hot Shots and Kirby Grant manage well here.


Plot: A rich young runaway nearly ruins things for a group of aspiring Idaho radio people. The boy's industrialist father thinks the Idaho crowd has kidnapped the boy, but the youngster finally gets the girl he loves.

Comment: This is a fair-to-middling comedy, with enough laughs to please the fans. It is essentially for the small-town trade and is slated that way. The story has been told before, but the performers' antics will keep most patrons amused. The film should do pretty well in small towns and rural areas.

SHOEBOUND

(Reviewed in London)

Rank
86 mins.

Audience Slant: (Adult) Tense exciting drama should please most audiences, especially those interested in mystery and film noir. Box-Office Slant: Light on marquee names, it will fit either place on dials and can stand alone where strong action stuff is popular. Credits: Produced by Robert Salmberg, Dennis Price, Herbert Long, Marcel Delio, Stanley Holloway, Guy Middleton. herbs are decore, starring Se ресторан, and the story is the story of a man. The credit goes to one of the best productions, and the story is well told.

Plot: This tense, exciting drama moves at a good pace, but the plot is involved and the audience should pay attention, if no points are to be lost. The action addicts should find it much to their liking. Played against an Alpinist background, there are ski chases, murders, fights and a spectacular fire for a climax. Portrayals are competent throughout. Cutting would improve its chances in the UK, where it can make either place on dials and stand alone in many situations.

ARTIE TAKES OVER

20th Century-Fox

Comedy
63 mins.

AUDIENCE SLANT: (Adult) A feeble attempt at comedy which falls far short of its mark. A comedy for average audiences.

Box-Office Slant: Okay as the lower half of a double bill.


Plot: A mother wants her daughter to marry a small-town Romeo, but the daughter already has secretly married a man she met while at college. The girl's brother decides to fix things up, but plenty of complications develop before matters are straightened out.

Comment: This is a feeble attempt at comedy which falls far short of its mark. Performances are mixed-good and very bad. Production values are modest; the direction heavy handed. Average audiences may get a few chuckles from its feeble humor. Okay for the lower half of double bills.

FEAR OF THE WHITE RACK

Distinguished Films

Comedy
91 mins.

AUDIENCE SLANT: (Adult) A delightful comedy in which Louis Jouvet plays five different roles. Stool for foreign-language audiences.

Box-Office Slant: Will do best in foreign-language and art theatres, Might serve as supporting fare on average double-feature program.


Plot: A noisy clerk is about to commit suicide when he is befriended...
by an arch swimmer who looks exactly like him. The clerk is to be an all for the swimmer. All goes well until the clerk falls in love with the swimmer's girl, and she with him. He eventually confronts the swimmer with a gun, but the tables are turned when the swimmer takes the gun from him. The climax of the swimmer, thinking they are disposing of the clerk.

Comment: This is a delightfully amusing comedy that shows very well the virtuosity of France's great Louis Jouvet. Guy Devereil as the girl is beautiful, carrying out its part. The swimmer side may appreciate it.

BOX-OFFICE SLANT: Should do at least average and probably better than average business. Extensive exploitation is recommended.

CAST: Harold Lloyd, Robert Coote, Helen Mack, Robert Young, Robert Greig, Robert McWade, Robert May.
The 256 Advanced-Admission Test Engagements Proved It

THE TOP PICTURE OF THE YEAR...

Now Its First Regular Release Dates Prove It's Even Bigger

AT REGULAR PRICES!

This is just one of the country-blanketing full-color spread

THE PICTURE you and your audiences have been waiting for! First regular-price engagements confirm all the earlier evidence that it's one of the industry's greats!

CAPACITY IN 14 KEY CITIES in Canada from coast to coast every day from opening to time this ad went to press.
own...and I'll kill the man who touches her!

The story of those dauntless men and women who dared a thousand dangers to keep America unconquered, as they drew the map of a new nation across the wilderness, in lines of their own blood!

GARY COOPER - PAULETTE GODDARD
Cecil B. DeMille's
UNCONQUERED
Color by TECHNICOLOR

Howard Da Silva - Boris Karloff - Cecil Kellaway - Ward Bond

Produced and Directed by Cecil B. DeMille
Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr.
Based on the novel by Neil H. Swanson
A PARAMOUNT PICTURE

1 leading magazines that helped spread the renown of "Unconquered" to every corner of the country.

GROSSED 20% MORE than advanced-admission engagement in week's stand in Tampa, Fla.

RACTICALLY DOUBLED "Welcome Stranger" and "Blue Skies" openings in Indiana, Pa.

15% BETTER than "Welcome Stranger's" opening day in Covington, Va.

10% AHEAD of "Blue Skies" first two days in Fairmont, Minn. (and "Blue Skies" played Christmas Week).

GROSSED 20% MORE in first 4 days than "Stranger" did in 5 at Leonardstown, Md.

10% OVER "Blue Skies" first 3 days in 2 houses in Medford, Ore.

...And it's ready for YOU right now!
The Brass Tacks of Efficient
Picture Theatre Management*
16-mm. BATTLE UP TO EXHIBITOR

By Jack Jackson

Way back some couple dozen typewriter ribbons ago I let loose with some pretty shrill shrieks to let you know that the midgets were on the march. Along about that time I first became aware of the fact that 16-mm. had grown to a stature threatening annoyance—in the form of box-office receipts—to his 35-mm. parent.

Didja happen to read Universal's financial report? Well, that bundle of figures shows that their pint-sized subsidiary, United World Films, brought home a pretty weighty slab of profit bacon. Others, entirely too many others, are swapping tickets for currency at an alarming rate.

Paid in Advance

Back before the leaves began falling I told you about how one outfit was doing a land-office business with minister-exhibitors, how others were approaching neighborhood merchants and getting paid in advance for one or two free shows each week. I even cited instances of the larger department stores buying newspaper space at commercial rates to advertise 16-mm. in competition to theatres paying the premium amortization rate.

Now let me tell you the latest. I've just returned from a city where the operator of a classy chain of hamburger stands has just opened a 300-car, all-cement-paved free Drive-In with 16-mm. shorts as the concession bait. And you should hear the yelping from the exhibitors who believe they have a beef coming even though they knew of the sampling the Burger Boss did at some of his smaller places for years.

Appeal to IATSE

The exhibitors are yelling to the IATSE "Make him use union operators." The top IATS officials would like to do just that—and on a national basis—because there are more 16-mm. operators out of the union than there are 35-mm. men in it. If the exhibitors had been wide awake they'd have gotten over the city officials when the midgets first stuck their nose into the hamburger buns a couple of years ago and insisted on the kind of safety measures demanded of theatres.

I know. You're going to tell me that 16-mm. is not inflammable. But the safety measures for theatres don't end when the booth is fireproofed.

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raided from his till fails to effect the pocket-books of distributors and producers but, as the Universal report shows, they recomp from the "take" of the theatre competitor.

The owners of negatives could and should help by making their licensing arrangements with the midget distributors in such manner as to totally protect the 35-mm. outlets. This could be done by refusing any license until all 35-mm. possibilities have been liquidated and holding the privilege of recalling exhibition rights at least six months prior to any contemplated re-issue of outstanding attractions. In fact, no 16-mm. rights should be sold until all prints from exchange centers have been recalled.

Experience has conclusively illustrated the imposibility of fully protecting you by the so-called non-competitive exhibition field. Whenever one of these little guys gets a chance to make a few sneak dollars, rest assured he's going to do it and make whatever explanations and apologies as are necessary after the moola is safely in the bank.

Apologies Not Cashable

If you should find that some kindly minister or Women's Club president or ordinary commercial interloper is dipping into your cash till by offering 16-mm. counterparts of pictures you have recently played, you can get a nicely worded apology from the branch manager of the exchange that originally released the 35-mm. version. But complaint won't put the missing cash back in the bank, nor will it accomplish anything in the way of preventing further loss. If you want to really do something in the way of taking corrective measures, only one dependable remedy is available. You must get your bottom out of that chair and start hauling it around town visiting merchants, clubs, schools, etc. and determining, in advance, complete details of any contemplated entertainment activity. Then get back in your office and figure some way to accomplish their aims through the medium of your theatre.

Combat Plans

Many exhibitor organizations, including the TOA, have plans of some kind or other for combating the midget-sizers. But, unless I miss my guess, whatever they accomplish will apply to future licensing of 16-mm. Existing deals are, it is to be presumed, binding, and the revamping of conditions to provide protection for theatres would most certainly result in a heap of legal squabbling. Another detail of importance is the fact that for many years midget prints were sold outright and became the unrestricted property of the purchasers. Many collectors built rather extensive libraries as hobbies and now find great and profitable commercial demand to be their reward. With major producers and distributors reaching farther and farther back into the fabric of the industry for attractions of repeat and re-issue possibilities, it is to be presumed that instances of conflict between the exhibition of theatre subjects and the unrestricted midget versions will steadily increase.

Recently published figures on 16-mm. equipment—available, in use and planned for 1948 output—warrants the prognosis that our current worries with the little fellers are but minor
symptoms of a prospective epidemic rife with malignant possibilities. The exact figures have been misplaced, but as I recall, some 60,000 of the 16-mm. sound projection units are available on the market, with an additional 150,000 scheduled for production during the current year. 1947 statistics show slightly less than 17,000 theatres in operation in the United States. That means there are already about five 16-mm. units for every two theatres, with a 1948 prospect of better than eleven for one. If you think that 11-to-1 odds offer other than a "pencils and cup future," you're too naive for this or any other business and should consult your favorite racing tout or dice jockey immediately.

**Price Tags $200 - $500**

Even the better of the 16-mm. units carry price tags in the $500 bracket, with many units available for half that sum. Right now the second-hand market is filling orders at $200 and less, and the prospect for still lower dollar values are high when the planned production figures are taken into consideration. The mechanisms are simple. In fact they are so simple that grade school boys are efficiently handling the presentation of educational subjects in classrooms.

**Active Menace**

These figures and facts should convince beyond doubt that 16-mm. is a genuine and active menace to theatre box-offices and one that holds every promise of growing to unstoppable proportions if theatres themselves fail in instituting necessary drastic countermoves. If throttling the growth of this termite turned monster means setting up 16-mm. units in every theatre to be used for exhibition of special commercial subjects, or even renting—or better still loaning—the equipment to civic and charity enterprises as cannot have their needs met in your auditorium, it should be done and done quickly. Active contact must be kept with all possible avenues of 16-mm. competition, and every possible concession made to meet and better whatever sharing deals are offered by the itinerant operators.

**Seek Restrictions**

To prevent or forestall local acquisition of equipment by churches, clubs, charities, etc., public officials should be contacted with a view toward creating restrictive ordinances that would force places of exhibition to comply to the fullest with all rules and laws governing the theatre. Suggestion of a prohibitive license fee—similar to that in effect in many communities for carnivals and traveling units—would serve to discourage itinerants and those paid by merchants to present free shows. The amount of your investment in your community, the prestige of your establishment and the manifest merit of your consistent contribution to civic good is such as to make compliance with your demands for protective measures against fly-by-nights a duty of community officials.

**One Bright Star**

The only bright star on the 16-mm. horizon that I've been able to see through my telescope is the fact that the current greediness of 16-mm. distributors is discouraging many who enter the field on a trial basis. In many cases the distributors are so drunk with demand for their limited product that they are asking and getting prices far in excess of demands for sub-run 35-mm. theatre engagements of the same attraction. However, this star dims in the glaring light of production plans. With better than 200,000 outlets, there is little prospect of other than intensive growth in the 16-mm. production field. Even if all the major distributors took back their film, the holes would be quickly filled by astute business men overly anxious to get their fingers into such a delicious pie.

The midgets are on the march, fellows, and you'd better get a hustle-on to make sure that some important "detour" signs are set up around your vicinity if you want to keep your box-office from being raided.

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**COWBOY CONTEST FOR YOUNGSTERS**

Reade City Manager Hal Martz has inaugurated a six-week "King of the Cowboys" contest at the Paramount Theatre, Plainfield, N. J., as Saturday children's matinee fare. Each Saturday the play will provide a western featuring a well-known cowboy star and invite the kids to vote for their favorites. Those who come closest to the final standing of the popularity contest will win prizes, including cowboy outfits, sports items and baseball tickets. The first 500 children in the theatre each Saturday will receive autographed photos of that week's star.

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**Boosts Patron Confidence**

Promotion of patron confidence in his theatre and its offerings by Brookie LeWitt of the Glackin & LeWitt Theatres. New Britain, Conn., took the form of an institutional ad for the Arch Street Theatre. The plug read: "Firing the entire family in confidence! Two good features; town's lowest prices; newest, cleanest, most comfortable theatre."—HFD.

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**Clergy Attend Screening**

The clergy of Springfield, Mass., were included in the invitation to attend a special advance screening of 20th-Fox's "Gentleman's Agreement" by Manager George Freeman of Loew's Poli in that city. Delegates to the motion picture council and representatives of the press and radio were also invited.—HFD.

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**Cup for Skating Couple**

Manager Lou Cohen of Loew's Poli, Hartford, Conn., promoted a Mark Hellinger Memorial Cup to be awarded the best skating couple at a local rink as part of his campaign on Universal-International's "The Naked City."—HFD.

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**W. H. Crockett**

Crockett—Pender Theatres, Virginia Beach, Virginia, says:

> **WHAT ALTEC DOES PROTECTS OUR INVESTMENT AND OUR BOX OFFICE**

**"The motion picture theatre must recognize the competitive entertainment being offered its patrons to-day. You must give patrons better theatres, better projection, better sound, better pictures, if we are to remain leaders of the entertainment field.**

Altec Service helps me do this in my theatres, so I recommend and thank them.**

Altec Service, known for its service "over and above the contract" is a vital ingredient of your theatre's ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.
CHICAGO

Balaban and Katz’s Garrick will return to first-runs April 9 after several weeks’ trial of subsequent-run duals. The Irving Gandel interests are building another drive-in at North Avenue and River Road to handle 1,000 cars. The Lincoln at Charlestown, Ill., is being modernized with new seats, stairs and a front. Harold L. Brundage will build a theatre in Riverside, Ill., whose 10,000 population at present has no movie house. Brook, Ind., is formulating plans for a house.

John Doerr, chief booker for the Alliance circuit, declared the company would open two drive-ins in Washington state, one at Walla Walla and another at Kennewick.

Changes: Erwin Nowoyer, named assistant manager at the Tower; James Ellis retires from B & K’s booking department; Louis deWolfe named North Center manager; Steve McCall appointed manager of the Broadway Strand; Herman Jensen retiring as Essaness circuit manager.


OMAHA

Hollingsworth and Hart have been awarded the $100,000 contract to build a 600 car drive-in at Lincoln, Nebraska, for the Vine Street Theatre Corporation. Construction began this week. Midwest Drive-In and Tri-State will jointly operate Omaha’s first drive-in, scheduled to open May 1st. Ed Larson is ready to open a new 500-seat Majestic at Oakland, Neb. He runs the present house, also called the Majestic.

It’s spring in the air and that little guy with the arrow is busy: Lois Brown of Paramount, Marian Wallace of 20th-Fox and Lena Robarge of Columbia have started the season with new diamonds.

N. N. Galbreath has joined Universal-International as salesman; Ann Davison as inspector.

CLEVELAND

Marvin Sennheiser quit Warner Theatre’s booking department to join Tony Stern and Lon Rainer’s new buying-booking outfit. Betty Bluffstone has resigned as assistant booker at Columbia to become Film Classics head booker, succeeding David Gaffney who quit to manage the Herbert Ochs Fort Wayne Drive-In.

Marshall Fine, son of Associated Circuit Chief Meyer Fine, is back at Boston’s Babson Institute to take his business administration M. A. William N. Skirball of Skirball Brothers, is back from the west coast and may go east for six weeks. Bookers, cashiers and office man-

agers were Leo Jones’ guests at his Upper Sandusky home last week.

MILWAUKEE

Brooklyn, Wis., celebrated this week as R. D. Trickle, out of the navy, got into show business, and brought them some of his first movies, using the Community building at Standard Theatres took over the Eastwood at Madison and brought it in as part of its 25-house chain with plenty of ballyhoo, including full page ads and kid shows.

Ntgara, Wis., is to get a $500-seater with Floyd Merritt of Oceano, Wis., planning to build. Miles Belongia, Milwaukee theatre designer, will handle. The State at Burlington, Wis. is being remodeled, with the job including new sound equipment, a new screen, carpet, and an air conditioning system.

KANSAS CITY

Fox Midwest Receptionist Voncel Jetter, back from a vacation-fishing trip to the Norfolk Lake region in Arkansas, reports plenty of fish were caught.

Allied Independent’s survey to uncover pioneers of the film industry has already brought out the following candidates: Ralph R. Winn, Majestic Theatre, Phillipsburg, Kans.; Clyde H. Budler, Stebbins Theatrical Equipment Co., Kansas City; Ralph A. Morrow, Sr., Universal city salesman. All have had over 40 years of service in the industry.

The 700-seat subsequent-run Osage Theatre, Kansas City, Kansas, will be closed for about a month to completely rebuild the inside ceiling of the auditorium.

DES MOINES

John William Davis, 77, owner of the Monte at Montezuma, Ia., died at his home following a short illness. He built the house 12 years ago, coming from Des Moines.

John J. Curry, 47, formerly with Paramount Pictures at Des Moines, died of a heart attack at Los Angeles, Calif., where he had continued with Paramount. He had been with the firm for 20 years and formerly was a salesman at Des Moines.

Robert Malquist, manager of a theatre at Charles City, Ia., has been appointed manager of the Cresco at Cresco, Ia.

HARTFORD

The Elen, 1108-seater under construction at West Hartford, will be open by Labor Day according to Exhibitor the Peter Perakos, whose circuit will operate it. Construction of the 1400-seat Loew’s Poli at Norwich is expected to start any week now.

Sick List: spec Perakos, district manager, Perakos Theatres, out of the hospital, following an operation; Tom Grogan, manager of the Strand, Thompsonville, now out of the hospital. Visitors: I. J. Hofman, Cy O’Toole, James Bracken, all of the Warner theatres.

TORONTO

Morris Stein of Famous Players’ home office was elected chairman of the Motion Picture Section of the Toronto Board of Trade with H. M. Masters, general manager of Canadian Warners Bros., as vice-chairman and F. D. Telchard, secretary. Previous chairman was Sydney Samson of 20th-Fox, who has returned to the U. S. because of his health.

Sam Freedman, pioneer independent exhibitor of Toronto who retired in 1929, died in Miami Beach, Fla. One of his sons is Bert Freedman, president of Allied Theatres of Ontario.

DENVER

Alberta Pike Boyd has resigned as publicity director for Fox Denver theatres to be manager of the Red Rocks Association, Inc., which will present summer concerts and other attractions at the Red Rocks amphitheatre.

Donald J. Hart has sold his interests in the Inland Amusement Co., which includes the Lala, Lafayette, Colo., to L. W. Pettry and L. F. Scott, his partners.

SALT LAKE CITY

New directors of the Motion Picture Club are Fred Wimer, of National Screen; Joe Nercession, of Associated Pictures; Frank H. Smith of Paramount.

Changes reported by Hall Baetz, district manager for Fox Intermountain, are: Bob Anderson, formerly manager of the Chief at Pocatello, switched to city manager of Butte, Montana, to replace Bill Powers on sick leave; Vic Walker, transferred from the Ogden at Ogden, Utah, to the American, Butte; Orval Helweg from the American at Butte to the Roxy at Missoula; Bruce Windorl from the Lyric at Billings to the Montana at Butte; Bob Nolan from assistant manager of the Wilma at Missoula to a similar post at the Rialto, Butte; C. Thornell from assistant manager of the Liberty at Great Falls to manager of the Antlers at Helena.

DALLAS

Jack A. Fair’s Skyway Drive-In at Bryan, Texas opened April 7. Bailey Bros. Hi-Ho Drive-In at Brownfield is expected to open April 15.

Mickey Schwazr, formerly with Universal Studios in L. A., has arrived in Dallas from Los Angeles to join his brother Harold in the operation of Tower Pictures.

ATLANTA

Sam Osdan is Universal-International’s new sales manager, replacing Charlie Clark, who quit to go to Screen Guild in New Orleans. Carl Floyd of Stein and Floyd announces a new 900-seater to cost $100,000 for Dodge City, Fla., and Chinese Picture’s new drive-in near Chapel Hill, Tenn., May 1. Florida State Theatres has closed the Arcade at Hollywood, Fla., the Lyric at Ft. Lauderdale and the Lyric at Daytona Beach.

LOUISVILLE

Jra B. Dyer, owner of the Albany, Ky.,Clinton, is devoting all his time to operation of a drive-in in Florida while Roy Rogers has taken over the Clinton management. B. J. Curry of the Portland, Tenn., Strand is vacationing in St. Petersburg, Fla. C. W. Wells of Falls City Theatre Equipment competed in the American Bowling Congress. Guthrie Crowe, president of the Kentucky Ass’n. of Theatre Owners is now a Kentucky colonel.
Alertness Pays Off
Showman alertness was demonstrated recently by Edward Hall, manager of Warner's Strand Theatre, Staunton, Va., who was quick to cash in on the drawing power of Loretta Young Academy Award winner. At the time of the award, the Strand's attraction was RKO's Samuel Goldwyn feature, "Along Came Jones," in which Mrs. Young co-starred with Gary Cooper. Pursell immediately gave the star top billing and publicized her Academy recognition. It had a strong effect on the box-office.

'Tort Apache' in Gala Phoenix, Chicago Bows
Highlighted by a replica of an Apache Indian village located on the main street in the principal business district, with more than 50 Indians participating in a ceremonial war dance, the Arizona premiere of RKO Radio's "Fort Apache" was held recently in Phoenix at the Orpheum and Palms theatres.

Thousands of spectators were on hand to witness an opening-day street parade featuring mounted Apache braves in war paint, covered wagons, stagecoaches and other pioneer vehicles.

Special guests included the Governor of Arizona and Mayor-elect Udall of Phoenix. Several stars of the picture were present.

The Chicago premiere of "Fort Apache" at the RKO Palace featured the personal appearances of Shirley Temple and John Agar. Reams of publicity resulted from a tie-up with the Chicago Herald-American's benefit fund for hospitalized veterans. Under the direction of Louis E. Mayer, publicity director for RKO Chicago theatres, the ticket-selling activities in conjunction with the benefit opening, as well as the whirl of local events involving Miss Temple and her husband, generated innumerable stories and pictorial spreads in the Herald-American.

The Chicago Times tied in with the premiere through a kiddie coloring contest, with contestants required to color a four-column outline drawing. Prizes for the best coloring jobs were passes to see the picture.

Astor Plans Campaign For Jordan Feature
An advertising, publicity and exploitation campaign said to be the biggest ever given a picture feature is being planned by R. M. Savini, president of Astor Pictures Corp., for the company's forthcoming release, "Lookout, Sister, Lookout," starring Bandleader Louis Jordan.

The picture, now in production, is being produced by Berle Adams and directed by Bud Pollard. Walter Mattos is the associate producer. Others in the cast include Suzanne Harbin, Monte Hawley and Bob Scott.

'Selling the Picture'

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Citywide Celebration for A & C Comedy Premiere
An impressive citywide celebration topped by the personal appearance of Bud Abbott and Lou Costello made the world premiere of the comedians' new Eagle Lion comedy, "The Noose Hangs High" at the Metropolitan Theatre in Houston Wednesday.

From the arrival of Abbott & Costello to the actual premiere showing of the comedy, the day was filled with festive activities. Besides heading a parade, which drew thousands of youngsters as well as adults, the comedians also participated in extensive radio interviews, and a number of civic and social functions—all of which was climaxd by their appearance at the Metropolitan on the night of the premiere.

The theatre was brilliantly illuminated in the traditional "Hollywood premiere" style, with powerful lights playing on the facade and the thousands of people gathered for the event.

For several days in advance, Eagle Lion exploitation men were in Houston arranging the events in connection with the gala opening as well as promoting window tie-in displays and other forms of exploitation.

Following the premiere, "The Noose Hangs High" was scheduled to open at the Majestic, San Antonio; Majestic, Dallas; Wichita, Wichita Falls; Worth, Fort Worth; Palace, San Marco, and Palace, McAllen—all in Texas. Additional openings were to follow in the Lone Star State for a total of 31 major first-run engagements.

The attendance of Abbott & Costello at the Houston premiere was to be followed by a nationwide tour of personal appearances which will hit at least a dozen of the country's key-city openings of the film.

Record Album, Costume Exhibit to Boost 'Pirate'
National release of the MGM Records album of Cole Porter's music for MGM's Technicolor film, "The Pirate," will kick off strong musical exploitation for the picture, including extensive window displays and disc jockey presentations on a national scale.

Meanwhile, six traveling exhibits made up of the costumes worn by Judy Garland, Gene Kelly, Walter Slezak and Gladys Cooper in the pictures, are being prepared at the studio for shipment to key cities. The exhibits will be used to tie into local exploitation keyed to the "Pirate" theme.

Benefit Performance
Manager Mike Hush of Century's Mayfair Theatre, Brooklyn, N. Y., tied up with the Parent-Teachers Association of Public School 153 for a benefit performance, disposing of 2,200 seats and tickets at one fell swoop.

What Was That Song?
For the showing of MGM's "Three Daring Daughters" at Schine's Drive Theatre, Groversville, N. Y., Manager Russ Sandlin sent cards listing the music in the picture to concert association members.

'Dream House' Promotion Swings Into High Gear
A full page cooperative ad in the New York Times this week (Monday) heralded the nationwide promotional activities of the Selznick Releasing Organization in behalf of "Mr. Blundell Builds His Dream House."

Cooperating with the SRO outfit to let America know what goes on in the building of almost identical "dream houses" in 61 cities are 22 top-flight national advertisers, all of which are contributing products of their own manufacture, in addition to their advertising brains, in the building of the dream houses, which in almost every case are exact replicas of the "Dream House" which Mr. Blundell builds in the film.

Forty-five building organizations and 47 furnishers and interior decorating outfits also are concerned in the finishing of the houses which, in most cases, will be offered to the public as prizes in various types of contests, most of which will require a donation from contestants to accompany their entries into the contests.

In New York, for instance, contestants will be required to forward an indefinite sum of money with their entries into the contest, with all funds to go to the Damon Runyon Cancer Fund, administered by Walter Winchell and other New York City newspaper columnists with a public audience.

Duplicates of the New York Times ad, which gives considerable space crediting the motion picture and its playdate at the Astor Theatre, will be placed with afternoon newspapers, and will be duplicated in each of the 61 cities which so far have contracted to build "dream houses" in the promotional scheme.

In the real estate display and classified advertising section of last Sunday's Times several advertisers tied-in with the Selznick release. Outstanding among these was the large display ad of Levitt & Sons, which offers houses for sale on Long Island.

Credit for the stunt goes to Ted Baldwin, SRO's promotional director, under Robert M. Gillham and Paul McNamara, Selznick's chiefs in the cast and west.

Servel, Chambers Range In 'Smart Woman' Tieup
An extensive advertising tieup with Servel, Inc., and Chambers Range Company has been set by Allied Artists in conjunction with the release of "Smart Woman." In addition to newspaper ads, the companies will send out more than two million broadsides. The promotion is the first made by a film company with the two manufacturers since 1941.

Blotters to 5 Schools In 'Castile' Campaign
As part of his campaign on 20th-Fox's "Captain from Castile," Manager Mac MacEachen of a Century Theatre in Brooklyn distributed 5,000 blotters to the pupils of five public schools. Blotters had rule marks, and in addition to picture credits, offered free puzzles to kids attending the theatre before noon.

Timely Slant on 'Furia'
Installation of a Western Union machine in the lobby, with patrons asked to send cables gratis to relatives in Italy urging them to oppose the Communist ticket in the coming election, was used as a timely slant to plug Film Classics' Italian-made picture, "Furia," at the Broadway Theatre, Denver.
THEATRE, WINDOW DISPLAYS TOP CURRENT SHOWMANSHIP

Lobby and window displays apparently dominate the exploitation activities of the majority of theatremen, if pictorial reports from the field are any dependable criterion. While photographs of outside stunts—such as street ballyhoo, parades and other activities, are regularly received from exhibitors, they are considerably outnumbered by prints of lobby, foyer front-of-theatre or merchant window displays.

Whether this is a clear-cut indication of a trend in showmanship or whether displays are considered ideal photogenic material is a matter for the experts to consider. The fact remains, according to the photographic record, that a great deal of showmanly ingenuity these days is going into the creation of eye-catching theatre displays and the promotion of window tieups.

Naturally, every smart showman knows that his current and coming attractions must be attractively advertised in order to keep those patrons returning again and again to the box-office. And while displays in windows along the avenue are seen not only by the "regular" but also by other prospects—which should be sufficient reason for their continued promotion, there is also another factor that is plainly evident: theatre and merchant cooperation, once considered capable of accomplishment only by the super-showman, is now a prime selling factor on the exploitation program of most theatremen throughout the country. Such progress is a tribute to both merchants and showmen.

THREE-DIMENSIONAL SETPIECE prepared as a lobby display by Manager Roy Robbins of the Stanley-Warner Aldine Theatre in Philadelphia, and Eagle Lion Field Manual Miller for Eagle Lion's Deborah Kerr picture, "The Adventuress." The giant-size, hand-painted display used three weeks in advance, impressed the coming attraction upon everyone entering, or even passing, the lobby.

SHAMROCK THEME SELLS. What better to put over Warners' "My Wild Irish Rose" than the shamrock display shown above, as utilized by Manager Norman Loftus of Warners' California Theatre, Santa Barbara? Note how the display is heightened with stills from the Technicolor musical.

PROFITABLE FUN. With an upside-down insert and stills askew in their frames, the facade display at Warners' Mission Theatre, Santa Barbara, Calif., gave the appearance of having been arranged by a drunk and disorderly employe. But a sign next to the cockeyed display informed patrons that when the doorman learned United Artists' "Fun on a Weekend" and 20th-Fox's "I Wonder Who's Kissing Her Now" had been booked as the next attractions, he became all excited. So pedestrians were amused and the theatre had a little fun-profitable fun, we'd call it. The Mission is managed by Reg Streeter.

WINDOW WITH A MESSAGE. Manager John Kohler of Walter Reade's Paramount Theatre, Plainfield, N. J., hit the jackpot with this attention-compelling window display for MGM's "The Unfinished Dance." Cutout on the film was provided by Kohler while the Gregory Music Shop featured its Margaret O'Brien and "Unfinished Dance" record albums. The Oxford Theatre "cracked" the display with a card on Jerry Sellers, appearing on its vaudeville program.

FLOWERS are part of a wedding and a wedding is prominent in MGM's "The Philadelphia Story." So Manager Lester Pollock made this window tieup with a local flower shop when the revival played at Loew's Rochester recently.

CIRCUS ATMOSPHERE of 20th-Fox's "Nightmare Alley" is carried out in a thematic manner in this lobby display designed by manager Norman W. Loofus of Warner's California Theatre, Santa Barbara.
Variety Club Convention Officers and Executives

Among the officials and executives heading up the activities at the 12th Annual Convention of Variety Clubs, International are those pictured right and below. Reading left to right, upper row: John H. Harris, Big Boss; R. J. O'Donnell, International Chief Barker; Carter Barron, 1st Asst. International Chief Barker; C. J. Latta, 2nd Asst International Chief Barker; Below, left to right: Marc Wolf, Dough Guy; Jack Beresin, Property Master, C. E. (Chick) Lewis, Convention Director; John J. Maloney, Heart Committee Chairman; James G. Balmer, International Ceremonial Officer; Mitchell Wolfson, Convention Chairman; George Hoover, Chief Barker, Miami Tent No. 33, which is host to the convention.

'Rear Fund' Report. Humanitarian Award to Highlight Variety Clubs Meet

Nightly on Broadway, in a 45th Street theatre, a glamorous gal named Ethel Merman gives a song, "There's No Business Like Show Business." Next week, some hundred miles away, in the balmy, breeze-blown city of Miami Beach, some 2,000 showmen and their wives will set out again to prove the truth of what Miss Merman sings.

For in the annual meeting of the Variety Clubs International, whose 12th annual convention will be held there from April 12-17, there is a strange mixture of big-headed partying, hard-headed business sessions and — a practical demonstration of humanity.

Variety Clubs International are proud to call themselves "the heart of show business." And yearly they meet not only to be festive and have fun, but to ascertain that they've been living up to that eminent and well-merited title by the performance of charities in behalf of local under-privileged and ill children.

This year some 33 clubs from the 48 United States, Canada and Mexico will reveal the details of their charitable work. The humanitarian efforts they have made, each in their own localities, will range from several hospital beds financed by a few of the younger Tents with limited memberships, to some mammoth charitably enterprises inaugurated and continually financed by the larger outlays.

Already special trains are bringing the barkers and their wives into the resort town. The high jinx are in evidence. The host tent, Variety Club of Greater Miami, Tent No. 33, headed by Chief Barker George Hoover and 1st Assistant Chief Barker and Convention Chairman Mitchell Wolfson, are meeting the convention delegates with a bery of girls in bathing suits, cowboys and other welcome beggars in the top hat and swinging the cane which is the Variety Clubs' symbol. But experienced barkers, swallowing the gallons of orange and grapefruit juice provided for them at the station, know that with all the fun there will be some tough business sessions and that mornings and afternoons will be devoted to planning the future and recognizing the outstanding humanitarian work done by one of their tents and preparing to bestow the annual humanitarian award.

Convention Program

Mon., April 12—10 A. M., business meeting, Ocean Room, Roney Plaza; 12:30 P. M., luncheon for officers and carnivores, 2 P. M., business meeting; 6-8 P. M., get acquainted party for barkers and wives, Surf Room, Roney Plaza; 7 P. M., stag reception by Greater Miami Tent No. 33, Alcazar Hotel, Miami.

Tues., April 13—9:30 A. M., business meeting, 1:40 P. M., luncheon-fashion show, Roney Plaza Gardens; 8:45 P. M., Jai Alai game, reception, refreshments, entertainment. Buses leave hotels at 8 P. M.

Wed., April 14—9:30 A. M., business meeting, 1:30—7 P. M., South Sea Island Party at Biscayne Key, Buses leave hotels 1 P. M. Evening open.

Thurs., April 15—9 A. M., business meeting, 11:30 A. M., buses leave for Tropical Park Race course, luncheon on track; 9-midnight, formal dance, Roney Plaza Patio.

Fri., April 16—9:30 A. M., business meeting; 3:30 P. M., sightseeing by bus or boat; 7:30 P. M., buses leave hotels for dog races at Biscayne Kennel Club.

Sat., April 17—Morning and afternoon free; 7 P. M., stag reception for dals guests at convention banquet; 8 P. M., stag convention banquet at Steak House; 9 P. M., Aloha party for dals, Roney Plaza.

FACT!*

Eighty-three key cities and their trading areas are responsible for the overwhelming percentage of the motion picture industry's total domestic revenue.

FACT!*

The magazines represented by the ASSOCIATION OF SCREEN MAGAZINE PUBLISHERS have two-thirds of their national readership of 21,600,000 concentrated in these 83 key areas. No other national magazine can match this concentration.
Screen rights to the book "Twelve Against the Underworld," written by twelve ministers of various denominations, have been purchased by Bryan Hoy and his associates at Eagle Lion. Aubrey Serrick will produce the picture in a semi-documentary style and Anthony Mann will direct. Story tells how the ministers cleaned up the town of Steubenville, Ohio.

Because of the change in starting date of Harry Sherman's "Tennessee's Partner," in which he was to have starred, Joel McCrea will play the leading role in Milton Sperling's "Distant Drums." To be filmed in Technicolor, this will be the first on United States Pictures' schedule for Warner Bros. release in 1948-49.

After playing the "heavy" in "Naked City" and "All My Sons," Howard Duff, the Mark Hollinger find, gets a change of pace in "Wildfire," his next picture for U-I, in which he will be co-starred with Ann Blyth and George Brent. It is in Technicolor.

Monogram Producer Hal E. Chester has signed William Frawley for the knobby Walsh role in "A Joe Named Palooka." Switch was caused by Leon Errol's illness.

Woman producer Bebe Daniels has joined Eagle Lion where she will make "The Red Stallion in the Rockies" (tentative title) as a sequel to "Red Stallion." Picture will be made in Technicolor. Her last production was Hal Roach's "Fabulous Joc," which United Artists released.

For his own production of Willard Motley's "Knock on Any Door," which Columbia will release, Humphrey Bogart has signed 22-year-old John Derek for the important role of the young killer. Bogart will play the lawyer who defends him. Producer Robert Lord and A. Morgan Mares are the other members of the production company, known as Santana Productions.

Two five-year-old youngsters were signed for films this week. At Paramount, Diane Nuance, niece of western star Bill Elliott, makes her debut in "The Great Gatsby," while at Warners, Duncan Richardson gets a role in "My Dream Is Yours."

"Silver Lining," Technicolor biography of famed dancer Marilyn Miller, started this week at Warner Bros., with June Haver in the starring role. At the same time, the studio completed "This Side of the Law," formerly titled "Sumburt." Technicolor directors have been signed for the numerous routines in "Silver Lining," with LeRoy Prinz in charge.

Universal-International tested Michael Kirby, ice skating star who teamed with Sonja Henie on her recent tour, for the male leading role opposite her in "Countess of Monte Crisco." Robert Buckner is using a semi-documentary approach in "Rogues' Regiment," with actual scenes of the Nuremberg trials to be used.

"Vendetta," longest-shooting film in recent Hollywood history, went before the cameras last week at the Goldwyn lot. The Howard Hughes costume drama, now doing more re-takes, has been in the making two years. On April 5th, Republic started a 12-chapter serial, "Adventures of Frank James," with Franklin Adreon producing and Yale Curran and Fred Brannon co-directing. RKO Radio finished "Long Denial," leaving only "Blood on the Moon" before the lensmen.

"Command of a Lifetime" by Robert Morley's "Shadow of Time" began work in Canada on April 5th, with Albert S. Rogell producing and directing. Sig Neufeld started "Miraculous Journey," Cinecolor film with Roy Calhoun, Clark Gable and John Hodiak, behind work in "Command Decision" at MGM, with Sidney Franklin and Gottfried Reinhardt producing; Sam Woods directs.

—Jay M. Goldberg

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<td>J. Hodak-S. Sidney-A. Richards</td>
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<td>J. Mill-J. Greenwood-E. Chapman</td>
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<td>G. Bennett-H. D. Lyon</td>
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<td>T. Woods-U. Marsden-J. L. Bowker</td>
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<td>H. Dantini-J. Anderson-P. L.</td>
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<tr>
<td>Dennis O'Keefe-Mary May</td>
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<td>Greta Gynt-Hugh Williams</td>
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### Coming

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<th>Feature Johnny White</th>
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<tr>
<td>Gene Raymond-Noreen Nash</td>
<td>Scott Brady-Anabel Shaw</td>
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<td>Scott Brady-Anabel Shaw</td>
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<td>Betty Walker</td>
<td>Thomas Henry</td>
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<td>Thomas Henry</td>
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<td>R. Baxter-P. Huston-J. Carradine</td>
<td>Sheila Ryan-Leah Brooks</td>
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<td>Marlene Dietrich-John Wayne</td>
<td>Marlene Dietrich-John Wayne</td>
<td>barrels</td>
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<td>Edward Arnold</td>
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<td>barrels</td>
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</tbody>
</table>

### Showsmen's Trade Review

The following is a list of notable films and their releases:

**Current**
- Brian Donlevy-Dennis O'Keefe
- Gene Bercot-Victor Joy
- Dick Powell-Danny Kaye
- Patsy Kelly-Maule Rosenbloom
- Boris Karloff-Lorna Gray
- Brian Aherne-Christy Bennett
- Bruce Cabot-Marjorie Channing
- Laurel Hardy
- Dean Jagger-Dorothy Dawn
- Cary Grant-Bennett Young
- William Bendix-Grace Bradley

**Coming**
- Brian Donlevy-Dennis O'Keefe
- Gene Bercot-Victor Joy
- Dick Powell-Danny Kaye
- Patsy Kelly-Maule Rosenbloom
- Boris Karloff-Lorna Gray
- Brian Aherne-Christy Bennett
- Bruce Cabot-Marjorie Channing
- Laurel Hardy
- Dean Jagger-Dorothy Dawn
- Cary Grant-Bennett Young
- William Bendix-Grace Bradley
FILM CLASSICS

Blonde Ice

Catherine the Great (M-A)

Devil's Cargo (M-A)

Discovery (Doc) F

Finding the Die (D-A)

Pura (D-A)

Return of the Southerner (M-A)

I Was a Criminal

Lydia

Neighborhood Hero (M-C/M-A)

Money Madness

The Argyle Secrets

Women in the Night (D-A)

L. Brooks-R. Paige-R. Vincent

J. Calvert-R. Hudson-R. Karnes

C. Dowes-P. Langton-M. Auer

Lina Turner-V. Hefflin

A. Basser-er-Man Brian

M. Oberon-J. Cotten

T. Birell-W. Henry

John Hodiah-Griffes Foggard

E. Taylor-G. Murphy-M. Astor

G. Garland-Richard Hart

L. hag-Br-Adolph-Howard

June Allyson-Peter Lawford

L. Taylor-T. Marshall

H. Taylor-A. Horner-R. Walker

R. Skelton-Marilyn Maxwell

G. Brite-G. Melvyn Powell

G. Brent-F. Gifford-J. Powell

E. Williams-P. Lawford

J. Garland-G. Kelly-W. Slezak

J. Tracy-J. Buburn-V. Johnson

G. Macdonald-J. Barlow

Rooney-De Haven-Huston Morgan

W. Jordan-J. Burrill-Allison

47, Sept. 47

20, July 47

21-47

b1, Nov. 47

Nov. 47

29, Sept. 47

25, Aug. 47

b1, Oct. 47

b1, Oct. 47

b1, Oct. 47

b1, Oct. 47

Comings (Current)

L. Gorcey-H. Hall-B. Benedict

R. Gorcey-Bowery Boys-Julie Briggs

R. Winters-D. Douglas-V. Sen Young

L. Piro-J. Kirkwood-Me.

L. Tracy-D. Castle-A. Shaw

J. Bulte-Romie Riddle

Joe Kirkwood-J. Elyse Knox

G. Roland-C. Martin-A. Greene

L. Gorcey-H. Ball-B. Jordan

A. Lewis-A. Barlow-M. Greene

Gibert Roland-Evelyn Brent

R. McDowall-Gale Sherwood

John-John Veitch-J. Green

21-48

16, May 48

b1-48

20, July 48

b1-48

20, July 48

20, July 48

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10, Mar. 48

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PARAMOUNT

4702 Adventure Island °C (D.A.)
4709 Albuquerque °C (W.F.D.)
4716 Big Town After Dark (D.A.)
4717 Desert Fury °T (D.F.)
4718 I Walk Alone (D.F.)
4719 Jungle Flight (D.F.)
4720 Shadow (D.A)
4721 Saloon (D.A)
4722 Tien-ping (CA)
4723 Welcome Stranger (C.D.F.)
4730 Wild Harvest (D.A)

CURRENT

R. Calhoun-R. Fleming-B. Kelly... 67. 10/16/47. bb/9/47
R. Scott-B. Britton-G. Haynes... 69. 2/23/48. bb/14/48
Phil Reed-Hillary Brooke... 69. 12/15/47. bb/21/47
Richard Denning-Vincent Price... 61. 3/30/48. bb/14/48
Lizbeth Scott-John Hodiak... 61. 8/3/48. bb/14/48
Marlene Dietrich-Ray Milland... 95. 10/31/47. bb/20/47
R. Lancaster-K. Douglas... 95. 11/16/47. bb/20/47
Robert Lowery-Ann Savage... 60. 8/22/47. bb/34/47
R. Crosby-N. Hope-D. Lamour... 92. 7/24/47. bb/31/47
A. Ladd-V. Lautner-C. Field... 69. 3/23/47. bb/31/47
Gary Cooper-Paulette Goddard... 90. 3/31/47. bb/24/47
Mary Hatch-N. Morris- W. Compton... 74. 8/29/47. bb/19/47
Bing Crosby-Barry Fitzgerald... 74. 9/29/47. bb/19/47
R. Hope-S. Hasso-W. Bendix... 75. 11/21/47. bb/11/47
A. Ladd-D. Lucretia-R. Preston... 92. 9/26/47. bb/9/47

COMING

Ab Ihara, Dear Heart... Bains-Carey-Hendrick-King... 4/31/48
A Connecticut Yankee... D. Croffey-M. Reider... 5/31/48
A Foreign Affair... J. Arthur-M. Dietrich-J. Lund... 4/31/48
Alan Ladd-Donna Reed... 5/14/48
R. Milland-L. Gears-W. O'Sullivan... 96. 4/9/48
Philip Reed-Hillary Brooke... 91. 2/28/48
R. Dave-M. Craig-W. Hara... 4/30/48
R. Ladd-T. Marshall-B. Williams... 5/17/48
E. Ruffo-M. Craig-V. Field... 5/17/48
William Gargano-Elizabeth Short... 5/17/48
Bing Crosby-Joan Fontaine... 7/2/48. bb/13/46
James Mason-Dorothy Kerr... 7/16/48
George -M. Carey-F. Clark... 7/25/48
William DeWolfe... 5/24/48
E. Wylie-B. Britton-W. Catlett... 7/25/48. bb/13/48
Phyllis Calvert-M. Douglas... 8/16/48
E. G. Robinson-J. Lund... 8/23/48
Bob Hope-Jane Russell... 9/3/48
R. Lake-J. Bebe-R. Fitzgerald... 9/3/48
Ray Milland-Flower Marie... 9/6/48
R. Joyce-N. Shibarty... 9/6/48
R. Milland-T. Todd-G. Fitzgerald... 9/6/48
B. Stumway-C. Lancaster-A. Richards... 9/6/48
Anita de Souza... 9/6/48
Hendrix-Lund-Fitzgerald-Wooley... 9/6/48
A. Ladd-R. Preston-B. Marshall... 9/6/48

REALART CURRENT

1129 Black Cat, The... 76. 8/2/47. Relaise
1046 Black Friday... 76. 11/19/47. Relaise
1123 The Big Heel... 76. 11/22/47. Relaise
1129 Ghost of Frankenstein... 76. 12/1/47. Relaise
1129 Glenn Helen... 77. 1/1/48. Relaise
1129 Invisible Man, The... 77. 1/1/48. Relaise
1128 Lady in a Jam... 77. 1/1/48. Relaise
1124 Mummy's Tomb... 77. 1/8/48. Relaise
1270 Pittsburgh... 77. 3/30/48. Relaise
1126 Soronof's Secret... 77. 3/30/48. Relaise
1355 Sun of Dracula... 77. 4/14/48. Relaise
1120 Tiptoe Shoes... 77. 4/14/48. Relaise
5013 Argentian Nights... 77. 5/1/48. Relaise
6013 Fairway... 77. 5/1/48. Relaise
917 Little Tough Guy... 77. 5/1/48. Relaise
929 Little Tough Guys in Society... 77. 5/1/48. Relaise

RKO RADIO CURRENT

D. Andrews-N. Lye-M. F. March... 76. 6/6/47. Relaise
C. Grant-L. Young-D. Niven... 77. 6/20/47. Relaise
O. A. Breen-W. Reed-G. Henley... 77. 7/4/47. Relaise
J. Ackerman-M. Swenson (My-Of)... 77. 7/4/47. Relaise
D. Fairbanks, Jr.-J. Bennett... 77. 7/4/47. Relaise
C. Gaeus-Q. Shawman-C. Hackett... 77. 7/4/47. Relaise
J. Dunne-F. Knowless-R. Bellamy... 77. 7/4/47. Relaise
L. Chaney-R. Ames-J. Caradine... 77. 7/4/47. Relaise
Foran-P. Densmore... 77. 7/4/47. Relaise
J. Wayne-M. Dietrich-R. Scott... 77. 7/4/47. Relaise
L. Bennett-C. Crawford-A. Godfrey... 77. 7/4/47. Relaise
L. Chaney-A. Albright... 77. 7/4/47. Relaise
E. H. Travers... 77. 7/4/47. Relaise
E. W. Johnson... 77. 7/4/47. Relaise
C. Sickford-P. Foster-T. Brown... 77. 7/4/47. Relaise
Owen-Johnson-Ray... 77. 7/4/47. Relaise
Ritz Bros.-Andrew Sisters... 77. 7/4/47. Relaise
Bryan-Lynne... 77. 7/4/47. Relaise
Little Tough Guys... 77. 7/4/47. Relaise
B. Willard... 77. 7/4/47. Relaise
Crawford-Maxwell-D. Stewart... 77. 7/4/47. Relaise
Crawford-Maxwell-D. Stewart... 77. 7/4/47. Relaise
Crawford-Maxwell-D. Stewart... 77. 7/4/47. Relaise
Crawford-Maxwell-D. Stewart... 77. 7/4/47. Relaise
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Crawford-Maxwell-D. Stewart... 77. 7/4/47. Relaise
Crawford-Maxwell-D. Stewart... 77. 7/4/47. Relaise
Crawford-Maxwell-D. Stewart... 77. 7/4/47. Relaise

SHOWMEN'S TRADE REVIEW

Title... Company

WONDER WHO'S KISSING HER... 20th-Fox... MGM
WON'T BE IN YOUR SHOE... 20th-Fox... MGM

K

keeper of the Best... Col...
Soled the Second... Favorites... Col...
Key Witness... Col... Shir-Mill... Capitol... Col... This is a Hot-Film... Col...
Killer McCoy... MGM...
May and Margaret Reins, The... Col...
Kiss the Blood Off My Hands... U-I...
Kiss the Irish Lass... U-I...
Kiss of Death... MGM

L

Lady at Midnight... EL...
Lady from Cheyenne... EL...
Lady from ShanghAI... Col...
Lady in a Jam... U-I...
Lalf-Time... UA...
Laughing Lady... Brit...
Law and Martin Reins, The... Col...
Le Silence est D'Or... RKO... Let's Leave It to the Irish... 20th-Fox...
Lett's Live a Little... EL...
Lett's From an Unknown Woman... U-I...
Lett's Fall in Love... Cal...
Lett's Fall Again... 20th-Fox...
Lett's be Our Life... Cal... Life With Father... WB...
Lett's Be Our Life... Cal...
Lights in the Forest... Rep...
Linda Be Good... El...
Little Tough Guys... Relcise... Rel...
Long Legged Dolly... Rel...
Living in a Big Way... MGM
Long Legged Dolly, The... MGM...
Long Legged Dolly, The... MGM...
Long Denial, The... RKO...
Long Descent, The... RKO...
Louisiana... El...
Lover from a Stranger... EL...
Loves of Carmen... El...
Loves of Joanna Godden, The... Brit...
Lux Bel... EL...
Luxury Liner... MGM...
Lydia... FC...
UNIVERSAL-INTERNATIONAL

650 A Double Life (D.A.)
651 A Lady Surrenders (D.A.)
652 Another Part of the Forest (D)
653 Are You With It? (M-C-F)
654 Black Bart "T" (WD-A)
655 Blackmailed (D-A)
656 Brain of Frankenstei
657 Nash Christmas (D.F)
658 Caribou (D.A)
659 Dear Murderer (D.A)
660 Dead Man's Hand (D-A)
661 Hungry Hill (D.A)
662 I Stand Accused.
663 Kiss the Blood Off My Hands.
664 Magic Bow, The (D-M-F)
665 Mr. Peabody and the Mermaid.
666 My Heart Goes Crazy "T" (M)
667 The Mailing (D-A)
668 Nicholas Nickely (D.F)
669 One Touch of Venus.
670 River Lady "T"
671 Richardson (D-A)
672 Saxon Charm
673 Tap Roots (D)
674 Tanyw Pipt (D.A)
675 Up in Central Park (M)
676 Wash and Girl Years Between, The (D.A)

WBR. BROS.

712 A Slight Case of Murder.
713 Adventures of Robin Hood
714 Always Together (C-F)
715 Bad Men of Missouri.
716 Bennetts-
717 Deep Valley (D-A)
718 Deepwater Dengie
719 Escape Me Never (D.A)
720 Every Soldier a Criminal (D.A)
721 Jesse Bel"F
722 Marked Woman
723 My Girl (D-A)
724 My Irish Rose "T" (M-C-D-F)
725 Possessed (D.A)
726 That Hawaiian Girl (D.A)
727 Unfaithful, The (D.A)
728 Unfaithful, The (D-A)
729 Voice of the Turtle (C-A)

CURRENT

E. G. Robinson-J. Bryan A. Jenkins.
Reissue

E. Allan-Novella Deming.
Reissue

D. Morgan-J. Wray-M. Morris.
Reissue

Reissue

Reissue

R. Stewart-A. Wray-M. Morris.
Reissue

Reissue

Reissue

S. Thompson-R. Bevan-M. Stewart.
Reissue

Reissue

Reissue

Reissue

Enrol Flynn-Vivica Lindfors.
Reissue

Reissue

A. Smith-R. Douglas.
Reissue

Michael Reilly-B. Sayer-Caster.
Reissue

A. Smith-R. Douglas.
Reissue

Reissue

A. Smith-R. Douglas.
Reissue

Reissue

Reissue

L. Ayres-J. Wynn-C. Bickford.
Reissue

Reissue

Jane Wynn-David Niven.
Reissue

R. Reagan-Vivica Lindfors.
Reissue

A. Smith-Z. Scott-L. Ayers.
Reissue

Reissue

Adventures of Don Juan "T" (R-H).

1947 April Showers (C-F)

1948 The Vagabond (D-A)

1949 Decision of Christopher Blake, The (D)

1950 Idol of Paris (D-A)

1951 John Loves Mary.

1952 Johnny Belinda (D)

1953 Kiss in the Dark.

1954 My Dream is Yours (M-N)

1955 One Last Ring.

1956 One More Afternoon.

1957 Romance on the High Seas.

1958 Rope "T"

1959 Silver River.

1960 Smart Girls Don't Talk.

1961 Two Guys from Houston, The (D-A)

1962 To the Victor (D-A)

1963 Two Girls From Houston, The (D-A)

1964 Wallflower (C-D)

1965 Whiplash (D)

1966 Woman in White, The.

1967 Woman in White, The.

1968 Woman in White, The.

1969 Woman in White, The.


1971 Woman in White, The.

1972 Woman in White, The.

1973 Woman in White, The.

1974 Woman in White, The.

1975 Woman in White, The.

1976 Woman in White, The.

1977 Woman in White, The.

1978 Woman in White, The.

1979 Woman in White, The.

1980 Woman in White, The.
IT ALL ADDS UP...
TO THE EXPLOITATION SMASH OF THE YEAR!
From Monogram

YOU GET THEM ALL IN...

Monogram's

JIGGS AND MAGGIE IN SOCIETY

Based on the original newspaper feature by George Mc Manus
Copyright by King Features Syndicate

Starring
JOE YULE - RENIE RIANO
with
WANDA MCKAY - LEE BONNELL
A Barney Gerard Production

Produced by
BARNEY GERARD
Directed by
EDDIE CLINE

ARThUR MURRAY
America's most famous dancing instructor with schools from coast-to-coast!

DALE CARNEGIE
Best-selling author of "How To Win Friends" and syndicated columnist!

SHEILAH GRAHAM
20 million follow her Hollywood news column and radio program!
The Next Important Event . . .
In The 20th Century-Fox Showmanship Tradition That Is Making Boxoffice History Throughout The Industry!

THE 500-THEATRE NATION-WIDE WORLD PREMIERE WEEK OF MAY 10th!

All eyes are on the Iron Curtain...

THE MOST LOOKED-TO MOTION PICTURE EVENT OF THE DAY!

TO SEE IT IS TO KNOW ITS STARTLING FACTS...
the remarkable personal disclosures of Igor Gouzenko, former Code Clerk, USSR Embassy, Ottawa, Canada...the true headline revelations of the atom bomb spy plot that stunned the world.

TO SEE IT IS TO FEEL ITS LIVING DRAMA...
made with the same force and vitality that brought acclaim to "The House On 92nd Street," "Boomerang!" and "Call Northside 777".

TO SEE IT IS TO SHARE A GREAT SCREEN EXPERIENCE...made unforgettable by the star performances of Dana Andrews as Igor, Gene Tierney as Anna and a distinguished supporting cast.

DANA ANDREWS • GENE TIERNEY
THE IRON CURTAIN

S I G N A T U R E

Directed by WILLIAM A. WELLMAN • PRODUCED BY S. N. SCHORR

20th CENTURY-FOX
Now there are some who, at least, are fixin’ to get out there and do a selling job on product over which they have generated real enthusiasm.

Strictly hearsay impressions from well-rated observers volunteer the opinion that in Hollywood the atmosphere seems to be clearing of the self-satisfied feeling of resting on laurels that withered after the war-boom, and the case of pouts over criticism from various and sundry sources.

In the exhibition field, there is stir a new and revived energy and desire for aggressive showmanship in selling the shows to the public and in aroused consciousness that it takes more than some names on the marquee to get the public stampeding in—now that there’s lots of show-shopping going on.

Distribution gives evidences of readying to stir its stumps in behalf of some product which, apparently, is giving the lie to an attitude that Hollywood would be spinning for quite a while in a skid down the slopes toward mediocrity so far as exciting quality product is concerned.

One of the most vigorous manifestations comes to us in reports of what MGM’s Bill Rodgers had to say in New York Tuesday to a group of trade paper representa-

Bill, who always has been frank about the fact that he never consciously has, nor will, pass up an opportunity to plug MGM pictures, is also pretty sure of what he says before sounding off. Consequently, we are minded to dwell this long on the point that this veteran battler and proud victor in skirmishes and battles through good times and bad is so pepped up over the prospects for good, resounding box-office returns whenever a good picture is offered at the theatres.

According to our reporter, Rodgers stressed the fact that he and his company would like to see a:

TRADE SHOW ATTENDANCE BOOM. This is something STR has been advocating in the most persuasive manner, we think, available to a trade paper.

In this connection we pause to point out that the moral that it pays to see the picture before playing it has been implicit in many STR articles and stories. Notably in the Jack Jackson articles this essential to good campaigning been emphasized, reiterated and said again by indirection. For these articles have presented concrete proposals of ways and means of up-grading the regular attendee lists by means of broad appeal to the customers within reach of the particular theatre. Campaigns designed to develop the full sales content of a picture never can be accomplished in real showmanlike form unless the theatreman himself has looked over the show and spotted the many different angles which are there for stressing, or mentioning in a minor key of the campaign, in order to reach people of different age, occupation and cultural groups. Every feature has ‘em in abundance, and it remains for the real showman to pick those he knows can be capitalized to his advantage in getting people to buy his tickets.

It’s a healthy sign when a distributor puts in plugs for better trade show attendance by exhibitors. And it would be a good thing for the business if more exhibitors would find the ways and means of attending these shows for their own information, profit, and service to their public.

VARIETY CLUBS. This week the Variety Clubs International, whose membership rolls are predominantly distinguished by the names of men in all branches of the film industry, have made of Miami a gathering place and a focus of interest for picture people from all corners of the country. For here assembled are delegates and their wives attending the annual convention to which the comparatively young but flourishing Greater Miami Tent 33 is playing host in the gracious manner with generous provision of colorful and entertaining recreation facilities and programs.

As has been said so many times here—but it is worth repeating—the industry can well be proud of the humanitarian work done by these Tents in their own localities.

We hope to see the time when the industry will be fully aware of the handsome light that reflects upon picture people and show business in general because of the unselshf public services being performed with such realistic and effective generosity and effort by the Variety Clubs.

—CHICK LEWIS
WHAT'S NEWS

In the Film Industry This Week

EXHIBITION—One man who doesn't think lightly of the exhibitor who think movies cause juvenile delinquency (and he should know) is a tall, quiet-talking Texan who owns the Cinerama Corporation—Tom Clark. Clark this week not only placed the delinquency blame on parental neglect, lack of community planning, poor houses, etc., but also said that the exhibitor can exercise great interest in his community and is therefore appealing to him for help to fight juvenile delinquency. He also got teen-agers up to 18 in on federal amendment tax exemption for 10-cent seats, hoping to get some of them to attend movies and sports events.

But if the attorney general thinks the theatre is important and part of its tax burden should come off as a way to the public good, city and regional governments elsewhere do not. In Moline, the six houses which had threatened to close in view of a four per cent tax, decided to stay open and take it to court. In Ontario the theatre owners there decided to drop their fight since the provincial 20 per cent tax when they found apathy to their cause.

On the Ascap front, reticent President Deems Taylor revealed the theatre trade had been $1,357,128 during 1947, Allied of Indiana and Nebraska was advising its members to stay. Ascap tactics now but only with qualifying clauses and provided quarterly payments were allowed, and Allied of Eastern Pennsylvania was authorizing its general manager to discuss an Ascap deal. The Lewis bill took the count for a second time.

In San Francisco, Pacific Coast Conference of Independent Theatre Owners endorsed its convention by hearing Attorney Laster Fitzgerald advise exhibitors who might be undergoing box-office losses to hold out, and Architect Vincent Rainey advised exhibitors to build now since materials won't be cheaper in the immediate future.

In Los Angeles hints of a new television chain were seen as Sherrill Corin and Sol Lesser fought Joe Blumenfel's interest in the Los Angeles Goodyear theatres. From Missouri, Texas came word that John J. Friedl, 50, former president of the Minneapolion Amusement Company, had died of cerebral hemorrhage.

DISTRIBUTION—MGM has found the sliding scale system of selling television shows will pursue it more strongly in the future, Distribution Vice-President Bill Rodgers told the trade press this week. Other news from Rodgers: A school for salesmen will be continued; Hal Roach moved over to Leo's trademark to produce six "streamliners." Columbia's stockholders have elected Vice-President A. Schneider tell them production costs were down 30 per cent and Columbia planned to make pictures that would get their costs back in the home market. The majority of them voted President Harry Cohn a new contract allowing stock purchases which Cohn rejected on the grounds that he did not want to accept them, and an appeal of a small majority of stockholders opposed. Ogden Lion announced that Aubrey Schenck would take over active management duties, part of Bryan Fox's old job, and that Ben Stoloff would be in charge of small-budget picture units.

Film Classics President Joseph Bernhard became President of Cintelco, replacing William T. Crespinel, resigned. Bernhard will hold both jobs.

LIGATION—A Tulsa court Monday refused reactionary Rev. Gerald L. K. Smith a temporary injunction to stop "Gen-" tenament's Agreement" because dialogue in the picture referred to him. Charging a conspiracy to set run and a 56-day clearance which affected Florence Theatre, S. G. Lebedoff of Minneapolis sued six majors and the Minnesota Amusement Company for triple damages amounting to $835,000. In Washington the majors and Interstate asked the Supreme Court to review the Tivoli Theatre decision in which a lower court had ruled in their favor but which was upset by the U. S. Circuit Court of Appeals. In Wash- ington also Screen Writer Howard Lawson's Un-American Activities Committee contempt trial started with Lawson's lawyers wanting the judge, the jury and the seat of hearing thrown out and getting nowhere.

TELEVISION—New York's Paramount tried out large screen television before an audience Wednesday night, pressign regular theatre traditions under a Southern California Theatre Association in Los Angeles. Reporters reported that television would at first sock the box-office but would fall in with the regular amusement pattern, and said pictures made for theatre use should not be televised.

GENERAL—Cecil B. DeMille's next will be "Samson and Delilah"; he'll reissue "The Crusades" and "The Ten Commandments." He will allow the American newsreel pool to cover the Olympics, to which he has exclusive camera rights. American distributors were advised by MPAA President Eric Johnston to stay in their European markets even if they couldn't get them so that when things settled down they would still be on the screens of those countries.

Johnson made this statement in Holly- wood where the Society of Independent Mo- tion Picture Producers, which recently acquired former U. S. Assistant Attorney General Robert J. Ruth as its counsel, was busy denying reports that it would merge with the MPAA, explaining the two organizations were in different direction.

In Miami Beach the Variety Clubs Interna- tional, meeting for its 12th annual conven- tion, bestowed its Humanitarian Award on State Secretary George C. Marshall.

No MPAA-SIMPP Merger

In Sight, Says Lessing

Reports apparently started by Edward Chey- fitz, aide to Motion Picture Association of America President Eric Johnston, that the So- ciety of Independent Motion Picture Producers and the MPAA might merge, were hotly de- nounced in Hollywood this week by Gunther Lessing, SIMPP executive committee chairman.

"In view of Paramount's case before the Supreme Court, the Jackson Pack has moved to Chicago and many others being filed against the majors, I don't see the appropriateness of our joining MPAA," Lessing declared.

The SIMPP executive added that the two organizations were too different to merge in that SIMPP members functioned as individuals and not as corporate set-ups or theatre owners. The only similarity, he said, was in the foreign field, where restrictions applied equally to mem- bers of both organizations.

WALTER VINCENT

(The Man on the Cover)

Veteran thesaurus whose career stretches back to pre-movie days of circuit operation. His long service and distinguished association with show business is to receive tribute at a test- mental dinner, May 2nd in New York, sponsored by the Irish Thespian Guild. His many-sided career in the theatre includes activity as an legitimate stage as actor, stage director, playwright and producer. He is president of the Actors Fund of America, was formerly Executive Secretary of The Board of directors of Republic Pictures, president of the Willer and Vincent Circuit, treasurer of the Motion Picture Theatre Owners of America and was actively associated with the Will Rogers memorial.

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Rank To Allow Newsreel Pool To Cover Olympics

J. Arthur Rank and the American Newsreel Association Wednesday reached an agreement in New York whereby Rank will permit the films to be used to cover the Olympics over which he has exclusive film and possibly television rights.

Rank agreed to let the pool cover without any cost and London reported that meetings of the pool to discuss coverage were under way. In addition to this, Rank will have his own cameras trained on the events to make the Technicolor feature of the games which Eagle Lion will distribute here.

The American newsreels had sought to solve this matter with Rank even since the report got out that he had an exclusive for cameras on the games. Rank himself told a meeting held in mid-March that he did not know the extent of his rights but indicated that an agreement would be worked out.

Wednesday in Rank met with the American newsreels, STS's Vice-Manger reported that there was no doubt that Rank had an exclusive on the Olympic games but that he was prepared to permit pool coverage and that game authorities had requested this so as to prevent clutter- ing up the tracks. In London, London also reported that Rank had concluded the deal at a $10,000 a reel cost, an unconfirmed report which would bring the rates up to $80,000 if eight reels are ordered. The cost is expected to be recovered through other rights as well as the Technicolor feature, which was first suggested to Rank by the Olympics committee.

SHOWMEN'S TRADE REVIEW, April 17, 1948
Exhibitor Important in Fight On Delinquency, Says Clark

Exhibitors of the nation can perform an outstanding service by taking the lead in activities to cut down juvenile delinquency "and in many towns their's can be the most important influence," Attorney General Tom Clark told Showmen's Trade Review this week.

Clark who is frank to place the blame for delinquency on lack of opportunity, parental neglect, lack of community planning, poverty, poor housing and similar basic problems, the Attorney General said. "But we also know that in some towns one of those causes may be more widespread than another and through conferences on the local level I hope we can reach these local problems." Clark said the suggestion he made to the Treasury that admissions tax exemption age for tickets of 10 cents or less be raised from 12 to 18 years, was based on the thought that by this exemption he could increase the number of youngsters going to moving pictures and athletic events.

The Attorney General thinks the delinquency drive can aid the picture business also. Experience has been, he said, that children frequently arise the interest of their parents in particular pictures through dinner-table discussion and other comment. He appeared confident of exhibitor help.

The average motion picture theatre owner, he said, "is a solid, civic-minded individual. I think most of them will see this as a good-will investment."

Never Mind the Money, Keep the Market—Johnston

By ANN LEWIS
Hollywood Bureau

American producers were advised this week by Motion Picture Association of America President Eric Johnston to keep their pictures in all markets even if they could not get their money out because of restrictions on funds.

The necessity for such a policy, Johnston explained in a press interview, was that by keeping American films on the screens abroad now, they would have maintained their foothold against the time when normal conditions were restored.

On the home front he declared unemployment in Hollywood was not off more than 15 per cent of normal and was sanguine over the future employment "because more pictures will be made due to the stimulation from foreign countries."

"There have been twice as many scripts presented to our office so far this year as there were last," he said, "an indication of a greater number of planned pictures to be made." The MPAA chief estimated that American producers could not make more than 12 pictures a year in Britain. He also declared that his letter defending the rights of actors to political activity had been distorted in some papers.

Large Screen Television Gets Test Before N. Y. Paramount Audience

By BILL SPECHT
News Editor

New York's Paramount tried out a surprise showing of large screen television as prelude to a possible regular policy on its 18x24 foot screen Wednesday night presenting a 20-minute boxing event.

The tryout made use of the system developed by Paramount in which the program is transmitted by television to a room above the theatre's projection booth, photographed off the cathode tube receiver, processed on 35-mm. film and fed into the theatre's regular projectors within 66 seconds in one continuous movement.

Wednesday's marked the first such public showing since other showings had been more or less before selected spectators. The results of Wednesday night's experiment, which ran before an audience attending the regular Paramount screen and stage shows without any idea

(Continued on Page 9)

New Chain?

Sherrell Corwin and Sol Lesser have taken over Joe Blumenfeld's interest in Los Angeles Downtown and Hollywood Music Halls and in a United Artists Theatre at San Francisco at a reported price of $500,000, it was revealed in Hollywood Tuesday. The deal is part of a program which the duo have for a string of theatres.

Video Novelty to Hit Box-Office But Adjustment to Follow, SCTOA Finds

Television will sock the box-office during the initial days of its widespread development, but once the novelty has worn off it will find its place in the amusement industry much in the manner of radio, the television committee of the Southern California Theatre Owners reported to its members this week.

The committee harbored the point that motion pictures made for theatre use should not be allowed to appear over video, but instead that special product should be made for television and that the motion picture industry cannot and should not do anything to retard the new industry.

"In view of the potential possibilities of television vs. the motion picture industry," the committee reported, "it seems this industry must make an effort to separate the two forms of entertainment in the public mind (paid audience entertainment as against free home reception)."

"The use of new or current feature films by television should never be allowed since it may create the impression in the public mind that all feature films will be available free in the homes at some time or another."

The committee recommends that such use of features over video be considered "in the same indiscriminate use of 16-mm. and that the SCTOA 'stand alert now that the films for television shall be made for them exclusively and films for theatres likewise; that we help guide television entertainment and assist and engage in supplying them special films."

Television as a means of advertising theatre films was recommended and it was suggested that studios "concern themselves with television advertising and make full use of its facilities to the extent that every feature will eventually 'be advertised' in every living room."
Variety Clubs Spent 2 Million On 1947 Charity—McCraw

Thirty-three tents of the Variety Clubs International donated $2,000,000 to charity as part of the clubs’ “heart program,” Executive Director Bill McCraw announced as the 12th annual convention of the organization held its first business session in Miami Tuesday.

McCraw’s announcement came as he read a report of the “heart” activities, the principal and less publicized activities of this showmen’s organization.

International Chief Barker R. J. O’Donnell announced that the winner of the Humanitarian Award to be presented at the banquet Friday night will be State Secretary George C. Marshall. Marshall was unable to attend, O’Donnell explained, because of the Pan-American Conference at Bogota.

Previous state secretaries who have received this award are Cordell Hull in 1944 and James Byrnes in 1945.

The international aspect of the clubs, which sprang from the move of 11 Pittsburgh showmen in 1928 to take care of a girl baby abandoned in a theater, was emphasized by Chief Barker R. J. O’Donnell in the business session when he read greetings from a group of showmen in London who are organizing a British tent in that city. Today Variety has tents in Canada and Mexico City and probably will report another new Latin-American good neighbor member.

Pass Resolutions

The convention, meeting in business sessions, passed six resolutions and defeated a seventh which would have provided for a runner-up award to its Humanitarian Award, given yearly to a public figure who has done the most in the opinion of the clubs, for humanity.

The six resolutions which were passed were:
1) To eliminate subsidiary tents and to invite Houston, now a subsidiary of Dallas, to come in as a tent of its own.
2) To order tents not to solicit advertising for their local publications excepting in their local area.
3) To forbid women’s “auxiliaries.”
4) To allow local tents to make annual “heart” awards to local persons either in or out of the organization who had done some outstanding humanitarian work.
5) To grant the International Chief Barker authority to make the following appointments: international publicity chairman, humanitarian award committee chairman, convention chairman, and ceremonial officer.
6) To require tents to select as their international canvassers immediate past chief barker and select as alternate canvassers their present chief barker and to provide that canvassers represent their local tents at the national organization’s annual winter meeting.

The financial report revealed that the clubs were in good financial standing with the International Dough Guy Marc Wolf placing total assets at $124,205 and no liabilities.

Consider Plan

A plan was considered by the club whereby Walter Wanger in association with Paul Short would produce a picture based upon the boys’ ranch, run by the Texas Variety Club, for Universal release. The film would be handled along the lines of “Variety Girl” which netted the clubs $50,000 from Paramount, plus another $200,000 divided among individual tents for its premieres.

Sliding Scale Has Proved Success, MGM Will Adhere to It, Rodgers Says

Covering a wide range of subjects, from announcement of a distribution deal with Producer Hal Roach to specifications as to titles and stars of forthcoming product, William F. Rodgers, vice-president in charge of MGM distribution, at an interview Tuesday in New York, brought trade press reporters up to date on long-range policy and near-future selling techniques of the company.

The deal with Roach covers a total of six “streamliners,” four to be in color, which Rodgers said were determined upon as valuable adjoints to longer features for a great number of his company’s accounts. The deal has been in the making for several months and Rodgers implied it is the outgrowth of experience in Loew’s theatres in combining recent Roach “streamliners” with longer features for dual-bill programs.

Rodgers said that experience has proved the all-around value of the “sliding scale,” selling deal which the company originated several years ago. This method, he continued, will be applied on an extended scale. The company will sell this or on set percentage where exhibitors disagree to the sliding scale, but these applications will be limited to situations where valid claim for the departure is demonstrated by conditions.

Also covered in detail was a progressive intra-company policy and program for the development of sales and executive personnel under a training course which has been carried on for several months in a limited way.

Rodgers said MGM is backing up its confidence in forthcoming product by urging in trade advertising and through salesmen that exhibitors see the pictures for themselves at trade showings.

“We were not confident,” he said, “that there is a big opportunity for picture theatres to attract large audiences and thoroughly convinced that we have pictures that will do big business. (Continued on Page 9)

Bernhard Named Cinecolor Chief

Film Classics President Joseph Bernhard will become president of Cinecolor shortly to succeed William T. Crespinel, whose resignation becomes effective May 15, Hollywood reported Wednesday.

The new post will not interfere with Bernhard’s job as chief of Film Classics which he took over Jan. 6, 1947 and began to revamp the company’s outfit, expanding it to take over new production as well as reissues. Through a stock interchange agreement reached in October, 1947, Cinecolor and Film Classics became associated, though maintaining separate operations. At the time Crespinel was reported as wishing to resign, a decision was reiterated to the board of directors later in the year.

Columbia in 30% Cost Cut; Cohn Withdraws Deal

Columbia has pared its production expenses by about 30 per cent and in the future will attempt to scale production so that costs can be recovered in the American market alone, so Vice-President and Treasurer A. Schneider told Columbia’s stockholders last Friday at a meeting in New York. Schneider added that economies would not be noticed until the company’s inventory, which he placed at an all-time high of $26,000,000, had been cleared out.

Announcement was also made that President Harry Cohn had withdrawn his new five-year contract by which he would have been able to acquire additional common stock.

The contract was approved by a stockholder vote of 669,184 to 27,199, but Cohn said he had withdrawn it rather than have a deal which even a “small minority” of the stockholders did not approve. The “small minority” had aggressively moved against the proposal with ads in the financial section of a New York newspaper.

The stockholders re-elected the following directors: Harry Cohn, Jack Cohn, A. Schneider, N. B. Spingold, A. Montagne, Leo M. Blancke, Donald S. Stralen.

‘Delilah’ DeMille’s Next; Will Reissue ‘Crusades’

Cecil B. DeMille’s next will be “Samson and Delilah” in color with shooting probably to start in September, the producer said at an interview in New York Tuesday. DeMille also announced that “The Crusaders,” would be released by Paramount in June. The producer is considering putting the reissue out with a prologue of modern battle scenes from newsreel chips to try to tie in the message of conflict in the present with that of the past.

DeMille believes that the economy move in production will have to go farther, considering that Hollywood has been “pricing itself out of existence.”

The producer recalled that he had seen three or four previous economy waves and had even bounced by Paramount in the middle of “The Ten Commandments” but had spent a million in 12 days. He declared, however, that his pictures would have to get costs down by new techniques rather than eliminating crowds and sacrifices since he expects from me a certain value in production.

DeMille defended roadshowing “Unconquered” on the grounds that it had a show window value which enhanced it for later runs.
Paramount Tests Video Before Regular Audience

(Continued from Page 7)
of what was in store, ranged from fussy to fair as they depicted two bouts of the naval district's boxing contests televised from the Navy Yard at Brooklyn.

More important than this fuzziness, which probably could be corrected by the use of new types of lenses which permit quick focusing on moving objects, was the indication that present video techniques are not for the theater. Paramount might have practiced in the television in minutes and edited the bouts both for visual and narrative effect. The 66-second transmission speed, which does not at present permit such editing, allowed for too much waste action and too much unnecessary talk on the part of the narrator, again establishing the fact that the radio technique, which has carried over to video, should be scrapped.

The tryout was put on by Paramount and its subsidiary, Television Productions, Inc. which hold the first exclusive license for theater television relays.

Use 2 Cameras

The tests were picked up by two cameras, televised to the roof of the Daily News building and relayed half-way across New York to the Paramount tower in Times Square where they were carried to the projection room by coaxial cable. A film transmission was developed by Du-Mont and RCA, together with the intermediate film recording system developed by Paramount for the transmission of the image to film. This principal question involved a difference between television film speeds and those used in the theater. Television runs through at 30 frames a second; theater at 24 and the difference has been corrected.

After the tryout Paramount Vice-President Paul Raibourn told the press that Paramount had entered the field since it could get no cooperation for television stations and planned to run two such events in its theaters a week, when warranted.

There's a Difference

Raibourn pointed out that there was a difference between home television rights and the home television rights and acknowledged that Paramount had discussed getting the next Louis fight but declared that the question of money had not yet been talked with the promoters. For big video events the house would raise its admission depending upon the popularity of the event, but for the run-of-the-mill showing, there would be no increase, he said.

In answer to questions, he said he saw no reason why the system used by Paramount could not be extended to its affiliates elsewhere, but acknowledged that Paramount in New York had no other way of piping the program it might pick up to affiliates than by using coaxial cable and that limited channels at present were a hindrance to such an idea.

The Paramount programs, he said, could not be tapped by home receivers since the signal was directed through a separate channel and anyone wanting to tap it would have to get into that channel with an antenna as high as the towers of the New York building, from which the signal is relayed to the Paramout tower.

Exhibitor-Mayor

J. R. Smith, partner in the Rio, Oak Creek, Colo., and the Chief, Cheyenne, Wyo., was elected mayor of Steamboat Springs, where he makes his home.

No Writ for Smith

Judge Eben L. Taylor of the Tulsa, Okla., court, last Friday denied the Rev. Gerald L. K. Smith a temporary injunction against "Gentleman's Agreement." Rev. Smith sought the order because of a reference made to him in the picture. Former supporter of the late Huey P. Long in Louisiana, he left after preaching the latter's funeral oration and engaged in various movements in other localities.

If You're Chiseling, Stop, Says Coast Attorney

Exhibitors who are under-reporting box-office receipts to distributors should stop this practice immediately, Lester Humphreys, Portland, Ore., attorney, warned at the closing sessions of the Pacific Coast Conference of Independent Theatre Owners in the St. Francis Hotel, San Francisco, Friday.

Humphreys' remarks came as he spoke on fraud suits. He advised exhibitors to permit distributors to audit their books or request but only after they had consulted their attorneys to see what their legal rights were. He also tossed a barbed shaft at distributors, declaring that they were in their personal opinions parties to perjury-gating of the business since they had known about the practice in many instances for years.

The conference was unique in one respect—that sales policies were scarcely discussed except to reaffirm a previous position that a workable national sales formula should be established.

The Conference appointed Hugh Bruren, Rotus Harvey, L. O. Lukak, William Graper, Harold S. Revel, Jack Sackstofa and Robert Poole to a committee which is to study television trends in nine western states together with their applicaion to theatres and to report to the members monthly by bulletin.

The Conference ended Thursday night at a banquet during which Bob Hope, was announced as the winner of the PCCITO, annual Award of Achievement.

56-Day Clearance Irks, So He Sues for $835,000

Charges that since 1929 a conspiracy had existed to set runs and clearances in Minneapolis were made in a suit this week filed by the Homewood Theatre which asks triple damages under the anti-trust laws amounting to $835,000.

An injunction is also asked to outlaw the 56-day clearance which Homewood Operator S. G. Leducoff claims existed against his theatre. Defendants are MGM, Paramount, RKO, 20th Century-Fox, Universal, Warner Bros., Minnesota Amusement Company.

Sliding Scale to Stay, Rogers Says After Test

(Continued from Page 8)

at the box-office, we would not be urging theaters to see the films before they buy, nor would we be set to take a more aggressive policy with respect to the single-scale deals. It would be idle for any of us to fear what may be the fear of depression or recession and doubtful of our pictures to go into a policy of setting flat percentage or straight flat deals. We are convinced that people will come to the theater to see pictures they like — our own grosses on such pictures as 'Green Dolphin Street' and 'Cass Timberlane,' to mention two, make us sure that good pictures can return very high grosses for exhibitors and ourselves."

Brain Hemorrhage Takes John J. Friedl in Texas

John J. Friedl, 50, who until he resigned a year ago, was president of the Minnesota Amusement Company, a Paramount partner, died from a cerebral hemorrhage on Monday at Mission, Texas, Monday. He was stricken at his home near Mission where he had been living since retirement.

Friedl literally started in show business at the top—as a projectionist. A booth snub he received under the roof of a Hostetler theatre in Sioux City, Iowa. Few, even of his close friends, know that the soft-voiced, serious-faced showman, who got to know every place from the box office to stage, show production to first-rate exploitation, once had theological ambitions which he abandoned after he entered the theater.

After the initial job as projectionist, he went to an exchange in Des Moines in the early '20s, and following that a job with the Lynch Enterprises as manager of the Dallas, Texas, house. It wasn't long before Texas became dear to him and he acquired a longing for it which he expressed through the years that followed. He bought a grapefruit farm near Mission which he would describe proudly as "starting with the sixteenth row of trees on the highway south of Mission."

When Paramount Public took over in Dallas in 1925, Friedl was made district manager, the first step up on a ladder which was to carry him to the top. Later he was transferred to the New England houses, then to expansion operations in Rochester and Buffalo, finally opening the Publix house in Toledo, Ohio. In 1929 he was put in charge of the Florida operations as division manager. Later he went to the Minnesota Amusement Company where he became president and whose destinies he guided for 15 years.

He is survived by his widow Florence, two sons—Jack of Minneapolis; Robert of Mission—and three grandchildren.

Canada Won't Freeze Dollars, Ban U. S. Films

Canada has apparently abandoned any ideas for imposing import restrictions on American films or freezing part of their revenues, informed sources at Toronto said. The ban has been held by Trade Minister C. D. Howe, his lieutenants and representatives of the American film industry.

The American industry on the other hand had assured the Canadians that more money would be spent by the industry in their country in an effort to alleviate foreign exchange difficulties, by using more Canadian sequences in features, greater Canadian coverage in newsreels and by studying Canada's studio facilities with a view to more production there.

Suit by Fifth and Walnut, Inc., operating the National Theatres at Louisville, Ky., was filed in federal court in Indiana last week charging that Universal had violated the anti-trust laws by refusing the National a first-run on "Naked City." The complaint said that Universal had sold the pictures to Loew's, along with three other films in violation of the anti-trust act and alleged that the National would be compelled to go out of business if it could not purchase Universal product on a bid basis. The court denied a temporary injunction against Universal and Loew's.
BIGGEST SUNDAY SINCE BROADWAY'S PALACE, N.Y...

AND

BIGGEST BUSINESS IN MONTHS AT GRAND, CHICAGO... **HELD OVER!**

AND

SENSATIONAL AT THE RIALTO, SALT LAKE CITY... **HELD OVER!**

Sol Lesser presents EDGAR RICE BURROUGH AND THE

**TARZAN AND THE**

starring **JOHNNY WEISSMULLER**

and introducing **LINDA CHRISTIA**

Based Upon the Characters
SINBAD" AT
HELD OVER!

First three openings click to Top Tarzan Business across the board . . . as Dave Edwards, Genl. Mgr. of Joseph Lawrence Theatres keys exhibitor comment: "Finest Tarzan we have been privileged to play! Excellent opening and audience reaction!"

MERMAIDS

BRENDA JOYCE

Produced by SOL LESSER - Directed by ROBERT FLOREY

Original Story and Screenplay by CARROLL YOUNG

Based on the characters by EDGAR RICE BURROUGHS

"THE BEST TARZAN EVER!"
Hollywood Newsreel
West Coast Offices—677 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE
by Ann Lewis

William Holden, who resumed his career after several years in uniform and who has been kept busy ever since in a variety of pictures, will next star in two adventure dramas. The first to go will be Columbia's "The Walking Hills," which Producer Harry Joe Brown starts this month. The second is Paramount's " Streets of Laredo." This latter film will be made in Technicolor with William Bendix and Macdonald Carey sharing top honors, and Robert Fellows plans to start production sometime this spring.

Over at Republic three new contracts were signed this week, Rod Cameron (who also has a contract with Monogram) just signed a five-year arrangement with the studio, and the services of western stars Alvin "Rocky" Lane and Monte Hale were secured for another term. All three were immediately assigned to pictures, Cameron to co-star with Homa Massey in "The Far Out Post," Lane to go into "Marshall of Amarillo," sixth in the studio's famous western series and Hale to star in "Son of God's Country," a musical western in Trucolor.

Nat Holt, formerly with RKO, is ready to start his first independent production under the three-picture deal he recently signed with 20th Century-Fox. Plans have been completed for financing, etc., so that filming on "Canadian Pacific," the first, gets the green light in the very near future. Much of the movie will be shot in actual locations in Canada.

The quest for a star to play the leading role in the MGM film "Story of Monte Stratton" continues, but there is no dearth of important names in the supporting cast. The sports world will be well represented with Ted Lyons, Luke Appling and Danny Dyke agreeing to portray the real-life version of the film, and Bill Dickey signed to portray himself. In addition, the Yankees, White Sox, Boston Red Sox and Cleveland Indians have consented to have their clubs depicted. Roy Rowland will direct and Jack Cummings produce.

James Nasser, the theatreman turned producer, whose film "An Innocent Affair," co-starring Fred MacMurray and Madeleine Carroll, is currently being directed by Lloyd Bacon, has just signed the same writers to develop another comedy-drama for this new starting team. Nasser plans to make one picture annually with these two stars and is designing for the services of Bacon to direct the films.

The Robert Louis Stevenson famous classic "Kidnapped" will be the next starring vehicle for Reddy McDouall at Monogram. Producer Lindsley Parsons expects to start shooting by the middle of May. Within that time another Boverry Boys picture will be put into work by Producer Jan Grippo, and Producer Jefrey Bernerd will roll "The Tipters."

Louis Jourdan, the Selznick star, has been cast in one of the three starring roles in "Trilby," which will be produced this summer by Jesse L. Lasky and Walter MacEwen in joint enterprise with David O. Selznick for release by RKO. Jourdan will play the artist who loves Trilby, played by Vaili, and the Italian actor Rossano Brazzi will be Svenagl. Ben Hecht and Charles MacArthur are presently at work on the screenplay.

Another producer going in for Western films is Edward Small. He has just signed George Montgomery to star in two new films, one of which ("Barney Fool's) goes before the cameras in May, and the second, with no starting date set yet, will be "Leather Stocking Tales," one of James Fenimore Cooper's famous stories. These films will not interfere with Small's plans to start his "Valentine" picture this summer.

Frederick de Cordova, currently directing the U-I picture, "Washington Girl," the Deanna Durbin starrer, was signed to a term contract by the studio. No future plans have been announced for his services after he finishes his current stint.

Next film for Pat O'Brien will be RKO's "Sam Winchester." This is a modern New York City melodrama about a bookkeeper who, though innocent, becomes so entangled with the law that he cannot clear his name. Sid Rogell will produce.

Betrayal' to Warners

"The Betrayal," western adventure original by Winston Miller, has been acquired by Warner Bros. William Jacobs has been set to produce, Raoul Walsh directs and Miller to do the script.

Columbia Facts Simon

S. Sylvan Simon, who recently completed "The Fuller Brush Man," starring Red Skelton, has been signed by Columbia to a long-term producer's contract. He will develop stories for productions with the studio's top personalities.

Uncertainty again settled on Hollywood this week as production dropped to 30 films before the camera, just 20 fewer than were in work two years ago at this time.

Despite the hull, there is activity at Paramount where "Sorrowful Jones," starring Bob Hope and Lucille Ball, went into production under Robert Welch. At the same time Hal Wallis started "The Accused," starring Loretta Young, for Paramount release. Robert Cummings and Wendell Corey are other principals.

With the start of "Larceny" at Universal-International on April 12, that studio now has five films working. "Larceny" is being made by Leonard Goldstein and will be filmed in six weeks around Los Angeles. "Countess of Monte Cristo," alias Sonja Hentsch, was in a familiar locale this week when ice skating sequences were filmed at an ice rink owned by the star.

Van's Holiday Interrupted

Van Johnson flew in from an interrupted Hawaiian vacation for a top role in "Command Decision," "The Story of Monte Stratton" has apparently been shelved indefinitely because of the studio's inability to find the right star for the role of Stratton. "Sun in the Morning," starring Jeanette MacDonald, Lassie and Claude Jarman, Jr., scheduled to start this week. The Technicolor film is being produced by Robert Sisk. Added to the all-star cast of "Words and Music," Gene Kelly will repeat two of his numbers from "Pal Joey," a Rodgers and Hart hit of 1940.

James Cagney started more re-takes for his "Time of Your Life," to be released by United Artists. Jimmie Garland, sister of Judy, was chosen by Producer-Director Lewis Milestone for a key sequence in Enterprise's "No Minor Vices." She has been doing Victorian roles. Despite the illness of Janis Paige and the absence of Dennis Morgan and Dorothy Malone for five days, Director Raoul Walsh last week brought in Warners' "One Sunday Afternoon" a day ahead of schedule. "Big Dan," Sol Wurtzel's production for 20th-Fox release, started April 12 with Charles

"Give 'em Entertainment," Henry Ginsberg Creed

Henry Ginsberg, Paramount's vice-president in charge of production and studio operations, sees "a diversified program concentrating on the 'homey' type comedy and even broader comedy as the current and near-future aim in selecting story material to provide pictures suited to the mass of the theatre-goers. "Also, spectacular adventure and melodrama—examples at Paramount," he added, "are 'A Connecticut Yankee in King Arthur's Court, 'Dear Wife' (sequel to 'Dear Ruth'), (comedies); 'Whispering Smith' (adventure), and 'Night Has a Thousand Eyes' (melodrama)."

Production costs, the Paramount Production chief said, are coming down in proportion to the amount of judicious effort exercised in that direction, "but," he hastened to add, the aim for lowered costs must not "at any time sacrifice attraction values of pictures." Replying to our question as to his estimate of the immediate goal of the industry in bolstering theatre attendance, Mr. Ginsberg said: "Paramount's objective is to create entertainment of the type of the public has not changed, and stars, attractive stories and all elements that go to make a good picture are the ingredients of box-office success."
Sherman Names Clark
Associate Producer

Harry Sherman has signed Vernon Clark as associate producer on all Sherman Productions under a long-term contract. Clark's first job is the launching of all preparations for the filming of "Carmen of the West," forthcoming Sherman independent.

Clark will also handle the polishing into final screen form of "Brandy for Heroes," "Ring Horse," the Hashknife Westerns and other projected Sherman productions.

SGP Hospital Dedication

Dedication ceremonies for the industry's new Country Hospital at Calabassas, Calif., is scheduled to be held April 18 before an invitation audience of 1,000, including all stars and players who have contributed performances on the Screen Guild Player's CBS radio show since its inception in 1939. The hospital was built on funds secured through these contributions. Top executives and heads of labor unions have also been invited.

New Shooting Guide
For Pal Color Feature

George Pal’s newly developed Audio-Visual screenplay—a revolutionary production shooting guide in the form of a film outline featuring narration, preliminary set sketches and the main musical development for use as a blueprint for all departments throughout production, will be utilized for "The Adventures of Tom Thumb," Pal’s first live action-animation feature for United Artists release.

Audio-Visual film presents a roughed-in skeleton of the entire story and runs approximately the same length as the final feature, thus permitting editing which eliminates the costs of shooting scenes which might be cut later in the over-footage. The system is said to iron out all story kinks before the final product ever goes in front of the cameras.

Woody Herman, Peggy Lee, Dave Barbour and other artists have recorded musical numbers for the project.

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'Shadow' Postponed

Production of Universal-International’s “Shadow on the Hill” has been postponed until January, 1949, because of Joan Fontaine’s unexpected visit from the stork next October. Following “Kiss the Blood Off My Hands,” the actress will go into “You Gotta Stay Happy,” then await the birth of her baby.

24th Year for Pete

Pete Smith, MGM short subjects producer, signed a new contract last week on the 23rd anniversary of his association with the studio.

Now on his 200th short subject, Smith has won two Academy Awards and placed first in live-action shorts in SHOWMEN’S TRADE REVIEW’S Leaders of the Motion Picture Industry poll for 1946 and 1947. In Leaders polls for the preceding nine years the Smith one-reelers won places among the Leading Short Subjects.
7th WEEK

* FIRST PICTURE TO HIT THIS MARK SINCE JULY, 1945

AT N.Y. CAPITOL

NO END IN SIGHT!

and HOLDING OVER

5th WEEK LOS ANGELES, CAL. • 4th WEEK SAN FRANCISCO, CAL.
ATLANTIC CITY, N.J. • BUFFALO, N.Y. • TORONTO, ONT. • BALTIMORE, MD.
BOSTON, MASS. • CINCINNATI, O. • ATLANTA, GA. • BRIDGEPORT, CONN.
OAKLAND, CAL. • AKRON, O. • STOCKTON, CAL. • NORFOLK, VA. • VALLEJO, CAL.
NAKED CITY

PHILADELPHIA, PA. - 3RD WEEK HARTFORD, Conn. - PITTSBURGH, PA.
Cleveland, O. - Toledo, O. and going strong in its 2ND WEEK DAYTON, O.
Allentown, PA. - Indianapolis, Ind. - Riverside, Cal. - New Orleans, La.

They just won't let "Naked City leave town!"
Selling the Picture
News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Schlaifer Outlines Fox Plan
In Films’ Wider Public Bid

Now in full-scale operation after a test of several months, 20th Century-Fox’s plan to aid the current industry bid for a wider audience on the basis of improved product was detailed this week by Charles Schlaifer, the company’s director of advertising and publicity. His organization’s field forces and other resources have been placed at the disposal of the public, the exhibitor and the industry in general.

Outlining 20th-Fox’s method of putting into effect the new service policy as its contribution to the general program, thus applying a "new look" technique to its own motion picture exploitation, Schlaifer revealed that the company’s field staff is working under positive instructions to exemplify aggressive showmanship at its best by promoting not only 20th-Fox’s product but by aiding at the local theatre level in generating goodwill for the industry’s high quality output.

The "new look" technique, as described by Schlaifer, represents a development over a period of many months growing out of the premise that good pictures from any quarter bring goodwill for Hollywood, and the further premise that all pictures must be honestly and clearly advertised, publicized and exploited. In instructions to its own staff, the ad-publicity executive said, 20th-Fox has cited films of other companies accepted as having high quality, and has stressed at all points the strengthened requirements of the motion picture Advertising Code as to honesty and good taste.

Four main points of the plan include:

1. Close coordination of the field staff with the exhibitor in handling campaigns designed to inform the public of the high-caliber industry product. Redistribution of campaign ideas will be made throughout the country for intensified parallel operations; and field men are already initiating plans to aid the exhibitor in turning over ideas to sell the industry’s product on an over-all basis.

2. Establishment of a home office Information bureau to service the working press with detailed and factual data on pictures, pictures and techniques.

3. A weekly newsletter presenting showmanship ideas to exhibitors, reflecting the thinking and policies of the 20th-Fox advertising and publicity department.

4. Advance press sheets on company pictures to facilitate long-range campaigns on early pre-release dates and provide a basis of operation for full organized campaigns.

Schlaifer and the members of his staff will continue their periodic trips to the field to counsel with exhibitors and the field staff on the operation of the program.

Twentieth-Fox will also continue its “scientific screenings” and “penetration premieres,” with “Green Grass of Wyoming” to have a saturation run in the mid-west territory next month simultaneously with a Lancaster, Ohio, premiere. The saturation run idea will be extended with the mass 500-theatre opening of “The Iron Curtain” in May.

TOA Campaign Gets Under Way in Boston

Theatre Owners of America’s campaign to combat adverse motion picture publicity, especially that arising out of misconceptions of economy, has already gotten under way in Boston with special stories and art layouts carried in newspapers, Harry Browning, M. & P. circuit ad chief, told a TOA committee in New Haven last week.

Browning discussed the method which might be used in this area with John Hene, Warner Bros. Theatres, Jim Darby, Paramount Theatres, Max Burnbaum, Warner Bros.; Arthur Greenfield, Universal International branch manager; Morton Katz, MGM; Frank Frankfurter, Universal-International branch manager; Harry F. Meadow, United Artists branch manager; Harry F. Shaw, Loew-Poli circuit division manager; Dr. Jack E. Stang, Loew-Poli circuit division manager; Dr. Jack Friedman, Allied; Frank Ferguson, representing the Balaban theatres; Ed Smith, Western Massachusetts Theatres; Springfield, Lou Brown, Loew-Poli circuit manager; Arthur Fink, Brown, Paramount; David Kramer, Columbia, Ben Simon, 20th Fox branch manager; Hugh Maguire, RKO and Morris Mendelson of the Loew-Poli circuit legal department.

Miner Usherettes

In keeping with the mining town setting of RKO Radio’s “The Miracle of the Bells,” girl usherettes of the Rivoli Theatre, New York, as miners, their outfits consisting of authentic miners’ caps, as well as jackets and slacks with red bandanas tied around their necks.

Intensive Promotion Set
For Henry Morgan Film

An intensive exploitation barrage covering 11 major channels has been set up by United Artists, to launch Screen Plays forthcoming Henry Morgan picture, “So This is New York,” scheduled for release around late May or June. The campaign covers everything from personal appearances by Morgan to cooperative plugs on his radio network, ABC.

Special material is being sent to exhibitors, including brochures of special publicity breaks, gags, and trinkets from New York hotels and night spots. Arrangements have been made with ABC to place spot announcements on 225 stations, short trailers plugged in the network in theatres, plus cooperative material in the pressbook and direct assistance from the UA field force.

Morgan has agreed to broadcast his air show from a theatre stage for the first opening, in addition to his own personals, probably in Washington, Philadelphia, Chicago or Boston. The comedian is also set for an extended series of consecutive plugs on his own Thursday night ABC airshow, leading up the release of the picture and culminating in a stage appearance of his entire show. Both Morgan and Arnold Stang, featured on his radio program, will do 350 appearances in behalf of the film.

Rayvee Shampoo, Morgan’s sponsor, will provide displays and merchandising tips, while New York hotels, night clubs, and other spots promoting trade through mailing lists, are being lined up to include picture material in their promotions.

Nineteen organizations, such as the Cab Drivers Association, cigar manufacturers and others mentioned in the picture, will publicize “So This is New York” in house organs and trade bulletins.

Meet to Combat Ad Rate Rise of Newspaper

Senate Manager Bob Sidman and Fabian Arna Manager Gerry Wollaston were among the Hartings PA., business men who joined with Bowman’s department store Advertising Head Fay McNamara to discuss the recent advertising rate increases ordered by the city’s sole remaining newspaper.

The Patriot-News ad rate rise was announced after the 117-year-old Telegraph had suspended publication, displacing editorial, business and mechanical employees and leaving that community without a newspaper other than the Patriot-News. The meeting of advertisers was held to discuss other possible means of reaching the public—HAR.
Banned Jeep Covers
Albany to Sell ‘T-Men’

A jeep from a motor company in Albany, N. Y., was promoted by Manager Milton Schoenberg and Eagle Lion Exploiter Charles Baron in their exploitation chore for EI’s “T-Men” at the Grand Theatre. For two days the banned vehicle covered the city’s main streets and nearby communities, and stood in front of the theatre at certain hours. The driver distributed “money” heralds.

Three hundred special cards were posted in and around Albany. A window display on men’s clothes consisted, while Krege’s handed out kiddie buttons and displayed stills and cards in its windows. Woolworth’s featured “G-Men” and “T-Men” books, with stills and 22x28 cards.

The Albany State Bank tied up for the distribution of 5,000 “Know Your Money” brochures to patrons at its main bank and all branches. The appliance company handling Emerson radios used 10 display cards on the film. A radio campaign was used, and generous publicity was obtained via stories and art in Albany dailies and several community publications.

How-to-Dream Booklets
Exploit ‘Walter Mitty’

Booklets on “How to Dream the Walter Mitty Way” were distributed in the teen-age department of a store in Chattanooga, Tenn., as an exploitation angle for RKO Radio’s Samuel Goldwyn picture, “The Secret Life of Walter Mitty,” arranged by Independent Theatres General Manager Jay Solomon. The store made a large display of the booklet with credits to the theatre and film.

A special setpiece was arranged in the lobby for a week in advance, and during the run was placed in the entrance to a leading shoe store in the center of the downtown business district.

By arrangement with the Chattanooga Safety Council, 200 window cards were posted on the bulletin boards of city and country schools, banks, department and music stores, etc., boosted the film in 14 windows.

U-I in 3-Way Tieup
To Aid Cancer Drive

Universal-International has completed a new three-way tieup with the “Queen For a Day” radio program and the American Cancer Society to help raise funds to fight the disease. A radio contest now under way and sending May 14 asks for a 25-word letter starting with “I need a vacation because . . .” accompanied by a donation for the cancer drive.

Winner will be flown to Hollywood for a private screening of U-I’s “Another Part of the Forest,” and then will take a one-month vacation tour by trailer from Hollywood to New York. Sponsors of the drive hope to raise over $2 million for the cancer society.

First for ‘GWTW’

Remember the old-fashioned pony cart in which Clark Gable rode in MGM’s “Gone With the Wind”? Manager John Parf and his assistant, Paul Henry, of Schine’s Kent Theatre in Kent, Ohio, discovered a cart of that type and placed it in the lobby as part of a display. It proved a real crowd-stopper and was a new angle in exploiting “GWTW.”

Transportation Display
A Wells Fargo stagecoach headed an “Evolution of Transportation” display at a Hollywood Oldsmobile dealer’s in connection with the showing of Universal-International’s “Black Bart” at the United Artists Theatre, Los Angeles.

Features Weak, Streeter Sells Serial for Payoff

Believing that too little attention is spent in selling the smaller items on a program, Manager Reg Streeter of Warners’ Mission Theatre in Santa Barbara, Calif., decided to test his belief. With two week features and the first chapter of Columbia’s serial, “Brick Bradford,” coming, he made a try at promoting patron interest in the serial.

Streeter’s main effort was directed to the juvenile trade through the offer of a free admission for the final chapter to all kids who had seen the previous 14 chapters. He issued membership cards to the Brick Bradford Club. Each card had numbered spaces to be punched at the theatre for each episode the member had witnessed.

A tieup with the Mission News Company resulted in its truck carrying one-sheets 10 days in advance, and its donation of 1,000 back issues of comic books for free distribution to kids. The news agency enclosed “Brick Bradford” heralds on all new comic books it distributed. All of this without charge to the theatre. A cut-out three-sheet standee of Brick Bradford was placed in the lobby and the standard trailer used.

Promotion of the serial, Streeter states, gave the theatre much additional revenue.

2 Fox June Premieres
Set for Philadelphia

Twentieth Century-Fox has set two world premieres for Philadelphia, one of the Democratic and Republican conventions, in June. Both will also play at Boardwalk theatres in Atlantic City during the conventions.

First to open will be “The Street With No Name” at the Fox Theatre on June 16. “The Walls of Jericho” will make its debut at the Fox on June 30.

The distributing company is preparing an intensive, long-range promotion campaign on both pictures.

National Ads for ‘Melody’

The new Walt Disney musical, “Melody Time,” will be brought to the attention of the country’s moviegoers through a national advertising campaign prepared by RKO Director of Advertising and Publicity, J. Paul McCormick. Top promotions were used for ads similar to the half-page cartoon-style ads in current issues of Life and Collier’s.

Schulman Returns

Bill Schulman, Reelart advertising and publicity director, has returned from Boston where he conferred with Joe Levine on exploitation of the 12 additional features recently announced by Reelart.

Can You Take It?

In exploiting the dual horror reissues of “The Bride of Frankenstein” and “The Son of Frankenstein,” Manager Thor Hauschild of the Piqua Theatre, Piqua, Ohio, stressed the “can you take it?” angle in all of his advertising and exploitation. He splashed the question all over town, in shop windows, on curbstone risers, in newspapers, on the theatre front and in marquee and lobby displays. Periodically during the show run, he blacked out the auditorium lights, increasing the eerie effect. Hauschild states that business was above normal, despite a heavy snow storm.
Non-Interfering Wife Contest on 'Affairs'

Radio station WNAP contest to locate a Providence, R. I., housewife who "does not interfere in 'Her Husband's Affairs'" was a high light in Joseph Samartano's campaign on the Columbia picture at Loew's State. Condition was that the husband of the winner should appear on the program with his wife and be interviewed. The winner was the guest of the Loew's State manager.

The American and Food Basket Super Markets gave the film and theatre much valuable publicity through tieups, the American Market using the slogan, "Her Husband's Affairs" are in thrifty hands when she shops at the American market regularly.

For a street ballyhoo, Samartano sent a man dressed as Santa Claus through downtown streets carrying a banner reading, "I handle everybody's affairs including 'Her Husband's Affairs' now at Loew's State.'

Selection of "Her Husband's Affairs" as the movie of the week by Life magazine was played up on a 40 x 80 lobby card for two weeks in advance. The film's publicity men displayed a 15-foot banner across its front, and the I. C. T. Bus Transportation Company used a large window display. Luggage stills and art on Lucille Ball occupied conspicuous space in numerous downtown shop windows.

New Look Style Show

A tipup was made with the Postal Clerks Auxiliary in Kansas City, Mo., to stage a "new look" style show, "Charm to Alarm," by the manager of Fox's Midwest Warwich Theatre. Show was combined with the theatre's regular feature, Buddy Black, CKKN announcer, acted as master of ceremonies. -- KAN.

SHOWMAN'S TRADE REVIEW, April 17, 1948

Can't Keep 'Em Down

You can't keep a good man down—particularly if he's a manager and staff at Loew's Century Theatre in Baltimore demonstrated that fact recently when they arranged for three pretty girls to tour the city on motor scooters while the police obligingly locked the other way. Ribbons worn by the girls identified them as "Three Dancing Daughters." By coincidence, an MGM picture bearing the same title was playing at the Century.

'Father Dunne' Premiere

In St. Louis on May 11

World premiere of RKO Radio's "Fighting Father Dunne" will be held in St. Louis on May 11 at Foxhome & Marie's Fox Theatre, with all of the trimmings that usually go with such an event.

St. Louis was chosen for the initial showing because Father Peter Dunne, upon whom the picture is based, founded the city's first St. Louis, Archbishop Joseph E. Ritter, P. M. Philip M. Donnelly of Missouri and Mayor Aloys P. Kaufmann are expected to attend.

Votes for Ashley

Politics to the Fore

With the political angle of Universal-International's "The Senator Was Indiscreet" to work with, the Levy-Levine combination at Century's Linden Theatre, Brooklyn, N. Y., went to town politically. A 40x60 in front of theatre read: "Truman, Dewey Stassen, Taft, Vandenberg, Eisenhower or Wallace may get your vote next election day, but ... Senator Ashley (William Powell) will get everybody's vote when they see 'The Senator Was Indiscreet.'"
Fashion Show a Draw, To Be Theatre 'Annual'

A "one-shot" fashion show at Century's Huntington Theatre, Huntington, L. I., was so successful that the sponsor asked Manager Dick Treter to make it an annual affair. Treter made the tieup with the Millicent Kalt shop, a swank neighborhood dress shop, and set it up for a two-night run.

The dress shop furnished professional models, the garments to be displayed and donated $300 worth of Easter habiliments as prizes to local girls in a contest to seek "the most perfect model." The theatre distributed the entry blanks and notified entrants by postcard to appear at the first night show. Winners were selected by two local " Judges" and heralded, May 15, in the Long Island fashion commentator for News of the Day.

At the second-night finals, three winners were selected and awarded Easter outfits. The theatre presented gold season passes to the runners-up.

The stage was made attractive with flowers promoted from a local florist in exchange for stage announcements. Corsages for the models were also given by the florist.

Manager Treter promoted a piano player for the show at no cost. Publicity in the two Huntington newspapers was picked up by nearly every paper on Long Island.

Credit for the success of the show and its promotion is shared by Treter with his assistant, L. Meginnis, and his operator, Max Rether.

Levin Conducts Own Film 'Bests' Poll

Firm in his belief that both the public and theatre managers should have the opportunity to name the "bests" of the year, Irving M. Levin, district manager of San Francisco Theatres, Inc., conducted his own poll, which he called "Patrons & Theatre Managers' Oscar Awards."

 Voting from a selection of 20 films which the managers of the Alexandria, Coliseum, Metro, Harding, Balboa and Voge theatres nominated from a list they believed the moviegoing public enjoyed most, the patrons bestowed the accolade of honor to J. Arthur Rank's British film "Great Expectations," which Universal-International released in the States.

Winning second-place honors was RKO Radio's "Crossfire," and this was followed by 20th-Fox's "Miracle on 34th Street," Paramount's "Welcome Stranger" and United Artists' "Monsieur Verdoux," in order of patron preference.

Sure Goodwill Sign

It's a sure sign of goodwill and community service when the school teachers of a community help the theatre manager at a performance for kids. The school teachers of Barnesville, Ga., collected the children's admissions and arranged for school buses to transport 400 county school youngsters to the Ritz Theatre to see RKO's "Fun and Fancy Free." The guiding hand of Manager Jesse Bullard was behind the cooperation of the teachers.

The Brass Tacks of Efficient Picture Theatre Management

BE SAFE: BUILD YOUR OWN QUIZ GAME

By Jack Jackson

All aboard for another ride on the Giveaway Hurdy Gurdy!

Here we go again, stretching for that brass ring that rewards one in every twenty theatres—or am I being optimistic?—who get detoured off Self-the-Show Boulevard and find themselves bumping along the always expensive, though seldom fruitful, Premium Galleries.

Why; this paragraph falls below expectations—and now nearly everybody is expecting too darn much after the wall-bulging boom days so fresh in mind—there is a surge of the we-sell-it-you-give-it guys ringing theatre bells. They're already packing their kits and before long the "stimulant" salesmen will be as plentiful as cathartic advertising on the radio.

Like the Myrmidons of Greek mythology whom Jupiter transformed from ants into soldiers, these fellows seem to spring from the nothings of nowhere to help exhibitors fight the battle for patronage. But, unlike the Myrmidons, who were a selfless lot asking naught but the privilege of service, these chap are a mercenary gang who insist on contracts and cash. The salesmen and the concerns who hire them are seldom backed with any responsibility, and no assurance—other than the glib mouthings of the representative—is given that the particular megill or gimmick will do the job for which it is sold.

Often you can—and if at all possible you should—devise your own setup with far better results to your theatre. Yet you are asked to sign a contract (usually for 13 weeks) which, while offering you no protection, for a stipulated sum per week gives you the "privilege" of using your employees, or yourself, to officiate at the giving away of merchandise you buy and pay for.

Most, if not all, of the gags I've seen recently could be duplicated by any theatreman without fear of infringement of any kind (because they possess no factors or elements to patent or copyright) and, in essence, are based on ideas used in various forms by theatremen since "way back."

The current popularity of "Quiz" radio programs coupled with the success of the Dr. I. Q. appearances at theatres undoubtedly accounts for the predominance of quiz games in the stimulant marts now springing into activity in all exchange centers. There is a smattering of "steals" from the old-time "auction" and a couple of ideas calling for equipment of one kind or another, but nothing I have seen couldn't be put on with better effect, and at far less cost, by any alert and intelligent showman.

A Few Pointers About the Hazards and Pitfalls

The "quiz" trap is the one most likely to ensnare theatre owners and managers, and a few pointers about the pitfalls and hazards to be encountered may be in order. And, mister, the hope you are about to read was taught to this writer in School of Experience where I paid a tuition fee of more than $7,000 for the course. If there are any among you who would like to purchase some perfectly good no-account dies, cards, cabinets, quiz books and other paraphernalia accumulated during my enrollment, I'll be only too glad to take advantage of you at your own terms. Let me give you "for free" a condensed version of what I learned the hard (and expensive) way.

Of dominant importance is the fact that the measure of success enjoyed by any theatre anywhere, on any program involving stage handling, hinges on the talent and ability of the Master of Ceremonies. All too frequently we get to visioning patron possibilities comparable to the stand-out business of Dr. I. Q. and the immense audience appeal of quiz periods conducted by Bob Hawk, Art Linkletter, and others of similar ability and distinction. If you happen to possess a reasonable facsimile of this type of talent my advice is that you get right on the quiz band wagon. But, lacking such talent, it is highly advisable to stop, look, listen and reason out this and other difficulties confronting the presentation of such programs on an individual theatre basis.

With the network quiz programs there is great thought and study given the matter of preparation of the Q and A list which is presented one time only. The list is carefully guarded and the contents known to but a limited number of persons. I've asked some of the present army of "quiz program" peddlers now hanging on theatre doors how they intend preventing duplication, and not one had given this all-important item very much consideration. Just suppose the theatre in an adjoining town happens to get the same list you are playing a week or even a month or so ahead of you; what happens to you?

(Continued on Page 22)

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"Brilliantly done romance with a Tchaikovsky score should click solidly!"

**FILM DAILY**

"A proud achievement for the screen. An almost faultless production!"

**MOTION PICTURE DAILY**

"Top flight! A musical gem ... should cause a healthy upswing at the boxoffice!"

**THE EXHIBITOR**

"Should reach the heartstrings of everyone!"

**HARRISON'S REPORTS**

"A wealth of Tchaikovsky music in a romantic love story with strong appeal!"

**SHOWMEN'S TRADE REVIEW**

"Socko! Profitable boxoffice reception assured! Arresting!"

**HOLLYWOOD REPORTER**
Romance!... set to the glorious melodies of TCHAIKOVSKY!

(THE WORLD'S MOST-PLAYED MUSIC)

ALLIED ARTISTS PRODUCTIONS presents

Song of My Heart

A SYMPHONY FILMS PRODUCTION with
FRANK SUNDSTROM · AUDREY LONG · SIR CEDRIC HARDWICKE
MIKHAIL RASUMNY · Gale Sherwood
Produced by NATHANIEL FINSTON and J. THEODORE REED
Written and Directed by BENJAMIN GLAZER

NATIONWIDE TIE-UP WITH TEN THOUSAND RCA-VICTOR DEALERS!
The world's biggest record company is set to help you sell "Song Of My Heart"... with sock window displays, contests and a sensational new Tommy Dorsey album of Tchaikovsky melodies.
National magazine ads, too!
Jackson...

(Continued from Page 19)

It was this phase of quiz presentation for theatres that caused me to halt my outlay of IOUs and mortgages. Investigation showed that I'd have to set up a minimum of 26 sets of non-conflicting Q & A's for every theatre contracting for the service in any given territory. These lists could not be used in territories immediately adjoining, and since all territories, except the coasts, have four sides, I'd be set against the job of figuring out 104 individual sets or a two years' supply—subject to transfer from one territory to another every 26 weeks— if I wanted to protect theatres taking the service against "stealing". Who are certain to keep tabs when cash awards begin getting bulky. This job, despite its scale, could be done, but when I got to figuring the immense office staff required and the number of employees who would have to know in advance "what was going where," as well as the hazard of "fixers," I threw in the sponge. That's the kind of job J. Edgar Hoover and his whole staff couldn't handle.

I believe the above illustrates the impossibility of any "stimulant" office profitably marketing a quiz program that offers any protection or security against fraud—and the boys do want profit.

Your Own Quiz Show

Now I'm going to tell you how to put on your own quiz program. A program tailored to fit your own theatre that can be handled better, cheaper and with greater possibilities of profit than any that will ever be offered you by quiz peddlers.

If you have no mimeograph, invest $1.25 in a postcard duplicating device and buy or borrow a numbering machine.

Coin an individual name for your game—something that includes your own, your theatre, or other set of letters that precludes entirely any suit for copyright infringement—and prepare your front and screen advertising.

Make a stencil outlining the rules governing the game and be sure that you include a paragraph to the effect that the correctness of all answers is subject only to the authority chosen by you for the contest. (There are so many different opinions about any and every question that this clause is necessary to protect you from contestants quoting an answer contradictory to the one chosen for the contest.) Another stencil, for use on the opposite side of the contest card, should have the name of the game and a number of squares, circles, triangles, or other outlined space running from top to bottom, located at the left and right borders. The number of these outlines must conform to the number of questions you intend using in the contest. Below the game name and above the selection form of outline show the word "yes" at one border and "no" at the other. The center can be used to carry the names of cooperating merchants or be left entirely blank, depending on the manner you select for presentation.

Twice as Many Cards

Run off twice as many cards as will be needed for the contest, being sure the printing is equal from both front and side borders. Set the numbering machine to duplicate number and staple each two cards bearing the same number together, these to be passed to the patron at the contest.

Prepare ONE (AND ONLY ONE) list of questions and answers. DO IT YOURSELF and don't hand it to the person conducting the contest from the stage until all lights are up and the contest ready to go.

The audience is advised of the contest rules and how to mark their cards. (They can tear, perforate or mark "yes" or "no" in the space provided as each question is asked.) When all questions have been propounded the ushers pick up all ORIGINAL cards and the patron holds the duplicate (which should carry markings similar to those on the original).

The house staff goes about the job of getting the cards in numerical order while the Master of Ceremonies reads the answers to the questions. (A blackboard already prepared as to the questions but NOT showing the numbers could be placed on stage at this period to prevent error.) As each question is answered the blackboard is marked accordingly. The audience is then asked who, if any, have marked their cards 100 per cent right. Claimants are required to give the number of their card and the house staff procures the matching original. (This prevents any tampering after the original cards have been picked up, and this factor of the contest should be carefully explained in advance.)

Master Jackpot

If no person has all questions correct, reduce the size of the prize—putting the deducted amount into a master jackpot—and call for those having right answers to all but the last query. Deductions can be made on down in this manner until one or more lay claim to the remainder of the award. In case two or more contestants have correct answers, the amount of the award should be divided equally or—if the contestants so choose—can be divided by further answers to questions, a spelling bee, performing some comic feat like kissing the hands of the first lady or man in a particular row of the theatre, or what have you.

There should be an additional list of three or more difficult questions for use in event of tie or in contests for the master jackpot (this master pot being the accumulation of deductions from the top prize each week in the event of failure to obtain one or the other set of questions).

Now about the prizes and the questions:

The top prize should be a cash theatre award, but it is possible to get no end of merchant cooperation by using questions connected with the business of the cooperators. If this last form is chosen be sure you insist on mention of the theatre and its attractions in all advertising and in store windows, etc.

The questions can be made to fit incidents, history, location, establishments, etc., right in the vicinity of your theatre. And if you do the job yourself, there is no possibility of anybody getting advance information. If you happen to have a number of merchant-donated awards at a time when several patrons have tied for the prize, it is possible to make everybody happy by putting numbers in a hat and letting each draw for their own award.

By all means take advantage of as many angles as possible to make the contest interesting for those not successful in the prize department.

The possibilities of tailoring dart or arrow and target games, audience auctions, etc., to fit the exact measurements of your theatre and its customers are too numerous to list.

A little noggin'-muddling and you'll be able to get up a better quiz program, auction or mechanical game than any that can be offered by the stimulant salesmen.

Build your awards—to say nothing of your advertising—by getting the neighborhood merchants in with you. If you feel that your theatre will benefit from a ride on the Giveaway Hardly Gurdy build your own, operate it yourself and bank the fees you're being asked to pay for license.

Reade Jubilee Renews Public Interest in Films

The Walter Reade theatre circuit's six-week 40th Anniversary Jubilee (Feb. 11 to March 23), which had a joint aim of celebrating the quality of movies during that period and the 40th anniversary of Walter Reade, Sr., in the industry, achieved considerable success in captivating the public feeling that movies weren't as good as they used to be. Walter Reade, Jr., told his district and city managers at a meeting in New York last week, Reade said that all managers reported renewed patron interest in the calendar of current releases.

The Jubilee, through trailers, newspaper advertising and exploitation activities, plugged the theme that "Movies Are Still Your Most Economical and Best Form of Entertainment," and that the current lineup of product was the best in the circuit's history.

Reade also said that the television lounges instituted in theatres in Asbury Park, Freehold, Long Branch, Red Bank, Plainfield and Morristown, N. J., had either directly or indirectly built up a patronage of their own or contributed materially in drawing a segment of the public to the theatre to see the television shows as well as the screen attractions. Most popular video shows: boxing and wrestling.

Wendahl to Manage Bernstein Miami Theatre

Veteran Theatremen George Wendahl of Waukegan, Ill., has been named manager of Bernstein Theatres' new Dixie Theatre in downtown Miami, Fla., it was announced last week by General Manager H. C. Ryhan from the circuit's offices in Hammond, Ind.

About Swinging Signs

One pedestrian safely sauntering past your theatre is better than two in the hospital. Be sure those swinging banners or signs are definitely secured so that it will be impossible for them to blow down.
SAN FRANCISCO

Bing Crosby was here at the Presidio and received a citation for war work from General Mark Clark.

Lester Baker, managing owner of the San Francisco Popcorn Company, is putting in new equipment at his plant on Page Street.

Jack G. Dempsey has been named manager of Golden Gate Fields in Albany. He was formerly with Del Mar and Santa Anita.

Robert O. Bemis, manager of Walter G. Pred- dey's theatre equipment supply house, has just installed 400 new seats in the Mercantile Theatre. The Mercantile house underwent new carpeting, drapes, seats and projection equipment, Freddley's also are making the installation for the Blumenfield Circuit's Motor-Movies drive-ins at San Rafael and Stockton.

D. B. Levin and Louis Kaliski will open the new 425-seat Lux, Oakland, about May 15.

Ellis Levy of the Telenews is turning over his Edgewater Ball Room to the Variety Club on Tuesday, April 20 for its Heart Fund.

Evelyn McGovern, Universal bookkeeper, is home nursing a hand she broke trying to wind an old fashioned phonograph, Jack Frazier of Film Messenger Service has sold his Consolidated Valiente and is now trying a speedy job. Kenny Brooks has left Gilboy Company after 15 years of service to go into business for himself.

Television equipment for a 100-foot antenna tower on top of High Mark Hopkins will start arriving this month. The Associated Broadcasters, Inc., has commenced the expenditure of $250,000 to give San Francisco television facilities through radio station KSFO.

Irving M. Levin, division director of San Francisco Theatres, Inc., announced that building construction will resume immediately on the Coronet Theatre, deluxe, Geary and First Avenue. Work was halted on the project ten months ago.

Short takes . . . Rex Stephenson, division manager for Golden State, left for a Honolulu vacation . . . Manager Ben Stephenson has been transferred from Verdi to Daly City . . Ditto Art Cloth from Daly City to Parkside, replacing Bob Naify who goes to home office.

DALLAS

Jo Maree Ford, with Paramount for the past three years, as secretary to George Henger, was married to Gay Marble, April 10.

The mother of Verlin Osborne, secretary to Paramount's district manager, is out of the hospital and well on the road to recovery, RKO Branch Manager Sol Sacks is home now recovering from his recent illness.

Technicolor Field Representative George R. Giroux is in town, calling on the film exchanges and theatre circuits, as well as visiting with his many friends in Dallas.

The Dallas Variety Club last week had as guests at the monthly general meeting, Leo Durocher and the Brooklyn Dodgers, here for an exhibition game with the Dallas Rebels.

Screen Guild Branch Manager W. J. Cammer and his bride, the former Myrtle Kay Barlow of San Antonio, are honeymooning in Monterrey.

The 69 theatres in New Mexico which have paid their Theatre Owners of America assessments represent 88.8 per cent of the seating capacity of that state, New Mexico Theatres Association Secretary Russell Hardwick announced.

REGIONAL NEWS INDEX

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KANSAS CITY

Fox West Coast General Manager George Bowers, spent most of the week in town conferring with Fox Midwest officials and visiting several of the theatres in the circuit.

Downtown theatres on the main drag suffered somewhat for a fortnight in the rerouting of street cars and buses while Main Street tracks were replaced.

Quite a bit of publicity is breaking locally about Jim Davis in his new role with Bette Davis in "Winter Meeting." He's a Missouri lad and well known hereabouts. Dearborn is his home town.

Bob Siscoy is back at his desk at the uptown Theatre after a siege of arthritis. He's feeling better, but still is troubled.

The Granada Theatre on the Kansas side brought in the Hollywood Theatre Guild to give three performances of its meller-drammer, "Only An Orphan Girl," last Tuesday, Wednesday and Thursday.

To the Dogs

Boston exhibitors are again facing the problem of race competition this summer with the dog track, one of the theatre's worst competitors, scheduled to open with warm weather. Horse racing gets going April 19 but since they don't run at night they aren't considered such competition.

LOS ANGELES

A drive against parking cars or trucks by theatre fire exits or alleys into which the exits lead is under way with Capt. Richard S. Chinn of the fire department's theatre detail out to get offenders before Municipal Judge Louis Kauf- man who has promised $100 fines and jail for offenders.

Joe Mealey is back with the Bank of Knowl- edge after a 12-year absence during which he worked for T & D in San Francisco. He'll handle the Los Angeles territory. Joe Stont, for many years a 20th-Fox salesman, is recuperating at his home in Santa Monica after a lengthy illness.

The IATSE is taking ads to ask all AFL union and guilds not to patronize an allegedly "unfair theatre" in Palm Springs.

Ground is being broken for a $375,000 theatre at Centinela and La Tijera. It will seat 1,500 and was designed by S. Charles Lee.

Joe Mack has installed a new teletype in the Filmark office to handle rush orders. He expects Pope Irving Mack, president of the outfit, any day now.

Looks like film row lost one of its former residents permanently. Bill Flemion is reported back in the exchange business at his former home town of Detroit.

Robert Clark, projectionist at the Academy at Pasadena, is charging to the IATSE that Moving Picture Operators Local 150, locked him out for work for three weeks. The argument goes back to the "Forever Amber" trouble.

MINNEAPOLIS

Sidney Belman's North Star Enterprises may drop plans to build a drive-in at Brooklyn Center, Minneapolis suburb, because of local opposition. However, the company has a license to build at Rochester, Minn., and expects to get this drive-in under way soon.

John Lein, prominent North Dakota exhibi- tor about 25 years ago, died at St. Louis Park, a suburb near here. He had operated a theatre at Granton, N. D., before retiring.

Birger Roos has resigned from Eagle Lion's sales staff to join that of Film Classics.

A total of $2,110 in prizes will be divided among the prize winners of the A, B, C houses of the Minnesota Amusement Company in its "new house" drive from May 4-June 26. Ray Nikles and Woodrow Fraught are drive captains and area meetings have been scheduled for Huron, S. D.; Fargo, N. D.; Duluth, Minn.; Winona, Minn.; and Minneapolis.

WASHINGTON

Marked gains for exhibitors here were re- ported by A. Julian Brylawski, head of Warner Theatres reality department, when the District Government committee on building code revi- sion decided not to require more changes than that exhibitors fireproof wall in the audi- torium and surround their furnaces with fire- proof material if they were located beneath the auditorium.

Brylawski and exhibitors had discussed the (Continued on Page 24)
Not a Gag

Columbus theatre men are chuckling over the plug the Palace and the Grand gave the Loew houses—possibly without intention. The house ran RKO’s “20 Years of Academy Awards” in which there is a scene from “Gentleman's Agreement.” “Agreement” played Loew’s time.

PITTSBURGH

George J. Corcoran, affiliated for many years with the Peninsular Amusement Company of Uniontown, Pa., has resigned to accept the post of business manager for the Allied Motion Picture Theatre Owners of Western Pennsylvania, Inc., succeeding James H. Alexander, who has established his own theatre supply business in partnership with Sam Fineberg. Corcoran’s successor has not yet been announced.

John H. Harris, head of the Harris Amusement Companies, will spend the next three months in California, getting his new “fezepades of 1949" lined up.

Columbia Head Shipper Frank Silverman has been promoted to West Virginia salesman, succeeding Sid Goldberg, who resigned to go into business for himself. Harry Winner, assistant shipper, takes over Silverman’s old post.

More than 150 exhibitors, representatives of motion picture distributing companies and personal friends attended the testimonial dinner given in honor of Lou Averbach, recently promoted from city salesman at the local Paramount exchange to assistant midwestern manager, in the Cardinal Room of the Hotel William Penn. In behalf of those present, Paramount Branch Manager Dave Kimelman presented Averbach with a lovely farewell gift.

MOVIE-GOING HABITS REVEALED AT LUNCHEON. The results of a two-year survey of the habits of America’s moviagoing public were revealed at a recent luncheon tendered by the Association of Screen Magazine Publishers at the Hotel Astor. In the quarter above are (l-r): Earl Hudson, president of United Detroit Theatres and publicity head of Theatre Owners of America; Homer Rockwell, president of the Association of Screen Magazine Publishers; Ted Gamble, TOA president, Prof. Paul F. Lazarsfeld of Columbia University, who conducted the survey, and Herb Drake, vice-president of Macfadden Publications.

NEW YORK

Formation of a new organization within the motion picture industry, which is devoted to the purpose of eating, took place last week. Called the “Fighting 30,” the boys will dine at a film row restaurant before each meeting.

Back with Florida tans this week were Irving Landau of the Heights Theatres, United Artists District Manager Jack Elise, and Paramount District Manager Harry Randall. Filmrowite Tony Agoglia took his sister and his niece to the circus, an incident which, duly reported, has Filmrowite Ben Levine on the spot with wife and daughter demanding the same attention.

Claire Sussman of United Artists is recovering from a tonsillectomy. Norman Arenwald, chief booker of the Leo Brecher circuit, is recovering from an operation. Film row heard with sorrow that Jack Steineman, retired, but formerly with the Manhattan Playhouse and several circuits, had died in Florida.

The body of Lou Mentlik, former New York representative for The Exhibitor, who was killed on D-Day, has been flown into Normandy at H minus 2, has been returned to his parents here.

Norman Smith of the Island Circuit will Mendelssohn it on May 2.

Fabian Staten Island Bookler Beroie Myer- son became the father of a boy on April 9. The new comer will be named Alan Randall. Mrs. Myers is the former Muriel Friedman.

Janet Carol Sachson, daughter of Samuel Goldwyn Productions General Sales Manager Arthur Sachson, was married April 11 to Marvin Zuckerman.

A. Gordon (Al) Reid, veteran showman associated for 30 years with the Fabian circuit, died April 9 at Newark, N. J. He entered the exhibition field after having directed stock companies for many years, and was one of the first employees of the late Joseph Fabian and was a division manager.

S. Arthur Glixon, attorney and producer of “This Is B’nai B’rith,” succeeds Bob Weitman as president of that organization. Other officers: Vice-Presidents Maurice A. Bergman, S. M. Chasikoff, Julius M. Collins, Bernard Goodman, Marvin Kirsch, Martin Levine, Milton Livingston, Louis Novins, Robert K. Shapiro; Treasurer and Vice-President Leo Jaffe; Secretary Dr. Hyman Chasikoff.

HARTFORD

Robert Gloth, Philip Simon and Louis B. Rogow are the officers of a new corporation which will build a drive-in near Newington. Only other is E. M. Loew’s Hartford.

And a number of promotions took place at E. M. Loew’s in Hartford with Floor Manager Paul Amado moving to house manager and Chief of Staff George Hudak promoted to assistant manager. In Milford Carl Halpern is managing E. M. Loew’s.

The Chancery B. Thompson estate of Hartford has leased the Crown Theatre to the Crown Management Corporation of Hartford, new outfit with Henry Oppe as president. Eddie Selet will manage the house; Bernie Levy and Lew Ginsberg are new bookers.

Earl Hanah, assistant manager of the Pera- kos Strand at Thompsonville, Conn., is off to the west on a month’s sick leave.

Baltimore

Jack Estridge of Kay Films has resigned with Ike Katz taking over. Charles McLeary of the Parkway is out, ill; Bob Burns is relieving, E. L. Petrick, who books and buys for Bater in Belcamp, Md., is visiting New York. Mrs. Jim Dixon, wife of the Hippodrome manager, is celebrating her second year in the United States.

When things get dull, Harold Low of the State in Thurmont, entertaines occasionally with hillbilly songs accompanying himself on the guitar, W. A. Gardner, who books and buys for the Maryland State Tubercular sanatoriums, is vacationing in Atlantic City. Myron Mills, son of Equity General Manager Bernie Mills, is spending a week with Fred Sande, Equity’s eastern district manager.

Jim Dixon and Jim Gaffletter brought the Hippodrome show over to the Variety Club for its shining Saturday night. Sidney Brown, general manager and buyer for Wilder Theatres, is going to tread it to a tune by Mendelssohn. Stanley Theatre Manager Rodney Colliet’s daughter has the mumps, which kept the missus home for the Variety Club convention.

United Artists’ Dave Polland made a special trip to Washington to attend the wedding of Pearl Gimbel, a secretary at Loew’s. Mary Kotts is the new relief cashier at the Century;
ALBANY

A new 500-car drive-in is going up outside Saratoga with a late May opening date set. Mrs. B. Hadley of the Fair Haven at Fair Haven, Vt., is opening the 200-seat Valley at Schaghticoke. Rufus White of the Playhouse at Poultney, Vt., will operate through Upstate.

Traveling: Maury Pessaro of Classics visited Albany with Classics Chief Max Rosenberg; Columbia Branch Manager J. Bullwinkel is in Utica to sell the Olympic; Eagle Lion Producer Representative John Michaelson dropped in with District Manager Al Herman during the same week that Office Manager Bob Ficke went to New York. Paramount Assistant Division Manager Al Kane was in to pick up Exchange Manager Ed Ruff for a tussle with the Schene Circuit at Gloversville. Rube Canty of Syracuse made his first visit to the row to buy and book for his drive-ins at Malone and Watertown. Rep.

ublic Manager Arthur Newman is conferring with the Fabian circuit on a deal in New York; John Gardner of the Colony, Schenectady, is in Boston on business.

Warner Bros., office personnel threw a luncheon for Roy West, assistant, to Contact Manager Leo Drexler, who is leaving first for a vacation at Schroon Lake and then for California.

RKO Office Manager Howard Goldstein has moved up to northern territory salesman, with Bill Murray, former second baseman at 20th-Fox, replacing him as office manager. Robert Flanders, Fox assistant shipper, has replaced Murray. After his visit to Chicago, Dick Williams stepping into his shipping job.

CHICAGO

Irving Mandel, Monogram franchise holder, suffered a broken rib when the auto in which he was returning to Miami from a fishing trip crashed into a tree to avoid a head-on collision with an auto on the wrong side of the road.

Abe Fisher has been named acting manager of Republic's branch here, replacing Bill Baker, in Arizona for his health.

Chicago Reel Fellows Club has changed its name to Colosseum Lodge 15 of the Motion Picture Salesmen of America.

Realart President Joe Harris and Sales Manager Bud Rogers attended a sales meeting here with Henri Elman as host. Louis Udwin is acting manager of the Chicago Lakeside, succeeding William Jewell, resigned. Film Classics Chicago employees won a 15 per cent wage increase. Chairman Jack Kirsch of the Chicago Red Coats drive reports collections lagging and urged greater effort to meet its $35,000 quota.

United Artists Publicity Director Chic Evans celebrated his silver wedding anniversary. Biltmore Theatre Assistant Manager Fred Baldiessi was married to Miss Anne Wishes, formerly cashier of the Alt.

B. & K. Manager Dean Jones is back on the job from hospitalization, Great States Traveling Auditor Dave Fink spent several days in a Springfield hospital.

The Suburbs will reopen the Great Northern on the 19th following a $500,000 modernization job. LaSalle National Bank has sold the Starch Theatre Building to an undisclosed purchaser for $300,000.

Bell & Howell reports a 1947 net profit of $2,384,125 which is $4.52 per share compared with 49 cents a share in 1946.

Gene Atkinson, business agent of Operators Union Local 110, says that the salary scale for Chicago drive-in theatres has been agreed upon with an hourly rate of $3.93 for a 40-hour week, with double time for overtime.

SALT LAKE CITY

Lyric Theatre Manager Warren D. Butler is the new president of the Motion Picture Club, succeeding C. Clare Woods.

Actor Edward Arnold was through here on a speaking tour for the needy children of the world. Jacqueline Strong of this city, who was selected as Miss West from entries by 15 western states, is in Hollywood being screened for a Universal-International release. Alfred E. Weare is leaving to sell in the northern part of the Intermountain section; Paramount's Frank H. Smith is back from a trip through Montana, and MGM's Carl Nedley is out working Nevada.

Due here is U-1 District Manager Foster Blake. Eagle Lion Manager Art Jolley is out in the Montana area. Monogram District Manager Lon T. Fidler is visiting Local Manager John Tilbs before going back to his office in Denver.

Television sets are now on sale here with W6X1S scheduled to start video casts April 19.

Local houses are promised some competition when the Utah State Fairgrounds presents its Water Follies show May 1-15.

On petition of 21 individuals and six corporations, the state supreme court enjoined Salt Lake City from removing advertising signs located in city curbing areas.

INDIANAPOLIS

Republic Salesman Charles Acton and Genevieve Addington, former secretary to Branch Manager Benin Bowers, were married last week in Louisville. All film row turned out for the reception.

Twentieth-Fox Manager George T. Landis weekended in New York. E. W. Creekham has acquired the American, formerly the Landis, at Ladoga, and J. E. Hayes has taken over the Ebony, formerly the Dixie, at Claysburg.

Formal opening of the first movie house at Shouls, Ind., was held last Friday. The 250-seater is operated by J. Harding.

The Bennett circuit has moved headquarters from Ft. Branch, Ind., to Calhoun, Ky. Peter Roslan, Universal-International district manager, was a visitor last week. Verne Gorrell of the Ivis at Winamac, is reported on the mend from an illness which kept him home. Thelma Smith, secretary to U-1 Branch Manager Ted Mendelson, had to stay home last week due to a cold.

The Drive-in at Pendleton Pike formally opened April 9 with a combination key ring and flashlight as a gift to all attending the first night.

Deaths: the wife of Garfield Theatre Exhibitor Joe M. Stein at Terre Haute. They had just returned from a Florida vacation. Kenneth L. Sink, 58, operator of the Miami and Grand at Union City, April 7, of a heart attack. He also operated the Strand at Angola, Ind.

Films Classics Branch Manager George Leffko has been promoted to sales head of the Detroit branch. Salesman Sam Abrams has been raised to branch manager here.

TORONTO

The Toronto Variety Club's new headquar-
ters in the Prince George Hotel is approaching completion and will open shortly. Meanwhile Chief Barker J. J. Fitzgibbons is down Florida way at the Club's convention.

Cocktails served to get the new 900-seat Biltmore, first independent house to be constructed in many years, under way. It was a special party for invited guests given by Biltmore Theatre President B. S. Oken and Manager Al Perly who was formerly with the 20th Century Midtown.

J. Arthur Rank was elected chairman of Canadian Odeo with Hon. J. Earl Lawson as president. Lawson announced that Odeo would book both British and American pictures and said British films had substantially increased their market power during the year. Odeo houses are now also using British equipment.

Odeo Director D. C. Coleman received the decoration of the Commander of the Order of St. Michael and St. George (C.M.G.) for his war services.

Cinema (Canada) Pictures, Ltd., will make a series of 30 religious shorts in a five-year period at J. Arthur Rank's Queen'sway Studios for Bombay Productions. Canadian players will be used.

DES MOINES

O. Nelson has bought the Soldier, Ia., Theatre from Conrad Evenson.

Ruth Leifholz, daughter of Harry Leifholz, Republic manager, underwent an operation recently.

Agnes Keller is new Universal-International inspectress and Katherine Friss has joined Columbia in a similar job.

Tri-State, Cooper Foundation, Epstein, Goldberg and Smedace circuit officials were represented at a Paramount dinner for Anita Colby.

Mayor Charles Leeman also attended.

Don Allen, advertising head for Tri-States Theatre was here from Des Moines to meet with Omaha managers. Ray Nelsen, Orpheum treasurer, has a baby boy.

Carol Fransen, RKO head inspectress, re-
turned to work after five months, during which she recovered from an operation.

The Starlite, Iowa's only outdoor house to operate last year, has reopened for the summer.

Harry Hiersteiner, Des Moines exhibitor, is recovering in Iowa Methodist Hospital in Des Moines following a major operation.

C. V. Schofield, 57, owner and operator of (Continued on Page 26)
LONDON OBSERVATIONS

Political Elements and Certain Producers Criticize Wilson-Johnston Agreement; Wallis Technique Tribute

By Jock MacGregor

Much hot air has been spoken about Harold Wilson selling the British film industry to Hollywood in his agreement with Eric Johnston. It has been mainly inspired by political elements and those few producers who, having had things their own way, fear Americans working here and dispensing the alms with efficiency. Criticism has not come from leaders like J. Arthur Rank, Sir Alexander Korda or Herbert Wilcox.

It is claimed British films will lose their individuality in being made suitable for the U. S. market. Yet these same people set their locations in far lands, and by budgeting out of proportion to potential returns and still not keeping to them, are as much to blame as the Association of Cine-Technicians, whose restrictive practices for the technicians and studios not working.

Hal B. Wallis has shown with "So Evil My Love" that competent, international successes can be made here according to plan. His secret, I believe, was by being at the studio early every day and keeping everybody continuously up to the mark. With the teams so popular here, the pace is more leisurely, less business-like.

I think there is no doubt that J. Arthur Rank was impressed with Mr. Wallis and the film and would like Wallis to work for him. Talks to this effect have occurred.

Yet, in his presidential address at ACT's annual meeting, the Hon. Anthony Asquith revealed no enthusiasm for the possible "invasion" and appealed to technicians to remain loyal to British films and not accept tempting offers from American producers who will work here.

* * *

STR forecasts of the Daily Mail national film award was confirmed by the announcement that Herbert Wilcox's "The Courtenays of Curzon Street" has been chosen as the best picture of 1947, and Margaret Lockwood named the best female star for the third year. John Mills is the new top male star.

* * *

Major J. H. Backhouse of the 197 seater Lynton Cinema appeared to be one of the few to benefit under the budget's concession of tax-free films in halls seating less than 200 in a community of under 2,000, but the latest check reveals a 2,014 population. Main benefit will be reaped by the few remaining 16-mm. operators, several of whom have been fined for tax evasion.

* * *

Producer R. J. Minney has alleged to the Royal Commission on the Press that certain critics have been indirectly bought by producers who have employed them as script writers. The viewers are upset by Minney's misconstruction of all a producer who has been carried away in good faith. Several have graduated from script writing and others would like to put their experience garnered from daily viewing into scenarios. The British Film Producers Association, of which Minney is not a member, are being asked by the Critics' Circle to meet them to prepare a joint reply. Evidence was given before his "Idol of Paris" was flayed.

* * *

GB Junior Clubs have rendered the community a service by encouraging recruiting for the mines. With the Coal Board, a national contest was held at the Gaumont State, Kilburn, recently Lord Hyndly presented the prizes to a boy from Scotland and a girl from Wales. That morning, members were admitted free, enjoyed a cartoon, comedy, recruitment film, magazines, children's feature, community singing, brass band - to choose a miner's choice.

* * *

New York-bound William J. Gell can sail knowing that his Monarch Distributors are firmly established and that his son will be carrying on in his absence.

* * *

For the record: Pathé's general sales manager, Joe Marks, has resigned to go to Canada, where his "in-laws" live . . . Edana Romney, having made a p.a. in Paris for "Corridor of Mirrors," is to do the Monarch in the provinces and later New York . . . With E. Yates leaving the Gaumont, Haymarket, to manage the "WindSOR Castle" pub at Campden Hill, W. B. Seal, who has been a sick man, relinquishes controlling G.B.'s West End circuit to take over this key house . . . This has resulted in a well-earned promotion for Geoff Conway, who gets Seal's old job . . . Publicists Reg Woolf and Roy Scallen have taken over Nat Bronsen Production and Consolidation respectively at Gainsborough's Tom Burdon off to the Barbados to publicize location shooting on "Christopher Columbus" with Fredric March . . . Robert Graham back from doing ditto in the Dolomites for "Canada Mountain." . . . Thrilled with her first London visit, Margaret O'Brien held court for the press and charmed them with her unaffected enthusiasm . . . Jean Simmons hosting a tea party on her return from Fiji where she scored for "Loose-Goon." . . . The best week-end business ever was recorded by MGM's Empire with Herbert Wilcox's "Spring in Park Lane." . . . A year in the West End "Best Years" is shattering neighborhood box- offices . . . STR's summing up of "Brother Jonathan" as a "surprise package" has been fulfilled by it breaking all records for ABC's North London halls . . . Harold Lloyd's "Mad Wednesday" has not been shown because, although the print was here, certain additional sequences were held by the Dalton duty . . . London Branch Manager D. W. Abbey and Ad Man F. G. Ellis are among the latest recruits to Paramount's 25-Year Club.

Dollars for Writing

Producer Louis deKochmont has donated $2,000 to New Hampshire University to sponsor a course in screen writing. It will be used to set up a four-year program of screen writing award for undergraduates.

(Continued from Page 25)

The blackhawk Theatre at Lansing, Ia., died at LaCrosse, Wis., following a heart attack. All of the stores and public school at Lansing closed for his funeral services.

The 625-seat Uptown, which opened at Sioux City, Ia., is expected to be the first unit in a proposed circuit of 10 houses to be built by the Uptown Theatre Corp. The house cost $100,000. The Lamont Theatre at Lamont, Ia., has re-opened after being remodeled. An upstairs cry room has been added.

Mr. and Mrs. William E. Allen, operators of the Nation Theatre at Lost Nation, Ia., are the parents of a boy.

VANCOUVER

Vancouver's Film Board of Trade re-elected Jimmy Patterson of 20th-Fox president; Nat Lavant, Columbia, secretary; Leslie Plotzel, Empire-Universal, Harry Page, Eagle Lion, credit committee, and Willard Adamson, PRC, fire warden.

Holida-playsoffs here have hit business in general, Beverly White is now head usherette at the Orpheum and Pat Frew is queen of the candy counter.

Rosedale Theatres, Ltd., which owns the Crescent at Calgary, and Westmount Theatres, Ltd. which owns the Plaza, have bought their leases from Odeon. Les Litch will continue to manage both.

Roy Clouston, formerly with Paramount at Calgary for 19 years, has been appointed booker-salesman at Empire-U, Vancouver, to succeed Larry Katze.

Banff and Sunshine, Alberta, look like Hollywood these days and Canadian skiers are getting extra jobs as "Shadow of Time" is being shot here.

Ivan Ackery of the Orpheum had some kind of record last week when he broke the feature attendance record of the house, had his largest kiddy cartoon crowd and his two candy counters topped any week's business since the theatre opened.

BOSTON

Mary Wakefield is a newcomer at Paramount here. Flora Rosenberg has replaced Ben Sevin at Monogram as the voice with a smile in the information department. Cynthia Cradone has quit her job as secretary to John Dervin at United Artists to enter another field; Betty Carroll replaces her.

United Artists Manager John Dervin called all salesmen and bookers in to look at the product they will sell. Among those who were in for this reason were Ken Robinson, Irving Mendesohn, Jack Draddy, Joe Cronan, Agnes Donahue and Max Berlonel, Warner Publicist Art Moger's sons are recovering from a scarlet fever attack.

RKO-ites threw a party for Switchboard Operator Florence Scarpino at the Hotel Statler last Friday in honor of her forthcoming marriage. E. M. Loew of the circuit of that name, is still receiving congratulations upon escaping injury when bandits held him up and took $700 in cash and jewelry.

Curt Hincken, veteran motion picture man, has been named general manager of the Rhode Island State Fair at Kingston. The Brattle Street Theatre at Cambridge has gone stock.
HARRISBURG

Senate Manager Bob Sidman accepted the publicity chairmanship for the cancer campaign here and is hard at work on a cancer jingle contest. Colonic Manager Jack O’Rear’s wife, Charlotte, is busy politizing as secretary of the “Fighting 5,” a Republican independent group.

Sen. Adkins, Betty Anker will become a bride soon, keeping up the idea which started with Assistant Cashier Geraldine Zimmerman, just back from her honeymoon. Victor Oder, formerly associated with the Hanrick-Evergreen houses at Seattle, and an ex-mobster, has been named staff chief at the Senate, succeeding Mrs. Jane Bender.

Clarence Carr, Col. projectionist, is confined home by illness; Betty Schell, Col. aide, was sent “on loan” to the State to substitute for Betty Orris at the candy counter.

Loew’s Regent Manager Sam Gilman was chauffeur to local newspapermen and to Loew’s Reading Manager Larry Levy on a trip to Washington to view “State of the Union” at the premiere attended by Pres. Truman.

Harry Forwald, operator of the Hershey Community Theatre and formerly at the Senate and Wilmer and Vincent’s Victoria, died last week in a Philadelphia hospital.

CLEVELAND

Cleveland’s Variety Club has donated a complete 16-mm. projection outfit with a film library to the Marine Hospital as one of its heart projects.

George Planck, formerly Northoh general sales manager, has exhibited with the purchase of the Ohio at Loudenville from Robert A. Momm. Selene Amster of 20th-Fox is Florida vacationing; ditto Max Jacobs of the Marvel and his wife.

Erra Skirball will manage the new Skirball Drive-in near Massillon with opening due in May; Seymour Weiss of the two Phil Smith drive-ins in Cleveland has been transferred to Chicago. Harry and John Urbansky, Jr., of Rel Film Service have taken over Ohio distribution for a 16-mm. sound projector. Bill Shartin and Jack Gertz have formed Theatrical Enterprises to handle theatre promotions and in addition will distribute exploitation pictures. Cleveland offices are open; Cincinnati offices are scheduled to be opened shortly.

Republic’s exchange has been entirely re-modeled. Bert Goldberg screened the Herald Pictures “Miracle of Harlem” for the trade last week. Screen Guild will distribute here.

Film roll was shot by the sudden death last week of John D. Kalafat, 65, an exhibitor leader for almost 40 years. He died suddenly at a local hospital where he was under observation for a minor heart ailment. Surviving are his wife and a son, James, associated with him.

PRESS PREVIEW. Frank Capra (right), producer-director of Liberty Films’ “State of the Union,” an MGM release, is shown with Mrs. Capra and Ernest B. Vacarro, president of the White House Correspondents Association, at the recent special press showing of the film at the Capitol Theatre in Washington, D. C.

in his theatre chain. Funeral services were held from the Greek Orthodox Church of the Annunciation.

MILWAUKEE

That house of many names, the former German picture theatre, the Kino, has been renamed the American by its new owner, N. D. Laver, who runs a restaurant and has cut admissions to 17 cents for matinees and 21 cents at nights. Duals are the new policy.

Gallagher Film Services has added Duke Melscher to its staff and has remodeled and enlarged its quarters, Manager Ray Bonner announced.

Wisconsin Attorney General John Martin was the speaker at the opening of Hutsford, Wis., only picture house—the Highway. House is getting a good play from the home crowd which formerly had to take a bus or drive in a car several miles if they wanted to see a movie. The new house, a former garage, has 496 seats, or 100 seats less than the village’s population. It is owned by five business men who run the house and peddle the tickets and the popcorn. James F. Andrus is replacing Otto Lloyd at the Two Rivers, Wis., Rivoli. Lloyd was with the house for 17 years; Andrus started as booker for a theatre exchange. Warner Bros. office manager Mattie Auchbauer is in the hospital to have a leg operation.

DENVER

Jack McGee, Fox Intermountain Theatres city manager, Cheyenne, Wyo., was front-page with a picture and story when the Eagles cited him for his work as chairman of the Freedom Train and the University War Memorial drives.

Paramount Assistant Manager Jack Woddell and Virginia Madison were married. Bob Le- tito, manager of the Webber, was elected chairman of the Lambda Chi Alpha House corporation at the University of Denver, where he is a student.

Robert Patrick has closed the Avalon for a $10,000 remodeling job, to include adding enough room for 100 more seats. The walls are up on his new Grand, which will have 500 seats.

RKCO Branch Manager Joe Epstein piloted the exchange to third place in the “Best Years of Our Lives” drive, the exchange selling more than half its possibilities.

The Universal, Haygerman, N. M., was burned, and Walter Watson, owner, is looking for a building to use until he can erect another theatre.

Republic District Manager Earl Collins spent a few days in Denver confering with Gene Gerlase, local manager.

NEW HAVEN

David Douglas is the new SRO manager in the New Haven territory.

Tony Massella and the wife, honeymooning in New York, called on Loew’s Ernest Emerick who immediately put them to work on WHN broadcast.

Ruth Smelter, ad director of the Strand at Bridgeport, is hospitalized. Edwina Klha of Warner’s Merritt, Bridgeport, is celebrating a wedding anniversary. Bill Brown of the Loew-Poli here is a godfather for the second time. Bob Kaufmann, who exploited for 20th-Fox here, has been transferred to the home office at New York for special assignment.

A testimonial dinner was given Bob Carney, manager of the Lyric at Bridgeport, and at present temporary manager of the Poli at Waterbury.

Charles Gaudino, manager of the Hippodrome, Bridgeport, presented the local Boys Club Choir of 50 voices at his theatre for a special boys’ club week program.

COLUMBUS

The Academy Theatres National, a drive-in, opened for the season with the house allowing patrons to come during the daylight hours to enjoy the picnic and playground facilities. The Riverside and Eastside, operated by Frank Yassenoff and Harold Schwartz, were the first two drive-ins to open this season, Harold Goodin, student assistant at Loew’s Ohio, is recovering from an emergency appendectomy.

Edward Andrews, Broadway actor, has been signed for the newly-formed Columbia Theatre Company which plans a 10-week run of stock at the Hartman.

LOUISVILLE

With the opening of the drive-in on Shelbyville Road and the East drive-in on Dixie Highway last week, the total of outdoor theatres operating in the Fall Cities area is now four.

Guthrie Crowe, president of the Kentucky Association of Theatre Owners is back in Louisville after spending the entire legislative session time at Frankfort to watch for legislation affecting the theatre. Lawyer, J. T. Kennedy, Jr., of Winchester, has taken over the Stanton at Stanton from Chester Steadman and Clay Bowen. He will reopen the house after remodeling.

Louisville got its first look at simulated television during the Kentucky Odd Fellow Show at the Jefferson County Armory. The real thing

(Continued on Page 28)

Bet He’s Popular

H. C. Moore, who runs the Fox at Brighton, Ala., will celebrate his second year in show business by giving a free show to all the townsmen on April 26.

Open and Fighting

Operators of the six theatres in Moline, Ill., who had threatened to close if a four per cent admission tax were levied upon them, have decided to remain open, pass the tax to the audience and fight the case in court. They have asked their patrons to hold onto their ticket stubs so that refunds can be made if the courts knock out the tax.
(Continued from Page 27)

is expected by late August or early September. Harold Lane of the State at Crothersville is due to go to Birmingham for an operation April 16 and expects to be out of the running for several weeks.

Frank Arru, who runs the Skyway near Louis ville, has announced he will book nothing but Legion of Decency-approved pictures and has declared that no exhibitor is compelled to play a picture he doesn't want to play.

Film critic Col. L. B. Fuqua of the Kentucky at Eddystone; Mr. and Mrs. Oscar Thompson of the Weddington at Pikeville; Morris Smith and Clark Bennett of the Valley at Taylorsville; Mr. and Mrs. G. M. May of the Dream at Corydon, Ind.; Mr. R. L. Har need, Empire, Sellersburg, Ind.; M. H. Sparks and Ray Coleman of the Edmonton Strand; Harold Lane, State, Crothersville; D. G. Steinkamp, French lick Amusement Company, French Lick, Ind.

**ST. LOUIS**

East St. Louis, Ill. defeated the administration's proposed city sales tax by a vote, still unofficial, of 21,447 against 6,334 in favor. St. Clair County, Mo., voted 1,128 to 601 to retain daylight saving time.

Motion of the defendant St. Louis Ambassador Theatre and the Eden Theatre company to dismiss Victor C. Mossoi's $300,000 antitrust damage suit against them was taken under advisement by District Judge Ruby M. Hulen. Plaintiff's counsel had 20 days in which to file an opposing brief.

Fox Midwest has donated two 35-mm. projectors and sound equipment to the Missouri Fraternal Order of Eagles Boys at Boonville, Mo. Fox West Coast Executives George Bowser, John Healy, John Hodges and Paul Scherer were here this week conferring for four days with Fox Midwest executives and managers.

James McCann has succeeded the late Charles Conrad on Monogram's sales staff. Warners Short Subject Sales Manager Norman Moray was here last week for a sales meeting conducted by Manager Lester Bona and staff. Warner Praght District Manager was in Des Moines this week. Manager Maury Davis of the Will Rogers Theatre undertook a physical checkup last week at the Massachusetts Memorial Hospital in Boston. Paramount Short Subjects Sales Manager OSCAR MORGAN was here for a sales conference with Manager Maurice Schweitzer and staff. Monogram Manager Barney Rosenthal has closed deals for Monogram and Allied Artists product with the Wehrneg and Komn circuits. Wellsmo, Mo., Exhibitor John Rees is vacationing at Hot Springs, Ark.

Miss Edis Knoll, RKO booker's secretary, was married to Deputy City Marshal William E. Brown of East St. Louis, Ill. Miss Mollie Frederick, RKO contract clerk, was married to Richard Rosenfield.

**ATLANTA**

Merritt Davis will sell in Tennessee for Repub lic, Mr. and Mrs. J. H. Ramps have taken over the Roberta at Roberta; Virginia Bying ton is back at her desk after a spell of illness; Mrs. Flo Tucker has quit Monogram with Mrs. Marion Hadley replacing her, and Joe La Hatte L. Wallace of Universal's booking department, and Office Manager Frank Jene have resigned. Visitors: Mr. and Mrs. Henry Grady of the Ritz at Stark, Fla.; W. R. Boswell of Greenwood, Ga.; J. L. Duncan and Sidney Laird of Al-Dun at West Point; W. Welch of Dallas, Ga., whose Strand was recently destroyed by fire and who hopes to have his new house open within the next few months. Bob Cannon of Lake City, Fla.; E. J. Hunter of Colquitt and Ward Wright of East Gadsen and Alabama City, were also visitors.

Back home after trips were 20th-Fox's Spence Pierce and Paramount's Leonard Allen; Abe Brown, owner of the film row hang out after a pleasure trip at Hot Springs. Arthur C. Bromberg, president of Monogram Southern. Ralph Cook has opened the new 750-seat Cook at Waterboro, S. C.; M. Kent is the new owner of the Capital at Trenton, Fla. North Florent, Ala., has a new house seating 600 and operated by H. L. Boko and D. W. Davis. B. B. Garner of the Highland Theatre, Inc., and owner of the State in Lake Wales, Fla., will increase its seating from 350 to 800.

Most of film row traveled to Wauchula, Fla., for the opening of Floyd Theatre's Harlie. Rosben Moore, who managed the Royal at Atlanta, is in charge of the new house.

Charles W. Griffin, Sr., father of Charles W. Griffin, Jr., manager of the Lafayette, Lafayette, Ala., died of a paralytic stroke. Walter Hickey, former salesman for several majors, is confined to his home, ill; Harry M. Williams, United Artists salesman at Charlotte, is back on the job after illness.

**PHILADELPHIA**

The Fox Theatre is planning two world premieres during June—'Street With No Name' and 'Walls of Jericho.' Vincent Gergolino is now managing the Gem for Dave Moliver. Humphries Theatres has incorporated.

Ben Talmas, recently retired from 20th-Fox, is planning to visit his brother in Australia.

Tom Kenny left the Stanley-Warner film payment department to join an insurance firm as an investigator. His friends gave him a luncheon before he left.

Renovations have been completed on the Stanley-Warner Lane Theatre and the house is now reopened with doubled seating capacity.

Max Gillis has succeeded Joe Engel as branch manager for Republic.

**NEW THEATRES**

Birmingham, Ala.—A $2,000,000, 1,500 seater for the Negro trade; construction to start in two to three months.

Albany, N. Y.—P. Aust, owner: drive-in, Glen Falls-Saratoga road; Sylvan Left to book.


Atlanta—D. P. Lee, owner 600-seater at Gordon, Ga.

Atlanta—Crescent Amusement: new house, Cleveland, Tenn.

Atlanta—Tom Little (Little Amusement): opened: 1,000-seater at Camden, S. C.

Cincinnati—Kroger Babb: drive-in north of Wilmington, O.

St. Louis—Theatre Enterprises, Kansas City: new theatre at Chillicothe, Mo.

Garden City, Kan.—Theatre for chain operations: in $80,000,000 project for synthetic gasoline plant.

Enterprise, Ore.—A. B. Stockdale & Sons: property for theatre acquired on Main St.

Bolivar, Mo.—Mr. and Mrs. Jerry L. Drake: opened: 700-seat new Drake Theatre; closed their Ritz here.

Dallas, Tex.—Interstate: de luxe suburban on Northwest Highway and Preston Road.

Los Angeles—Western Amusement: 1,450-seat de luxe on Sunset Blvd., Pacific Palisades; also a 750-seat house at Lone Pine, Calif.

Houston, Tex.—Albert and Harold Farb: private theatre seating 100 in their $300,000 tourist court to be erected at 900 Main Ave., here.
WINNING NEW GLORY FOR WARNER BROS!

TO THE HIPPODROME, Cleveland
TO THE ALBEE, Cincinnati
TO THE VICTOR, Newcastle
TO THE CIRCLE, Indianapolis
TO THE STANLEY, Pittsburgh
TO THE STRAND, Albany
TO THE WINTER GARDEN, Jamestown
TO THE CAPITOL, Springfield
TO THE WARNER, Worcester
TO THE PALACE, Lawrence
TO THE WARNER, Memphis
TO THE STRAND, Hartford
TO THE WARNER, Bridgeport
TO THE MERRITT, Bridgeport
TO THE STATE, Waterbury
TO THE STRAND, New Britain
TO THE GARDE, New London
TO THE PALACE, So. Norwalk
TO THE WARNER, Washington
TO THE FORT, Parkersburg
TO THE ROGER SHERMAN, New Haven
TO THE AMBASSADOR, Washington
TO THE MASTBAUM, Philadelphia
TO THE KEENEY, Elmiro
TO THE CAMBRIA, Johnstown
TO THE FAMILY, Batavia
TO THE SHERMAN, Chillicothe
TO THE STANLEY, Baltimore
TO THE COLUMBIA, Sharon
TO THE WARNER, Morgantown
TO THE FAIRMONT, Fairmont
TO THE PALACE, Norwich
TO THE PALACE, Danbury
TO THE WARNER, Torrington
TO THE CAPITOL, Willimantic
TO THE WARNER, Youngstown
TO THE STRAND, New York
TO THE CAPITOL, Steubenville
TO THE LEROY, Portsmouth
TO THE VIRGINIAN, Charleston
TO THE RITZ, Clarksburg
TO THE WARNER, Erie
TO THE HAVENS, Olean
TO THE CAPITOL, Dunkirk
TO THE OHIO, Sandusky
TO THE WARNER, Milwaukee
TO THE ROOSEVELT, Chicago
TO THE AMBASSADOR, St. Louis
TO THE PARAMOUNT, Kansas City
TO THE CAPITOL, Madison
TO THE VENETIAN, Racine
TO THE RIO, Appleton
TO THE SHEBOYGAN, Sheboygan
TO THE WARNER, Hollywood
TO THE WARNER, Los Angeles
TO THE WILTERN, Los Angeles

Dennis Morgan
Viveca Lindfors

The long-awaited American debut of the new star from Sweden!
The Lady From Shanghai

**Columbia**

Mystery-Drama 87 mins.

**AUDIENCE SLANT:** (Adult) Sex, suspense and exciting melodrama in a picture that should entertain everyone, especially the Orson Welles and Rita Hayworth fans.

**BOX-OFFICE SLANT:** Should do top business, especially if given plenty of advance exploitation. Hayworth and Welles are potent marquee names.

**Cast:** Rita Hayworth, Orson Welles, Everett Sloane, Allen Arden, Ted De Corsia, Erskine Sanford, Gus Schilling, Carl Frank, Louis Merrill, Evelyn Ellis, Harry Shannon, Wong Show Chong, Sam Nelson.

**Credits:** Direction, Screenplay and Production by Orson Welles. Story based on a novel by Sherwood King. Photography, Charles Lawton. Song, "Please Don't Kiss Me" by Allan Roberts and Boris Fisher.

**Plot:** A young merchant sailor gets involved with a strange group when he accepts a job on the yacht of a crippled criminal lawyer. The man's wife is interested in the young sailor, and because of her he finds himself accused of the murder of the partner. However, the lawyer, knowing his wife guilty of the crime, accuses her and they shoot each other, with the young merchant sailor getting away.

**Comment:** This picture can be sold in much the same manner as Rita Hayworth's former film "Gilda." It can also be sold via the new studio-calls what the studio calls Topaz Blonde. Furthermore, the names of Miss Hayworth and Orson Welles make it a natural for any situation, and there are many of the Welles "touches" to make it interesting and entertaining for his followers. In other respects, "The Lady From Shanghai" is a murder-mystery presented in the Welles style manner, which means originality in presentation but not, in this instance, in theme. There can be little doubt about its reception, for it has sex, suspense and excitement. Varied backgrounds for the story, switching from New York to San Francisco to Acapulco, Mexico, are also on the credit side. Miss Hayworth is, as usual, beautiful, and she is capable in the role of the girl who would rather take the easy way to evil than the hard way. Of course, Miss Hayworth and Orson Welles, who also has the leading role of the Black Irishman, impresses with his capabilities. Other excellent performances are turned in by Everett Sloane and Allen Arden. Good in supporting roles are Ted De Corsia, Gus Schilling, Erskine Sanford and Evelyn Ellis.

Another Part of the Forest

**Univ.-Int'l**

Drama 107 mins.

**AUDIENCE SLANT:** (Adult) This tense drama of conflict in a Southern family will find its greatest measure of approval from mature and discriminating adult audiences, although others may be gripped by it without being aware of its psychological undertones.

**BOX-OFFICE SLANT:** Should do excellent business in most situations on the strength of its dramatic entertainment values, as well as its marquee names and the importance of the Lillian Hellman name.

**Cast:** Fredric March, Dan Durure, Edmond O'Brien, Alan Reed, Florence Eldridge, John Dale, Bruce Drake, Betsy Blair, Fritz Leiber, Whit Bissell, Don Beddoe.

National Reviewing Committees

**THE MATING OF MILLIE (Col.)**

**FAMILY—Nat'l Board of Review**

CLASS A—SEC. 2—Nat'l Legion of Decency

**THE LOST ONE (Col.)**

**MATURE—Nat'l Board of Review**

CLASS A—SEC. 2—Nat'l Legion of Decency

**TAKE MY LIFE (E-L)**

**MATURE—Nat'l Board of Review**

CLASS A—SEC. 2—Nat'l Legion of Decency

**THE OCTOBER MAN (E-L)**

**MATURE—Nat'l Board of Review**

CLASS A—SEC. 2—Nat'l Legion of Decency

**THE SEARCH (MGM)**

**FAMILY—Nat'l Board of Review**

CLASS A—SEC. 1—Nat'l Legion of Decency

**Silent Conflict**

**United Artists**

Western 61 mins.

**AUDIENCE SLANT:** (Family) Not as good as several of the previous Hopalong series, but the western and action fans will like it.

**BOX-OFFICE SLANT:** Should do as well as others in the series.


**Plot:** Hopalong's friend, Rand Brooks, is duped with money andlobs hypnotized into stealing the proceeds from a cattle sale. Hopalong and Andy Clyde trail Brooks and his "medicine-man" captor, finally catch up with them and clear Brooks of complicity.

**Comment:** There are some exceptionally beautiful outdoor photography in this latest Hopalong Cassidy film, but it lacks the usual action associated with westerns, and the plot is not quite credible. It falls short of the interest usually engendered by Hopalong Cassidy films but nevertheless will likely please the western and action fans. Should do as well as others in the series.

Where the North Begins

**Screen Guild**

Action-Drama 40 mins.

**AUDIENCE SLANT:** (Family) Clean-cut, fast-moving action drama of the Royal Moun-
ties in Canada, with family appeal.

**BOX-OFFICE SLANT:** Should provide good balance for double bills because of its brevity and action. Satisfactory for Saturday matinees at action houses.

**Cast:** Russell Hayden, Jennifer Holt, Telemahn Collins, Ausber Pyle, Steve Barclay, Artie Orrego, Keith Richards, J. W. Cody, Chris Willow Bird. Credits: Producer, Carl Bittinger. Executive producers, Max and Barney Namie. Screenplay by Elizabeth Burridge, from an original story by Carl Bittinger and Harold Klein. Directed by Howard Breherton. Photography, Benja-
inne, Klaus.

**Plot:** In 1873 a Royal Canadian Mounted Policeman is sent to a small Canadian out-
post to break up a gang. He finally succeeds in stopping them from cheating the Indians and gets the girl.

**Comment:** This is a clean-cut fast-moving action drama of the Canadian Royal Moun-
ties and should appeal to the family. The cast is up to par, with Russell Hayden and Jennifer Holt doing well in the leads. This sort of film seems to have never-ending ap-
peal for average American audiences. It should provide good balance for double bills because of its brevity—only 40 minutes—and action necessary for Saturday matinees at action houses.

Halff's Castle

**Paramount**

Drama 105 mins.

**AUDIENCE SLANT:** (Adult) A heavy-
headed, old-fashioned melodrama with little entertainment for the general public.

**BOX-OFFICE SLANT:** The only selling
factor are the names of James Mason, Deborah Kerr and Robert Newton; but even these won't help once unfavorable word-of-mouth gets around.

Cast: Robert Newton, James Mason, Deborah Kerr, Emlyn Williams, Rodolfo Acosta, Henry Oscar, Emlyn Williams, Rodolfo Acosta, Henry Oscar, Emlyn Williams, Rodolfo Acosta, Henry Oscar, Emlyn Williams, Rodolfo Acosta, Henry Oscar

Plot: This is the story of the disintegration of a self-made man who rules his family with an iron hand. Because of his evil disposition, he loses his business, and his eldest daughter away, loses his wife through cancer and his only son because of a heart attack after the son fails to satisfy his father's demands for good school marks.

Comment: "Father's Castle" was adapted from the A. J. Cronin novel and, like the story, is an old-fashioned, mid-victorian melodrama that has little appeal for the average American moviegoer. Made in 1941, the picture may benefit now in early runs because of the name-draw of the English stars, James Mason, Deborah Kerr and Robert Newton; but its heavy-handed treatment makes the performances and various situations seem corny and ridiculous, so that the average moviegoer will find little entertainment in the picture as a whole.

Here Comes Trouble

Scandia Films

Drama

103 mins.

AUDIENCE SLANT: (Family) A rip-roaring slapstick comedy guaranteed to provide plenty of audience howls.

BOX-OFFICE SLANT: This is Part I of the Hal Roach package, "Laff-Time," of which the forthcoming "Who Killed 'Doc' Robbin" constitutes the second part. Either singly or as a package, (if "Who Killed 'Doc' Robbin" is as good as "Here Comes Trouble") exhibitors should do okay with it (or them.)


Plot: A newspaper publisher is trying to clean up rackets in his town, but his police reporters are attacked and nearly killed. His daughter, in love with a copy boy, insists her dad promote him so they can get married. The publisher makes the copy boy police reporter. The boy captures the racketeers and gets the girl.

Comment: There is plenty of slapstick in this comedy, which is a cinch to send audiences into howls of helpless hilarity. Nothing particularly stands out, but added together the elements produce a corking good comedy. This is part of the "Laff-Time" package "Laff-Time," of which the forthcoming "Who Killed 'Doc' Robbin" constitutes the second half. "Here Comes Trouble" will do okay for exhibitors by itself, and if the first half of the package is as good as the first, the package will make a good book for comedy-hungry audiences.

Jans Monson in America

Showmen's Trade Review. April 17, 1948

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Shaggy

(Cinecolor)

Paramount

Drama

71 mins.

AUDIENCE SLANT: (Family) Another good boy-and-dog story for the entire family. A fight between the dog and a mountain lion adds to the excitement.

BOX-OFFICE SLANT: Should do satisfactory business, especially in neighborhood and subsequent-run theatres.


Plot: Trouble starts for Shaggy, the pet of a rancher's son, when the father brings home a new wife. Being city-bred, she is afraid of animals, and this brings about a misunderstanding between her and the young son. Then Shaggy is accused of killing sheep, and the young boy leaves home to protect him from being killed. The wife goes looking for them, and Shaggy saves their lives when a mountain lion tries to attack them.

Comment: This is good product for the neighborhood and subsequent houses, and will also make a satisfactory lower-half offering in the metropolitan areas. It is an appealing, entertaining, children's picture about a boy and his dog that will please the average moviegoer. The Cinicolor photography brings out the beautiful background scenery, with one sequence in which a mountain lion is the menace having plenty of excitement and drama. Cast is very capable, with Jody Gilbert handling the comedy chores and George Nokes, doing okay as the young boy.
SHOWMEN'S TRADE REVIEW, April 17, 1948

Tax Accord Only Solution, Says Britain's Wilson

The Anglo-American tax accord was the only way of preventing a $50,000,000-a-year drain on Britain's dollar supplies which would have gone to reissues, short of shutting some British picture houses altogether, Board of Trade Presi
dent Lascelles said at a meeting of the Association of Cine Technicians in London.

Shutting British houses would have badly affected British film production and general morale, he declared, adding that criticism of the accord was largely political. He declared the policy of letting Americans keep the revenues made by British films in the United States and its possessions was "sound, long-term national policy."

CLASSIFIED ADVERTISING

(Agented Wednesday, April 14)

MOVIEPAC (Vol. 13, No. 20)—Army Day parade in New York; Trieste Italians cheer GI parades; Miami cannon shots; Army's grandstand at Army's Child musical prodigy; Fashions in bathing suits and swimsuits; New York balloon saturation test; Honor men's golf tournament; Navy salutes boxing.

PARAMOUNT (No. 67)—Stanley Cup hockey match; Lewis ends coal strike; Child musical prodigy; Navy's tour of duty.

UNIVERSAL (Vol. 21, No. 134)—Lewis ends coal strike; USARAC chief; Stassen victory; Vegetable ticket; Wallace in New York; Education week; Kids try Europe's starvation diet; Cherry Blossoms from the Imperial palace; Truman and Army parade; Marshall at Bogota conference; Hungary red "independence" at Caracas; Danish Romanist inducts afirmanation; Democratic elections in Indo-
nesia; Mexico's recovery plan; "Reading" pencil for blind; Milwaukee sportsmen's show; Motorized skating in Czechoslovakia.

WANER PATHE (Vol. 19, No. 69)—Coal strike settled; USARAC in Trieste; Montgomery back from Berlin; Girl basketball team starts training; Young set studies magic; AAXX bowling championship.

(RELEASED WEDNESDAY, APRIL 17)

MOVIEPAC (Vol. 13, No. 29)—Stassen wins Wisconsin primary; Parley of Americas at Bogota, Colombia; Italian military parade warning to communists; Paul G. Hoffman to administer foreign aid program; Mrs. Roosevelt meets British royal family; Belgian Regent visits Truman; Governor signs housing bill (Brownell Act); "Jubilee" from the Fair at Fine Arts (Cleveland, Cincinnati only); Baby dis-
dered; Gable kisses, Cincinnati, Stanley Cup race; Water skiing at Cypress Gardens.

NEWS OF THE DAY (Vol. 19, No. 263)—Eisenhower pleads for strong U. S. A.; Parliament of Europe in Washington; Stassen wins Wisconsin primary; Paul G. Hoffman to administer foreign aid program, Parley of Americas at Bogota, Colombia; New look for Sommer, will meet at Cypress Gardens.

PARAVENT (No. 66)—Water ski meet at Cypress Gardens; Hoffman heads European Recovery Plan; Parley of Americas; Stassen in Wisconsin; Soviet, British planes crash in Berlin.

UNIVERSAL (Vol. 21, No. 133)—Stassen wins Wisconsin primary; Trieste sees Army; ships visit Greece; Parley of Americas; Belgian Regent; Soviet head of NATO heads ERP; Japanese train wreck; Mrs. Roosevelt visits British royal fam-
iy; Birds blacken sky; Water ski meet at Cypress Gardens.

WANER PATHE (Vol. 19, No. 68)—Stassen wins Wisconsin primary; Soviet, British planes crash in Berlin; Hoffman heads ERP; Mrs. Roosevelt visits British royal family; Water ski at Cypress Gardens; Parley of Americas; Multihulls in mahogany; Dec. 7 flag returned to Capitol; Gen. Bradley in New Orleans (New Orleans only); International sight hogs-

SITUATION WANTED

Manager, 18 years experience, desires change. 30 years of age, married, best of references. Salary $100.00 per week or better, Box 398, Women's Trade Review, Inc., 1501 Broadway, 18 N. Y.

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### Feature Booking Guide

**Title Index**

Listed in the following index are titles of features (exclusive of western series or original stories) and name of distributor following the title. For data as to running time, stars, etc., refer to file under distributor company listing.

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**Feature Title Index**

- Alpha 1-9 (A) indicates alphabetical order of distributor. (Complete Title Index for distributor of pictures known only by title.) Numerals at left of title indicate foreign or release sell separately, those at extreme right give special advertising and distribution information. B, asterisk following title indicates color photography with adjoining letter giving name of type of color. *F: Technicolor, *C: Coloricolor, *M: Magnacolor.

### Trucolor, V. Vicicolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family

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- Fighting Mustang | Sunset Carlson-Starling Pat. |
- Western Terror | Sunset Carlson-Starling Pat. |
- White Stallion | Sunset Carlson-Starling Pat. |

### Columbia

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- Blondie's Anniversary | Columbia |
- Building Drummond Strikes Back | RKO |
- Crime Doctor's Gamble | Warner |
- Devil Ship | Warner |
- Dupin, the Great Detective | 20th-Fox |
- Glamour Girl | C-D/F |
- Her Husband's Affairs | UA |
- I Love Trouble | UA |
- Keeper of the Bees | UA |
- Key Witness | UA |
- Last of the Lonesome Spurs | RKO |
- Lost One | Monogram |
- My Dog Rusty | RKO |
- Police Detective | UA |
- Rainy Night T.T. | UA |
- Return of the Whistler | RKO |
- Song of the Idaho | UA |
- Swing the Western Way | UA |
- Swordman, The | UA |
- To the Ends of the Earth | UA |
- When A Girl's Beautiful | UA |
- Woman from Tangiers | UA |
- Wreck of the Hesperus | UA |

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**Pacific Coast***
You'll forget there ever was a woman like Gilda... when you meet The Lady from Shanghai!

COLUMBIA PICTURES presents:

Rita HAYWORTH
Orson WELLES

in The Lady from Shanghai

with Everett SLOANE and Glenn ANDERS - Screenplay and Production by Orson WELLES
There’s going to be an EXPLOSION!

The Love Story of a He-Man and Two Women!

TOGETHER!
Just when the fans vote them TOP STARS OF AMERICA!

Latest report of Modern Screen Magazine’s Monthly Popularity Study shows:

GABLE #1 MALE STAR
TURNER #1 FEMALE STAR

"Put them both together, they spell MAZUMA!"

Full page ad in LIFE, part of giant magazine campaign

Yes indeed: M-G-M GREAT IN ’48!
'The Motion Picture Theatre'

The Progressive Encyclopedia of Theatre Operation, published complete in our special equipment section of this issue, fulfills an ambition toward which this publication and its editorial staff have worked for several years. Therefore, it is with a sense of great satisfaction that we present this outstanding service feature.

Combined with the other features of our The Motion Picture Theatre section, the theatre trade is provided a thorough-going work of invaluable and practical information about ways and means of operating, and the sources for materials requisite to the theatre.

It will be noted, with great satisfaction we think, that our listing of the local source of supply has been set up on the basis of exchange centers.

The Directory of Trade Names, introduced in this field by STR several years ago, still is the only source for collected information regarding specialized equipments which are commonly referred to in trade circles by brand or model designations.

Only by a thorough inspection of The Motion Picture Theatre section can one glean even a surface idea of the manifold purposes the work serves as a guide and a reference for theatremen.

Among the many notable features, we would like to single out, as a distinguished example of valuable information and reference, the excellent article on arc lamps by Harry Strong, the dean of arc lamp manufacturers and head of a manufacturing firm he has built up from a modest "basement industry" effort into one of the most progressive organizations in the motion picture industry. Mr. Strong supplies information of the most practical sort as to ways and means of putting brighter pictures on the screen under conditions which save money on replacement and current costs. Technical men will sense this outstanding article from miles away. We urge theatre owners and circuit executives to read it and thus help themselves to a gold mine of authentic data.

Encouragement and Support

At the International Variety Clubs convention in Miami Beach, Florida, last week, only one of the major companies extended a helping hand to the host tent by sponsoring the reception and cocktail party preceding the big banquet.

This is difficult to understand since the Clubs are composed of men from our own industry whose work in the field of charity is as distinguished as it is helpful to thousands of underprivileged children. The Variety Clubs certainly are deserving of every ounce of encouragement and support from the industry upon which they reflect so much credit.

Every dollar remaining to the host tent in Miami, after paying the expenses of the convention, goes into their heart fund and from there to the many charities to which they contribute in that part of the country. Thus, the sponsoring of that reception and party makes it possible for the Miami Tent to add several thousand dollars to their heart fund.

STR salutes Warner Bros.—the same company that was host a year ago in Los Angeles for the banquet that is still the talk of the industry—for having responded to the call for support and also to Ben Kalmenson and Mort Blumenstock for the able manner in which they took over the reception.

We hope that in the not too distant future the other companies will also recognize the work being done by the Variety Clubs and will extend to them an equal amount of support.

Better Break For Indies?

Charles Einfeld of Enterprise is asking for a better break for the indie producers. We heartily agree and readers of this page will recall that the same plea has been made here time and again. We cannot be certain whether Charlie ever read those items.

But we would remind him and all other independent producers that they too have an obligation to the exhibitors of the country and any measure of co-operation must be mutual. Make good pictures and you'll always get good playing time. But don't try to exact exorbitant or unreasonable terms when you happen to make an exceptionally good picture.

The loudest beefing on this subject generally comes from the producer who makes a poor picture and then bemoans the fact that the exhibitors are not giving him a break.

This industry is plagued with one-sided arguments. The complaining side is always insisting that they are being treated badly while the other side is simply trying to tell them they want, at least, an even break.

We haven't met an exhibitor yet who would refuse to play a good picture if he could buy it on terms that would show a reasonable profit to his theatre. But when he has to listen to the percentage terms and all the pressure talk that goes with it, Mr. Theatreman begins to lose enthusiasm and builds up resistance to any kind of a deal.

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

GENERAL—In Saranac Lake, atop a hill which overlooks the lake itself, is a rambling hotel which has served as a haven for almost two years now and has been living on a hand-to-mouth basis, operating at a monthly cost of $7,500 and doing without needed equipment in such necessary departments as the X-ray lab and the kitchen.

The crisis: Mounting operating costs seem to have eaten up the funds which show business and for their individual companies were especially articulate this week.

In New York Enterprise President Charles Einfeld told exhibitors that they should support the independent producer because they have not been able to give him the necessary financial assistance which would reduce costs to the producers.

In Hollywood Jack L. Warner declared movie unemployment had reached "the danger point" where it might lose technicians it badly needed. He called for increased production.

**EXHIBITORS—New Jersey Allied beat 16-unions for almost two years now and has been living on a hand-to-mouth basis, operating at a monthly cost of $7,500 and doing without needed equipment in such necessary departments as the X-ray lab and the kitchen.

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Think Before You Show Video, Levy Advises Exhibitors

Warrants of Legal Tangles, Need to Clear Rights On Protected Material

Exhibitors this week were advised to stop, look, listen—and think before picking up television broadcasts and showing them in their theatres.

The advice came in a bulletin issued by Herman Levy, general counsel of the Theatre Owners of America, in which he pointed out that the situation is confused in many of its phases because of the fact that television and its problems have been left to the courts.

"The motion picture theatre operator," he warned, "must not go on feeling that television is free for him to pick up to show to his patrons. It would be well for him to become fully advised and informed before making any substantial excursions into the field of television in his theatre."

While there is no doubt, Levy continued, that the exhibitor cannot pick up any videocast which uses copyrighted material—whether it be a play, music, motion picture—it would also seem that televising some uncopyrighted work might be illegal also.

"for the event of such (uncopyrighted) work," Levy states, "is declared to have a common law right (as distinguished from a statutory copyright) in his work. He is protected by the law, without a copyright, even though there may have already been a performance of his work. The performance does not dedicate his work to the public, as would be the case where copies of any uncopyrighted publication are offered for sale."

News Unprotected

"News events," Levy declared, "are not so protected, but the problem for the exhibitor there is to be sure that the broadcast contains no copyrighted music, drama, or other copyrighted material, and to determine what is 'news,' as well as how long it remains in the 'news' category."

"For example," Levy writes, "suppose it is assumed that the law will consider the next Louis-Walcott fight a 'news' event; it is going to be telecast from a private, restricted place. To the event an admission will be charged, and if the exclusive telecasting rights will be exclusively held, the broadcaster will probably be given to a broadcasting station and to an advertising sponsor. The promoter of the fight is deemed in the law to have the exclusive..."

(Continued on Page 9)

N. J. Liquor Board Checks 16-mm.

Bars and taverns in New Jersey which had been showing 16-mm. movies as a regular policy were reported to be dropping them this week as a result of some very emphatic frowns from the state Alcoholic Beverage Board.

Whether the Board has the authority to forbid use of films or other entertainment in bars and taverns was the subject of some disagreement in New Jersey legal circles for several months in an effort to hale what the exhibitors considered unfair competition.

The Judge, who found no evidence of criminal contempt against any defendant, also clarified that the injunction he issued in the Jackson Park Theatre suit but exonerated Loew's (MGM), Warner Bros., and Warner Theatres.

The Judge, who found no evidence of admission price-fixing and no evidence to connect Paramount President Barney Balaban, Paramount Attorney Louis Phillips and 20th-Fox President Spyros Skouras with the guilt he found against their companies.

Richie Amusement Co. Officers Sue Paramount in $450,000 Libel Claim

Suit for $450,000 charging Paramount with libel in connection with its $536,265 fraud damage action against Harry Brandt and an original list of 162 other defendants, was filed by service of summons last Thursday by the Richie Amusement Corporation and its four officers.

The suit, when it comes to trial, will be heard by the Supreme Court of New York which is the court of first recourse and not the highest tribunal. The suing company operates the Elton Theatre in Brooklyn and had been named in connection with that theatre's operations by Paramount, though Richie Attorney Mel Albert claims that his client had no connection with the Brandts and had never booked through them. The Elton, he added, had at one time been operated by a company in which Julius Sanders, another defendant in the Paramount-Brandt suit, had an interest.

Will Rogers Memorial in Tight Spot; Hospital Admits No New Patients

The Will Rogers Memorial Hospital at Saranac Lake, N. Y., which has been living a hand-to-mouth existence for close to two years now will put it up squarely to the motion picture industry whether it will continue to operate under the industry banner, whether it will continue operations under other financing measures, or whether it will fold. The question will be put at an industry meeting during the first week of May, Radio City Managing Director Gus Eysell said.

The gravity of the situation, which has been known quietly for some time, was emphasized in New York this week by Snowman's Trade Review learned that the hospital not only was getting by without taking any new patients but that it was in bad need of new X-ray equipment valued at $1,500-$2,000 as well as new kitchen equipment.

The actual get-by cost of the hospital is $7,500 monthly, informed sources said, but this amount makes no provision for expansion or developments other than actual operation. The failure to provide new kitchen equipment is a case in point.

Conditions in the Saranac Lake institution are not the result of an entire industry apathy. In

(Continued on Page 9)

Fights Daylight Time

A. Julian Brylawski, appearing before the Senate Interstate Commerce Committee on behalf of the Theatre Owners of America Tuesday, declared that exhibitors the country over are now in opposition to daylight saving time "because it hurts our business." The coming of daylight time in many towns through the nation is followed by box-office drops of as much as 25 per cent, he said. Brylawski told the committee, which is considering legislation to enforce uniform daylight saving time through the country, that daylight time is especially harmful to drive-ins.

(Continued on Page 9)
Stop Bottom Deck Deal, Einfeld Tells Showmen

Enterprise President Charles Einfeld Tuesday called upon exhibitors to “stop dealing from the bottom of the deck” with independent producers and inefiensively warned them that by discriminating against the independent they were placing themselves at the mercy of a few major producers, distributors.

The Enterprise chief’s outspoken statement came on the same day that his company’s latest, “Arch of Triumph” opened in New York. He termed the policies he criticized as “short sighted” and declared: “The independent producer will fight this.”

Einfeld also took issue with Hollywood’s “scare talk” as he termed it, declaring “there’s more originality in Hollywood today, more careful planning, a better integration of the various elements that make up a finished picture—all of which has resulted in economics and also in better motion pictures.”

The Enterprise chief pointed out that his studio, now two years old, has a substantial program. In addition to “Arch,” to Harry Sherman’s “Wanted,” which will have its premiere May 15 in Santa Fe simultaneously with openings in over 100 southwestern cities, there is “So This Is New York,” ready for release.

In production or contemplated are: Lewis Milestone’s “No Minor Vices”; Bob Robert’s “Tucker’s People”; “Wild Calendar”; “Proud Destiny”; “Tuesday to Bell”; another untitled Milestone; an untitled original by Harry Brown; Harry Sherman’s production of Bre Hart’s “Tennessee’s Partner.”

Cinecolor Seeks Process Time Cut—Bernhard

Cinecolor will try to cut color printing time in its process down to the same period needed for black and white, Joseph Bernhard, president of that company and of Film Classics, also offered Tuesday in New York.

The company, Bernhard said, has as its objective to shorten the processing time to 30 days a movie, he declared, which is very important to the independent producer since it enables him to decrease the time in which production funds are tied up and to get quicker returns from the distributors.

Product Cinecolor processing time is 90 days. Bernhard, who believes this eventually 70 per cent of all pictures will be in color, also discussed expansion plans. He acknowledged that a London plant was contemplated and said that Hollywood expansion was being held up by high building costs.

Speaking as president of Film Classics, Bernhard declared the company, which has been gradually changing over from a reissue firm to a new production outfit, would have six features in Cinecolor this year, among which would be “Fatima,” “Sofia,” “Miraculous Journey,” “Unknown Continent” and “Daughter of Ramona.”

He also declared that exhibitors are not supporting producers in their efforts to get new faces to the screen and that if they helped the producer make new talent they would not be forced to depend upon a few stars. He suggested that they exploit outstanding performances by comparatively unknown players and sell story value.

Sales Vice-President B. G. Kranze spoke of methods of presenting films, declaring that the actor John Calvert was being sent around as a package with “Devil’s Cargo,” both to boost the picture and to get audiences acquainted with Calvert.

SOPEG Wins 7th Rise With Paramount Award

The Screen Office and Professional Employees’ Guild, CIU union covering white collar workers in home offices of New York’s film companies this week had won its seventh salary increase through arbitration as a three-man arbitration board. The average rises from $5 to $10 at Paramount. The increases are retroactive to Sept. 27, 1947.

Other increases granted for the same period were: RKO ($5 to $10), Columbia ($6-$10), 20th-Fox ($5-$10), MGM ($5-$12), Republic ($5-$8), United Artists ($6.75 flat). Question of an increase at National Screen Service is to be arbitrated.

Unemployment ‘Danger Point’ Reached—Warner

Unemployment in the motion picture industry has reached “the danger point” Jack L. Warner declared in Hollywood Tuesday, making a vigorous plea for increased production and putting “workers back on the job” and to “meet the urgent world-wide need for better entertainment.”

Warner estimated that production cuts in the past two years had cost 3,000 workers their jobs and declared that their skill might be lost to the industry unless they were reemployed. He declared that the cuts from war-time peaks were justified to preserve the industry, but added that “demand for good entertainment never has been so strong” as at present.

Discussing the labor-production situation, Warner said:

Work Drops

“On April 12 of 1946, 44 motion pictures were in work in the major studios,” he pointed out. “On April 12 of 1947, 33 pictures were before the cameras. And on April 12 of 1948, only 23 pictures were in production at the major studios. That means a drastic cut in workers’ jobs as well as a serious decline in the over-all supply of world entertainment.

That means distress for the workers and it is bad for the studios,” he continued. “The motion picture industry depends upon the highly specialized skills of its technicians and craftsmen. It can’t afford to lose that skill but it is in danger of doing so—permanently. Our workers are going to seek jobs elsewhere if we don’t keep them busy.”

Up to Top Man

Responsibility for putting the pay checks back into the pockets of the unemployed rests upon studio heads, stars, producers, writers, directors and other top-ranking creative talent. The level of picture production depends upon the confidence and capacity of creative and executive talent to roll up its sleeves and go to work.”

WB Has 2 for Summer

Warner Bros. will release “The Big Punch” June 19 and “This Side of the Law” Aug. 21 as part of its summer program, it was announced Wednesday.

48 States for ‘State’

MGM will have “State of the Union” playing every one of the 48 states during the week of April 29, the company announced this week. At least one opening in a key city of each state will take place during that period to be doubled in the following week.

Schultz Expands

Monogram Franchise Holder Nate Schultz expanded his theatre holdings substantially this week in Alliance, Ohio, when he acquired all four theatres of that community—the Columbia, the Morrison, the Mount Union and the Strand, the sexiest of all in town. Ray Walace, who managed the houses for Tri-States, remains with the new setup as supervisor.
"EVERYTHING LOOKS ROSY!"

From HOLLYWOOD REPORTER (March 1, 1948)

"A succession of hits from M-G-M or any other company will change the whole complexion of the industry. And from the excitement at M-G-M that's just what you can expect."

THE COMPLEXION OF THE INDUSTRY IS CHANGING!
Every exhibitor who plays M-G-M product can have confidence in the forthcoming product. You have already seen "STATE OF THE UNION" and "HOMECOMING" at trade shows. You know what such pictures can mean to the "complexion of the industry". We take this advertisement...not to boast or blurb...but to inspire the showmanship that the great pictures announced here deserve.
YOU OWE IT TO YOURSELF TO SEE M-G-M's TRADE-SHOWS

We appreciate the editorial praise about our coming pictures, but see them for yourself. They are star-studded, important and deserving of the promotion they will receive and the word-of-mouth you will hear from your audiences.

M-G-M GREAT IN '48!
Flood

Flash floods and high water played havoc with numerous theatres in Kentucky as well as those under construction.

The drive-ins were included in the water damage as in some spots individual speaker cables shorted, while others had water in their projection rooms damming amplifying and rectifying equipment.

In some cases the flooding was almost an everyday occurrence. But as fast as the flood waters receded, cleaning up went ahead and regular performances were given.

Films Abreast of Times,
Schlaifer Tells Women

If the general public will take a "new look" at motion pictures they will find that the film industry has kept abreast of the times and is "very much a part of our whole scheme of things," 20th Century-Fox Ad and Publicity Director Charles Schlaifer declared to the New York Society of Kentucky Women Tuesday in Brooklyn.

"The habit of kicking Hollywood around has been practised for so long and has become so much a national and international pastime," Schlaifer declared, "that no allowance has been made for the fact that the child long since has come to maturity and is a responsible, self-reliant unit in our social fabric."

"Therefore, I submit, the new look is indeed in order. . . . For a passing glance, I believe, will reveal that the industry, its product and its people, are all abreast of the times and very much a part of our whole scheme of things."

Schlaifer also declared that public taste had advanced. "The silent movies, too, he said, had taken a "new look" at themselves and had found out that "we must present an honest product, honestly advertising it, or lack the audiences which make motion pictures possible."

Rank Leaves, Feels Anglo
Films Will Get Chance

J. Arthur Rank sailed for England Wednesday aboard the Queen Mary after expressing the opinion that British films would get an opportunity "for the widest possible audiences in the United States."

Rank's departure, however, left considerable speculation in his wake as to what strategy he would employ to push the Rank policy in this country. Already some sources believe he has indicated that he is working more closely to reach the American exhibitor and the American people and before leaving he declared that he hoped to have as his "guests a small group of representatives of leading American independent theatre organizations to come to England" and see the studios, production and theatre operation.

Rank revealed that Allied General Counsel Abram Myers had offered his services to assist in the trip arrangements and that Rank representatives would soon call up Myers. Coincidentally, Allied has issued statements that warnings have been issued to exhibitors to watch against moves to force British pictures down their throats.

Are They Kiddin'? 
Marquee of the Capital at Chattanooga, Tenn.:
"What Happened in Brooklyn."
"It Shouldn't Happen to a Dog."

Hard Facts, Not Glamor Used
To Do Public Relations Job

MGM's Maurice Wolf
Lays Accent on Business
In Cross-Country Talks

Hard business facts, not glamour, are being used to build goodwill and understanding for the motion picture industry at least one phase of MGM's public operations.

And the reason for stressing the business angle and leaving the Gables and Hepburns out of this particular job is that the man who is doing it—Maurice N. Wolf—works on the theory that "glamour is not important to the industry, but it is not indispensable," Wolf, at one time an MGM New England district manager, went on to say that he considered movies important as a business, a local business.

It was this theory, publicly expressed by Wolf in the hearing of MGM Exhibitor Relations Chief Henderson Kichey, which got Wolf on his present job, traveling about the country "talking it over" with United States business and professional leaders of both sexes.

Not Hard

The new job wasn't a hard one for Wolf. In the first place he's a joiner and a worker. In short he belonged to the Rotarians. He was president of the Friars' Club. He was active in humanitarian work. He not only worked with these organizations, but he got to know what their members, who represent an influential hub of life—the man who has his business and whose thinking and doing affects others—thought about things in general and movies in particular.

So Wolf took to the road. So far his jaunt, started last fall and interrupted by the summer, has covered 21 states and brought him before audiences which totaled almost 13,000. He's still going strong and finds that he's in for repeated bookings, which means that the men who heard him talk about movies as a business want to hear more. And the women who heard the men talk about Wolf decided they wanted to hear him too, so Wolf has added women's clubs to his itinerary of Rotary, Kiwanis clubs and chambers of commerce. The women who have heard him, were also interested in something more than glamour.

To Wolf in his lectures, Hollywood is not exclusively the place of fabulous happenings, populated by well-tailored men with handsome profiles and women as slick as a beaucicurl's sales talk. To him it is a business which means a lot to every community in the United States.

He explains that out of the $275,000,000 invested in the motion picture industry only $132,000,000, or one dollar in 20, is invested in Hollywood.

One in 7

And of 206,000 persons employed by the industry, only 31,000—roughly one in seven—are employed in Hollywood.

Again Wolf tells his listeners across their

lunchen tables that there are seats for 12 million persons in the nation's movie houses. But, he goes on, if you think of exhibition as giant business, you're wrong. With his thoughts on the corner grocer and the neighborhood home supply stores, Wolf brings out the fact that the average seating capacity of a theatre is 590 seats. So the nation's theatre business is obviously a small business as well as a local business.

65c out of $1

Then he hammers on the point that 65 cents of every dollar spent for movies stays right in the town to hire employees, pay rent, taxes and the like. This point both the town banker and the housewife can appreciate.

Again with an eye on local publishers, Wolf reminds his hearers that of the $70,000,000 the industry spent in advertising during 1947, $52,000,000 was spent in local newspapers.

Exhibitors have told Wolf that after their appearances they find the business men regard them in a more favorable light simply because Wolf eschewed glamour and concentrated on the business aspects of their theatres.

"Glamor," Wolf explains, "is an attraction, like the paint job on an automobile. But it's worth while to lift the hood and show the prospect what really makes us tick."

Again he adds this observation on the trips which have carried him across the country in face of bad weather, missing train and plane connections, to get over the industry message of good will.

"Business men get a different idea of the movie house when they're reminded that motion pictures are really valuable services for the goods that other industry produces."

Salesman at Home

"We often hear that the screen gives the lowly foreigner in far-off lands a hankering to own a radio, a washing machine or automobile. But, we overlook that most of us Americans also see samples of the newest in wearing apparel, furniture, household equipment and other things on the screen for the first time. The men keep cutting new tastes and freshening our own markets. . . . What this means to the local merchant is . . . dramatically demonstrated when, beside the newest radio in his store window, he displays the picture of a Hollywood star listening to that self-same instrument! The radio store owner, in effect, says to the buying public, 'See, now you can have a radio like you saw in that picture at the Bijou!'"

Wolf's Facts

Facts and figures which Maurice N. Wolf uses on his MGM public relations and goodwill tours to the business and professional men and women of America include:

The industry employs 206,000 persons; only 31,000—one in seven—are employed in Hollywood.

It represents $2,750,000,000 in investment, only $132,000,000 of which is invested in Hollywood.

It can seat 12 million listeners, but the average theatre seats only 590.

Sixty-five cents of every ticket dollar stays in the community where it is spent.

$2,000,000 of the $70,000,000 spent on advertising in 1947 was spent locally.
Raising of its goal to a figure above $2 million to be raised during the year ahead, announcement of the annual Heart Committee Award to the Boston Tent for its contributions to a local hospital for treatment of children afflicted with leukemia and cancer, and the acceptance of re-election as International Chief Barker on condition that he serve not longer than one more term by R. J. (Bob) O'Donnell, were events which highlighted the closing sessions of the 12th Annual Convention of Variety Clubs International at Miami, Florida, last Saturday night (April 17).

**Donation to Rogers Hospital**

Included in decisions regarding its charity contributions, there was a resolution to donate $7,500 to the Will Rogers Memorial hospital at Saranac Lake, N. Y.

The concluding event of the convention was the Humanitarian Award Dinner, at which selection of Secretary of State George C. Marshall for the honor was formally announced, and which featured an address by Harold E. Stassen as guest of honor and principal speaker. A vigorous stand favoring freedom of the screen from censorship was one of the highlights of Stassen's roundly applauded address.

Elected, along with O'Donnell as head of the Clubs, were:
- Col. William McCraw, executive director
- Carter Barron, 1st Assistant International Chief Barker
- C. J. Latta, 2nd Assistant International Chief Barker
- Jack Beresin, Property Master
- Marc Wolf, Dough Guy; and in appropriate posts: Bud Lollie, "Bouncer" (Sgt-at-Arms); A. K. Rosewell, Humanitarian Award Committee Chairman; Charles E. (Chick) Lewis, Convention Chairman and Publicity Director; Nathan D. Golden, Heart Committee Chairman.

International Committee: J. J. Fitzgibbons, Toronto; George Hoover, Miami; Luis Montes, Mexico City; John H. Harris, Pittsburgh; R. J. O'Donnell, Dallas.

**San Francisco Next Year**

International Representatives—Murray Weiss, Boston, New Haven, Buffalo, Albany; William O'Donnell, Dallas, Omaha, Minneapolis, Kansas City; Jack Beresin, Washington, Philadelphia, Baltimore, Cleveland; Allen Moritz, Cincinnati, Columbus, Dayton, Toledo; Ralph Talbot, Oklahoma City, Des Moines; James G. Balner, Pittsburgh; H. H. Everett, Atlanta, Memphis, Charlotte, Miami; Irving Mack, Chicago, St. Louis, Detroit, Grand Rapids, Indianapolis; Charles P. Scouras, Los Angeles, San Francisco, Seattle.

San Francisco was selected as the scene for next year's annual convention of the Variety Clubs International, with dates set for May 2-7, 1949.
Think Before You Show Video, Attorney Warns

(Continued from Page 5)

right to broadcast from the restricted area in which the event takes place.

"The question asked is this: Is the theatre that shows the telecast to its patrons on its screen (or in the lounge, or elsewhere on the premises)—there is no difference where it is located)—participating in unfair competition so doing? This is the most important question to be answered and may have to be determined by the courts. In the broad sense and definition of the word, the prize-fight arenas and ball parks are in competition with the motion picture theatres—both outlets seek the amusement dollar. Whether or not, however, it would be held that they are in such competition as to make an unfair violation of it actionable in the law has not as yet been determined.

Civil Rights

"There is also involved the problem of the violation of civil rights. Certain states have enacted laws under which a person has the power to prevent the use of his name and photograph from being used for commercial purposes, without his consent. It is felt by some authorities that this power exists even in those States where there is no statute creating it. News events would probably be excluded from the strictures of this law. It may very well be that when the performers involved in the telecast give their consent to the use of their names, faces etc., they implicitly consent to the general use thereof by theatres, and others. However, how about those other than the performers, e.g., the patrons at a prize fight or event, who will not be necessarily to solve some system to get their consent, on entrance (perhaps by stating it on the ticket of admission), or in some other manner, to be televised? This is a large litigation potential.

"It would certainly seem that the Courts will try to find ways to protect the telecasters from the free reception of telecasts where it is used by others for profit. Profit has been defined in the law as an attraction to a customer, even though no extra charge is made, e.g., where a hotel picks up a broadcast musical program and relays it to the rooms of its guests without charging the guests anything additional for the service. The Court considered this service one of the hotel's attractions and, therefore, an inducement to patronage and consequently a public performance for profit."

RCA Theatre Video For 20th-Fox, Warners

RCA will deliver units of its theatre television system, which records the images actually projected on film before sending them through the theatre's regular projectors very much in the manner of the Paramount system, to 20th Century-Fox and Warner Bros., it was revealed in Hollywood. The delivery will be before June 1. RCA's Barton Kreuzer declared at a meeting of the Television Institute.

INS-Telenews Expands

International News Service and Telenews 20-minute newscast for video have moved into Philadelphia, Baltimore, New York, Los Angeles (KTLA), Washington (WTG), St. Louis (KSD).

Shupert Up in Video

George Shupert, former executive assistant to Paramount Vice-President Paul Balhoan, has been appointed television commercial operations director.

Palace as 2nd-Run

New York's Palace, once temple of two-a-day vaudeville, and recently first-run RKO picture house, went into a subsequent-run policy at reduced admissions Thursdays, playing day-and-date with the neighborhood RKO Manhattan, Bronx and Westchester houses. Admission for matinees was cut to 65 cents with evenings at 80 cents.

Richie Sues Paramount For $425,000 Libel

(Continued from Page 5) operated, and conducted throughout said period (on which the suit was based) by the individual defendants...

Albert denied that the Brands had anything to do with Richie or that they booked through them.

On March 31 Paramount, Albert said, agreed to eliminate Richie as a defendant. Albert claims that the company had been libelously named in the proceedings, and that the court would have to decide whether or not it was necessary to list the names of the other defendants. Therefore, he said, officers and corporation filed the libel suit. The corporation asks $50,000 damages, each officer $100,000, total being $450,000.

A spokesman for Paramount Attorney Louis Nizer said of the Richie suit: "The claim is entirely without merit.

This is the second time Paramount has agreed to eliminate a defendant in its Brandt suit. The first time was when Joe Goldman and the Lanroc Operating Company, which had operated the Delaney and had been named in the fraud complaint, were eliminated by stipulation. This second action reduces the number of defendants in the suit, exclusive of Brandt, to 199.

4 Majors Charge FRAUDS AGAINST N.Y.-Conn. CIRCUIT

Four separate suits charging film rental frauds were filed by service of summons in the New York State Supreme Court last week by Paramount, Warner Bros., Columbia against Sidney Cohen, Philip Eisenberg, Rhine- book Theatres, Inc., and Millerton Amusement Company.

The complaints, which cover a period from April 14, 1942 to the present, allege that through false box-office returns on percentage pictures, Paramount suffered $25,000 damages, Warner Bros. $15,000, Universal $5,000 and Columbia $5,000. Theatres involved are the Star, Rhine- beck, N. Y.; Lynbrook; the N. Y.; Pine Plains, Pine Plains, N. Y.; Millerton, Millerton, N. Y.; Stuart, Lakeville, Conn. Loew's (GMG) and RKO have similar suits against the same defendants in federal court. Attorneys for the present suits are Phillips, Nizer, Benjamin and Krim.

Five More

Five suits charging percentage film rental frauds were filed in the federal court at Baltimore by Universal, 20th Century-Fox, Columbia, RKO, Warner Bros., against Morton H. Rosen, Morris R. Olesky and allegedly associated companies, for five houses in the Windsor, Fremont and Victory in Baltimore.

Rogers Memorial Needs Funds to Keep Going

(Continued from Page 5) fact the committee in charge of raising funds, which reportedly takes the view that the hospital is an all-industry project and should be supported by exhibitor, producer and distributor alike, has received some flattering interim support. Morton Thalheimer on behalf of the exhibitors, and A. Montague, on behalf of the distributors, according to Radio City's Managing Director Gus Eysell, have been doing fine work.

Vauude Founded It

Varity Clubs International has put up $7,500—one month's operation—to meet the emergency and the distributors are said to be ready to put up $75,000 or one half of a year's minimum operations.

But some antipathy seems to have been met in exhibitor ranks, especially in the south and the midwest, according to report. These areas tend to think of the hospital as a purely eastern institution.

The hospital originally was founded by vaude- viillians who worked up the money through audi- ence collections. Later as vaudeville died and films became more important, the film interests took over and renamed the institution in honor of the late Will Rogers. A final theatre drive was at the time supposed to have raised funds to operate it.

Mayor Praises Industry As 'He Opens' Hospital

No industry can match the motion picture industry in caring for its own, Los Angeles Mayor Fletcher T. Bowron declared Sunday in dedicating the $1,350,000 Motion Picture Country Hospital at Calabasas.

The hospital was built from the Screen Guild's radio shows. It will be financed from proceeds of west coast studio personnel. The latest in design and equipment, it has 40 private rooms and 10 surgical bedrooms. It will be headed by Dr. Francis E. Browne.

"It is well known that the motion picture industry is first to respond to any call for assistance," Mayor Bowron declared in his dedicating speech. "It is perhaps not so well known how generously they care for their own people. I am certain no other industry can match them in this respect..."

Trumbo to Trial Monday, Lawson Guilty of Contempt

Dalton Trumbo, second of the so-called "hostile 10" who allegedly refused to answer questions on political affiliations posed by the House Committee on Un-American Activities in its industry red hunt, was on trial for contempt of the committee Monday. Trumbo's trial follows quickly on the heels of the conviction of another of the "10"—Screen Writer John Howard Lawson was found guilty after Federal Judge Edward Curran had instructed the jury to reach its decision solely on whether or not Lawson had answered the committee's question on his alleged communist status. The defense tried to urge the issue under the law as a matter of constitutional right. Lawson is liable to a year in prison and a fine of $1,000 but has not yet been sentenced. An appeal is certain.
SOLID

starring

CHARLES

GAIL

HUNT

LUNDIGAN

WINNINGER

PATRICK

with

GENE LOCKHART • FLORENCE BATES • HOBART CAVANAUGH

ALLEN JENKINS • ROSCOE KARNS • ROBERT SHAYNE

MARSHA

WILLIAM

CHARLES

GAIL

HUNT

LUNDIGAN

WINNINGER

PATRICK
The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman’s Standpoint

The Argyle Secrets

Film Classics Mystery 63 mins.

AUDIENCE SLANT: (Family) An exceptionally good murder-mystery for general audiences. Fines performances and direction, plus sustained suspense, give it an appeal not usually found in program pictures.

BOX-OFFICE SLANT: A top offering in the program-picture market, one that can be expected to do fine business. The Gargan name should help sell it.


Plot: A young newspaperman is accused of murder because he was the last one at the bedside of a murdered national columnist. The mystery revolves around the finding of a group of documents the dead man is said to have had. Several suspects occur as two separate groups try to locate these papers, with the newspaperman involved and his life threatened. In spite of the lure of a beautiful girl, he keeps his head and makes a satisfactory emergence from the entire situation.

Comment: Patrons who like intrigue and murder in their screen fare, as well as suspense and surprise twists, should find “The Argyle Secrets” satisfying entertainment. Even those not especially addicted to mysteries are likely to be pleased, for the picture is well done in both performance and direction. Based on a radio play by Cyril Endfield, who also wrote the screenplay and directed the film, this is a very good offering for general audiences everywhere. The production is a credit to Co-Producers Alan H. Foner and Sam N. Abarbara, whose initial attempt at picture-making augurs well for their future product. William Gargan is excellent in the leading role and as the narrator, while Ralph Byrd does well as the police inspector, and Marjorie Lord is attractive and appealing, despite her role as the feminine “heavy.” Balance of the cast contribute equally good delineations.

The Woman in White


AUDIENCE SLANT: (Adult) The atmosphere is so tense, and the events leading to the solution so slow and methodical, that this mystery drama’s 109 minutes tension becomes almost unbearable. And there is little to relieve this tension. Best suited for mature adult audiences—those with strong nerves.

BOX-OFFICE SLANT: Besides the names for the marquee, as well as the fact that it is based on Wilkie Collins’ famous novel, this picture has a title which smart showmen can use to advantage in their exploitation.

Cast: Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gir Young, Agnes Moorehead, John Abbott.

Lightnin’ in the Forest

Republic Drama 56 mins.

AUDIENCE SLANT: (Family) This is just another dramatic offering with a minimum of suspense and excitement. BOX-OFFICE SLANT: Should make a satisfactory supporting feature.


Plot: A young psychiatrist takes over one of his young patients to the horror of the girl’s uncle, a secluded mountain cabin, because he is forced to do so. While they are there, a hold-up gang moves in on them. After much trouble both with the girl and the leader of the gang, the young doctor straightens everything out.

Comment: Because of a weak script, this picture moves so slowly and is fraught with so much dialog that it is just mildly entertaining, although it does have its moments of suspense and excitement. The production values are modest, the direction fair enough for the type of picture it is and the players not too convincing, obviously due to the handicap of an untried medium. It should serve its purpose on double bills as a supporting feature.

Green Grass of Wyoming

(Color by Technicolor)

20th Century-Fox Drama 89 mins.

AUDIENCE SLANT: (Family) From beginning to end this is thoroughly enjoyable entertainment, beautifully photographed in Technicolor. Exhibitors should be proud to offer their patrons the pleasure of this picture.

BOX-OFFICE SLANT: It won’t take long for enthusiastic word-of-mouth approval to get around to assure large, happy crowds and big box-office receipts.


Plot: Thunderhead, the white stallion who was turned loose by his young owner Ken, is causing trouble by enticing the mares away from the ranches. Having bought a new racing mare, Ken uses her to lure Thunderhead back to the corral. The big event of the year is the Trotting Race and Ken grooms the mare for her. When she falts at the end and loses, he learns she is to have a colt by Thunderhead, and this compensates him for the loss of the race.

Comment: “Green Grass of Wyoming,” another in the line of spectacular stories by Mary O’Hara (the others: “My Friend Flicka” and “Thunderhead, Son of Flicka”), is a splendid picture that exhibitors will be proud to offer their patrons. From beginning to end it is thoroughly enjoyable entertain-
**SHOWMEN'S TRADE REVIEW, April 21, 1948**

**Never Sick, Never Late**

In over a quarter of a century of show business, she was never late, never missed a day; that's the record of Catherine Pettug, a Girl Scout since the age of three. Mrs. Pettug, 63, was on the stage in the 19th century, and she's been a part of the show business community ever since. She has worked on Broadway, in vaudeville, and in other venues, and she has continued to perform until today.

**Broken Journey**

(Reviewed in London)

**Bengal Lion** Drama 89 mins.

**AUDIENCE SLANT:** (Adult) Suspense, comedy and romance are well blended in this drama of the reactions of thirteen air crash survivors marooned on an Alpine glacier.

**BOX-OFFICE SLANT:** This exploitable subject, helped by the presence of Phyllis Calvert and Margaretta Lyric, is suitable mainly for double bills but might stand alone in some situations.


**Plot:** An airliner crash-lands on an Alpine glacier. Marooned, the thirteen passengers react differently to the situation and reveal their true characters before they are rescued.

**Comment:** Inspired by the U.S. Army Dakota crash in 1946, Director Kenneth Annakin had no easy task in maintaining the interest since, other than for an attempt by a party to reach the valley, most of the action takes place around the marooned plane. He has succeeded, and the result is good entertainment which builds to a satisfying climax.

The performances are uniformly good, with special mention going to Phyllis Calvert, who gives an outstanding performance. The setting is beautiful, and the acting is superb. This is a film that should appeal to all ages.

**The Strawberry Roan**

**Columbia** Western 76 mins.

**AUDIENCE SLANT:** (Family) This excellent Gene Autry western in Cinecolor has everything to please his admirers and others who like outdoor entertainment.

**BOX-OFFICE SLANT:** This second Autry for Columbia is in beautiful Cinecolor and should boost the Autry returns at the box-office.


**Plot:** When a wild strawberry roan Autry and his boys had captured, the animal is fired upon by the man. Believing him dead, he leaves the animal while Autry stays and restores it to health. Champion, the horse, is then trained by Autry, who in turn plans to use the animal to restore the young boy's crippled legs. When this is accomplished, peace reigns between all parties.

**Comment:** Gene Autry's second release for Columbia and his first in color, "The Strawberry Roan" is highlighted by beautiful Cinecolor that effectively presents the background scenery and the magnificent horses involved in the story, especially Champion, Autry's own horse. The picture has all the qualities that provide highly acceptable entertainment for his admirers and the general family trade, such as the Autry personality, his easy singing of several songs and a human interest story about a cowboy and his horse. Though action is frequently slow-paced, in general there is enough excitement to make the picture a success at the box-office. Autry is splendid and Gene Autry's westerns.

**New • Different • Vital**

**THE PROGRESSIVE ENCYCLOPEDIA OF THEATRE OPERATION**

**COMPLETE IN THIS ISSUE.**

**AN AUTHENTIC SOURCE FOR NECESSARY DATA FOR THE THEATRE OWNER, CIRCUS EXECUTIVE, TECHNICIAN AND HOUSE MANAGER.**

**COMMENTS ON PAGE E-9**

**Discovery**

Film Classics Documentary 74 mins.

**AUDIENCE SLANT:** (Family) An interesting and well-handled documentary treatment of the last Admiral Byrd polar expedition.

**BOX-OFFICE SLANT:** It's appeal is doubtful because the subject matter is not likely to attract feminine moviegoers. However, it might prove to be good box-office in some situations, if well exploited.

**Cast:** Admiral Byrd and members of his expedition. Credits: Directed by the Byrd expedition. Narrated by Admiral Byrd.

**Plot:** The actual camera record of the discovery of little-known uncharted masses of icy space at the South Pole.

**Comment:** This is an interesting and well-handled documentary treatment of the last Admiral Byrd polar expedition. Despite the fact that Admiral Byrd's Virginia accent may not be readily understood by some moviegoers, the picture is nonetheless one of real historical interest and value, and should add to the prestige of any theater showing it. This film's appeal is doubtful because its subject matter is not likely to attract feminine moviegoers. However, it might prove to be good box-office in some situations, if well exploited.

**Oklahoma Badlands**

Republic Western 59 mins.

**AUDIENCE SLANT:** (Family) Better-than-average western that should please the younger set and some of the older folk will also like it.

**BOX-OFFICE SLANT:** Allan Lane's name is becoming a strong factor in the western market. Showmen are looking for something new and exciting, and Lane FILMS fill the bill.


**Plot:** An organized effort is being made to wipe out a family owning a ranch which controls passage through a valley, used by all ranchers in the vicinity as a short cut to drive their cattle to market. A son of the murdered owner sends help for Rocky Lane who arrives as a distant cousin also arrives to inherit the ranch. The son has been murdered, too, so Lane switches identity with the girl to circumvent any attempt on her life, investigates the murders and round up the guilty gang and its leader.

**Comment:** The story has a bit of a "switch," in that Lane assumes a girl's identity in order to find out just who, what, why, etc., and the action rages along at a merry pace until justice finally triumphs. There are plenty of fights, riding, shooting, etc., to suit the most avid western fan. The kids should like this and some of the elders might go for it, too.
New Premiere for ‘Best Years’

The Goldwyn forces are turning on the bright lights with “new picture” intensity for the initial showing of “The Best Years of Our Lives” at popular prices with a full-scale premiere in Boston, Thursday night (22). Boston newspapers are treating the picture as a new attraction, with new reviews and editorial consideration in connection with the showing at the Astor Theatre at top evening admission prices of 85 cents—the general standard of admissions in the Hub.

After coming from the Goldwyn offices, the Gallup organization estimated the picture’s audience at 37,000,000, and they reason that with 4,000 engagements behind it with a total of 11,000,000 attendees an even greater potential for “The Best Years of Our Lives” lies ahead for last year’s Academy Award winner. Thus the big-time premiere handling for the Boston engagement as the first of the popular-priced presentations.

Big Promotional Campaign Climaxed
By ‘Arch’ Benefit Premiere at Globe


Officially launching the spring social season in New York, the premiere featured a battery of idios lights, lobby broadcast and televised newscast shots which greeted the assembled social and civic leaders. Stars Ingrid Bergman and Charles Boyer headed the cinema luminaries attending the opening, proceeds of which went to the American Overseas Aid to France and the United Nations Appeal for Children. Event was broadcast by station WINS, in addition to the Television Newsrel and Radio Nationale, which shortstopped it to Europe.

What was to have been the focal point of the premiere, the 8-ton, $35,000 Arch of Triumph used in the film, arrived too late for the opening, but was later set up in Duffy Square where it attracted considerable attention.

In addition, the replica, as part of a huge float, was to be the feature attraction in a parade of 50,000 school children on Friday (23) in honor of the “Crusade for Children.” Lise Bourdin was to appear as “Miss Arch of Triumph,” taking bows from the spectators as ambassador of goodwill for the film.

Has Extended Greetings

Already Miss Bourdin has extended greetings to Gov. Dewey and acting Mayor Vincent Impellitteri from President Auréliol of France and has met, been interviewed and photographed by the entire New York press. As the leading model and cover girl of France, she has posed for the most important fashion magazines and newspapers in the country. Recently featured in Life, she has again posed for a story and picture layout in that magazine.

Major exploitation tieups for the New York opening included the following: 1000 Metro Record window streamers in two colors, together with stills, for the song, Long After Tonight, taken from the picture; 200 cutouts of the book cover for book stores; 200 Bergman enlargements for beauty shops; 8 special 36x40 displays for the downtown area; a number of 30x40 photo enlargements of Ingrid Bergman, in color, for the Radio City area; additional 30x40 photos of Bergman for florist shops and a huge window display in Brentano’s on Fifth Avenue.

Fifteen nation-wide promotion campaigns launched by key advertisers in newspapers, magazines and point-of-sale have pegged their product to the stars and title of the picture. These include: Grosset & Dunlap; MGM Records, RCA Victor, Capitol Records, Vitaphone and B.M.I. Music; Helbrod Watches; Hair Fashion Council of America; Florist Telegraph Delivery Association; Chesterfield Gigarettes; California Authentics; Royal Crown Cola; Deltal Pearls; Arpad Fashions Design and Savarin Coffee based on costumes worn in the picture; Magnavox.

A total of 275,000,000 magazine readers have been pre-sold on the picture by a series of full-page ads in every top circulation publication in the country.

Letter’ Premiere Apr. 28

World premiere of Universal-International’s “Letter From An Unknown Woman” is scheduled for April 28 at the Rivoli Theatre, New York, following the current run of “Miracle of the Bells.”

Masses Reached in N.Y. Campaign on ‘Lost One’

Foreign films are, generally speaking, limited in appeal to American moviegoers. When they are operative, in addition to being foreign, they usually play only the smallest, most select list of the so-called “art houses,”—and to a limited audience at that.

Like all good rules, however, this one has its exception. Perhaps the fact that Columbia’s “The Lost One,” film version of the Verdi opera, “La Traviata,” is, for the first time told in English while sung to the composers music, helped make the film, which was produced in Italy, more appealing to the patrons of the Goldwyn Theatre, New York, where it recently opened. More probably however, the small, dignified campaign which brought the opera to the attention of the masses of the city’s residents was the prime factor in its successful engagement.

The many facets of the campaign show that every possible means of publicizing the engagement was employed. Radio coverage, window displays, and the fabulous “opening night” promotion proved that a film in “class” category benefited greatly from the excellent attention it received from Golden Manager Sam Srulisky.

An attractive sepia mailing piece was sent to tens of thousands of music lovers throughout the Greater New York area in advance of playdate. The brochure featured an endorsement

Blumenstock in Dallas

On ‘Texas’ Premiere

Mort Blumenstock, Warner Bros. vice-president in charge of advertising and publicity, is in Dallas this week setting up world premiere plans for the company’s forthcoming release of “Two Guys From Texas,” co-starring Dennis Morgan and Jack Carson.

Blumenstock is meeting with Ben Kalmenson, Warner vice-president in charge of distribution, who came to Dallas from Chicago, and Bob O’Donnell, general manager of the Interstate Theatre Circuit.

S$300,000 Allotted for
Campaign on ‘Affair’

With the appointment of Buchman & Company to handle the national advertising campaign for James Nasser Production’s “An Innocent Affair,” $300,000 has been allotted for the campaign, including trade publications, dailies, fan and class magazines, radio and outdoor media.

The picture, which stars Fred MacMurray and Madeleine Carroll, will be released through United Artists.

Danish Film Premiere

American premiere of the Danish film, “Day of Wrath,” which was directed by Carl Dreyer, will take place Apr. 24 at the Little Carnegie Theatre in New York. The picture has English titles.
Get POSTED This Week...

on the important national ads
for "a gem of a comedy" (says
Hollywood Reporter). Saturday
Evening Post's eight
million readers will see it
Wednesday—and it's reaching
Collier's five and a half million
audience starting today. And
be sure you see that terrific
novelty trailer from

Paramount

Meet those not-so-sainted
sisters! Just a couple of
innocent kids . . . who are
guilty of practically
everything! The hi-jinks are
grand . . . the hilarity's
terrific . . . and when they
go straight—they'll go
straight into your heart!

Veronica Starring Joan
LAKE • CAULFIELD
Barry FITZGERALD

with WILLIAM DEMAREST
GEORGE REEVES • BEULAH BOND!'

Produced by Richard Maibaum • Directed by William D. Russell
Screenplay by Harry Clark and N. Richard Nash
Adapted by Mildred Lord • A Paramount Picture
Chicago Premieres Documentary

Spectacular two-, three- and four-column newspaper ads blazing like front-page headlines, as his campaign embracing spot announcements, feature programs and commentaries, heralded the premiere of RKO Radio’s Academy Award-winning documentary feature, "Design for Death," at the Grand Theatre, Chicago. The company’s showmanship tactics in staging the premiere were reminiscent of those used for "Hitler’s Children" and "Behind the Rising Sun."

'Are You With It' Premiere Campaign Boosts Bond Drive, Exploits Musical

Last week’s premiere of Universal-International’s "Are You With It?" at the Winter Garden Theatre, New York, combined with an all-star show headed by Donald O’Connor, star of the picture, served to launch the U. S. Treasury’s Security Loan drive in New York State in a two-fold campaign which provided the picture with an impressive sendoff and enabled U-I to render an important public service to the Treasury’s Savings Bonds Division.

Advance arrangements between Philip M. Light, New York State director of the Treasury’s Savings Bonds Division, and Maurice A. Bermman, U-I’s executive advertising and publicity director, got the campaign under way on April 1, two weeks before the premiere, when the Savings Bonds Division released its initial story on the Security Loan Drive in New York State. The story went to every newspaper and radio station in the state, indicating that the premiere and the all-star show would "kick off" the drive with the fanfare of the wartime bond drives.

Letters were sent to some 60 New York City radio stations and disc jockeys asking their cooperation in telling the people about the show. All releases went out under the Treasury’s letterhead, and the disc jockeys were provided with announcements that tickets to the show would become available at a special bond booth in front of the Winter Garden a week before the show.

Meanwhile, special red, white and blue posters were prepared and placed on 1,700 trucks and other outlets of the New York City Sanitation Department, while the Fire Department displayed them in front of five houses and on call boards. In addition, 3,000 taxi cards carried small sticker editions of the posters. These posters will probably be retained during the two-and-one-half-month period of the drive.


There were daily publicity breaks in city and state newspapers. O’Connor was brought to New York from Hollywood especially for the show and to aid the Treasury’s promotion. He appeared on several radio shows in behalf of the picture and the bond drive and also aided openings in other cities before returning to the coast.

Some 20 million Americans learned about the picture and the bond premiere through a CBS Lux Radio Theatre broadcast, while more than a million people in five eastern states were witnesses to the ballyhoo which attended the premiere when New York television station WABD, key outlet of the DuMont Television network, carried the entire ‘live’ show from the Winter Garden, starting with the arrival of the distinguished guests to the lobby and then switching to the show. In this way, "Are You With It?" received three hours of television promotion. There was also newsreel coverage, and an Army band and lights aided in the ceremonies.

U-I backed the premiere and the Treasury’s Security Loan by devoting space in its "Are You With It?" newspaper ads to the all-star show. Tickets to the show went only to purchasers of $25, $100 and $1,000 bonds, but the newspaper, radio and television promotion brought the picture to the attention of prospective patrons throughout the country.

Plan Venus Playsuits in 'Touch of Venus' Tieup

Through a tieup with Universal-International’s exploitation department, Monroe Lloyd’s women’s wear manufacturing firm will market a Venus playsuit, adapted from the costume worn by Ava Gardner in Lester Cowan’s "One Touch of Venus." Marketing and promotion will coincide with the film’s release next fall.

The tieup includes the formation of a national “Daughters of Venus” organization by a group of Dorothy Prose models who will launch the playsuit as their uniform garb. Miss Gardner has been named honorary president.

Alligators Sell ‘Swamp’ For Cofer in Macao

"Swampy" to a Georgian connotes alligators and, with the 20th-Fox reissue of "Swamp Water" booked, Manager Grady Cofer of the Rialto, Macon, Ga., at once thought of alligators to aid in his exploitation campaign.

Cofer promoted a number of baby alligators for a sidewalk display. They attracted lots of attention and helped bring in extra box-office returns. For a street ballyhoo, he had an usher walk two of the baby saurians along the sidewalk.

Baby-Sitting Concerns in 'Sitting Pretty' Tieups

A Seattle and a Portland theatre were left "sitting pretty" after their campaigns in behalf of 20th Century-Fox’s "Sitting Pretty." Both cities had local baby sitting companies with which unusually rewarding tieups were made.

Manager Dan Greening of the Paramount, Seattle, hinged his campaign on the town’s baby sitting company. Redden got the concern to send a certificate of honorary membership in the organization to Clifton Webb, star of the picture. His reply was so good that Redden sent it to the Seattle dailies which published it. His telegram was blown up and placed in the lobby alongside his membership certificate.

The sister firm agreed to supply 50 free sitters for the opening night of the picture and the theatre played up the offer in its newspaper ads for the day before and the day of the opening. Public response by parents who wished to attend the film’s first performance was very heavy, resulting in much word-of-mouth publicity. The sister company distributed 3,000 cards to its members advising them of the free sitting service for that night and of the picture’s opening, which was the best the Paramount had had in weeks.

Manager Alton Robbins of the Orpheum in Portland, Ore., also made a tieup with a local baby-sitting company which ran a 20-inch co-op ad the day preceding the playdate, offering free sitter service at the film’s first night performance. In return for the cooperation, the sitters were guests of the theatre at a subsequent showing.

Local Counterparts

Local counterparts of the three daughters of Jeannette MacDonald in MGM “Three Daring Daughters” appeared as guest singers at the Deshler-Wallick’s Ionian Room. The girls had the surname of Morgan, the same as that of Miss MacDonald and her family in the film.

Yes, “Three Daring Daughters” was playing in Columbus, O., at Low’s Ohio Theatre, and it was Manager Walter Kessler who selected three Columbus community clubs as “the undaunting daughters” and arranged for their appearance at the Deshler-Wallick.—COL.

COMMUNITY SPIRIT. Jack Matlack, executive assistant to Mrs. J. J. Parker, president of J. J. Parker Theatres, Portland, Ore., is serving as the 1948 drive chairman for the Portland Council of Churches comprising 150 churches all working to combat juvenile delinquency, etc. Here Matlack (left) shows the campaign poster to U-I Field Representative Graham Kislingbury on one of the latter’s recent visits to Portland. Here is proof that showmen can—and should—play a strong part in community affairs.
Paramount Will Re-Release

Cecil B. DeMille's

The Crusades

With

Loretta Young

The New Academy Award Winner

Henry Wilcoxon

And Cast of Thousands

To Be Re-Presented in June

Because of Its

Theme Timeliness—as Palestine today becomes the world's most dramatic battleground, just as it was in the era of the Crusades. Cities and locales in the latest cable-news spring vividly to life, in this mighty story of a century-old strife that parallels today's fighting action in the Holy Land.

Star Timeliness—as Loretta Young becomes the Actress-of-the-Moment as winner of this year's Academy Award for her role in "The Farmer's Daughter".

Entertainment That Is Timeless—Spectacle and pageantry so lavish no studio could afford to make it today. A cast of 10,000—scores of gigantic sets—dozens of mighty scenes climaxed by the memorable storming of Acre.

and Ian Keith • Katherine DeMille
C. Aubrey Smith • Joseph Schildkraut
Alan Hale • George Barbier
Montagu Love • Pedro De Cordoba

Produced and Directed by

Cecil B. DeMille

Screen Play by Harold Lamb, Waldemar Young and Dudley Nichols
Money Dates for May

If patrons took to the outdoors only occasionally during April, they'll get the wanderlust in even greater measure during May. For this reason, it behooves showmen to add more elbow grease to their efforts to make their theatres more attractive to the public. Any promotion must also be other side-selling activities, such as those outlined below. Best days for promoting Mother's Day and Father's Day, but there are also other special occasions calling for the kind of showmanly ingenuity that makes itself felt at the box-office.

May 1-CHILD HEALTH DAY—A baby parade is a good way to spread health-education prises from the hospital to the homes. Baby blankets, clothes, food,—as awards to the healthiest baby on the block. Singing or standing-straight book. Any available showman may fill the bill. It is necessary to have the baby picture books and libraries to display books. Price of admission can car can't.

May 2-8—NATIONAL MUSIC WEEK. Help promote greater interest in good music through demonstrations in the theatres. School concerts, college, high school and fraternal organizations' glee clubs, bands, well-known singers or instrumentalists. Advertisements, so friends and relatives of the performers will know about it. Use phonographs, records, radio albums, books of folk music, etc., as prizes for the groups winning greatest audience applause. Dealers in sheet music, phonograph records, etc., readily be induced to take co-op newspaper ads and give window displays in return for a local share of the music.
Masses Reached in N.Y. Campaign on 'Lost One'

(Continued from Page 14)

by the noted music-authority, Dr. Sigmund Spaeth, who is President of the American Federation of Music Clubs.

A series of special screenings were held in advance of the playdate for leading members of the Federation as well as music clubs, record company personnel and the editorial staffs of music publications. The resultant word-of-mouth publicity, as well as the editorial space devoted to the film by the publications, helped create a large audience for the film.

Radio, of course, could be considered the main medium of publicity for this type of film. The field was well covered, and virtually all of the many operatic air shows featured "La Traviata," with full theatre credits.

Dignified, Eye-Arresting

Window displays were varied, dignified and eye-arresting. The seven Davoga Stores throughout Manhattan; Haynes-Griffin, Dynamic, and Brentano's, carried displays-plugging "La Traviata" recordings and the film, using playdate and pertinent facts about the theatre, cast, and engagement.

The opening night promotion marked one of the gala social events of the season. The attendance of notablesthe opera, diplomatic, and social world added to the glamour of the affair.

Newspapers naturally gave the premiere its fullest due. The story of the opening was carried by Trans-Radio and the Associated Press.

'Berlin Express' Set for New England Premiere

What is expected to be one of the biggest day-and-date openings of a picture in a single territory is being lined up by RKO Radio for "Berlin Express," with the film to open May 5 in 375 theatres in New England, to be followed by similar arrangements in upstate New York and other spots around the country.

RKO's field dynamiter, Terry Turner, is already beating the drums for the picture, and plans are being completed in Hollywood for a cross-country junket, with studio executives, stars and personalities to participate in the event.

Free Air Time

One way of getting good masters of ceremonies and free air time at the same time has been worked out by Keith's East 105th Street at Cleveland. The house uses disc jockeys as emcees for its Tuesday vaudeville show. In return the jockeys plug the show on the air, WJW's Bork Taylor inaugurated the policy.

Harrisburg Exhibitors Ask Improved Movie Displays

Exhibitors this week sought the aid of Eugene Farrell, assistant to Publisher Edwin F. Russell of the Harrisburg Press-News, to get better-looking movie pages and displays in that city's morning and afternoon newspapers. The move came as exhibitors avoided using the new giveaways as ad mediums.

The exhibitors, who for the most part represented downtown runs, felt that with the advanced advertising rates which the Patriotic-News had enforced when it suspended the Telegraph, a better display was warranted. Formerly both the morning Patriot and the Evening News had scattered their locally-written movie columns throughout the paper, and the format was not easy to follow. The day after the conference an improvement was noted.

Meanwhile, exhibitors for the most part were flying away from the three new "shoppers' guides" planned since the Telegraph suspended. They feel the rates are too high.

The organs, all giveaways, are Harrisburg Free Press, 50,000 circulation, $3.25 an inch; Shopper's Guide, 40,000, $2.24 an inch; and Home News, 35,000, $1.75 an inch. Paul Walker, former movie critic of the Telegraph, and later in Columbia Pictures' exploitation department, New York, has affiliated with the Free Press as editor.

Gene Autry to Get Story, Pictures in Life

Percy Knauth, Life writer, and a photographer, are accompanying Gene Autry on his current personal appearance tour to gather text and photographic material for treatment in a future issue of that magazine.

Upon Autry's return to Hollywood late this month to prepare for "Loaded Pistols," his first Cinecolor production of the new season, Life writers and photographers in the Hollywood office will pick additional material to complete the profile of the famed star.

Campaign Material for WARNER BROS.

"Winter Meeting"

GENERAL APPROACH: Bette Davis returns to the screen as a woman gripped by the love she fears in a dramatic story abounding in strong romantic interest. Former Coast-Guardians James Davis is her new leading man.

NEWSPAPER ADS: If, as the Chinese say, a picture is worth a thousand words, then the ads shown in the pressbook should be worth several thousand. Practically every one of them, with the possible exception of the small one- and two-column layouts, are predominately half-tone, and they feature the star (and occasionally James Davis, but mostly Bette) in dramatic moments from the film. The selling copy accompanying them is brief and to the point—the sort of copy that should attract the feminine element. The illustration is the thing—and unless we miss our guess, these layouts will make every other ad on any amusement page pale by comparison. Their handsome backgrounds with white lettering will catch the attention of even the most casual reader.

DISPLAY MATERIAL: Somewhat in the style of the newspaper ads, the lobby accessories also point up the dramatic mood of the film; some are devoted to the star and her leading man. The 1X14s, 2X28s, 4X60s and insert card will further hammer home star and dramatic values so prominent in the ad layouts. A large head of Bette Davis, as well as her name in tall, thin letters, dominates the three-, six- and 24-sheets, although the "six" and "24" also have the star and her leading man in dramatic poses. On the face of it, the posters appear not to be too adaptable for cut-out purposes, but ingenious house artists and layout men may use certain elements to heighten special displays.

NEWSPAPER PUBLICITY: In this pressbook Warners offers what it calls "the new publicity look." The pages have been made to look like a theatre program. The first thing the public on the public outlet in their town exclusive copy. Each page has everything the editor needs—cast, credits and story synopsis, general ad- vance stories, one or more features, one- and two-column half-tone scene shots, and in most cases, separate reviews. For the most part, the stories are not too long, with the result that there will probably be less blue-pencilling than is usually the case.

EXPLOITATION: Main feature of the exploitation section is the Bantam Book tieup where exhibitors can cover much territory by tying in with local book dealers for window displays and other promotion. Six ideas for book-film promotion are detailed. To capture other windows, there is available a set of window stiles which can be used for tieups on dresses, negligees, chinaware, scarves, furkineware, hats and popcorn equipment. Exhibitors in cities in which Lux has scheduled tie-in ads (a list is published) can tie up with local Lux curlers for window and counter displays. A "winter" quiz contest a Bette Davis fan club idea, and a contest in which readers identify former Davis roles are also included in the exploitation suggestions, as well as recorded material for radio campaigns.

ATMOSPHERIC LOBBY DISPLAY, starting in its realism, was used by Manager Arnold Gates and Publicity Director Ted Barker to herald the showing of MGM's two Tarzan reissues, "Tarzan's Secret Treasure" and "Tarzan's New York Adventure" at Loew's Stillman Theatre, Cleveland.
Exhibitors Fear Pressure On British Booking

(Continued from Page 4)

who handle British product excepting Eagle Lion are forbidden by court order to force or tie-in sales).

Crockett thinks the distributor will seek to sell as many British pictures as possible to get as much money as possible.

"If," he said, "they don't get it on the British films, they'll try to get it on an American chick.

Rank Offers Protestants 50-50 Production Deal

But if the complaining distributors were having doubts about Rank product, the British film tycoon was doing quite well in the United States.

The Protestant Film Council announced this week that the British film producer had offered to produce Bible films for them on a 50-50 basis.

Rank of course is interested in this type of production. His early interest in film reportedly arose from his interest in schools. The Protestant Film Commission has already made a picture "Beyond Our Own" which it says has already brought back its costs. However, closer association between Rank and the PCC might prove an omen on the American film scene. It would increase Rank's sphere of influence in this country with an association second only to the Catholic Legion of Decency in power potential and which, additionally, takes a very positive attitude in recommending movies which it approves.

Olympic Gesture

Rank also made a gesture in the Olympic newsreel situation when he decided to allow the American reeks, as part of a pool, to shoot the Olympics—an event in which he purchased exclusive rights. He reportedly told the newspapers that if they objected to paying they could get the shots for free, but if they objected as a matter of principle, they should carry their protest to the Olympics committee.

R. T. Rae, England's 'Ace Showman,' Retires

Reginald T. Rae, for the past 16 years division publicity director for Gaumont-British, headquartering in Sheffield, England, and circuit manager for five years previously, has retired after 48 years in show-business with the accolade of England's "ace showman."

During the 11 years he managed Sheffield Hall, Rae was noted as a stunt man, having originated such exploitation stunts as walking on the wings of an airplane, and having a woman sing a film song from the top of a big city church steeple undergoing repair. He won the 100-guinea challenge cup outright as the best showman in the business, presented by the Lord Mayors of London, Sheffield and Bradford.

On the occasion of his retirement, Rae was presented with a gold wristwatch, bracelet and a fountain pen.

Salwyn Taylor succeeds him as Gaumont-British division publicity director.

Keep Free of Debris

Patrons can't be well impressed if the lobby and foyer is littered with debris. Keep these areas clean at all times.

Corn

"I find the American public fairly true to corn. It grows all across the great midwest. It's on the ground and in the hearts of the people. I'm very proud to say you'll find a good deal of it in my pictures."

The speaker, who so eloquently defended a word which as a grain caused the Romans to fight the Punic Wars and is the base of at least one fine type of whiskey, and which has a sentiment, has stood for some deciding in intellectual circles, was Cecil B. DeMille. Mr. DeMille evidently thinks corn stands for solid qualities both in food and entertainment. He confesses that he has no talent "to look into the mind of a man trying to decide if he'll kill his wife with a shotgun, and make it into a two-hour picture."

He believes that the age-old conflict between good and evil is the sinew of drama. "Perhaps that's what made me choose 'Samson and Delilah' for my next picture," he explains.

He not only thinks it is a well-publicized drama in story, but to produce Picture Showman DeMille is overlooking no angles, he points out that the town of Gaza, which will appear in the picture, developed the cloth known as gauze and adds that Delilah possibly knew how to make use of that in very attractive manner.

DeMille explained that his research on history had led him to "Unconquered." He had read that a man had been offered for sale for 40 pounds and a woman for 20 pounds in America. "Then," he said, "it occurred to me that Paulette Goddard on an auction block being sold might bring a little higher than the regular price."

Ampera

Some special lunch that Max Youngstein, president of the Associated Motion Picture Advertisers threw last week as part of his plan to put vitamins into the organization. Among those present were Vice-President David Blum, Treasurer Harry McWilliams, Secretary Evelyn Coleman as well as past presidents Gordon White, Leon Bamberger, Rutgers Nelson and Martin Starr.

Bookings

Harry Sherman's latest, "Wanted," is piling up the advance bookings for United Artists with the Rocky Mountain division announcing 127 theatre dates and the southern division 87 in Texas and Oklahoma alone. Studio is ordering 375 prints to meet the demand.

Names

Film Classics Foreign Sales Manager Dave Horne is off to England. Reartist President Paul Broder and Vice-President Jack Broder are back in Detroit after a New York visit.

Eagle Lion Distribution Vice-President William J. Heineman and Ad and Publicity Director Max E. Youngstein left Friday for England to discuss product with the J. Arthur Rank Organization and set up a sales and promotion policy for the Rank product it will handle. Astor President Bob Savini returned to New York after a two-week trip.

Foreign

First Italian picture to play the Little Carnegie, New York, in years, is Superfilm's "This Wine of Love," the English-titled version of Donizetti's comic-opera "L'Elisir d'Amore." "Day of Wrath" is to follow it in the same house.

Marcel Pagnol's "Fanny," released by Siri-Metzky-International will play the Brandt circuit in New York.

Calendar

MAY

2, testimonial dinner to Walter Vincent by Jewish Theatrical Guild, Hotel Astor, New York City.

5, convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

5, convention, New York regional Allied, Hotel Biltmore, Boston.

6, testimonial dinner to Theatre Owners of America General Counsel Herman M. Levy, Racecourse Country Club, Orange, Conn.

11-12, meeting, board of trustees, Motion Picture Foundation, Hotel Astor, New York City.

7, 8, convention, Independent Theatre Owners of Iowa and Nebraska, Des Moines, Iowa.

10, 11, convention, Allied Theatre Owners of Iowa and Nebraska, Omaha, Neb.

12, first convention, Allied Theatre Owners of Kansas-Missouri, Muehlebach Hotel, Kansas City, Mo.

15-17, meeting of board of directors, Allied States Amusement and Hotel, Denver.

18, 19, convention, Allied Rocky Mountain Independent Theatre Owners, Denver, Colo.

17-21, semi-annual convention, Society of Motion Picture Engineers, Ambassador Hotel, Santa Monica, Calif.

21, annual dinner, Motion Picture Associates, Waldorf-Astoria Hotel, New York City.


JUNE

2b-22, Convention, Theatre Owners of North and South Carolina, Myrtle Beach, S. C.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

Supreme Court Rejects DeMille Labor Appeal

The Supreme Court Monday turned down Cecil B. DeMille's request that it review California court decisions upholding the right of the American Federation of Radio Artists to expel him from membership for his refusal to pay $1 assessment for the federation's political chest in 1944 to fight a California proposed closed shop law.

Wirth Heads WB Service

Warner Theatres General Manager Harry Kalmine this week appointed Ben Wirth head of the Warner Service Corporation.

Neither Snow, Nor...

Eagle Lion Delaware Salesman Fred Sapperstein is one man who knows what the army means when it says "improvisation." Fred put his car out of the ruminate last week when he banged it up in an accident. So he finished his peddling trip in a police car.

Contest on Film's Title

The title of RKO Radio's "They Won't Believe Me" gave Manager John D'Amato of the Palace Theatre, New Britain, Conn., the idea for a contest with high school newspapers for the best fantastic, won't-be-believed stories. Guest tickets were prizes for the best tales. —HFD.
In the well-balanced program that has distinguished the production efforts of 20th Century-Fox for the past year, there comes now an intriguing, action-packed drama of the West whose boxoffice value will match its entertainment quota."

—Hollywood Reporter

"TOP-GRADE!"
—M. P. Daily

"CAN'T MISS!"
—Hollywood Variety

"STAND-OUT!"
—M. P. Herald

"STRONG APPEAL!"
—Variety

FURY AT FURNACE CREEK

Starring VICTOR MATURE COLEEN GRAY with GLENN LANGAN REGINALD GARDINER

Albert Dekker • Fred Clark • Charles Kemper Robert Warwick • George Cleveland • Roy Roberts Willard Robertson • Griff Barnett
Written by Charles G. Booth • Additional Dialogue by Winston Miller • Suggested by a Story by David Garth

CENTURY-FOX
There's a robust newcomer running rampant in the field of theatre exhibition.

Maybe "newcomer" isn't the right word because the boisterous waif, now making its shrill voice heard well above the plaintive squeaks of abbreviated selling effort on the part of regular theatres, joined up some 8 or 9 years ago. Like most waifs who attach themselves to people or industries, it played a "Topsy" role and "jes' grew" without help or hamper from its self-adopted guardians.

During the past couple of years this roistering addition to the exhibition family has hit a champion's stride and developed into a lusty-lunged extrovert running amuck in big and little towns alike and playing almighty heck with most of the pet traditions of its fancier and fussier companion enterprises. That the rank and file of movepeop approve its uninhibited, common-sense business practices is evidenced by the ever-increasing line of ticket buyers.

You guessed it follows: I'm talking about the Drive-Ins. For the past year or more I've been nosing around the fences and watching the constant growth of this newest baby of the motion picture world but never quite got my a reception machinery properly geared to its real significance as a movie customer-getter until my recent hop-and-skip trip to O. Henry's "Bagdad on the Hudson." The evidence of expansion, even in the northern climes where six months' operation terminates a season, was so great that I spent a full week rolling about in the Texas sunshine visiting with owners, managers, customers and competitors of the Drive-Ins open to the public on a year-around basis.

One thing is certain: the Drive-In looms as the motion picture industry's color bearer in the national march of progress. It is our recognition—a little late in view of drive-in lunch rooms, drug stores, banks, etc.—of the importance of the automobile as a public convenience. Nearly every form of commercial endeavor has, for years, been moving toward goals that make patronage easier for customers in all walks of life. They have long recognized the necessity of placing "convenience" at the top of the drive-in's marketing and management agenda. By their example other businesses have been influenced and the movie admission dollar is now in the highly fertile sub-soil of public approval. Mr. and Mrs. Amusement Seeker and their families like the comfort, convenience, informality and absence of restraint to which this method of motion picture exhibition so aptly lends itself. The American public cherishes its inherited principles of free enterprise and can be depended upon to hold tight to the privilege of be-stowing patronage exactly as suits its fancy and desire. It would be well for producers, distributors, service companies and competitors to take cautious note of the fact that the fabulous growth of the Drive-In, despite any and all obstacles, from tiny acorn to spreading oak in the short period of 8 years is prima facie evidence that it serves a public need and enjoys public favor.

The graveyard of deceased business holds many a headstone marking the resting place of big-business dogs who picked on likeable pups and found themselves the victims of smart-word and brick-bats pitched by former well wishers whose sympathies forced alliance with the harassed puppy. Obstacles that thwart the proved desires of the moviegoing public is a slow but sure method of putting this business on the moribund's slab.

The story of the Drive-Ins is big enough (for complete treatment in one article, so there will be more to follow outlining their problems, purposes, plans for the present and goals for the future. Following is a "quickie" summary of the salient highlights of what the public finds in Drive-Ins that is not available to them in the brick and concrete edifices:

The top asset is the much-to-be-desired family and group privacy. The most vociferous advocate of Drive-In patronage is the man or woman with a family of one or more small-children.

British Theatre's Junior Club Sets a Fast Pace

The shows for the Junior Club of the Odeon Theatre, Plymouth, England, are more than 10 cartoons strung together in the prevailing American fashion for a special film show. A large percentage of the activities of the club take place outside the theatre. The club has a membership of 3,300 and to most of them the Saturday morning film show is a minor event.

Sports are the main feature of their out-of-theatre interests. The club runs football, hockey and boxing teams, and the matches with the Gaumont club are strongly contested. A keep-fit class, swimming events, coaching parties and a Christmas party are events that are eagerly awaited.

The youngsters themselves run the club, suggest and organize its different activities, with the club officials lending a hand when needed. The club has a committee to supervise the registration of members, enforce discipline, arrange the seating, It has charge of traffic control before and after the shows. The club has also sponsored a number of performances for charity.

Manager C. J. Booth of the Odeon and his assistant devote more than half of their off-duty hours to the club. The club renders first-class service to the community. Juvenile delinquency, about which so much is heard in America offers few problems to the Odeon Theatre management.

Linden, Brooklyn, in Laugh Week Campaign

The Century Theatres Levy-Levine team at the Linden in Brooklyn, N. Y., started the campaign on their "Laugh Week" by scattering about the theatre and lobby 1000 placards advertising patrons to "sew their buttons on tight" and that "fun would be a-poppin' on (playdate)."

The house p.a. system was employed to set audiences at previous films into a merry mood by having an unseen announcer in the booth laugh as heartily as he was able in an attempt to get the audience laughing. Cashiers were instructed to laugh heartily into telephones before answering any calls. A thousand tissue handkerchiefs were dispensed with the line: "Cry into these if you miss the all-day laugh show at Century's Linden." Cards, trailer and theatre front signs sold Laugh Week.

Agile Announces N. C. Managerial Changes

J. V. Caudhill, Jr., for the past several months assistant manager of the Appalachian Theatre, Boone, N. C., this week assumed his new duties as manager of the Parkway in West Jefferson, N. C., it was announced by R. E. Agile, Statesville Theatre Co.'s district manager with headquarters in Boone.

M. G. Caudhill, for eight years projectionist at the circuit's Spartan in Sparta, N. C., was named manager of that theatre, while Manager Clarence Gatton of the Parkway was transferred to the Cornwall in Statesville. Russell Swift has been named manager of the Pastime in Boone, which operates only during the summer months, and Mrs. Jean Meachen will manage the Younlossee in Blowing Rock.

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The squalling infant offers no embarrassment to parents when its lung power is being demonstrated in the privacy of their family dwellings. The scene goes in case of passing sickness, feeding, rest room needs, diaper changing and other unpredictable circumstances requiring instant noise and devastating attentions from parents when necessity demands public performance. The mischievous brat can be kept under constant parental eye and little Johnny's chocolate bar offers no threat of a cleaning bill from the party dressing neighborhood dwelling. Order can be kept together, which is difficult if not impossible, particularly on weekends, at the regular movie house.

That Drive-Ins are a boon to the aged and infirm is quite obvious. Aged and afflicted patrons are acknowledged heads of the service staffs of regular theatres and the worst of it is that they are personally conscious of the trouble they cause. Their natural reluctance to make sickening assaults on the surrounding public causes ill-graced acceptance and, at times, open resentment of the best intentioned courtesies of the most expert service staffs. There are others whose ills are such as to cause them to be restricted to the confines of a standard theatre chair. The facilities offered by the Drive-In are such as to provide a much desired haven for such folks, as well as permitting complete enjoyment of the program by acknowledged members of the family responsible for their care, comfort and contentment.

Freedom of Habitation

A patron from a town 28 miles distant from the theatre I was visiting gave me an earful of what he considered to be prize features. He, I believe, has his counterpart among many of the men folk of the immediate vicinity of Drive-Ins. His top boast for the freedom of habitation per se. He went even so far as to stick his foot out the car window to show me that he was wearing his most comfortable house slippers and went on to say that he, his wife and family are equally habituated to changing from whatever apparel they happened to be wearing after completion of the evening meal. This fellow was a pipe smoker and laughingly remarked of his having accustomed his own family to its strong odor and boasted of how he could light up the "old sink pot" at the Drive-In without fear of offense to neighboring onlookers. "No Smoking" ordinances keep many customers away from theatres.

My friend of the pipe went on to tell me that many of his townsmen had acquired the Drive-In habit and regularly drove the 28 miles to witness programs. He reasoned that his town is a tiny place demanding such constant and close association among the populace that "getting away" and seeing new faces was in the nature of a genuine treat.

Still another patron offered to share some beer and sandwiches that he and "some others" had brought along to put further zest in the evening's entertainment. As he very properly put it: "You can't do that in any other theatre!"

I asked a few attendants about rural patronage and was advised that Saturday night the place resembled the market place of Saturday morning, with the pungent odor of the barn stalls emanating from the chassis of a good 20 per cent of the cars accommodated. On the other side there may be not so many, but the presence of the country lads and lassies and the large farm families forms no small part of the overall patronage. It is only natural that the farmer—a pretty tired fellow after long days' work at the wheel—should be better prepared, garbed in his overalls, to jump in the car and take the family to the Drive-In than he would be to conform to the necessary formalities of bathing and dressing for the movie palaces.

Heckling liberties, denied in any and every regular theatre, can be indulged in heart's content, and without annoyance to anybody other than members of the private family or party, at the Drive-In. You may be surprised—or would you—at the number of folks whose inwards fairly cry for the privilege of vocally venting their opinions upon star performance, silliness of circumstance and the numerous errors of licensing and commission with which this business of making and presenting movies is fraught. In the regular movie house social conventions demand the acceptance of the ridiculous, impossible and silly, without overt objection. What is any kind under penalty of public embarrissment and possibly immediate eviction. At the Drive-In you can let off the pent-up steam with a Bronx Cheer, a horse laugh or satiric oral venom without discomfort or disturbance other than that suffered or rendered by your own companions.

Complete Divorce

In the event the screen's subject matter is uninteresting or boring, there is no barrier to complete divorce of your attention and diverting it to conversation, gin runnny or whatever else happens to be within your reach, without offense or disturbance to neighbor patrons.

Should a patron wish to leave his car and walk around a bit, the privilege is his without discommoding other onlookers, because the up-tit of the Drive-In screen makes possible interference with the visibility of the screen by those passing to and fro along the ramps and dips.

No small amount of regular patronage is gleaned from the ranks of teen-agers and the group particularly referred to as "Curtains." This element has always been a problem to the regular theatre, due principally to the fact that the postures and actions of affectionate couples are likely to offend those patrons whose "wool" days are but vaguely outlined on memory's fading pages, or disturb those who feel that such demonstrations should be a private matter. The so-called solid citizen, particularly when in company with family or accepted friends, resents this public display of Cupid's handwork. The automobile, privately owned and providing a certain amount of seclusion, allows latitude in personal deportment akin, if not alike, to that of the home parlor. A Drive-In patron who carries the privilege to extremes, but to the harmless petter, the "going steadily," the newlyweds and those of the longer married group who still enjoy the feel of the living partner nestling on their shoulder, the privilege is highly appreciated. Offence, if offense there be, can only be visited on those of "peeping Tom" proclivities, and these are themselves violators of society's accepted conventions.

Constantly on Lookout

Don't get the opinion that the Drive-In is a licensed Lover's Roost, because every precaution is taken to prevent conduct of any kind that ever borders the immoral. The ramp attendants as well as concession vendors are constantly on the lookout for the occasional hoody or nuisance character who violates the necessity broad ethical code. These are reported to executive authority and corrective measures immediately instituted.

The Drive-In has leveled many barriers that kept folks from attending the regular theatres. It is doing much to bring back that "past; 40" crowd whose absence from box-offices has been openly lamented by such men on the mount as Leonard Goldenson. One operator told me that small-town newspapers (incidentally, he operates in a city of approximately 150,000) within a radius of 40 miles, had written asking for a schedule of attractions for publication as an accommodation to their readers who were constantly telephoning for the information.

Big circuit bosses, long asleep on their over-stuffed divans, are awakening to the fact that the Drive-In is slipping heavily into the attendance barrel and building their own under-the-stars spots. But the expressed attitude, "we're doing it as a matter of protection," is all wrong. The public wants Drive-Ins and what the public wants it's going to get. So once again, don't sneak kicks at little feller, or his friends might throw rocks through your windows.
**PRODUCTION PARADE**

**by Ann Lewis**

Frank Seltzer has announced that his third picture for 20th-Fox will be "West of Tomorrow," a drama dealing with fighter pilots during the Second World War. With "Mo Robert's" and "Command Decision" both planned films similar in theme, it looks like the trend is moving back to stories about the final phases of the war. "Command Decision" a Clark Gable starrer is presently in work at M.O.M., but Seltzer plans to get his stars immediately, so that he can hit the market first. Only one signed so far is the director, Joe Newman.

After an absence of four years, Priscilla Lane will return to the screen in RKO Radio’s "Bodyguard," in which she will play the feminine lead opposite Lawrence Tierney. Film is scheduled to start the latter part of this month, with Sid Rogell producing and Richard Fleischer directing. Miss Lane broke her screen absence briefly in 1946 when she appeared in "Fan on a Weekend" for Andrew Stone.

The excellent work of the Variety Clubs International will again be recorded on the screen. This time it will be a picture based on actual court records of juvenile delinquents who have been regenerated through the youth rehabilitation program of the Variety Club of Texas Boys Ranch. The producing-releasing deal was signed by Steve Broidy of Monogram, following conferences with Sol Short, who wrote the original story "Bad Boy" and Robert J. O’Donnell, president of VCI. Short will handle the production reins, with the Variety Clubs receiving a percentage of the profits from the film.

Having just completed his role in "One Sunday Afternoon," Dennis Morgan has now been set to star in Warners’ "The Girl From Jones Beach," which Peter Godfrey will direct. This is an original comedy drama by Allen Grezet, which will be produced by Alex Gottlieb. Lauren Bacall is reported to have been suspended by the studio when she refused to accept the feminine role opposite Morgan.

Richard Greene, the young leading man who recently severed his connections with 20th-Fox, has just signed with Douglas Fairbanks, Jr., to play the important role of the "heavy" in "The O’Flynn," Fairbanks’ next for U-I. This is quite a switch for a young actor who heretofore has always played romantic leads, but it is an excellent challenge to his acting ability. Picture is slated for a mid-May starting date.

The fabulous story of Barney Barnato, the man who discovered and owned the Kimberley Mine, has been added to the production schedule of Independent Artists by Executive Producer Frederick Brizont (Rosalind Russell’s husband). This story of the Whitechapel peddler who became a Vanderbilt actor, then went to South Africa during the gold rush, will be made into a picture titled "The King of Diamonds." Cost will be headed by both American and British stars, with production planned for 1948-49.

Robert Ryan, who won screen stardom with his outstanding performance in "Crossfire," has been selected for an important role in MGM’s "Act of Violence." Ryan, on loanout from RKO, will be making his first appearance in an MGM production. Film will be directed by Fred Zinnemann and produced by William H. Wright.

Adrian Booth, who was recently upped to stellar status at Republic (with the signing of her new seven-year contract), has just been set for one of the top roles in the deluxe production "The Far Outpost." She will appear with Rod Cameron, Jane Wyman and Forrest Tucker in this action drama of the early West to be produced and directed by Joseph Kane in Trucolor.

On the directorial front: at Columbia John English was signed for the next Gene Autry picture "Loaded Pistols," and at U-I Charles Barton will direct the next Abbott & Costello production "Mexican Hayride."

Despite the title of criticism aimed at production chiefs and their choice of product, as well as the current pessimism in the industry about box-office returns, this week’s list of 12 new pictures started is not only a shot-in-the-arm for the down-at-the-mouthers but also indicates that studio executives are optimistic about the future and are setting their production sights at full speed ahead.

**Novelty Feature Starts**

A novelty feature, "Variety Time," which is to be a potpourri of specialty acts and comedy playlets patterned after the big-time vaudeville programs, got under way at RKO Radio with George Bilson producing. Radio comedian Jack Earl will star and master of ceremonies, and others who will appear in the film include Frankie Carle, his piano and band, Leon Errol, Edgar Kennedy, Pat Rooney and others. There will also be some clips from old-time silent films. Entire project is being directed by Richard Fleischer. At the same studio Producer Robert Sparks and Director Steven son began "Weep No More," the Joseph Cotten-Alida Valli starrer.

**Two Get Green Light**

"Mystery of the Golden Eye," a Charlie Chan picture starring Roland Winters, and "Trigger Man," a Johnny Mack Brown western, got the green light at Monogram. The former is being directed by William Beaudine for Producer James S. Burkett, while the western is being directed by Howard Bretherton. "The Babe Ruth Story," Allied Artists release, is still in work.

**‘Morning’ Troupe Returns**

With construction completed at the studio on the country village, orphanage, barns and fields of corn for the Technicolor color, "Sun in the Morning," Director Richard Thorpe brought his troupe back to MGM from their

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**Exhibitors Guide Wurtzel on Dual-Bill Fare**

Columnists to the contrary notwithstanding, Producer Sol M. Wurtzel stands by the edict of most of the picture houses that the public demands dual bill programs.

Wurtzel, veteran producer of a host of bread-and-butter type of features for Fox Film and 20th-Fox, now produces as an independent with the pictures distributed by the latter. He has made a close study of the secondary feature as well as making many of them during the many years of his long identity with Hollywood production.

"The secondary feature never should run more than 70 minutes—the combination of two pictures of running time in excess of 100 minutes make each too much 'plot' for the average audience," he says.

Long his habit to keep in touch with exhibitor opinion, Wurtzel recently queried thousands of the theaternmen. "More than 90 per cent," he says, "told me their patrons demand double features. A lot of the boys are running single bills only to find the ticket-buyers lining up at the opposition houses offering twin attractions. When the second feature was put back, patronage returned."

Among other findings, the conclusions of which he will follow, is that the vast majority of exhibitors "don’t want any more lower-budget features with psychological themes."
Santa Cruz Mountain location. The picture's cast includes Jeanette MacDonald, Clavdie Jarman, Jr., Lassie, Lloyd Nolan, Percy Kilbride and Lewis Stone.

Going before the cameras at Paramount was "Dark Circle," Ray Milland-Andrey Thomas Mitchell co-star being directed by John Farrow with Endre Bohem producing.

'Stay Happy' on Location

Rampant Productions' "You Gotta Stay Happy" began in New York and Chicago, where James Stewart and Eddie Albert made street scenes while Co-Star Joan Fontaine awaited their return at the Universal-International Studio. H. C. Potter is directing.

With only one film going, Columbia put three more before the cameras this week, including Harry Roym's production, "Ladies of the Chorus," starring Adele Jergens with Rand Brooks; Producer Robert Cohn's "Blue Eagle," with William Bishop in the lead, and a Hooser Hot Shots film, "Singin' Spurs."

Kennedy as Villain

Feature player Douglas Kennedy has been given the role of the villain in Warners' "Smart Money," which stars Zachary Scott and Virginia Mayo. Richard Barre is directing the picture.

Preparations are afoot at Screen Guild for the start on April 26 of the first two pictures ("Sing for the Lash" and "Dead Man's Gold") in the new Lash LaRue-Al St. John western series. Ray Taylor will direct.

Twentieth Century-Fox still has four films going, with nothing else scheduled before May 1. Independent studios are rather inactive, with Benedict Bogeaus' "All's Well" the only picture shooting. It will probably be released by United Artists.

20th-Fox Acquires Two New Screen Stories

Two new screen stories, "Karen" by Harry Kleiner, and "Curtain Goes Up," by Philip Dunne, have been acquired by 20th Century-Fox from production late in 1948. Sam Engel will produce "Karen," a drama of the logging camps in pioneer Minnesota, and Ingrid Bergman will be offered the leading role.

"Curtain Goes Up," a musical comedy laid in the period of 1916, has been assigned to William Perlberg for production, and the picture is being planned as a vehicle for Betty Grable.

First Simon Film Set Under New Contract

S. Sylvan Simon's first picture under his new Columbia contract will be "Superstition Mountain," an adaptation of Barry Storm's 1946 work, "Thundergodd's Gold," to which the studio has acquired the screen rights.

The picture is to be made in Arizona next fall, it was disclosed, and an attempt will be made to use the documentary technique in its production.

Oh My, Tweetie Pie!

Warren Bros.' Academy Award winner for 1947, Tweetie Pie, joins his fellow cartoon actor, Bugs Bunny, in a key production number with Jack Caroll and Doris Day in the Michael Curtiz Technicolor musical, "My Dream Is Yours." This marks Tweetie Pie's first loanout and first appearance with human actors.

TITANS OF SHOW BUSINESS JOIN FORCES FOR CIRCUIT FILM

Producer David O. Selznick (right) and John Ewing North, president of Ringling Bros., Barnum & Bailey Circuses, last week completed a deal whereby Selznick will make "The Greatest Show on Earth" utilizing and featuring the entire Ringling Bros., Barnum & Bailey Circuses, together with an all-star cast from among the personalities under contract to Selznick. Production will start after the 1948 tour in the winter quarters at Sarasota, Fla., in Madison Square Garden next spring, and on the road under canvas, with most of the picture being made and completed at the Selznick Studio in Culver City. North will go to Hollywood to act as technical adviser.

More Jiggs Comedies

Two additional Jiggs and Maggie comedies will be made at Monogram, according to the terms of an agreement signed last week by President Steve Brody, with Barney Gerard as producer and Eddie Cline directing; Options have been renewed on Joe Yule and Renie Riano for the star roles.

10 RKO Films to Start Between Now and July

Ten pictures have been lined up at RKO Radio for production between now and the end of July. With "Weep No More" getting under way this week (see Studio Roundup), "Bodyguard" is set to go April 26.

"Indian Agent," a Tim Holt western, is down for a mid-May start, with "Baltimore Escapade" tabbed for the end of May. Two more Holt westerns are scheduled for June, and "Bed of Roses" will probably tee off that month. Scheduled for July are "Every Girl Should Be Married," "Interference" and "Follow Me Quietly."

Nicholas Ray to Direct 'Knock on Any Door'

Santana Productions, which will make Willard Motley's "Knock on Any Door" for Columbia release, has borrowed Nicholas Ray from RKO Radio to direct the Humphrey Bogart starrer which Robert Lord will produce. Besides Bogart, the only casting to date has been John Derek, who will be seen in the key role of Nick Romano.

Ray recently completed "Your Red Wagon" and "The Long Denial" at RKO following a career on the New York stage and in radio.

Ripley's First at MGM

First assignment of Arthur Ripley, who was signed as a producer last week by MGM, will be "Few Are Chosen," based on a novel by the Rev. E. J. Edwards. With Rudolph Monler, Ripley directed and produced "Voice of the Wind," and more recently "The Chase" and "Atlantis."

Executive Assistant

Norman Siegel, who joined the Paramount coast publicity department in 1945 after 19 years of service on the Cleveland (O.) Press and other Scripps-Howard newspapers, has been appointed executive assistant to George Brown, studio director of advertising and publicity.
**Regional Newsreel**

*News of Events and Personalities Reported by Correspondents Throughout the Nation*

**PITTSBURGH**

William Borack, industry veteran for more than 19 years, has been appointed as assistant to Harry E. Long, general manager of the Cooperative Theatres of Pittsburgh, the organization's president Bert M. Stearn announced this week.

Borack will assume his new duties May 1.

The new appointee was associated for 19 years with Paramount Theatres Corporation. During that period he spent 14 years booking and buying for the Intermountain Theatres of Salt Lake City, Utah.

During the past five years he was booking and buying for the Northio Theatres, Inc., a circuit of 16 houses which operates in Ohio and Kentucky.

Cooperative Theatres made the appointment. Stearn said, because of its rapid expansion recently, the outfit now operates 193 theatres.

A four-alarm fire did $25,000 damages to the building occupied by Exhibitor's Service Company, destroying several trucks and curtailing delivery services in this territory.

The local industry turned out for a testimonial May 10 to F. D. (Dinty) Moore, promoted recently by Warner Bros. from Pittsburgh exchange manager to district managership. City Salesman Paul Krumacker replaces him as manager.

Frances Cohn, widow of the late 20th-Foxite Ira H. Cohn, died last week in Buffalo. Mrs. Andrew Battiston, wife of a local theater broker, died at Yakon, Pa., last week. Three sons, also in the theater business, and her husband, survive.

Film row threw a farewell party for Warner Theatres Personnel Director Fred LaBella, who is taking a leave of illness. Martin Seed, formerly selling for United Artists and 20th-Fox, is now with a theater display firm in western Pennsylvania.

The Harris-South Hills at Dormont, formerly operated by Warner Bros., reverts back to the Harris Theatre circuit May 1 as the result of a pool dissolution.

**KANSAS CITY**

The Coliseum of Motion Picture Salesmen's annual ball is scheduled for May 3 at the Midlandbch. Allied Independent Theatre Owners plan their first convention at the same hotel May 12-13 with the pioneer banquet, highlight of the gathering, to be held at the Bellevue Hotel's El Casino.

Paramount Vice-President Edward L. Hummer, accompanied by assistant Joseph Ditrich, were in town last week conferring with Paramount Theatres Manager M. D. (Babe) Cohen.

Meeting in connection with the Commonweal's circuit's "King of the Sun" contest summer drive got off last week with Western District Chief Manager Ward Morris meeting in Great Bend; M. B. Smith, central district, at Lawrence; Bob Marchbank, southern division, at Harrison, Ark., and Eddie Mansfield of Kansas City calling the boys together at K-C.

Warner Bros. Exchange Manager Russel Borg attended the Prairie district sales meeting at St. Louis.

Dickinson Circuit is headquarters City Manager Bill Meyer at the Kimo, to which Leroy Palmer, formerly of the Granada, Springfield, Mo., has been appointed as house manager. Charles Boschart, formerly of the Kimo, has been shifted to the west side neighborhood, the Glen and Tampico, Kimo last week went to a $2.40 top for three days to play "Henry V."

It's a big year for new drive-ins with the Dickinson circuit getting its "69" at Pittsburgh, Kans., open last Saturday, and Tri-Cities opening a new 550-car operation at Joplin, April 17, with J. D. King as manager. Tri-State also expects a second one at Kansas City, to open about June 1 and still another to serve North Kansas City to be located on Highway 71. The Kansas City drive-in got going this year in April.

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**NEW YORK**

Spring arrived officially in New York this week as the various exchanges started up with their softball teams. First game set is 20th-Fox exchange against the house-office with Century circuit probably coming up soon. And spring again showed its face with the announcement that Secretary Estelle Herman at the Fox outfit has left Saturday to get ready for her wedding in June. The girls threw her a party at the Piccadilly. Dorothy Banaszewski replaces her. Jerry Goldstein of the shipping department also celebrated his 21st birthday. The girls had a cake for him. United Artists Salesman William Schutsner also celebrated a birthday.

Universal Exchange Manager Dave Levy is taking an extra week for that Florida vacation he apparently likes so well; Booker Norman Smith of the island circuit is getting married May 2; Tom Posner formerly with Favorite Films has moved into a booking spot with Island while Irene Green has joined the circuit in a secretarial capacity.

Film row is expressing condolences to Abe Dickstein, assistant to United Artists Division Manager Ed Schutsner, whose brother, Leonard Dickstein, was killed when an auto he was driving crashed head on into a street car. By a stroke of luck, United Artists Inspectors Selma Stanner was supposed to be in the same auto but broke her date because of a bad cold.

Film rowie Bernie Myerson is the father of a boy. Film row investors: Ike Levy of Trenton, Max Cohen of the Rialto at Monticello, Jules Rosenick of the Park at Trenton.

Mrs. Kay O'Brien Berry, secretary to Charles Schaefer at 20th-Fox, has left the company, after 10 years, to arrive the arrival of the stork in the fall. The ad-publicity staff feasted her at a banquet at which Schaefer presided.

Randforce Treasurer Emanuel Frisch became a father for the third time when Mrs. Frisch gave birth to a son last Friday. The baby will be named Louis after his late grandfather.

**MINNEAPOLIS**

Purchase of the Bloomington drive-in at Richfield, Minneapolis suburb, by Minnesota Entertainment Enterprises, Inc. from Flexer Drive-In Theatres, Memphis, has been announced by Harold Field, president. Purchase price was around $200,000. The theatre will open about May 1. The firm which was organized by a group of independent Twin Cities theatre operators, is building a new drive-in in Rose Township, St. Paul, which is scheduled to open about June 1. Two additional drive-ins in the Twin Cities are planned by the firm.

New on film row are Virginia Stephenson, switchboard operator, Paramount; Mrs. Helen Peterson, playdate department, Paramount; Susan Gaurin, exploiter's secretary, MGM; Mrs. Hazel Ford, biller, 20th-Fox, and Barbara Baker, availability clerk, Universal.

Recent exhibitors on film row were H. P. Borack, Rossean, Minn.; John Piller, Valley City, N. D.; and P. L. Ashley, Lakefield, Minn.
CHICAGO

Eagle Lion exchange has signed up with the IATSE film exchange union for a 15 per cent boost in wages. E-L Exploitation Director Arthur Jeffrey is here for the premiere of "Ruthless" at the State Lake.

Alliance Theatres Executive James Gregory is in Hoosierland, taking a rest. S. J. Gregory, recently back from an Indiana inspection trip, is again in Indianapolis together with Jack Springer, Herbert Sullivan, Peter Panagos and Lou Harris to attend Alliance's thirteenth managers' drive opening May 13. Chief Bookor John Doerr has returned from inspecting the circuit's houses in Washington state. Harris recently returned from a West Coast inspection trip.


Abe Brussell, theatre attorney, will marry Miss Shirley Lubaron June 20.

Jones, Linnick & Schaefer has closed the La Salle for repairs. Assistant Manager Ruth Richardson averted a panic at the Maryland when a fire started in the projection room by mounting the stage and directing patrons to the exits.

Attorneys for various film companies will file their briefs in the Trinz Monroe Theatre anti-trust case next Monday before Judge Barnes. Paramount and Balaban and Katz have been given to May 29 to file their stipulations in the DeLuxe Theatre anti-trust case.

WASHINGTON

Columbia Mid-East Division Manager Sam Galanty has returned from a trip to Cleveland. Henry Morgan was a Washington visitor on April 14, speaking at the National Press Club.

Twentieth Century-Fox Branch Manager Gordon Concel and Office Manager John O'Leary, visited Jack Katz, of the Dominion Theatres, Charlotteville, Va.

New members of the Variety Club of Washington, Tent No. 11, are the following from Paramount: George J. Kelly, salesman; Jack Howe, booking manager; and Robert L. Cunningham, office manager.

Warner Bros. District Theatre Manager Frank Shaffer of Staunton, Va., has won plaudits for his work as Red Cross drive general chairman.

The Annual Mothers' Day Luncheon of the Variety Club of Washington, sponsored by the associate members, will be held on May 3 at the Shoreham. Co-chairmen are Dr. Sylvia Danzansky and Harry Coobin. The Variety Club ladies have discontinued their "Wednesday Afternoon" till fall.

Bob Peterson, of the local Warner Brothers Theatres mailing room, is proud of the fact that his sister, Marjorie, of Paramount News, represented Iowa as a Princess in the 1948 Cherry Blossom Festival. Betty Wheate, former billing clerk at 20th-Fox, married Allan Holz.

The Astors and the Kellys

The Astors and the Kellys got together this week in New Orleans, not for social purposes, but for strict business as Veterans Filmrowite Robert A. Kelly, who remembers when they grounded the projector by hand, teamed up with John Jenkins and O. K. Bourgeois to book for Dixie Films, Astor outlet in that city. Kelly started in 1913 with Mutual and over the years has been office manager and salesman for Warner Bros., as well as office manager for Columbia and Republic.

COLUMBUS

Police Chief Charles M. Berry has suggested the city's 1943 curfew be amended to move the hours up from 10:30 P.M. to 10 P.M., and to include billiard parlors, poolrooms, dance halls and all places where liquor is sold in that section which prohibits admittance of unaccompanied minors after the curfew hours. Parents and guardians will be held fully responsible. The Palace opening night last week coincided with that of the American Association baseball season and the house left the drain when some 14,000 attended to see the Milwaukee Brewers trim the Red Birds 12-2.

Dayton Film, Inc., and Autocrat, Inc., manufacturers of motion picture equipment, have filed suit in the federal court of Dayton against Drive-in Theatres, Cleveland, the DeVry Corporation, its president William C. DeVry and its general manager Robert Engle and Stuart Sheldon, Herbert C. Ocho, charging that they had been telling customers that the plaintiffs were unable to fill orders.

Baltimore

Universal Director Michael Gordon, who is a native Baltimorean, was in town last week visiting his family and getting interviews on his latest, "Another Part of the Forest," Morris Olsky's of the Windsor has returned from a New York trip. Mr. and Mrs. Dan Schloss are making plans for an early trip this summer. Carl Morris of the Arcade was around for a visit. Ditto Mr. and Mrs. George Nathan of National Screen Service.

Joe Grant is out of the hospital, recuperating at home. Warner’s Salesman Pete DeFazio is going to take the fatal step soon. Harry Vogelstein is no longer interested in the Midway. Howard Savitz, of NSS, finally found that new apartment. Talk about golf and right there to talk it with you is enthusiast Sid Marcus of the Patapasco and Brooklyn Theatres.

Eagle Lion’s Danny Rosenthal is spending the holidays in New York with his family. Charles

(Continued on Page 28)

BOOK NOW — THRU ALL ASTOR EXCHANGES

TRACING DOWN CRACKING DOWN FRED KOHLER, JR.

RUTH FINDLAY ROGER WILLIAMS

Ed Cassidy • Wally Wales

Eri Dwyer • Francis Walker

R. M. SAVINI

Pres.

Cable

Address

ASTORPIC.

THE PECOS KID

Wesley Abel • Victor Maddern

Joan Plowright • Footlights
McLeary of the Parkway is recovering from an illness and expects to be back at work within a week.

Frank Durkee, Durkee circuit, is back from Florida. MGM Salesman Pete Prince is swinging through Delaware. Columbia Salesman Chick Wingfield is busier than the proverbial cat peddling a surplus. Paramount’s Herb Thompson is a-visiting. United Artists Salesman Vince Daugherty is back on the job after two weeks’ vacation.

LOUISVILLE

Fayette Circuit Court upheld the county court’s decision denying Thoroughbred Drive-In, Inc., the right to build an open air theatre on the Lexington-Nicholasville Road.

Columbia Theatre Owner Clyde Marshall has returned to Columbia, Ky., after a 7,500-mile auto tour of the west. Sylvester Grove and Herb Nadel are vacationing in Hot Springs. Charlie Wells of Falls City Theatre Equipment attended the American Bowling Congress tournament at Detroit, with a high-bracket score.

A big “fight cancer” program is set for the National Theatre at midnight April 29. Cooperating in the show are Vance Schwartz, owner of the National, Jimmie Bittner of the local theatrical colony, locals of the operators, stagehands, musicians, civic groups and top-drawer entertainers. Program will last three hours. Entire proceeds will go to the cancer fund.

WHAS reportedly has signed for the CBS-projected television network, expected to start operation next year.

Recent film row visitors included W. Freeman Smith, Kentucky Theatre, Cadiz; G. M. May of the Caraydon Dream; Mr. and Mrs. Joseph Brauer, Paoli, Ind., Strand; Clark Bennett and Morris Smith, Taylorsville Valley; A. N. Niles, Eminence, Eminence; L. R. Smith, Pekin, Pekin, Ind.; Walter L. Campbell, Ravenna; Bill Lewis Bailey, West Point Star; M. H. Sparks and Ray Coleman, Edmonton Strand.

From Video Tube to Theatre Screen in 66 Seconds

Photos show steps in method used by Paramount to show on the full screen of the Paramount Theatre, New York, television by wireless, with a 66-second time interval between reception and projection on the screen. The operation was demonstrated last week with equipment illustrated above “pipedit” in to the projectors in the Paramount booth. At upper left, receiving apparatus atop the building. Center, portion of the video reception equipment, and right, part of the film drying equipment from which film photographed from the video tube travels to regular film projectors. Immediately above, view of the Paramount auditorium showing television picture projected from standard 35-mm. film to the 18” x 24” Paramount screen. Following the demonstration, Paramount’s supervisory supervisor of projection and sound, Harry Rubin, declared that the “show proved that we can give the audience a substantially instantaneous television picture of same size and brightness as a regular motion picture. We can do this under ordinary theatre conditions.”

Can’t Stop Susie

Even a flood couldn’t stop “Susie Steps Out” or drive the audience away from the Hickman Theatre at Hickman, Ky., recently. Town was struck by a heavy downpour and the water blown into the theatre, inundating 15 to 20 rows. Audience just moved back to dry “land” and watched the feature unroll.

ST. LOUIS

Manager Maury Davis of the Will Rogers Theatre here came through his first operation at the Massachusetts Memorial Hospital, Boston, in good shape, friends have been informed. He must still undergo a more serious operation. His brother Lou Davis is filling in for him at the Will Rogers. Warner Salesman Jack Harris received a cablegram announcing the death of his mother in South Dakota.

L. T. Rockenstein, who recently sold his equipment firm to the Mid-Statest Theatre Supply Co., and retired, is going on a two-week fishing trip to the Rio Grande Valley of Texas.

Herb McLeary, owner of the Dixie, is back in St. Louis after a trip to Florida. 

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SAN FRANCISCO

Thieves broke through Walter G. Fredddy’s supply house, cracked open two safes and then tunneled into Doreen Pickoff’s theatrical sign shop to wreck a $120 safe there and steal $291 out of the cash register, plus tools.

Gerald Covel is new manager of the Daly City Crest; Ken Smart has quit as assistant manager of South San Francisco’s State; Ray Kelsall has been appointed manager of the Robert L. Lippert Corcoran with Roy Dody, formerly with Fox West Coast going in as manager at the Lippert Sanger at Sanger. Foster Cope has quit the Coliseum to enter private business. Thelma Smith, who used to sell tickets at the Embassy, is now at the Warfield. Gene Poplack has switched from manager of the Esquire to the United Artists, with Ken Means replacing him at the Esquire. Don Mangham has been promoted to night manager of the Embassy.

New salesman at Eagle Lion is King Trimble. W. G. McGrath, veteran showman, has joined San Francisco Theatres, Inc., as a manager. He goes back to the nickeldodeons and has held executive spots with both operators.

Tom Gray is handling northern California for Paramount with Gil Sessler as city salesman.

Jack Stevenson is their office manager. Jack Hurley left to team up with John Boles to operate their own buying and booking outfit.

Fire on the stage of the Star at Oakland did $25,000 damage. The theatre was unoccupied at the time. Ike Habla, former Stan-
ford U track star and now running the Red Joy at King City, was in town booking and buying.

Joe Rucker, who made the trip to the South Pole with Admiral Richard E. Byrd, is quits Paramount, where he was for 20 years, to work with Jerry Fairbanks.

Dave Nathanson, who opened PRC's office here, died April 16 of a heart attack. Surviving are his widow and his brother Nate of United Artists in Chicago.

LOS ANGELES

Ralph Hathaway, who started as an usher with Fox West Coast in 1934, has been appointed manager of the first-run Guild to replace Dick Pritchard, who resigned to open his own exploitation office.

Paramount Division Manager George A. Smith has made the following changes: Los Angeles Booker Tom Gray to salesmen, San Francisco; Head Shipper Ernest Kirkpatrick to replace Gray; Ray DeFremo to Kirkpatrick's old spot.

Fox West Coast Southern Division Manager Dick Dickson announced the following shifts: Fred Smith, night manager at Salt Lake and Las Vegas to manager Laketown Theatre; William Rose to the modeled mesa; Jimmy Swanstrom from the Mesa to the management of the Stadium; Asher B. Shaw from the Bundy to the Westlake, replacing Gerard Fowler, on leave. Gene Burgoyne is taking over the Munday while William Ausmus goes to the Nuart. Marvin Brown, assistant manager at the Pasadena United Artists has been promoted to the Park.

In conference with Lohn of Exhibitor's Service were Vic Mansbach of the Circle at Greenfield, Jack Haring of the Playhouse, La Jolla. Howard Carroll, who runs the Strand at Rochester, N. Y., is visiting here.

Confidential Reports Western Division Manager Barry Halbert died here after a short illness. He is survived by his widow and one son.

ALBANY

Warner Bros. Booker Harry Aranove has been promoted to northern district salesman with Secretary Dorothy O'Sullivan replacing him at the booking desk. The Congress at Saratoga is hopsing business with Sunday vaudeville.

Mrs. G. Harry Brown of the Old Fort was a film row visitor this week. Warner Theaters Zone Manager's Secretary Sylvia Clisson is vacationing at Williamsburg, Va. Fabian Theatres Joseph Saperstein is attending a bookers' meeting at New York. Paramount Branch Manager Edward Ruff went to Boston last week-end to bring his wife home from the hospital where she had undergone a successful operation. Paramount Assistant Division Manager Al Kane was an Albany visitor. Loew's Film row and inspectors held a party at Larry's last Thursday with Jim McCabe in charge of arrangements.

Universal Assistant Cashier Honor Allen was married last week. Lonnie Flynn last Saturday. The couple gave a dinner and a set of glassware. Delaware Theatre Manager James Morgan is the father of a girl named Nancy Jane. Paramount is proud of its two championship boxers—sisters Alice and Betty Dasis. Harry Burke, managing director of Walter Reade Saratoga houses, is spending a few days in New York with Mrs. Burke.

John Gardner, will open his drive-in in Burlington, Vt. in May; Don Gilson opened a drive-in at Canton on April 15 and will open a 350-car drive-in in Massena on May 1. The Papavassilis 400-car drive-in opens in Potsdam about June 1.

EXHIBITORS' AWARD. It may not be polite to point out, but one can hardly blame Paramount Comedian Bob Hope for putting the finger on the Award of Achievement presented to him by the Pacific Coast Conference of Independent Theatre Owners. Hope was selected as the personality in show business "who during the past year devoted his efforts and talents toward the greatest good to humanity both in the United States and other parts of the world." Presentation was made by Robert H. Poole, executive secretary, on behalf of the PCCITO. (Continued on Page 30)

OMAHA

Stromsburg (Neb.) voters turned down 2-to-1 a proposal to ban movies.

Mannie Burdle and Sidney Schermer, St. Louis, have incorporated the Starview Amusement Corporation at Lincoln, Neb., capitalized at $55,000 to operate a drive-in at Lincoln.

Power failure forced North Platte theaters to refund admissions last week.

M. G. Rogers will extend Film Transport Company lines into southwestern South Dakota. He operates in Iowa and Nebraska.

RKO-Brandsel Manager Will Singer arranged with Radio Station KOIL for a direct wire service on Tuesday's election returns.

Bernard Dudgeon, who will manage Omaha's first drive-in theatre, is in Detroit learning about operations there. Tri-States named William Wenz, assistant at the Falls City Rivoli to succeed him. Jim Shubert is the new Rivoli assistant.

Tri-States General Manager G. Ralph Byrnton was here from Des Moines. W. R. Arndt sold the Corn Theatre, Everly, Ia., to Fred Grumbell.

Wall Johnson, Friend (Neb.) exhibitor, showed up in town following marriage and a honeymoon to Hawaii. W. H. Heath, Republic salesman, severely cut his finger in an accident on the road. The mother of Sol Reel, new Film Classics branch manager, suffered a slight stroke.

VANCOUVER

J. Arthur Rank product will not be split between Universal and Eagle Lion here but will all go to Eagle Lion. John Danyuk of Edmonton has purchased the Garry at Calgary. Peter Barnes of Foto Nite, Toronto, has added a third to his British Columbia circuit with the acquisition of the Lulu at Brighouse near here.

Odeon Paradise Assistant Manager Albert Moss has resigned to take up a course under the veterans act. Jack Katch succeeds him.

Gordon Reambeault of the Odeon at Haney doesn't let housing shortages worry him. He commutes 60 miles daily to his work. Veteran industry Bilt Horsfall will again be in charge of the musical comedy season at Stanley Park. Olympia Theatre Manager Al Goodwin is using a kiddie radio show broadcast to build business for his house Saturday mornings.

Odeon British Columbia Circuit's Booker Arnold Graburn lost his wife last week. The 33-year old Mrs. Graburn leaves a 10-year old daughter.

TORONTO

Ontario's provincial 20 per cent amusement tax may become an election issue June 7 when a general election is called to pass upon the legislative program. Within a week Odeon Theatres opened the 1400-seat Danforth in east end Toronto and the 618-seat Roxy at nearby Brampton, the latter in association with National Theatre Service. Hames Handman manages the Danforth and Keith Wilson of the Roxy.

Another opening was the Biltmore Theatres, Ltd., 938-seat Biltmore under management of Al Perley.

Variety Clubs of Toronto are scheduled to open their new quarters May 4, according to

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LONDON OBSERVATIONS

Wilson Speech at ACT Meeting Clarifies Johnston Settlement Confusion, Warns Against Restrictions

By Jock MacGregor

Highlighting the Association of Cine-Technicians’ annual meeting was the address by Board of Trade President Harold Wilson. It was in this speech that he revealed he had learned much about the trade’s problems. Blaming the ad valorem duty for the uncertainty which caused the recent unemployment in the studios, he clarified many misunderstandings arising from the Johnston settlement and accused political factions of fostering ill-founded criticism. He pulled no punches in warning employee and employer alike against restrictive practices.

Again he referred to his pending inquiry into distribution and exhibition, and frankly I am not sure what his aims are, but it seems he has been misled by the slightly tinted act which, normally antagonistic to producers, suddenly has declared sympathy with the independents and is reported to be against invasion.

The identity of the independents is hard to determine. Skilled men like Herbert Wilcox, Edward Dmytryk and Anatole de Grumwald have little trouble in getting finance, studio space and a release. Either ACT seeks promotion for some politically-minded members or these producers are a communist myth created to foster dissatisfaction and force the government to nationalize the industry.

While the producer rarely takes advice from the distributor or the exhibitor on box-office requirements, ACT believes they should share his risk. Oddly enough, the circuits do finance producers even in the most atracted, offering further proof that the criticism is politically inspired. It is only as a result of the booking arrangements which they have developed in recent years that it is possible to recoup a $1,000,000 weekly, which is what many of the smaller producers are claiming.

A picture must get a circuit deal, but this is not so easy. While ABC controls only 447, Odeon 309 and GB 252 of Britain’s 4,500 cinemas, many independents automatically take the circuit programs. For example, Torquay has only ABC and Odeon first-run halls, Independent Peter Myott gets the GB split, including Rank pictures. At High Wycombe, Odeon alone is represented and the GB and ABC bookings go to the non-circuit Rex and Palace, respectively.

It is by this concentration that the big grosses are registered. Top releases are now geared at three weeks, starting on the circuits’ northwest London houses and working through the country. Other product in the main has to get in where there are several cinemas of a category, smaller halls or where programs are changed bi-weekly. Many circuit houses are, of course, included in these.

Columbia and UA have felt the pinch particularly and tried to form the leading independents into a fourth circuit, but the lack of London halls killed the scheme. Independent British producers do receive special protection under the new quota act because each circuit must show six of their films annually and it would seem foolish to strive even were that possible, the one means of insuring adequate returns on large productions.

Returning to the ACT meeting, there was a record attendance of top men, including at least one from Film Producers’ Association member in his role of trade unionist. Many hoped to purge the Commissaries from the executives, but through right-wing complacency they succeeded only in fading the line. The new setup, however, promising to make the industry more lightly minded.

Some new American films still being held in customs have been booked blind. First MGM picture will go out on ABC’s North London Circuit in July after an Empire première. “Gentleman’s Agreement,” “Forever Amber” and “Mother Wore Tights” will play GB. West End runs generally will be a bit sticky, for the Leicester Square Odeon goes over to two performances daily for an extended run of “Hamlet” on May 6 and the Marble Arch Odeon has “Oliver Twist” booked for a season from mid-June.

J. Arthur Rank bought the exclusive rights for the Olympic Games for the Technicolor feature which Eagle Lion will release and not the newsreels’ daily coverage. While he controls both British and US films, Universal News, wartime stock restrictions are still in force, and cinemas cannot change their reel.

To save copies, most theatres must share newsreels, though they still pay their pre-war supplier. For instance, the Marble Arch (Odeon), which was formerly ABC’s Regal, has run to the Parle reel which it shares with GB’s Marble Arch Pavilion. Official functions are covered by rota, and exclusive rights are not vital. Films are sometimes bought by independents for release as shorts.

For the record: Nice to see Margaret Marshall’s name on a press hand-out again; she is handling Odeon’s “Dolwyn” to the shall of a disused Welsh cinema into a studio to make “Blue Scar” . . . Margaret O’Brien must wish she was more polite about British ice cream, for wherever she goes she is handed a plate . . . Bernard Kreisler in town conducting a film survey for Harvard . . . George A. Routledge has joined Gaumont-British . . . Anatole de Grumwald has replaced Emily Williams as producer of “Last Days of Dolwyn” to free the latter to concentrate on the acting and direction of his first film in seven years.

Strange Bedfellows

More and more film folk seem to be getting into politics. Last week J. R. Smith, partner in Rio at Oak Creek, Col., was elected mayor of Steamboat Springs. This week Omaha reported that Exhibitor Walter Hagedone of Cozad, Neb., was mayor of the town, and Eagle Lion Booking Tony Goodman was running for city commission of Omaha.

(Continued from Page 29)

PHILADELPHIA

Ted Minsky, former assistant to John Turner, film buyer for Stanley-Warner, has been transferred to Cleveland where he will head the film buying department. Dolores Surman, M. Merrick’s stenographer at Republic, said “I do” last week.

A luncheon inaugurated the eighth annual welfare fund drive by the Picture Associates of Philadelphia, Inc., at the Broadmoor Hotel. One of the first actual television network affiliation contracts in the history of American broadcasting was signed by WCAU-TV and the CBS network.

J. Arthur Rank was guest of The Forum. After a luncheon at the Barclay tendered him by newspaper publishers, he held a press conference followed by dinner at the Racquet Club. He also spoke at the Academy of Music.

Ruth Berger Gustafson, former secretary to Everett Callow, S-W ad head, is the mother of a baby girl, born at the Osteopathic Hospital. Abe Sumberg is managing the Lincoln Drive-in since its reopening for the season.

DALLAS

Texas visitors on film row this week were Bill Chesher of Littlefield, with Ed. Mart of the La Harte Theatre, Anton; E. B. Wharton, Rule; R. T. O’Daniel, Griffith Theatre Co., Tulsa.

Olston H. McCarthy, Houston oil man, announced the formation of Glenn McCarthy Productions Co. Plans for its first production, “Land o’ Plenty,” a story of a young girl and her achievements in the 4-H Club work, are under way.

The young son of Jack A. Farr, owner of the Skyway drive at Bryan, Tex, had an emergency appendectomy this week.

Buddy Harris, Harris Theatres, was one of the ring candidates for the recent local Shrine reunion. Buddy was dressed as Panchio Villa, in the parade.

NEW HAVEN

Over 200 Bridgeport friends of Lyric Manager Bob Carney turned out for a dinner in his honor at Lenny’s before he left to become temporary manager of Loew’s Poli, Waterbury. Howard Comstock was master of ceremonies.

Crown Operation Company is behind the gesture to open a 400-seater here in what used to be the auditorium of the Elks.

Richard Walsh and other dignitaries of the IATSE went all the way to Bridgeport to attend the testimonial dinner in honor of Peter (Continued on Page 31)
As the only lamps produced complete within one factory, Strong projection arc lamps can be so engineered as to obtain the finest screen results. The Strong line is the most complete, and includes lamps specially designed for the best results under every condition. Prices are the lowest of any lamps in their class.

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"ENCORE" THEATRE CHAIR
by HEYWOOD WAKEFIELD

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The Progressive Encyclopedia of Theatre Operation

A Compendium of Conclusions Relating to All Phases of Theatre Design, Construction, Maintenance and Operation, Developed at Topic Discussions by Members of Showmen's Trade Review's Theatre, Architects and Projection Councils

Beginning with the inauguration of the STR Theatre Advisory Council in March, 1945, readers of this magazine have had the month-by-month advice and guidance of the top technical leadership of the industry. To give the magazine and the practitioners, inspired by the members of the Theatre Advisory Council, have since been added similar contributions of the expert members of the Projection Advisory Council, and of the top-flight theatre architects who constitute the Architects Advisory Council.

In all, 57 men who know more about the technology of the theatre than any other group of similar character have thus far given you the benefit of their opinions on the 48 technical topics of outstanding importance listed in the adjoining column.

STR has here brought together all of the opinions of all of the Councils into one, the Advisory Encyclopedia of Theatre Operation.

Money could not buy better guidance to the daily operation of your theatre than you will find right here.

Majority and Minority Views

In the compendium of their views that follows any opinion attributed to "the Council" as such is the opinion of the majority of that particular Council. Where strong minority views exist on any question, these also are given; and where different Councils disagree on any matter the nature and extent of the disagreement will be found set forth in full. Differences usually represent details on which the technology of the industry has not yet matured to the point of a standard practice on which all can agree. In very many cases it will be found that the point of standard practice has in fact been reached, and that all the members of a Council, or even of more than one Council, are substantially or even unanimously agreed.

Methods of Acoustic Control

Acoustic Treatment. The Theatre Council and the Architects Council agree in favoring acoustic control by means of permanently attached materials that absorb sound. The alternative methods of using draperies, or of constructing and shaping the auditorium walls and ceiling to break up sound waves by reflection, have only minority support.

The importance or otherwise of acoustic treatment has not to date been considered by the Architects, but the Theatremen assert by a large majority that acoustic treatment, if needed at all, is a "must," that in this matter costs just do not count. Further, Theatremen warn against trying to cut costs by amateur efforts, pointing out that technology of acoustics is highly complex. Competent advice should be sought, they say, from qualified acoustical consultants of known reputation, from engineers employed by reputable and trustworthy manufacturers of acoustical materials, or from sound service men— but never from amateurs.

For cleaning acoustical surfaces the theatremen recommend dusting or vacuuming; water-color paints only if painting becomes indispensable. Oil paints, they note, are harmful to the sound-absorbing properties of such materials.

Acoustic treatment of projection room walls is overwhelmingly favored by the members of the Projection Advisory Council.

Air Conditioning

Air Conditioning. No theatre is too small or poor to use complete air conditioning, say an overwhelming majority of the Theatre Council. Under no circumstances should a new theatre be built without at least some form of air conditioning, according to 60 per cent of the Architects Council. The point here is that an air conditioning installation pays a profit on its cost at the box-office.

Both Councils note that complete air conditioning does not always require refrigeration but that, depending on location and climate, entirely satisfactory comfort conditions often can be obtained by water-evaporative systems, and in some cases by the even simpler method of merely moving large volumes of air.

As to refrigeration requirements, Architects and Theatremen are in very close agreement. In their own houses, the Theatremen install between one ton of refrigeration for every twenty patrons, to one ton for every twelve patrons. The Architects recommend one ton for every twenty patrons in Northern U. S. climates; one ton for every eighteen patrons in medium U. S. climates; and one ton for every fourteen-and-a-half patrons in Southern U. S. climates.

There is no particular agreement, however, either between the Councils or within each separate Council, as to how often the air should be changed. The Theatremen recommend from five to twenty complete changes per hour—a rather wide range. The Architects prefer to figure the percentage of air re-circulated; their recommendations run from 33 per cent to 90 per cent. This divergence of recommendations.

(Continued on Next Page)
Council Conclusions on Balconies, Marquees, Cellars, Cry Rooms, Draperies and Drive-Ins

(Continued from Page E-9)

tions is wide. However, taking only the figures offered by those Architects who are in reasonably close agreement with each other, the following minority view can be presented: In small theatres, re-circulate 60-70 per cent of the air; in medium-size theatres, 60 per cent; in large theatres, 50-60 per cent.

The majority of the Theatre Council advise insulating the theatre, or at least its roof, to reduce cooling and heating costs. The majority of the Architects favor the absorptive type of insulation, such as rock wool or expanded mica, rather than the reflective type as represented by polished metal foil.

Practically all members of the Theatre Council use some form of air freshener, deodorizer or sterilizer in their own houses; but their preferences are divided among chemicals, germicidal lamps, electrical dust-and-germ precipitators, and activated carbon.

The Theatremen say unanimously that air conditioning equipment should be serviced by outside experts.

Arc Lamps. (Refer to “Screen Brightness.”)

Balconies. The Architects Advisory Council strongly favors incorporating a balcony in the theatre design if live entertainment is to be shown in addition to motion pictures. There is only scattered opposition to this view. Where the policy is to be pictures only, the Architects have no majority preference. Single-floor seating is favored in some cases by the plurality vote of the members participating in this discussion; other opinions are divided between balconies and stadium design.

Marquees

Canopies or Marquees. Neither the canopy nor marquee, nor the name sign for that matter, should be added to the theatre after construction is complete, in the opinion of a large majority of the Architects. These units should be integral with the general structure—particularly in steel-frame construction, where both canopy and supporting frame should be merely protruding members of the general steel framework. If the facade is to be of masonry, these units should be strongly embedded in it at the time of construction, the Architects say.

A small minority disagrees, contending that the integral name-sign and canopy are more expensive than those attached after construction is completed, and less flexible from the point of view of design.

Larger attraction boards on the canopy, and more variation in the size and color of the changeable letters, are favored by the Theatre Council. More than two-thirds of the Council members declare they will use larger attraction boards when planning new theatres, and substitute larger boards when remodeling old ones. A similarly large majority favors use of changeable letters of different sizes and colors for more effective advertising.

Cellars. The majority of the Architects disapprove going to the expense of excavation in order to provide a cellar. They recommend putting the furnace room, service meters and other facilities on the street floor, or even on an upper level. In this matter, however, there is a vigorous dissent from a fairly strong minority, who contend that ground space may be more valuable to use for furnaces and the like; also that a cellar is particularly desirable for storing popcorn, candy and other refreshment items.

A number of Architects who disapprove excavating or grading for the sake of having a cellar do favor going to that expense if the object is to keep steps or ramps out of the path of patron traffic.

The plurality vote endorses grading or excavating for this reason; but a considerable feeling persists that the ultimate decision should depend on how much grading has to be done—how expensive it will be—and there is a district minority view that does not find ramps or steps objectionable at all. For more detailed discussion of this point and the much stronger opinions of the Theatre Advisory Council, refer to “Safety.”

Cry Rooms

Cry Room Location. Little agreement on this point exists among the Architects. A number prefer to put it on an upper floor—to get it as far as possible from the view of the average patron. Other members of the Architects Council note that the cry room should, on the contrary, be located on the main floor for easier access to emergency exits, for ease in policing, and because it is undesirable to put any room intended for public use on the same level with the projection room. One Architect notes, however, that theatre owners prefer to have the cry room upstairs; and one feels that the location of this unit of the theatre is unimportant compared with considerations of economy in ground and construction costs.

Doors. All-glass doors are favored for the lobby by a majority of the Architects. It is noted, however, that in some theatres these might admit light to the auditorium; in such cases a second set of doors that are practically solid is recommended. It is noted also that in some cases the budget will make all-glass doors impossible; for lower-cost alternatives some of the Architects favor metal doors, or “wood covered with stainless steel.” However, the alternative choices are scattered. All-glass doors are favored for the entrance by a definite majority. None of the members participating voiced even a second or third preference for plastic door material.

Draperies

Draperies. A majority of the Theatre Advisory Council use draperies in their own theatres. Among purposes for which they are used are general decoration; for draping aisle entrances, ramp entrances, exit passages or boxes; for blinds over the standee rail; for light traps; acoustical treatment; proscenium ornament; storm curtains, and wall panels.

A minority of the Theatremen prefer to avoid use of draperies as much as practicable.

With respect to preference in materials, insofar as the Theatre Council expresses any choice, it favors: for the screen curtain—velvet, or velvet and satin; for proscenium valances, ornamental drapes and standee rail—velour has the plurality vote; and velour is similarly favored for acoustical drapes whenever acoustical correction is achieved by draperies instead of via permanently installed surfacing materials.

Drive-Ins

Drive-Ins. The Theatre Advisory Council finds that drive-ins have become a permanent part of the exhibition industry and can no longer be regarded as a possibly passing fad; as of April 1947 the Council considered that difficulties and costs of construction made building a drive-in preferable to building an ordi-
Theatre Council re-affirmed this view in January, 1948, and the Architects Council agreed.

The Theatremen strongly prefer a location on a main highway in spite of traffic problems and higher land costs, and prefer to design the theatre that cars facing the screen also face the road.

The Council is not agreed as to pricing policies, but the plurality opinion holds that going to the drive-in should cost a patron either the same as, or more than, attending any other theatre.

As to the best method of vending refreshments, Council opinion is split very exactly three ways: an even third of the members participating in the discussion favor each of: car-to-car peddling; central refreshment stand; combination of both.

There are great differences as to the best material for surfacing drive-ins, or the best level of illumination to use while the picture is running. On the latter point the plurality view favors aisle-maker lights only.

There is a large majority in favor of deep wells for water supply and septic tanks for sewage disposal.

The Theatre Advisory Council is unanimously in favor of the individual, in-car speaker as against more powerful loud-speakers placed at the screen location: the majority of the Projection Advisory Council concurs in this opinion.

The Projection Advisory Council suggests 40 to 50 feet as the optimum width for the drive-in screen, and 120-220 feet as acceptable projection distances.

On two other points relating to drive-ins, the Projection Advisory Council is unanimous: first that despite occasional road noises and the greater distance between audience and screen, projection and sound quality should be fully as high in a drive-in as in any other theatre. And, second, that outdoor location does not imply any relaxation with respect to safety; that every precaution used in any theatre projection room applies to drive-in projection also; in fact, a number of the members point out, a panic among an automobile audience could be even more disastrous than panic in a theatre.

Exits

Exits. The Architects Council is unable to agree on the matter of providing side exits for the purpose of keeping outgoing traffic away from the lobby. Half of the members participating point to the strong desirability of avoiding traffic confusion in the lobby, particularly during breaks. Their colleagues in opposition point to the problem of policing side exits, and note that such exits may let in non-paying customers, drafts and light.

Exploitation Equipment

Exploitation Equipment. Views of the Theatre Council on the use of marquee attractors and marquee lettering have already been noted in this Encyclopedia under the heading of “Canopies,” where it was seen that the members overwhelmingly favor larger attraction boards, and changeable letters of different colors and different sizes.

Additionally, motor-driven animated displays are almost unanimously favored. Use of sound trucks is favored by the

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J. C. SKINNER, Interstate Circuit.
BILL TONEY, Tri-States Theatre Corp.
majority, and the attitude of the minority indicates that only legal restrictions against their use by in some communities interfered with a much stronger demand for their favor. The same applies to lobby tripods. Legal restrictions appear to be the reason why use of public address under the marquee to attract traffic fails to win more than a strong majority of the Council vote. Any Showman located where such restrictions do not apply (and where lobby tripods can be used with entire safety) may justly conclude, therefore, that the overwhelming majority of the Council members would recommend use of these means of attracting patronage if they were consulted on such individual situations.

However, with respect to sound trucks and animated displays, both of which are favored by majority vote and the latter overwhelmingly so, the Councilors note that they do not mean that these devices should be used for every new program, but only occasionally as warranted.

Structural Materials

Exterior Materials. The Architects' discussion on exterior materials revealed that the building industry now produces substances that are entirely satisfactory for roofs, fronts, and exterior walls in gables. As a rule, the theatremen is thus free to consult his own taste and budget to a very considerable extent.

In the matter of roofing, there is a small majority in favor of tar-and-gravel. Minority votes were cast for felt cap sheet, tar and gravel on concrete slabs, built-up asphalt, sheet copper and built-up asbestos. It was noted also that climate and the degree of slope may have some bearing on the selection.

A number of the Architects urge strongly that the use of brick is that of guarantees when contracting for roofing.

The extent of choice open to the theatreman in the matter of materials for the facade, and for side and rear outer walls, is wider even than the matter of roofing, for in this connection there is not even a majority for any particular material.

For the facade, the Architects mention as suitable: brick; brick-masonry-and-metal; brick-with-stone trim; brick-with-lime-ash; terra cotta-and-stone; porcelain enamel; architectural concrete; structural glass; stucco-painted masonry; stainless steel; enamelled iron; granite; marble; stainless-steel-and-porcelain.

 Mentioned as suitable for side and rear walls were: brick; brick-backed-by-concrete block; brick-backed-by-hollow tile; brick-backed-by-poured concrete; stone: cinder block; composition blocks; poured concrete.

Flooring. A majority of more than three-quarters of the Architects considering the question feels that, where the floor rests directly on the ground with no cellar beneath (and it will be remembered that the majority disapprove of cellar use), the best material to use for it is concrete. The membrane method of waterproofing such floors (that is, sandwiching layers of wa- terproof material such as tarred felt or tarred paper between layers of concrete) is also preferred by a majority, but not a three-quarters majority. Other methods, such as integral waterproofing of the concrete, also have their advocates.

A number of the Architects point to the importance of having drainage under the concrete floor. A layer of gravel under the floor, or a layer of gravel plus drainage tile, are among their recommendations.

Floor Coverings

Floor Coverings. Both the Architects and the Theatremen prefer to use different kinds of floor coverings—or uncovered surfaces—in different parts of the theatre.

The Theatre Council is unanimously in favor of carpet for the auditorium aisles, and almost unanimously in behalf of carpet for the foyer. The majority of the Architects concur.

The Theatre Council also votes, almost unanimously, that the best quality carpet is the low-heap economical for theatre use. Second quality, they say, will cost more because of the need of more frequent replacement. Velvet is their favorite weave; Wilton their second choice. They recommend underpadding the carpet.

The Architects Council strongly recommends recessing the floor to receive carpet in all locations where carpet is to be used. The Theatre Advisory Council also recommends this.

For cleaning the carpet in place the Theatremen approve only of vacuuming; shampooing or scrubbing, when needed, should not be done while the carpet is on the floor, they say.

For the entrance lobby, both Councils prefer tile or terrazzo.

The Theatremen are unanimously in favor of using rubber mats or runners to get dirt and water off the shoes of patrons before the patrons reach carpeted areas.

Floor Slope. The reverse floor slope is endorsed by the Theatre Advisory Council by a large majority. The Architects also are generally in favor of the reverse slope, but not as strongly as the Theatremen; the plurality vote is that this slope desirable only in some houses, such as long and narrow ones, or in theatres with balconies, or where adoption of this type of floor will effect an economy by eliminating or reducing the amount of grading necessary. A small minority of the Architects participating in the discussion expressed themselves as opposed to reverse slope floors under any circumstances.

Hanging Ceilings

Hanging Ceilings. Hanging ceilings are favored by the majority of the Architects Council on grounds of economy, and because this form of construction provides a convenient and accessible location for ventilating ducts, electric wiring and so on. However, hanging ceilings are not in dispensable for those purposes; a number of members prefer not to use them, or to use them only occasionally.

Hearing Aids. All members of the Theatre Advisory Council use hearing aids in at least 10 percent of the theatres under their supervision; some provide this service to patrons in 20 percent, 30 percent and up to 60 percent of their theatres. The number of hearing-aid units used per theatre is quite small; always less than 2 per cent of the total number of seats.

The permanently wired system, connected to the sound amplifier, is endorsed by the majority; there is a small minority in favor of the recently-developed magnetic loop systems that do not require wired seats but open the entire theatre to hard-of-hearing patrons.

Whether seats are wired or not, the actual unit is seldom fastened in place, but hand to the patron as he enters and recovered from him when he leaves. There is general agreement that the employee who passes out hearing aids should also be responsible for their return. This detail is variously entrusted to ushers, head ushers, chief of staff, doormen or the Lost and Found Department. Servicing the hearing aids is variously allotted to the sound service engineer, the circuit sound department, or the theatre's projectionists.

The majority of the Council believe that both lorgnette type and headset type hearing aids (Continued on Page E-15)

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Council Stand on Heating Equipment—Housekeeping—Inspection and Life of Booth Equipment—Interior Structural Materials—Lighting

(Continued from Page E-12)

ing aid units should be available, since some patrons prefer one and some the other.

Heating Equipment. A minority of the Architects prefer steam heat for large theatres only; the majority favors hot water heating regardless of the size of the theatre, and regardless of whether air conditioning is also installed or not.

Housekeeping Methods

Housekeeping. The majority of the Theatre Council prefer vacuuming for cleaning carpets, draperies and chair upholstery. In the case of carpets and draperies, this preference is unanimous.

In cleaning compounds, the Theatremen prefer soap last, tri-sodium phosphate next, and various trade name cleaning compounds first of all. There is no agreement, however, on any particular trade name cleanser; almost every member of the Council appears to have his own favorite.

Deodorizing chemicals are not a substitute for good cleaning and adequate ventilation, but only a last desperate resort when every other effort to eliminate odors has been exhausted—on this the Theatre Council appears unanimous. They add that when and if use of deodorizing chemicals becomes unavoidable, the chemicals used at least should have no odor of their own.

In the Projection Room

Inspecting Projection Equipment. The Projection Advisory Council suggests the following intervals for inspecting different items of projection and sound apparatus:

Inspect Daily: Exciter lamps, lamphouse reflectors, power line voltage (this depends on location; where voltage is well regulated inspections as infrequent as once a month may be adequate), projector fire shutters, projector lenses, smoothness of take-up action, tube readings (with built-in meters), and volume and quality of each loudspeaker unit.

Inspect Weekly: Fuses, motor-generator brushes and commutator, non-synch condition and turntable speed (or leave this to the service inspector), port safety shutter action, projector and soundhead gears, rectifier tube filaments, reserve of carbons, sound track alignment, spare parts supply, tube readings requiring portable test meters (or leave this to the service inspector).

Inspect Monthly: Backstage speaker connections, condition of power switch blades, condition of screen, flutter or wobble in sound, lamphouse asbestos leads, projector and soundhead sprocket teeth, soundhead frequency response, amplifier frequency response, and sound system ground connections.

Life of Projection Equipment. The Projection Advisory Council has also set the experience of the members themselves as to what length of useful life can be expected of modern projection and sound apparatus of good quality, provided it is properly cared for. Their experience is:

Arc Lamps: 10-15 years.

Arc Motor-generators: 15 years to indefinitely, if overhauled at 5-year intervals.

Arc Rectifiers, tube type: 10 years to indefinitely.

Arc Rectifiers, stack type: 5 years to indefinitely.

Motor-driven Recipends: 5 years to indefinitely.

Projector Mechanisms: 10 years to indefinitely if overhauled every 18 months to 5 years depending on severity of service.

Sound Systems: 10-15 years.

Structural Materials

Interior Structural Materials. As in the case of exterior structural and surfacing materials, the Architects Advisory Council considers a very wide variety of materials suitable for building and surfacing interior walls, again leaving the theatre owner free to consult his own taste and budget rather than technical imperatives.

For the structure of interior walls, hollow tile has a plurality vote. Other materials mentioned for this purpose are gypsum block, brick, cement block, cinder block. It is noted that choice will depend in part on whether or not the wall will be required to bear any weight except its own, and whether or not it will have to carry plumbing or electrical lines.

For surfacing lobby walls, plaster has a plurality. Other materials: stone, wood, brick, glass, marble, metal, stainless steel. For foyer walls plaster again has a plurality. Other materials: wood, plywood, fibrewood, fibreglass, mirrors, marble.

For auditorium walls acoustical plaster has a plurality. Other materials: padded fabric, fabric alternating with plaster—both above a wainscot high enough to keep them out of reach of the audience. For lounges: plaster has a plurality.

Other materials: plywood, wood, fabric and mirrors.

For toilet rooms: tiles have a plurality. Other materials: glass, plaster, plywood, marble.

(Four projection rooms: refer to “Projection Room Construction.”)

Lighting

Lighting. For outdoor lighting the Theatre Advisory Council prefers to use light to stress architectural lines and beauty, and to tie in the facade lighting with the marquee lighting as one general decorative scheme.

As already noted under “Canopies and Marquees” the Theatremen prefer large attraction boards, and changeable letters of different sizes and colors.

For the auditorium, indirect lighting is strongly favored, but the Theatre and Projection Councils both stress that in the matter of light intensity considerations of safety come first; that the auditorium must be adequately illuminated even at the time of putting in new projection lamps. (Refer to “Safety.”)

The Projection Advisory Council, like the Theater Council, prefers indirect lighting for the auditorium. The members are not concerned with how this is arranged; they say that all that counts is that the audience must not see any light source or glare. They have no choice as among cove lights, aisle lights or even fixtures, so long as light from them cannot enter the eye directly. The Projection Council is substantially unanimous in favor of keeping the auditorium somewhat darker near the screen than at the rear; and as for color of auditorium lighting they tend to favor blue or green tones.

Neither Council will offer an opinion of how brightly (or dimly) the auditorium should be lit while the picture is running. That is one of the questions to which this industry has not yet found a scientific answer. The Society of Motion Picture Engineers is planning to investigate it. Meanwhile, one member of the Projection Advisory Council maintains an average brightness of 1 1/2 foot-candles in his houses, but that is his personal preference.

The majority of the Projection Council considers the proposed semi-illuminated screen border (in place of the conventional black border) an interesting possibility, worthy of further experiment, but do not at this time endorse it. A minority is strongly opposed to the idea.

In smaller theatres under the supervision of the majority of the Projection Advisory Council projectionists controls house lighting. The same is not true in the case of larger theatres of the same circuits; and in a few of the circuits represented by these Councilors the projectionists have never anything to do with the lighting in any theatre.

Ornamental “black light” murals are not favored by the Theatre Council for the auditorium unless they are so located that they cannot distract attention from the screen; but the members of these Councils have value for foyers and lobbies.

(Continued on Page E-18)
Written reports submitted by field service men following their inspections of theatre equipment indicate that the simple things are the ones that cause the majority of arc lamp problems. In reviewing groups of such reports it soon became evident that most arc lamp troubles can be traced to such elementary causes as setting the lamps at the wrong distance from the aperture, misalignment, faulty lamphouse ventilation, and so on.

Increases of 10 per cent to 25 per cent in efficiency of screen lighting are not unusual when these common but serious errors are corrected.

There are, inspection reports show, seven common and serious faults of operation or maintenance, the correction of which can result in increased efficiencies. They are:

- Improper lamp alignment, incorrect working distance, light obstruction, faults in cleanliness, faulty ventilation, improper operating current and improper lubrication or care.
- Each of these faults (and how to correct them) will be discussed in detail in this article.

Improper lamp alignment is common, yet it results in costly inefficiencies. Some projectionists still do not appreciate the necessity of aligning the lamphouse very accurately with the projector optics. Prior to the advent of sound the pedestal, lamphouse and mechanism were engineered to be in alignment. The reason for the prevalence of so much misalignment today is that, with the adoption of sound, adapter brackets were used in attaching sound-heads, and the mechanism either raised, lowered, or shifted to right or left, as much as one-half inch, with correct alignment of the lamp no longer assured. In other cases it is necessary to realign the lamp with precision in relation to the new position of the mechanism.

Correcting Misalignment

The most convenient way to align the lamp horizontally and vertically is to use an aligning rod, which is about the diameter of a carbon. See Figure 1. This rod should be clamped in the fully separated carbon holders with one end projectering through the front opening of the lamp, and the lamp then shifted until the end of the protruding rod comes exactly center with the aperture.

But vertical or horizontal misplacement of the lamp are not the only common faults in place. Since all modern lamps employ elliptical reflectors and since these focus at the proper working distance only when their center is set at the correct distance from the aperture, it is necessary to refer to manufacturer's instructions for data on the particular reflector used, after which proper adjustment of the focal working distance can be made.

In the case of Strong reflectors, the focus (the distance from the arc to the center of the reflector); the working distance (distance from the center of the reflector to the film aperture); and the factory specification number, which is for convenience in ordering replacements, are all stamped on the back of the reflector, as 4-30-69.

A final check for optical alignment is most accurately made by projecting the light from the arc through a pinhole aperture test plate to a paper screen. See Figure 2. The lamp position and mirror focus are adjusted to reduce any blue or yellow discoloration and to get the clearest projected picture of the iron mirror on the little test screen. The test is best made with the projection lens removed.

This test should be repeated every few months. Improper focusing of the reflector relative to the arc causes a steel-blue or yellowish discoloration of the screen light. Why this is so can easily be understood by referring to the picture of the arc in Figure 3. The only source of the dazzling white light that is desired is the tiny gas flame just at the tip of the positive carbon, which is fed by a flow of gas generated in the carbons. Behind this white flame is the
yellow of the incandescent carbon itself, and ahead of it is the blue of the arc stream. When the reflector is focussed exactly on the snow-white arc flame the projected light will be white, but the reflector is set too close to the arc it will pick up some of the yellow light from the carbon shell and the screen will have an overall yellowish cast; while if the reflector is set too far back focal point will be ahead of the arc and consequently pick up some of the blue light of the arc stream, and a blue cast in the projected light will result.

The projectionist can change the color of the light projected to his screen at will, simply by changing the focus of the reflector in relation to the arc crater.

Adjustments should be made as necessary to assure that the light from both lamps is pure white of the identical shade. These adjustments should be made without watching the arc imager on the lamp-house. After they have been completed, the arc imagers should be reset to line up with the images of the burning carbon tips. It is important, however, to note that improper placement and focusing of the reflector are not the only causes for discolored projection light. Since light of the desired color can only come from the tiny gas flame in Figure 3, and since this flame is fed by a flow of gas generated in the carbon robe, it follows that this flame will be capable of holding its stable position only so long as the flow of arc current remains constant and correct. For example, if the current is reduced too far, there will be insufficient heat at the arc to generate a steady flow of gas. Again, excessive draft through the lamp-house will disturb this tiny gas flame and cause it to flutter in and out of its focal position. These matters will be examined in greater detail further on. For the time being it will be preferable to refer to Figure 4, and take up the matter of light obstructions.

Checking for Obstructions

In all of the newer lamps, which have higher speed optics, the angle of the light beam into the projector is intentionally increased as much as possible, and in some cases may be found to have been increased to the point where obstructions occur that cut off much of this additional light. Particularly at the cooling plate will such obstructions be common. The most convenient way to check for them is to make a "light beam template" as shown in Figure 4. This is readily done by cutting a piece of cardboard or sheet metal at the proper angles to represent the limitations of the light beam entering the projector. Then slip the template thus made through the shutter and into the aperture, both horizontally and vertically. Any light obstructions will then be filed away, as shown by the dotted lines in the illustration.

Thus far we have considered correct alignment of the lamp-house, to assure that the maximum available light will enter the film aperture; correct placement and focus of the reflector to assure that the light will be of the best white color; and removal of any obstructions that may interrupt the light stream. But all of the light that reaches the screen is only that which is reflected from the mirror. Loss of mirror efficiency through any uncushioned or dusty surface is accompanied by a directly proportionate loss in screen illumination. The next matter that will be taken up here will be how to keep the mirror in 100 per cent clean and efficient condition—which, furthermore, will be found also to reassert the rate of the mirror's inevitable deterioration and to postpone the day when efficiency requires that it be replaced.

It is not possible to overemphasize the importance of keeping the mirror clean. In high intensity reflector arc lamps a dirty or cloudy reflector normally contributes more to the waste of light than any other factor within the power of the projectionist to overcome.

The thin coating of white scum that accumulates on the surface of a reflector in a Suprex-type lamp can cut down the light as much as 25 per cent. Since the annual cost of current and carbons in the average theatre amounts to about $1,000, this white scum costs $250 a year.

Cleaning Reflectors

Daily cleaning, with use of Bon Ami and elbow grease, can keep the surface of a reflector as bright as the day it was installed.

The reflectors should be thus cleaned every day. If cloudiness or white scum persists in spite of daily cleaning, then it is recommended that about once a week the reflector be additionally wiped with No. 0 steel wool made into a small pad about the size of a powder puff. Surprising as it may seem, the white scum can thus be removed without scratching the surface.

As noted above, proper cleaning of the reflector not only maintains its reflectivity, but also prolongs its life by postponing deterioration. A clean reflector reflects heat, but the white scum deposit absorbs heat, in some instances enough to crack the glass; or, when this does not happen, enough to weaken and eventually to destroy the silver coating on the back of the glass. Additionally, the white scum is allowed to remain on the reflector too long, actually etches itself into the glass until the highly reflective surface is destroyed.

Further still, keeping the mirror clean reduces pitting, since the carbon pits bounce off a clean mirror more readily than from one with a front surface all clouded.

There will always be some pitting of mirrors in any lamp using high intensity or Suprex-type carbons, but this is not as detrimental, and does not cut down screen light as much, as many believe. The white scum causes far more light loss.

Nevertheless, if the reflector is badly covered with particles of carbon which have adhered to the glass so that it is difficult to wipe the surface clean, the particles can be removed with a quick swipe of a razor blade held by the fingers and bent to the approximate curvature of the mirror. (Figure 5). An old Gillette blade is best for this purpose because it is flexible. The carbon particles literally fly off the glass ahead of the blade. After these pits are removed, continue the regular wiping, daily cleaning, and weekly use of steel wool, and there will be little further pitting, as already explained.

The foregoing does not mean that good maintenance will entirely prevent the need for periodic replacement of reflectors. (Continued on Page E-24)
Expert Help on: Live Talent—Loudspeakers—Manager's Supervision—Building—Remodeling

(Continued from Page E-15)

The Theatre Council offers the following guidance toward economy in lighting:

Reduce outdoor and lobby lighting as much as 80 per cent after the box office closes for the evening. Set up a careful schedule for turning off all lighting wherever and whenever it is not needed.

Vary outdoor lighting carefully according to season. Provide full new lighting wherever practicable; it is the most economical.

Check different makes and types of lamps, but only those that give best results in terms of overall cost of lighting. Keep track of vibration, as it shortens their lives.

Use incandescent with slightly higher voltage rating than the line voltage; this prolongs their lives.

Where a stage is desired use smaller lamps, not dimmers or resistance controls.

Replace blackened lamps, they are inefficient.

Keep fixtures, lamps and reflectors clean.

Control inventory to prevent pilfering by employees.

Check with the power company to determine the best possible rates and meter connections.

Live Entertainment. Thirty-eight per cent of all theatres under the supervision of the theatre council are equipped in some way for live entertainment. The equipment varies from complete stage facilities down to a public address system and simple title curtains. The favored method of getting screen and loudspeakers off the stage is to fly them. For stage lighting, incandescents and resistance-type dimmers are preferred.

Ultra-violet light, in association with fluorescent fabrics, drappery and paints, is strongly favored for stage scenery and costumes.

Loudspeakers

No member of the Projection Advisory Committee at the meeting on loudspeakers had old-fashioned, one-way speakers in more than 10 per cent of his theatres as of December, 1947. However, the majority of the Council do not believe in replacing the small percentage of old-fashioned speakers they still have in use without also replacing the whole of the old-fashioned sound systems of which these speakers are a part. This is because they consider that no matter what might be done about the speakers alone, the old amplifiers and so on would still constitute a bottleneck with respect to sound quality.

Where speakers alone are to be improved, the majority do not favor putting new and better units on the existing baffle; they prefer a wholly new speaker system.

However, some members who still have old-fashioned electro-magnetic speakers in from 40 per cent to 65 per cent of their theatres are replacing these separately with new units on a speaker-by-speaker basis, not from the point of view of improving sound quality but merely for economy. A majority of the Projection Advisory Council no longer stock spare speaker units in the theatre under their supervision, but rely on servicing organizations to supply replacements promptly when needed.

Manager's Supervision

Manager's Role in Projection. The technical experts who comprise the membership of the Projection Council say that nothing is more important in getting good sound and projection than the role played by the manager. He must be the most exacting supervisor, and at the same time maintain the highest morale among his projection staff. For the sake of morale he should not do this alone, but in informal and inconspicuous—time—clocks and the like should be avoided.

At the same time, however, the manager should keep a most careful and detailed check on the work of the projectionists. Let him appear in the projection room unexpectedly, say the Council members, and personally inspect equipment and its operation. He should know or learn enough to make his inspection thorough and truly informative. The Council also recommends that the manager obtain written reports from the projectionists on the condition of the equipment and all prints, and study these personally. The manager, not the projectionists, should keep track of the costs of repairs and of spare parts; and no overtime work should be allowed without the manager’s specific authorization in each instance.

Manager's Supervision of Screen Quality. The manager's own eyes will tell him whether he himself finds his picture pleasant to look at, and this simple method of supervision is endorsed by an overwhelming majority of the Projection Advisory Council. However, the Council is unanimous in holding that this alone is not enough and that additional procedures are recommended. It is suggested that the manager also watch the reaction of the audience to make sure that they don’t find the picture tiring to look at; that he obtains their comment as to how they like their screen image compared with those offered by competitors; that he himself compare his own picture with those shown in competitive theatres; and that he ask his projectionists what they think of the quality of the screen image. Further, that an SMPE test reel be run from time to time, to check on possible existence of grime, which may smudge the eye without being visible to it.

Among visible faults, the following should be checked constantly—that is, every time the manager enters the auditorium: discolored screen light, flicker, fluctuating screen light, insufficient screen light, jump in the picture, poorly distributed screen light, side-to-side weave in the picture, travel ghost. If the manager himself is not in the auditorium often enough to keep constant watch on these details, then he should delegate a substitute to do so.

The following results should be checked at least daily, and some Councilors say several times a day: accuracy of focus, accuracy of framing, accuracy of masking, alteration in light at changeover, cleanliness of aperture, and proper use of filters.

Manager's Supervision of Sound Quality. The Projection Council suggests five methods for the manager to use in checking on his sound quality. The members are unanimous in holding that the manager consult his own ears as to whether he himself finds his sound attractive and pleasant to listen to. It is also suggested that he watch his audience and judge by their reaction whether he has found the sound pleasant, and whether they can hear it easily and plainly; that he visit competing theatres occasionally to protect himself from becoming accustomed to any sound faults he may inquire in his own theatre; that he ask the opinion of the sound service man; and that he authorize the proper technical tests at suitable intervals.

Following are some of the specific sound faults to be listened for by the manager or his designated sound checker: improper volume, alteration in volume, alteration in quality, poor sound quality, abnormal weakness of either low-frequency or high-frequency tones, noise, flutter and wows. The Council believes all of these possible faults should be listened for at least once a day, and many members feel that once a day is not nearly often enough.

Two further points are made: first, that persons may have defective hearing and not know it; if the manager checks sound faults personally and finds that one has his own hearing tested once a year, and the same applies to any employee who may be designated as sound checker.

Secondly, that no amount of listening, even by the best ears, is adequate in itself; listening tests should be supplemented by periodical and very thorough technical tests.

Building and Remodeling

New Construction and Remodeling. These are timely questions. Whether or not it is preferable to remodel an old theatre rather than replace it with a new one, or whether it is desirable to start building new in those districts where they have arrived they were dubious. And in January, 1948, the Councilors were almost unanimously in favor of postponing planned construction because of high building costs; moreover they were no longer willing to venture a guess as to how long building conditions might continue unfavorable.

In January of 1948 the Architects Advisory Council voted, by more than a two-thirds majority, that building costs probably will not come down, or at least not for a term of years, and that any theatreman who wants a new theatre has nothing to gain by waiting. Some of the
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(Continued from Page E-18)

Architects, moreover, feel that building costs will never come down at all; that the economic system is stabilizing on a new and permanent higher plateau of wages and prices.

At the recent Allied Theatremen's meeting, as agreed, of January, 1948, that conditions were somewhat more favorable to remodeling than to new construction. The members of the Theatre Council emphasize that all construction and remodeling should be directed by an architect—and by one that is experienced in theatre work and its special requirements. These circuit executives assert that in any construction or remodeling work an experienced theatre architect will effect economies equal to many times the cost of his fee.

Painting

Painting. The majority of the Theatre Council believe in allotting any painting job to a reliable contractor, and then let him do the work, hire the labor, and provide the tools.

With respect to specifying the type of paint, there is no one kind that has majority approval for all applications; but conventional oil paints are overwhelmingly favored for most theatre surfaces, and have a plurality for their use everywhere. However, a small majority of the Councilors prefer to use special paints for certain painting purposes; for example, color paints for boiler rooms; and, of course, casein or water colors for acoustical surfaces.

The Council decided by a small majority that it is practicable and desirable for the individual theatre to test its paints, applying standard tests, but almost as many members oppose this practice and advocate relying entirely on specifying high quality products from the best and most reputable manufacturers. It is pointed out that the cost of even the best paint is usually very small compared with the labor of applying it; and that buying on a price basis is therefore uneconomical.

The Councilors are agreed that paint should never be applied to an unsuitable surface without first preparing that surface, as by washing it, wire-brushing it, scraping it, or doing whatever else is required to prepare it properly. And half of the members believe that no surface whatever should be painted without preparation, even if the preparation needed amounts only to dusting.

Opinion also is very evenly divided on the question of whether it is necessary or desirable to close down the theatre in order to paint it. Some members among those who oppose closing point out that in small communities especially the patrons are interested in the progress of the work, and that this interest often has actual box-office value.

Views of the Councilors with respect to how certain parts of the theatre should be painted naturally vary to some extent with the climate, cleanliness of atmosphere and type of patronage of their own houses. Following is a summation of the Council opinion, presenting both the average of all members' views, and the extremes mentioned by any individual member:

- Auditorium floor: average 2½ years, extremes ½ year, 5 years; Auditorium walls and ceiling: average 9 years, extremes 3 years, 10 years; Facade: average 2½ years, extremes yearly, never; Foyer: average 4½ years, extremes 1 year, 10 years; Inner doors: average 1½ years, extremes 5 years, 5 years; Lobby: average 3½ years, extremes 1 year, 10 years; Lounges and Rest Rooms: average 2 years, extremes ½ year, 5 years; Marquee: average 3 years, extremes 1 year, 10 years; Offices: average 3½ years, extremes 1 year, 10 years; Outer doors: average 1½ years, extremes 1 year, 5 years; Projection room: average 3 years, extremes 1 year, 10 years.

Personnel Training. The Theatre Advisory Council favors refresher courses for theatre managers, projectionists and maintenance staffs. The majority in favor of holding these meetings believes it is small, however. The minority feel that anyone fit to be entrusted with a theatre is also fit to be trusted with his own further training. In the case of projectionists and maintenance staffs, refresher courses are favored by a majority of more than two-thirds. And all circuits represented at the meeting at which the subject was discussed agreed on concrete training programs for assistant managers, ushers, and other junior personnel.

Plumbing and Electrical Materials. Copper tubing is heavily favored by the Architects against either brass or iron plumbing. For carrying electrical wires, the Architects give rigid conduit more than a two-thirds majority over metal channel.

Poor Prints

Poor Prints. The theatre should guard itself against both a poor show and unjust blame for the exchange instantly when a print is received in imperfect condition. So says the Projection Advisory Council. If this is done, the members point out, the exchange cannot charge the theatre with having damaged the print. They add that sufficiently vigorous complaint will often bring the theatre another print, in better condition, and thus protect the quality of the show.

The Councilors hold that such complaints to the exchange should never be made by a projectionist, but by whoever does the booking—the theatre manager or circuit executive as the case may be. Moreover, if satisfaction is not received, the facts should be passed up to higher executives of the circuit for action by them.

The Council recognizes that because of shortages of prints and other troubles the exchanges sometimes cannot send out their film in perfect condition; nevertheless exhibitor pressure will help to assure that the exchanges at least do the very best they can.

Prefabricated and Quonset Theatres.

The Theatre Council use favor of Quonset and prefabricated theatres only in a limited way and for some locations. The members do not expect that either prefabricated or Quonset construction will replace conventional building. Architects take a somewhat more liberal view. They agree that these innovations have only a limited practicability at present, but feel they may have an interesting and important future after the case has undergone further development. Even at present, some Architects believe, Quonset or prefabricated construction may be justified where a long lease is unattainable, or in the case of small theatres with exceptionally limited budgets.

Projection and Sound

Projection and Sound. The Projection Experts vote unanimously that:

Prints should never be run until after they have been rewound, inspected and repaired as necessary.

All projection room equipment should be inspected before each day’s show starts.

There should be no delay in repairing any fault that can harm the quality of either picture or sound.

Projection room equipment should be serviced by outside experts. (The Theatre Advisory Council unanimously concurs.)

Even small theatres with limited budgets can afford to give their patrons sound of the best quality and have undergone effective modernization or complete replacement of unsatisfactory sound equipment will be found within the reach of any budget.

In all of these opinions, the Projection Council is unanimously agreed. The majority also feel that:

Rewinding film should be done by hand, except in one-man projection rooms where this is not practicable, or where local regulations compel use of enclosed, motor-driven rewinders.

SMPE standard screen brightness should be maintained in all theatres. (This standard calls for 9-14 foot-lamberts at the center of the screen when the projector is running without film.)

The SMPE prep for line recommendation should be followed in all theatres. This recommendation advocates installation of voltage regulators wherever line voltage varies more than plus or minus 3 per cent, and that the power company cannot correct the fault.

Academy sound power standards are obsolete and should be exceeded. These standards are:

Up to 400 seats, 10 watts; 400-600 seats, 13 watts; 601-750 seats, 15 watts; 751-1000 seats, 20 watts; 1001-1250 seats, 26 watts; 1251-1500 seats, 32 watts; 1501-1750 seats, 37 watts; 1751-2000 seats, 43 watts; 2001-2250 seats, 48 watts; 2251-2500 seats, 53 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 Projection Councils consider these standards inadequate, today.

Projection Accessories.

The Projection Advisory Council is unanimously agreed that: shipping reels should never be used.

(Continued on Page E-22)
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Council's Encyclopedic Report on: Projection Room Construction and Furnishings, Prosceniums, Purchasing Policies, Refreshments

(Continued from Page E-20)

for projection; hand-spooling of film is not permissible; and all projection rooms should be supplied with space panel fuse and tool cabinets; all projection rooms should have and use mechanical changeovers for the picture; telephone connection between manager and projection room is indispensable.

The majority prefers manual changeovers of sound as against automatic sound changeovers; holds that all projection rooms should be equipped with both motor- and hand-driven rewinds; that all projection rooms should be supplied with mechanical cue markers, and that necessary tools should be supplied by the theatre.

The Projection Room

Projection Room Construction. According to the opinions of the members of the Projection Advisory Council a wide variety of materials may be used for projection room construction. Almost every Councilor has his own preference. It is noted, however, that local building codes may have choices of materials.

Materials cited by the members as satisfactory include: brick, tile, plaster, transite boards, concrete, hollow tile-and-plaster, terra cotta-and-plaster, lath-and-plaster, wood-and-plaster. In their choice of structural materials, the Councilors draw no distinction between the outer walls of the projection suite and its interior construction.

The Projection Executives agree, almost to unanimity, that it is better to bury electrical conduit in the wall rather than mount it along the wall's surface; also that the earlier practice of building amplifiers or other apparatus into a partition wall as part of it (in order to be able to get at the back of the equipment from the adjoining room) is now no longer desirable.

The majority of the Council believes that projection rooms should be built with extra floor space, and with oversize power lines, conduit and switch and fuse boards—all with a view to the unknown requirements. It is thought that making such allowances is much less expensive in the long run. The majority leave extra floor space for a future third projector, stereophonic sound amplifier, public address equipment; and for space plus ports for future spot and effect equipment. Opinion in favor of putting in oversize power lines is unanimous.

A minority of the members, moreover, also install extra, unused conduit, and extra, unused, wiring. Sooner or later, they feel, these additional provisions will be needed; and it is less expensive to do it now than after the wall is hung. While the long-range projectionist should always be in the best possible condition for accurate observation of the screen image, the Council recommends green as the best color for the projection room walls, and insists on either indirect lighting or drop lighting.

A majority of almost three to one of the Projection Executives consider that it is essential to provide the projection room with a fan. A small minority thinks the proscenium is psychologically necessary, and advocate simulating one with lath-and-plaster, or paint, or draperies.

Two-thirds of the Architects participating, however, consider that a proscenium is not even psychologically desirable.

Prosceniums. The Architects Council is nearly unanimous in holding that in a theatre intended only for motion pictures a proscenium is not structurally necessary, and the cost of creating it is therefore unjustified. A small minority thinks the proscenium is psychologically necessary, and advocate simulating one with lath-and-plaster, or paint, or draperies.

Purchasing Policies. By careful buying, and by following correct policies, the small independent theatre can get its supplies and equipment as cheaply as the circuit that has the advantage of placing bulk orders.

By the members of the Theatre Advisory Council, who themselves do the buying for the large circuits. They note that equipment bought in large lots is not always of the same quality; that individual theatre can, by careful buying, meet its own needs very exactly. (But this does not apply to candy, popcorn, etc.—see "Refreshment Sales.")

The Council recommends that the individual theatre operator keep constant watch on the supply market by reading the trade journals; that any supplies to be bought in fair quantities should be put through careful technical tests, if possible, before a decision is made; that where such tests are not possible the theatre should avoid buying from manufacturers or suppliers of unacquainted or ill-reputed reputation; that the theatre ask for competitive bids from such manufacturers in the case of any article costing more than $15.00.

Selling Refreshments

Refreshment Sales. Selling refreshments is immensely important to the theatre because of the very large additional revenue thus derived. This revenue abundantly justifies the extra expenses involved. So says the Theatre Advisory Council.

Moreover the Council found that (as recently as January of 1948) the refreshment business is still growing, and in the opinion of the overwhelming majority of the Theatremen has not nearly reached its peak.

The Council is almost unanimously in favor of the theatre handling its own refreshment business, in preference to selling or leasing a concession to it. Direct operation, the Councilors say, is more profitable, more efficient, and leaves the manager in full control of what goes on in his theatre. The single dissent from this position points to the problem of servicing vending machines and notes that under a leasing arrangement this is taken care of by the lessee.

The Councilors use both coin-slot machines and attended counters for dispensing refreshments but they favor the coin slot machines—experience has convinced them that sales are higher with the coin slot machines than through a machine. And they find that the difference in sales justifies the extra cost of an attendant in the case of the primary sales outlet. However, for secondary outlets, where low attendance and hot frankfurter devices do not have majority support at present. The vote on cigarette machines is evenly divided; it is pointed out that one objection to them is that minors can use them.

With respect to popcorn, the Theatre Council prefers to pop it in the sight of the patron in small and medium-size theatres; in large houses the preference is for popping corn sold via re-heaters. The Council stresses that correct storage of popcorn, keeping it at the proper temperature and humidity, has an important bearing on the profit that can be derived from popcorn.

Where machines of any kind are used, the Council recognizes that servicing them constitutes an important problem; and recommends that the theatre entrust this problem to outside experts, not try to handle it through the theatre staff.

The location of the concession stand, the Theatremen find, should meet three requirements: 1. It should be interposed in the path of the patron, so that the patron will encounter it before he has had time to put away change received at the box office. 2. It should be accessible from within the theatre, for re-sales to patrons during the show. 3. It should be accessible from the street, for sales to passersby.

The Architects Council in general agreement with the Theatre Council in this matter of the location of the refreshment stand; but the majority of the Architects believe that accessibly from within the theatre, for re-sales during the show, should be via the lobby not via the foyer, in order to make sure that the noise generally associated with a snack bar cannot penetrate into the auditorium. The Architects join the Theatremen in favoring a location that will permit street sales; but the Architects adds an additional advantage in that persons who approach the street corner are automatically brought within reading distance of the poster advertising, and may in the end buy a ticket.

With respect to the purchase of candy, popcorn and so on, the Theatre Council strongly recommends that in the case of a circuit this should be centralized. This opinion is unanimous. The members point out that in the refreshment field very im-
portant discounts can be obtained through bulk buying.

(For precautions against the possible fire hazard of popcorn oil and popcorn and candy wrappings, refer to "Safety.")

Roofing. (Refer to "Exterior Structural Materials.")

**Safety**

Safety. All three Councils contribute important advice with respect to safety. The Architects and Theatremen are concerned with all steps in the design and construction of a theatre, while the Firemen, Projectionists with fire prevention; and the Theatremen with prevention of panic and accidents, and insurance coverage.

The views of the Architects with respect to accident hazard arising out of the presence of stairs and ramps have already been reviewed under "Cellers" and it was noted that a plurality vote among the Architects favored going to the expense of grading walls in order to avoid necessity for steps or ramps in the path of audience traffic. The Theatre Council, whose members are in intimate contact with the daily operation of theatres, has a very definite opinion against either steps or ramps. They disapprove of them by an overwhelming majority; and a strong minority insists on eliminating them even in cases where the necessary grading would be extremely expensive.

In the matter of fire prevention, the Theatre Council advocates first of all that managers seek the advice of their local fire authorities, and follow it. This not only makes good sense, but will reduce the chance that the manager can ever be accused of negligence if a fire does start.

For their own advice to managers: the Theatre Council recommends application of flame-retarding treatment to curtains and draperies, extreme vigilance against the cigarette hazard wherever smoking is allowed, and thorough and frequent fire drills. There is an ever increasing difference of opinion among the groups as to whether popcorn and candy oil and wax paper wrappings do or do not constitute an extra fire hazard calling for special precautions.

The Council is almost unanimously in favor of flame-retarding treatment of curtains and draperies; and a minority of the members go further and treat every fabric in the theatre. The majority find that flame-treatment must be repeated every year.

With respect to the smoking hazard, recommendations offered by Council members include: training personnel to watch for lit stubs; provision of enough ash trays, with mats under them; providing plenty of sand urns, extra extinguishing stubs before closing the theatre (one member notes he has had chair fires resulting from a careless practice of stuffing lit cigarettes into crevices of upholstery); putting on chairs, apparently to extinguish them), removal or flame-proofing of all inflammable materials in the smoking section, provision of sufficient extinguishers.

Council opinion is substantially unanimous on the importance of regular panic and fire drills; the Councils felt that the subject is too important to represent at the discussion, with only one exception, holds such drills for the continued training of its employees; and in the single exception employees are also trained and drilled, but their drills are discontinued after it is felt the employee has learned his lesson.

Some suggestions for dealing with the possible hazard of popcorn oil and popcorn and candy wrappings (opinion being evenly divided as to whether these are or are not a hazard) are:

Storing only the minimum of those articles in the theatre, and the rest outside, or in a fireproof room; off-theatre popping; careful training of the operator of the popping machine; training the staff to pick up wrappings and cartons as fast as they are dropped; providing plenty of waste cans for them.

The Projection Advisory Council contributes its own recommendations for preventing fire. Its members believe the projection staff should participate in all fire drills. They believe that no one under 21 years of age should be employed as a projectionist. They insist unanimously that any projectionist who violates the safety rules be severely disciplined or discharged.

And they state, again unanimously, that no union anywhere will object. (Many of the Councils are themselves IA members).

They maintain unanimously that all prescribed safety measures should be followed regardless of what any competing theatre may do; that these measures are not so expensive as to make it necessary to worry about competition when human life may be a stake. And the Projection Council holds that the manager, not the projectionist, has the ultimate responsibility for projection room safety.

The projection room should have more than one exit, and should be reached by stairs, not ladders, the Council believes. However, the Council does not agree with the Underwriters' recommendation that in all cases of film fire, projectionists should promptly work the safety devices, pull the switches, and get out of the projection room. They recognize the extreme deadliness of film fire fumes, but none-theless believe that in order of priority, the projectionist has to use his judgment.

A very strong minority thinks that safety requires the presence of two projectionists on duty at all times; a close majority holds that this is not absolutely necessary.

With respect to what type of fire extinguishers should be provided, and whether they should be placed in the projection room or only, as the Underwriters recommend, outside the door, Council opinion is divided.

And with respect to safety in drive-in theatres, as already noted under that heading, the Projection Council maintains that no precautions can be relaxed—that keeping an automobile audience could be even more dangerous than one in a theatre.

In the matter of accident prevention the Theatre Advisory Council—in addition to the study of projection it has taken, as already noted, against interposing ramps or steps in the path of patron traffic—recommends auditorium illumination bright enough to meet the requirements of safety. In this view the Projection Council concurs, noting that if the picture then seems less brilliant than it should be, the correct procedure is to put in larger projection lamps, not dim the auditorium.

The Theatre Council advocates thorough inspection for remedy of all hazards that might lead to accidents, with particular emphasis on any faults in chairs.

And the Theatre Council holds—by a very close majority—that all theatres should carry the fullest and broadest possible insurance against public liability. Only an extremely small minority considers that "moderate" coverage is adequate.

**Screens**

Screens. Regardless of cost, the screen and picture must be large enough for comfortable viewing, says the Theatre Advisory Council. And they add "that if this means additional expense in the way of larger arc lamps drawing more current, then that is a necessary expense—the viewing comfort of the patron must not be compromised with economy.

The Theatre Councils do not favor re-painting old screens. There is some minority approval for re-surfacing screens, but only on the condition that it be done by experts. The preferred method of cleaning screens is careful brushing. The Council adds that screen life will be prolonged if curtains are kept closed at all times except when a picture is actually running.

Screen Brightness. As already reported under "Projection and Sound," the Projection Advisory Council favors a level of screen brightness conforming to the standard recommendation of the Society of Motion Picture Engineers—9-14 foot-lamberts at the center of the screen when the projector is running without film.

The same Council considered continued use of the old-fashioned low intensity arc lamps to be unjustified, on the ground that they were just as much as much worse and more modern high intensity lamps but give inferior light. The members have very few low intensity lamps left in their own theatres, and are replacing those.

All arc lamps must under all circumstances be connected with ventilating ducts that will carry the harmful fumes of the burning arc outdoors, in the unanimous opinion of the Projection Council. Every arc lamp in every theatre supervised by any of the Councils is so vented.

Carbon savers are used in all theatres at all times by a minority of the members; others use them also on occasion but do not find they are desirable under all circumstances.

Optical alignment of the lamphouse should be checked frequently where older types of apparatus are used, but needs very little attention with modern equipment, the Council finds.

**Seating.** The trend of opinion among the Theatre Advisory Council is strongly toward greater seating comfort for the patron even at the cost of sacrificing some seating capacity. The majority prefers to space chairs 33 inches back to back, at

(Continued on Page E-30)
Maintenance of the Projection Lamp

(Continued from Page E-17)

It cannot. All reflectors gradually deteriorate to a state where the cost of replacement becomes less than the cost of keeping them in service. Good maintenance can delay, stretch out, this process of deterioration; but eventually a condition will be reached where the price of replacing the reflectors becomes insignificant compared to the cost due to their inefficiency. A drop of only 10 per cent in the efficiency of the mirrors represents a loss amounting to 10 per cent of the total cost of carbon and currents, since the loss of light, as already pointed out, is directly proportionate to the loss of reflector efficiency. And here is another common and serious error—light losses amounting to several hundred dollars a year through failure to replace deteriorated reflectors are not unusual. Some theatres attempt to make up this light loss through use of more current, which represents pure waste in the form of unwarranted current and power bills.

IMPORTANT NOTE ON LENSES: In a surprisingly large number of cases gone modern lamps, with large reflectors having speeds of f2 or f2.5, are handicapped by small-diameter projection lenses of low optical speed. Accordingly, full advantage is not taken of all the light the lamp is capable of delivering. A very noticeable increase in light will result if f2 coated projection lenses are installed.

All of the matters considered up to now have been essentially optical—that is, they related to placement and alignment of optical elements, the removal of obstructions from the light path, the cleanliness of the optical elements, and the inefficiency resulting from failure to match the optical speeds of the different elements of the system. It is now time to consider some important mechanical and electrical factors, including proper lamphouse ventilation, correct current supply, lubrication, and the importance of correct cleaning of non-optical surfaces.

Ventilating the Lamp

Improper ventilation of the lamphouse is a very common fault, and one that results in a variety of troubles. There can be insufficient or excessive ventilation. If it is insufficient, the reflector clouds up quickly, and a heavy, snow-white deposit forms in the top of the lamphouse. Too much ventilation, however, does even greater harm, because the excessive draft past the arc causes instability in its burning with the result (as already explained) of severe discoloration in the screen light. This particular type of discoloration can readily be traced to its cause. It is invariably accompanied by a continual wavering of the ammeter needle, whereas discoloring resulting from improper focusing of the projector shows no such indication at the ammeter.

Occasionally it is found difficult to convince a projectionist that excessive lamp ventilation will disturb his ammeter reading, until he is reminded that there are no variables in the D.C. power circuit, neither in its rectifier or motor-generator, not ballast resistor or its carbons, except only at the arc stream itself. If this arc stream is continually disturbed by excess draft, the result will be continual instability of the arc current, and indicated as such on the ammeter.

It is easy to determine whether any ammeter unsteadiness is caused by excessive draft—temporarily shut off all stack ventilation, close the douser, and notice if the needle settles down.

Excessive draft through the lamphouse can result from either of two causes. One is too much motion of air up the stack. The other is excess turbulence of the air which blows back through the light opening in the front of the lamp and is the result of the action of the projector rear shutter. To check the first possibility, momentarily close down the stack damper or slow or stop the fan in the lamphouse exhaust system. To check the second, shut the douser in the front of the lamp.

If there is too much suction up through the stack, it cannot be cured by closing the damper part way. The air will merely travel through the smaller opening at a higher speed; the turbulence at the arc will remain the same. Accordingly a back-draft control hood, as indicated in Figure 6, is recommended to equalize air pressures while still permitting adequate movement of the air—slower-moving air over a larger area—to carry off the fumes and soot without disturbing the arc. These back-draft controls are available through theatre supply dealers. Additionally, if the lamphouse exhaust system motor is single-speed, installation of a speed regulator may be necessary.

Where the arc disturbance results from
wind blowing back through the lamphouse light cone (as is easily determined by closing the dowser while watching the ammeter). For the same reason, two remedies may be used. Where the lamp burns no more than 60 or 65 amperes, remove the angle vanes or fins from the projector side of the rear shutter, as indicated in Figure 7. This can be done without safety to the projector mechanism, since at the currents indicated the aperture heat is really less than with the low intensity lamps. With installations trebling these amperes or more, it is recommended that Pyrex glass deflector plates be installed on the rear shutter mechanism to prevent wind blowing back into the lamphouse.

**Current and Carbon Feed**

Insufficient arc current is still another cause of discoloration, especially at the corners of the screen; or it can cause dark corners. The picture in Figure 8 has no film in the projector simply an enlarged image of the aperture; likewise, the spot at the aperture is only an enlarged image of the arc crater. If the arc current is not sufficient to maintain a proper crater there will not be uniform distribution of light across the aperture, and accordingly there will be discoloration at the screen.

On the 1 K.W. lamp employing a reflector which has a magnification of 7½ times, the crater of a 40-42 ampere arc is sufficiently large to project an image that completely covers the aperture, whereas the conventional Suprex lamp, having a reflector with a magnification of 6½ times, and burning a 7 mm. positive carbon, should be burned at between 46 and 50 amperes to project an image of sufficient size to cover the aperture; or with an 8 mm. Suprex carbon should be burned at no less than 64 amperes and up to 70 amperes. Operating any of these mirrors and carbon combinations at less than the ampere rating will cause screen corners to be poorly covered and to have discoloration.

To increase or decrease the current on conventional high intensity reflector arc lamps employing Suprex carbons requires two separate adjustments—not just one. The current can be increased three or four amperes by turning up the power supply accordingly. Within a minute or two it will become apparent to the operator that the current is increased because this increased current burns the positive carbon faster, lengthens the arc gap and thus increases the resistance of the arc to the point where the current is automatically reduced to what it was.

To maintain increased current through these area it is necessary not only to turn up the power supply but simultaneously to increase the speed of the positive carbon feed so as to make up for the faster burning of the carbon and maintain the arc gap length at its original value.

Similarly, to reduce the arc current it is necessary not only to turn the rectifier or motor-generator down but also to slow down the rate of feeding of the positive carbon. Otherwise it will occur that with the reduced amperage and thus shorten the gap, reduce the resistance and thus raise the arc current back to its original value.

But in the case of the 1 K.W. lamp, the current cannot be varied except momentarily, since it is maintained automatically at 40 or 43 amperes. For efficient, economical operation this lamp is designed to burn at that fixed current value only. The arc control system is current-operated. Accordingly, turning up the rectifier will not momentarily increase this current, but as soon as the automatic arc control has time to function it simply increases the arc gap to whatever length is necessary to bring the current down again to 40-43 amperes.

If the supply is turned down, with the result that arc current is momentarily reduced, the arc control takes over automatically within a few seconds and shortens the gap until the current once again is back at the optimum 40-43 amperes. So much for the arc current.

No discussion of lamphouse maintenance would be complete that did not stress the importance of keeping the non-optical parts clean and properly lubricated. It is true that every instruction book carries standard admonitions to this effect. But those instructions have been read so many times they have sometimes ceased to carry weight—at least, surveys of field inspection reports indicate that such may be the case. So we will try here to get down to brass tacks and give some specific advice.

**Cleaning and Lubricating**

First, as to the lead screws and slide rods in a projection arc lamp—keep them clean by wiping with a cloth that has been slightly dampened with projector machine oil. If oil is used too freely, in a short time the heat of the arc dries it to a sticky mess. Dirt from the burning arc mixes with this gummy colloboration to form a gritty compound that makes it almost impossible for the carriage to travel on the rods; and that wears out the bearings almost as fast as a valve grinding compound would. So be careful not to use too much oil.

If excess oil has been allowed to remain on the rods until it has baked hard, it can be removed by wiping rods and lead screws with a cloth that has been soaked in carbon tetrachloride. After this has been done they can be re-oiled properly with a slightly oily cloth. By no means they to remove the mess by using sandpaper or emery cloth. And in re-oiling, make certain not to leave any free oil or grease on the rods other than the film which the slightly oiled cloth deposits.

Again, in the case of arc motors, more difficulties result from over-oiling than from lack of lubrication. Most sleeve-bearing motors have wick oilers which require a few drops of machine oil or vaseline line about once a year. If you are not too certain how long it is since they have been lubricated, examine them then do not add lubrication at random. Motors with ball-bearings require a minimum of attention. If a ballbearing does freeze or become noisy it should be removed and soaked in a cup of carbon tetrachloride and then spun while still immersed until it is free; after which one drop of oil is applied before it is replaced in the motor. Carbon tetrachloride serves for most of this cleaning. Contrary to common belief, motor commutators should not be cleaned with sandpaper, because particles of grit from the sandpaper frequently embed themselves in the brush and then cut the commutator. The best method of cleaning an arc motor commutator is with the rubber eraser on the end of a pencil (Figure 8) or with a cloth soaked in carbon tetrachloride and pressed against the commutator while the motor is running.

E-25

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MAINTENANCE
Checking Guide

□ APR. 26.—Will any part of your house ever stay dark because the right fuse isn’t handy? Keep running inventory of fuses; store them close to points of need.

□ APR. 27.—Have you been careful to avoid inflammables in your Spring decorations, or to flameproof them? Flameproofing should be done by professionals.

□ APR. 28.—Freshening up the front of your house for Spring? Give the marquee a new color scheme. Paint wooden poster frames in light Spring colors.

□ APR. 29.—Is your own projection equipment damaging film? Consult with projectionists; authorize whatever repairs are needed to prevent film damage.

□ APR. 30.—Do you personally watch all lighting to make sure faulty tubes or bulbs are replaced promptly? “Dead eyes” and flickering fluorescents are highly annoying.

□ MAY 1.—Remind cleaning staff that they are to use only machine oil, never brass polish, on the top plate of the ticket-issuing machine.

□ MAY 2.—Remind the employees that they are never to stand on, nor to rest the ladder against, any frail metal parts of the marquee.

□ MAY 3.—Does your routine assure that cleaning staff uses drain cleaner on toilets in the proper amounts and according to a regular schedule?

□ MAY 4.—Time to have all dimmer and flasher banks checked over for burned, worn or defective contacts or other parts, to assure flawless operation.

□ MAY 5.—Use the first warm day to air out very thoroughly all closed areas of the theatre, to eliminate unpleasant and objectionable odors.

□ MAY 6.—Have all hearing aid devices inspected thoroughly to make certain they still give patrons good service, and to catch developing faults before they grow serious.

□ MAY 7.—If you have an unused organ, keep oil on all metal parts; check regularly for rodent damage. Have organ loft swept and cleaned from time to time.

□ MAY 8.—Does the cleaning staff really need any new brooms, brushes, mops, etc.? Worn-out equipment and first-class work do not go together, and never did.

□ MAY 9.—Time now to remove stain or dirt around heat grilles and radiators, repaint as necessary. Have radiators thoroughly wire-brushed before applying paint.

□ MAY 10.—Time to close down heating plant for the summer? Be sure to have all fly ash cleaned from the coils; and arrange to have needed repairs made now.

□ MAY 11.—Have the flues cleaned and the walls and the heating plant changed; have all rust and other sediment thoroughly flushed out of the boiler.

□ MAY 12.—Have all sump pump motors thoroughly inspected for brush and commutator condition, condition of the bearings, and lubrication. Authorize any needed repairs.

□ MAY 13.—Have all washers and packing on sump pump motors thoroughly inspected and replaced as necessary to conserve power and avoid leaks and dampness.

□ MAY 14.—Does the staff remember always to put rubber mats out PROMPTLY when the weather turns rainy? Train them to protect the life of your carpets.

□ MAY 15.—Is it time once again to change your schedule of outdoor lighting? Days are growing much longer and you can economize on those electric bills.

□ MAY 16.—Are you sure adjoining properties have no fire hazards that could endanger your theatre? Your neighbors may be less fire-conscious than you are.

□ MAY 17.—Are your balcony patrons annoyed by loud talk or any other unnecessary noise originating in the projection room? If so, caution projectionists.

□ MAY 18.—Have all wooden floors inspected periodically and at frequent intervals for splintered or loose boards. They can lead to expensive lawsuits.

□ MAY 19.—Time to clean out the ducts of the cooling system, and to have them checked for open seams or other faults. If rusted, have them scraped and painted.

□ MAY 20.—Time to have the air conditioning apparatus cleaned, checked, lubricated throughout, and its electrical contacts burnedished? Have an expert do it.

□ MAY 21.—Time to have a plumber or other expert examine all joints in the tubing of the air conditioning refrigerator, and repair all leaks?

□ MAY 22.—Time to re-check the screening on the air conditioning louveres; have the screens cleaned, repaired, wire-brushed and painted, or replaced as necessary.

□ MAY 23.—Time now to have the drinking fountain cooling machinery thoroughly overhauled to make sure of consistent service through the hot months to come.

Exclusive Service Feature
Sumptuous Theme Sparks Decoration of Havana's New Duplex Theatre

Interesting decorative ideas of Latin-America are illustrated in these pictures of the auditorium of Vives y Compania's new Duplex Theatre in Havana, and the newly re-decorated foyer that serves both the Duplex and the older, adjoining, Rex Theatre. That is, when the management decided to put up a new theatre, they built it alongside their old one, and remodeled the old foyer to serve as a lobby for both. The Rex will be remodeled later.

The exterior also was altered, the principal material used on the new facade being Carrara glass from Pittsburgh Plate Glass Company.

The entrance doors to the foyer are decorated plate glass in frames of stainless steel. Foyer lighting is by white, pink, violet and blue indirect neon, so wired that any group or groups can be selected or combined as desired. Additional illumination is provided by down-lights.

The auditorium is carpeted in red, green and gray; has a general color scheme of turquoise and gray; turquoise leatherette upholstery on its Kroehler push-back chairs, and is lighted in gold-yellow. The acoustical material is perforated Celotex.

The Duplex is equipped with Simplex projectors, Ashcraft lamps, RCA sound, and a 50-ton Carrier air conditioning plant. The width of the picture is thirteen feet; the power output of the sound system is twelve watts.

Luis Bonich of Havana is the architect. Manolo Alvarez of Havana the decorator.

Cost of the Duplex, including all equipment and furnishings and the cost of remodeling the old foyer and facade, was $180,000. Seating capacity is 556.

Drive-Ins Helped by New Rectifier Arrangement

A new way of utilizing rectifiers to supply drive-in theatres with current at low cost, and without need for running in a three-phase supply, has been devised by Baldor Electric Company. The company's engineers found that the output circuits of two Baldor Type 60A rectifiers can be successfully connected in parallel, to deliver up to 120 amperes to the arc. These are single-phase rectifiers. The company claims that the cost of this arrangement is much lower than that of any other equipment capable of serving the same purpose.

I. A. Local No. 380, Oklahoma City, runs free motion pictures every Saturday at the Crippled Children's Hospital, using projection and sound equipment donated by the Local, and prints loaned without charge by all of the eight major film companies. A committee composed of H. Berling and Howard Wortham arranges bookings and assigns a projectionist. Children who are able, sit in chairs; others are brought in on wheel chairs or rolling beds. Each holiday the Local receives handmade greeting cards from the children.
YOUR ASSURANCE OF THE BEST!

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.

WENZEL PROJECTOR COMPANY
2505-19 S. STATE STREET
CHICAGO, ILLINOIS

NEW
ADJUSTABLE
EVER-2
EVER-10

How Are YOU Going To Do Your Spring Cleaning? It's No Trouble With A SUPER...

Your theatre has taken a beating this winter. The crowds of patrons have brought in a steady accumulation of outside dirt, mud, sticky candy and greasy popcorn have littered your floors. Kids who couldn't play outside in bad weather have rocked to your theatre Saturdays and Sundays. It smells your box office, but it also makes Spring cleaning a headache. Labor costs and replacements will soon wipe out your profit if you don't watch out. A Specialized Super Heavy Duty Theatre Cleaner with its special tools designed for every task, will do your Spring cleaning quickly, easily and thoroughly. The new Super Spotlight, the Super Screen Brush, the "Blower" are only 3 of many specially designed tools which squarely meet your particular cleaning needs. Do your Spring cleaning at our expense. A 3-day free trial will convince you that you can't afford to be without a Super. Your wholesaler will arrange it.

EQUIPMENT INFORMATION
Showmen's Trade Review
1501 Broadway, New York 18, N.Y.

Please send, free and without obligation, all available literature on the items of equipment checked below.

STRUCTURAL MATERIALS
- Theatre Front
- Exterior Wall
- Interior Wall
- Sound Absorbing
- Roofing
- Insulating

FUSSISHING MATERIALS
- Floor Covering
- Rubber Mats
- Runners
- Stair Treads
- Flooring
- Draperies
- Upholstery
- Carpet
- Crowd Controls
- Chairs
- Sand Urns
- Lounge Furniture

LIGHTING EQUIPMENT
- Fluorescent Lamps
- Germicidal Lamps
- Ultra-Violet Lamps
- Spot & Flood Lights
- Decorative Fixtures

SOUND EQUIPMENT
- Soundbeams
- Amplifiers
- Loudspeakers
- Sound System
- Public Address
- Hearing Aids
- Microphones
- Boxes
- Test Reels

STAGE EQUIPMENT
- Curtains
- Curtain Controls
- Decorative Fabrics
- Draperies
- Footlights
- Border Lights
- Spot & Flood Lamps
- Switchboards
- Stage Rigging
- Stage Hardware

MAINTENANCE MATERIALS
- Vacuum Cleaners
- Deodorants
- Dianfectants
- Uniforms

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town St., Columbus 15, Ohio
"The Buildings We Build Build Our Business"

New Ideal Theatre Chairs
JOE HORNSTEIN HAS IT!
I. A. News

IATSE and the International Brotherhood of Electrical Workers are agreeing amicably to a 50-50 split on television job classifications. Latest agreement related to television broadcasting of part of the play "Mr. Roberts" from the stage of New York's Alvin Theatre. IATSE President V. B. Hagedorn and IBEW President Dan Tracy worked out the details, which provided that the two unions furnish practically equal numbers of cameramen, control men and other technicians.

Further amicable agreements to avoid jurisdictional disputes are expected.

Max Miller, Vice President of Local No. 521, and working projectionist at the Towne Theatre, Long Beach, Calif., is devoting his spare time to recruiting members for the Merchant Marine Veterans of America. Miller tells all and sundry that the contemplated armed forces of the United States did not suffer as many casualties per capita as the men of the Merchant Marine, and he wants the public to know it.

Six members of Local No. 327, Cincinnati, are "working on the railroad" operating the 16-mm. equipment with which the Chesapeake and Ohio entertain its passengers. They are:


John Kunstman, business agent of Local No. 655, Sheboygan, Wisconsin, has been re-elected President of the Wisconsin State Association. Other officers elected were: Richard Meister, Local No. 477, Green Bay, as Vice-President; William Rieder of Local No. 235, Fond du Lac, as Secretary, and Stanley Przyworski of Local No. 361, Kenosha, as Treasurer.

Newly elected officers of Local No. 386, Binghamton, New York, are: Henry Cole, president; Richard Osler, vice-president; Charles W. Johnson, financial secretary; Leon D. Clark, recording and corresponding secretary; Earl Tuttle, business agent; F. D. Minkler, sergeant at arms, and J. B. Brown, C. E. Nicholas and F. F. Buffum, trustees.

C. C. Bretz, Secretary of Local No. 498, Kansas City, vouches for the statement that a projectionist has invented a hair restorer for bald men that really works. Inventor of the hair restorer is Oscar C. Baldwin, member of Local No. 386, Burlington, Iowa.

Nathaniel Doragoff, Secretary of Local No. 306, New York City, has been appointed by Governor Dewey to the position of Referee for the New York State Workmen's Compensation Board. Doragoff is a graduate of New York University's law school.

Four members of Local No. 173, Toronto, have completed twenty-five years of service with the industry and are now eligible for membership in the Famous Players Canadian Twenty-five Year Club—Tom Hoad, Harry Jarman, Albert Massey and L. F. Willey.

William E. Brown, Sr., and Robert Meek, both of Local No. 362, Passaic County, New Jersey, have been awarded 50-year cards by their local. Both have been members of the I.A. since 1897. International Fourth Vice-President James J. Brennan made the presentations.

A. L. Cash, business agent of Local No. 646, Ft. Lauderdale, Florida, and a veteran of 32 years in the industry, has been awarded a paid-up life membership by his local in recognition of 20 years of faithful service.

Ray J. Miller, who joined Local No. 199 in 1931, while working his way through college, and is still a member, is now Chief Engineer in charge of Bendix Aviation Corporation's central research laboratories.

Edward L. Davenport, Secretary Treasurer of Local No. 41, Atlanta, has been named Knight Commander at the Court of Honor of Ancient and Accepted Scottish Rite Masonry.

A. G. Davis of Local No. 674 of Blox and Gulfport, Mississippi, has been elected to a sixth term as Secretary-Treasurer of the Mississippi State Federation of Labor.

Harry Oppenheim of Local No. 244 of Essex County, New Jersey, has been re-elected 2nd District Vice-President of his state's Federation of Labor.

Floyd Blackman, Secretary-Treasurer of Local No. 399, Bartlesville, Okla., has been re-elected First Vice-President of the Oklahoma State Federation of Labor.

Indoors or out DeVry's the buy!

For 250-seat to 6,000 seat theatres—and outstandingly for drive-ins with up to 1,000 car capacity—the trend is definitely to DeVry "12000" Series projectors, amplifiers and in-car speakers.

Typical of DeVry-equipped outdoor theatres now being readied for spring opening is the model Drive-In at Muncie, Indiana, shown in the air-view shot above. Other DeVry installations being made for the coming season.

CALIFORNIA: Drive-In near San Diego. GEORGIA: Drive-In Theatre at Thomasville & Moultrie. INDIANA: Terre Haute Drive-In, IOWA: Drive-In at Sioux City. OHIO: "Scioto" at Portsmouth, "Triangle" at Wilmington. Also Drive-In at Springfield and St. Mary's, MICHIGAN: Drive-In at Grand Rapids. NORTH CAROLINA: Drive-In at Asheville, Stateville & Charlotte. PENNSYLVANIA: "Family" Drive-In at New Kensington. TEXAS: Drive-In at Midland. WEST VIRGINIA: Drive-In at Elkins and Meadowbrook. CANADA: Peter Drive-In, Lansing, Ontario.

If you contemplate modernizing present equipment or building anew, be sure and see DeVry before you buy.

Your Best Buy is a DeVry

DeVry Corporation, 1111 Armitage Avenue Chicago 14, Illinois

Please rush information on "12000 Series" Projectors: "12000 Series" Amplifiers; In-Car Speakers.

Name, Address
City _______ Zone _______ State

Only 3 Time Winner of Army-Navy "A" Award for Nation Picture Sound Equipment

FOR THE PERFECT SHOW Indoors or Out

DeVry
Council Reports Advise On Upholstery

(Continued from Page E-23)

least. (This does not apply to sliding seat chairs, on the spacing of which the Council has not yet given its opinion.) They prefer chairs to 20 to 21 inches wide, with some trend toward even greater widths.

The Council members generally use expansion bolts to anchor the chair to the floor. Slip covers are not in general favor.

Frequent and thorough inspection of chairs, and prompt repair of any faults found, rate as “musts” in the opinion of the Theatre Council. Many members have every chair in their theatres inspected thoroughly every day; other content themselves with a rough daily inspection followed by a very thorough one every week.

A recommended method of assuring prompt repair of chairs faults is to keep some extra ones on hand as replacements. This avoids the necessity for sending faulty chairs to be repaired one at a time; they are accumulated and sent out as a group.

Flame Proof Fabric Preferred

A large majority of the Theatre Council prefers chair upholstery that either is flame proof or has been flame treated. Foam rubber is favored over the more conventional springs-and-padding. And the members consider that upholstery of medium thickness is best, except where greater thicknesses will help acoustical conditions.

Favorite covering materials are fabric for the back of the chair, leatherette for the seat.

Stairs and Ramps. Refer to “Cellars” and “Safety.”

Walls and Partitions. Refer to “Interior Structural Materials.”

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Reservations for TESMA-TEDPA Show Set Record

Hotel room reservations for the 1948 Trade Show and Convention of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association are pouring in at an unprecedented rate, according to Roy Boomer, Tesma Secretary. The gathering is scheduled for the Jefferson Hotel, St. Louis, Missouri, September 28, 29 and 30. The rate at which early applications for Jefferson Hotel rooms are coming in suggests that the 1948 Show and Convention will be largest ever held, Boomer reports. Theatre owners, managers, projectionists, purchasing architects are applying for reservations.

A prospectus to be mailed to manufacturers in the industry some time this month, Boomer adds, will reveal that booth space net cost is to be somewhat less this year than in the past, owing to the fact that rental of exhibit space will automatically include a number of free services which in other years were billed as extra charges.

Drive-In Speakers

Weatherproof Signal Corps speakers are now offered for drive-in use by Harvey Radio Company of New York at government-surplus prices. They were originally designed for outdoor service and are very ruggedly built into 12 gauge steel cases. Speakers and cases together weigh 12 pounds; external dimensions are 8¼"x8¼"x4¼". Input impedances provided are 4,000 ohms, and 6-8 ohms. The price is $4.95 each, which would be an impossible price except for the fact that the government sold these speakers at a loss.
A comprehensive listing under classification headings of manufacturers, names and addresses. The listing covers the complete range of products for theatre building, maintenance and operation.

**Effect Projectors**
Best Devices Co., Inc., 10516 Western Ave., Cleveland, O.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
GoldE Mfg. Co., 1214 W. Madison St., Chicago, III.
*Kliegl Bros., 321 W. 50th St., New York, N. Y.

**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.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hertner Elec. Co., 12690 Elmwood Ave., N. W., Cleveland II, O.
D. W. Onan & Sons, 1435 Royalton Ave., Minneapolis, Minn.
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 I, 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.
General Scientific Corp., 4829 S. Kedzie Ave., Chicago, III.
Ilex Optical Co., 726 Portland Ave., Rochester, N. Y.
*Kollmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.

**Projectors**
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

**Listings**
Arc Lamps
C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island City, N. Y.
Ballantyne Co., 170 Davenport St., Omaha 2, Nebr.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Forest Mfg. Corp., 44 Park Pl., Newark 2, N. J.

*Entirely new in principle of operation, the Forest Electric arc lamp controls carbon feed through two completely separate electronic circuits actuated by two solenoid-ratchets. The rate of feed of either carbon is thus totally independent of the other; feeding of each carbon can be readjusted separately without the slightest effect on its mate. The lamp is of the reflector type. It takes a wide variety of carbon trims.

*Kliegl Bros., 321 W. 50th St., New York, N. Y.
Hopkins & Woods, 446 N. Illinois St., Indianapolis, Ind.
J. E. McKeen Mfg. Co., 552 W. Adams St., Chicago, III.
Morelite Co., Inc., 600 W. 57th St., New York, N. Y.

*Mogiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*Mogiograph, Inc., pioneer projector manufacturer established in 1896 is offering its Golden Anniversary Projector—The Model A.A. Mogigraph also manufactures many models of sound systems ranging from 20 watt equipment for smaller indoor theatres to a 500 watt system for Drive-In Theatres. All these sound systems contain the Deluxe Model SH-230 soundheads built by Mogigraph from designs of Western Electric Company. The indoor theatre systems incorporate Alric Lang's "Voice of the Theatre" automatic and the Drive-In system are offered with the new Mogigraph junction box containing postlight and a concession signal light.

March Electric Corp., Box 32, Franklin, Md.
National Theatre Supply, 92 Gold St., New York, N. Y.

*The 1 kw "Simplex High" projection lamp-house 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 100 watt intensity source at for less than twice the operating cost, because of the efficiency of its cored bulbs.

*Radio Corp. of America, Camden, N. J.
*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, 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 Strong Mogul 45 to 70 amperes high intensity automatic reflector lamp has a ball bearing control system with separate adjust-

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. In the Snaplite Series II hermetically sealed lenses are also coated. In the Snaplite 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, N. Y.
Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.
*Proctor Optical Co., 850 Hudson Ave., Rochester, N. Y.

*Pfotectors
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

Manufacturers of "12000" series projectors, with picture mechanism and soundtracks incorporated into one unit; of "12000" series amplifiers ranging from 20 to 120 watts output and higher as needed; of individual car speakers for drive-ins, two speakers to one post, each speaker with individual volume control; of "Brilliant" projection lenses in all focal lengths, and 16-mn sound-on-film projectors for supplementary theatre use.

L. E. Gardiner Co., 935 W. Goodale Blvd., Columbus, O.
Holmes Projector Co., 1815 Orchard St., Chicago, 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 synchronized front and rear shutters which move solidly on the same shaft for permanently perfect alignment after any number of years of use, one-shot lubrication system that oils all bearings simultaneously with filtered oil, demountable film trap for easy cleaning, studio-type guides to prevent side scatty of film and many other outstanding features of design and construction. Other IPC mechanisms include: the Super-Simplex; the Simplex SP Semi-professional.

*Mogiograph, Inc., 4431 W. Lake St., Chicago, Ill.
*Mogiograph, Inc., pioneer projector manufacturer (Continued on Next Page)
Manufacturers of Materials and Equipment

(Continued from Page E-31)

Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.

**Strong Elec. Corp., 87 City Park Ave., New York, O.**

**Elec. Corp., 111. South N. St., Stateless, Nebr.**

**Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.**

**Benson Mfg. Co., 1444 W. Van Buren St., Chicago 7, Ill.**

**Breken Light Projection Co., 654 St. Antoine Ave., Detroit, Mich.**

**Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.**

**Glass Laboratories, 309 Johnson St., Brooklyn, N. Y.**

**Heyer-Shulitz, Inc., 39 Orange Rd., Montclair, N. J.**

**Klieg Bros., 321 W. 50th St., New York 19, N. Y.**

**Kneisley Elec. Corp., 500 S. St. Clair St., Toledo, O.**

**Mirror-View Corp., 837 11th Ave., New York, N. Y.**

**Morelite Co., 600 W. 57th St., New York, N. Y.**

**Motigraph, Inc., 4431 W. Lake St., Chicago, Ill.**

**National Theatre Supply, 92 Gold St., New York, N. Y.**

**Racon Electric Co., Inc., 52 E. 19th St., New York 3, N. Y.**

**S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.**

**Strong Elec. Corp., 87 City Park Ave., New York, O.**

**Ed. H. Wolk, 1241 S. Wahash Ave., Chicago, Ill.**

**S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.**

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**S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.**

**Star Cinema Supply Co., 459 W. 46th St., New York 19, N. Y.**

**Vocalite Screen Corp., 19 Debovois Ave., Roosevelt, N. Y.**

**Walker American Corp., 800 Beaumont St., St. Louis 6, Mo.**

### 1a PROJECTORS

**A.C. Voltage Regulators**


General Electric Co., Schenectady, N. Y.

**General Radio Co., 275 Massachusetts Ave., Cambridge, Mass.**

**Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.**

**Raytheon Mfg. Co., Findley Ave., Waltham, Mass.**

**Sola Elec. Co., 2525 Claybourne Ave., Chicago 14, Ill.**

**Sorensen & Co., Inc., 375 Fairfield Ave., Stamford, Conn.**

**S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.**

**Superior Elec. Co., 85 Laurel St., Bristol, Conn.**

**United Transformer Co., 150 Varick St., New York, N. Y.**

**Ward Leonard Elec. Co., 31 South St., Mount Vernon, N. Y.**

**Westinghouse Elec. Corp., East Pittsburgh, Pa.**

**Ballast Rheostats**

**Automatic Devices Co., 1035 Linden St., Allentown, Pa.**

**General Elec. Co., Schenectady, N. Y.**

**Hertner Elec. Co., 12090 Elmwood Ave., N. W., Cleveland 11, Ohio**

**J. E. Robin, Inc., 330 W. 42nd St., New York 19, N. Y.**

**Ward Leonard Elec. Co., 31 South St., Mount Vernon, N. Y.**

### Carbon Supply

**Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.**

**National Carbon Co., Inc., 30 E. 42nd St., New York 17, N. Y.**

**Pioneers in improved projection lighting, National Carbon Co. has worked consistently at the development of more and more efficient electrodes for the projection arc. National's current line of high intensity carbons represents a new class of carbon, giving a better and brighter picture at far less cost in relation to the quantity of light produced. Research continues, and therefore improvements will continue to be made in the future, as the past.**

**Carbon Cabinets**

**Dibolt Inc., Canton, O., Gold Elec. Mfg. Co., 1214 W. Madison St., Chicago 7, N. Y.**

**Ewing & Co., 12501 Elmwood Ave., N. W., Cleveland 11, Ohio**

**Ward Leonard Elec. Co., 31 South St., Mount Vernon, N. Y.**

**Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.**

**Edw. H. Wolk, 1241 S. Wahash Ave., Chicago, Ill.**

**Carbon Savers**

**Best Devices Co., Inc., 18516 Western Ave., Cleveland, O.**

**Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.**

**Raytheon Co., 165 Circuit Ave., Brooklyn 5, N. Y.**

**S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.**

**Wenzel Projector Corp., 259 South St., Chicago, Ill.**

(Continued on Page E-34)
Few things in the past have ever enjoyed the instant, soaring success of the theatre air conditioning. And today, every exhibitor will agree that air conditioning is foremost in his plans for building or remodeling... for air conditioning helps to build a bigger box office!

Yet, each exhibitor is faced with the important question, "How much of my box office for air conditioning?"

In the face of rising costs on all operating fronts, the air conditioning system of a theatre must not only build a bigger box office... it must do it at a profit! That means theatre air conditioning with a minimum operating and maintenance budget... plus a "four-star" rating for cooling performance.

usAIRco has pioneered in the "dollars and cents" approach to theatre air conditioning. Out of its experience of over a quarter century in supplying equipment and installing thousands of systems in theatres from coast to coast, usAIRco can expertly plan your air conditioning system to make a profit. Whether yours is a remodeling project calling for a more efficient cooling system, or a new house requiring a complete air conditioning and distribution system, usAIRco engineers can meet your needs. Ask the usAIRco field engineer to show you how to air condition for a profit!

UNITED STATES AIR CONDITIONING CORP.
Como Avenue S. E. at 33rd. Minneapolis 14, Minn.

3 COMFORT COOLING SYSTEMS AT 3 BUDGET LEVELS
EQUIPMENT MANUFACTURERS

(Continued from Page E-32)

London, N. Y.

Rosco Neumade Bell Neumade Diebolt, Film Bausch Weaver Star Ace Fontaine E-34

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1b 16mm PROJECTION EQUIPMENT

16mm Arc Lamps
Bell & Howell Co., 7100 McCormick Road, Chicago 34, Ill.
*Strong Elec. Corp., 87 City Park Ave., Toledo, O.

16mm Projectors (sound)
Ampero Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.
*DeVry Corp., 1111 Armitage Ave., Chicago 14, Ill.
Eastman Kodak Co., Rochester 4, N.Y.
Empire Projector Corp., 60 McLean Ave., Yonkers, New York
Holmes Projector Co., 1813 Orchard St., Chicago 14, Ill.
*Radio Corp. of Amer., Front & Cooper Streets, Camden, N.J.
Victor Animatograph Corp., Davenport, Ia.
University Camera Co., 28 W. 23rd St., New York, N.Y.

16mm Screens
Da-Lite Screen Co., Inc., 2723 N. Pulaski, Chicago 9, Ill.
Radiant Mfg. Co., 2627 W. Roosevelt Road, Chicago 8, Ill.
Raven Screen, 314 E. 35th St., New York, N.Y.

16mm Splitters
Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.

1c TELEVISION EQUIPMENT, LARGE-SCREEN

Colonial Television Corp., 780-800 East 137th St., Chicago 54, N.Y.
General Elec. Co., 1 River Road, Schenectady, N.Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N.Y.
Mitus, Inc., 624 Dickens St., P. O. Box 503, Westbury, Long Island, New York
*Radio Corp. of Amer., Front & Cooper Streets, Camden, N.J.
Radio Wire Television, 100 6th Ave., New York, N.Y.
S.O. Supply Corp., 602 W. 52nd St., New York 19, N.Y.
Tradio, Inc., Asbury Park, N.J.

1d PROJECTION ROOM SERVICE

*Altec Service Corp., 250 W. 57th St., New York, N.Y.
*RCA Service Corp., Inc., Front and Cooper Streets, Camden, N.J.
1948 marks twenty years of sound service by RCA to theatres throughout the United States. During this period the field organization rendering this service has increased to over two hundred highly qualified technical and field supervisory representatives employing the latest in test films and equipment, and to eleven district offices strategically located throughout the United States. For information on Sound and Projection Parts Plans, Emergency Systems and a high quality of sound service write to RCA Service Company, Inc., Camden, N.J.

2 SOUND

Amplifiers
Allied Radio Corp., 833 W. Jackson Blvd., Chicago 7, Ill.

*S.O. Cinema Supply Co., 602 W. 52nd St., New York 19, N.Y.
Stromberg Carlson Co., 208 Mill Street, Rochester 3, N.Y.
Weber Machine Corp., Rochester 6, N.Y.

Drive-In Speakers
Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.
Auto-proac, Inc., Dayton View Station, P. O. Box 37, Dayton 6, O.
*Century Projector Corp., 729 7th Ave., New York, N.Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N.Y.
*Menuhine, Inc., 4431 W. Lake St., Chicago, Ill.
*National-Simplicity-Bludworth, Inc., 92 Gold St., New York, N.Y.
*Radio Corp. of Amer., Front & Cooper Sts., Camden, N.J.
Stromberg Carlson Co., 208 Mill St., Rochester 4, N.Y.

Exciter Lamps
*Ballantine Co., 1907 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 Seventh Ave., New York, N.Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
General Electric Co., Nela Park, Cleveland, Ohio
*Motograph, Inc., 4431 W. Lake St., Chicago, Ill.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 5, N.J.
*Radio Corp. of America, Theatre Equipment Section, Camden, N.J.
Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N.Y.
*Wenzel Projector Co., 2305 S. State St., Chicago, Ill.
Western Electric Corp., Lamp Division, Bloomfield, N.J.

(Continued on Next Page)
Hearing Aids (Group)

*Century Projector Corp., 729 7th Ave., New York, N. Y.

Dietzgen Sales Corp., 580 Fifth Ave., New York, N. Y.


Sonoline Corp., Box 200, Elmsford, N. Y.

Telesonic Theaphone Corp., Times Bldg., Times Sq., New York, N. Y.

Trimm, Inc., 400 W. Lake St., Libertvill, Ill.

Trutophone, Inc., 241 E. 59th St., New York, N. Y.

Western Electric Co., 195 Broadway, New York, N. Y.


Intercommunication Systems

Bell Sound Systems, Inc., 555 Marion Ave., Columbus 7, Ohio

Dietzgen Sales Corp., 580 Fifth Ave., New York, N. Y.

General Elec. Co., 1 River Road, Schenectady, N. Y.


Kellogg Switchboard & Supply Co., 6650 S. Cicero Ave., Chicago, Ill.


*Radio Corp. of Amer., Front & Cooper Sts., Camden, N. J.

Radio-Wire-Television, 100 Sixth Ave., New York 13, N. Y.

Rauland Corp., 4245 N. Knox Ave., Chicago, Ill.

Stromberg Carlson Co., 288 Carlson Rd., Rochester, N. Y.

Sun Radio & Electronics Co., 122-124 Duane St., New York 7, N. Y.


Lens Assemblies

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.

*Century Projector Corp., 729 Seventh Ave., New York, N. Y.

**STABILARC**

Motor Generators

The theatre trade's most used motor generator for projection purposes.

**AUTOMATIC DEVICES CO.**

1025 Linden St. Allentown, Pa.

**CHARLES W. PICQUET—Owner.**

Carolina Theatre, Finehurst, N. C. and Carolina Theatre, Southern Pines, N. C.—says:—

"I am more than contented with the efficiency of RCA Service in my two select operations. With me RCA Service comes first."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

*Kollmorgen Optical Corp., 2 Franklin Ave., Brooklyn, N. Y.

*Motograph Inc., 4431 W. Lake St., Chicago, Ill.

*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, 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.

*Motigraph, Inc., 4431 W. Lake St., Chicago, Ill.

*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.

Rauland Corp., 4245 N. Knox Ave., Chicago, 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, Nebr.

*Blue Seal Cine Devices, Inc., 5-45 49th Ave., Long Island City 1, N. Y.

*Century Projector Corp., 720 7th Ave., New York, N. Y.

Century now has four Sound Reproducers Models R-2, R-3, R-5, and R-6, all developed in cooperation with Western Electric engineers. Models R-2 and R-3 are for use with Century WS Amplification; Models R-5 and R-6 for Century IFS Amplification. Flatter content of all models less than 99 per cent, less than half of the accepted Academy Research Council standard. All models have hydraulic flap suppressors, and Models R-2 and R-6 have magnetic flux stabilizers.

*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.

*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.

*Reeves Instrument Corp., 215 E. 91st St., New York, N. Y.

*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

Sound Systems

*Altec Lansing Corp., 1161 N. Vine St., Hollywood, Calif.

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.

Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio

*Blue Seal Cine Devices, Inc., 5-15 49th Ave., Long Island City 1, N. Y.

*Century Projector Corp., 729 7th Ave., New York, N. Y.

Century offers two types of sound systems. The low capacity cable connected pro and amplifier are called W-3 Systems. Soundhead preamplifier systems are called W-5 Systems. Both may be obtained in power ratings of 15, 40, 75, and 250 watts without paralleling amplifiers. All systems are suitable for other DC or AC exciter lamp supply with complete or partial dual emergency operation. All units may be either wall mounted or rack mounted. Units may be substituted for other 15-watt mounted amplification systems of either the preamplifier or line capacity design. Both systems have built-in frequency compensation to adapt them to unusual acoustical conditions. Design permits adaptation to control track or stereophonic reproduction. Altec Lansing Voice of the Theatre Loudspeaker is recommended on all regulated theatre systems. Complete line of in-car speakers for drive-ins.

*See Advertisement, elsewhere in this issue.

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

*Motograph, Inc., 4431 W. Lake St., Chicago, Ill.

*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.

*RCA Theatrephone Corp., 119 W. 40th St., New York 18, N. Y.

*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

*Test Reels (Sound)

Motion Picture Research Council, Inc., 1421 W. Western Ave., Hollywood 27, Calif. Society of Motion Picture Engineers, 342 Madison Ave., New York 17, N. Y.

*S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

*Speaker Drive-In (listed in this section under Drive-In Speakers)
3 STAGE EQUIPMENT

Curtains and Decorative Fabrics
Chicopee Mfg. Corp., 47 Worth St., New York, N. Y.
Hamiltone Fabrics, Inc., 1451 Broadway, New York, N. Y.
J. R. Clancy, Inc., Syracuse, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
Knoxville Scenic Studios, P. O. Box 412, Knoxville, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb.
Novelty Scenic Studios, Inc., 32-34 W. 60th St., New York, N. Y.

Decorations, Stage
Black Light Products, 67 E. Lake St., Chicago 1, Ill.
Clancy, J. R., Inc., 101 W. Belden Ave., Syracuse 4, N. Y.
Chicopee Mfg. Corp. of Georgia, 47 Worth St., New York, N. Y.
Display Production Centre, Inc., 51 W. 35th St., New York 1, N. Y.

*See Advertisement, elsewhere in this issue.

**Directly on plaster walls. They also make and
datafurniture panels for decorative purposes,
which are always 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. Novelty
Scenic Studios has 28 years of experience
in all this work, and has installations through-
out the world.

Premiere Studios, 414 W. 45th St., New York,
N. Y.
Switzer Bros., 1220 Huron Rd., Cleveland
15, Ohio.
Textileather Corp., 607 Madison Ave., Toledo,
Ohio.
ThorTel Fireproof Fabrics, 101 Park Ave.,
New York, N. Y.
U. S. Rubber Co., 1230 Avenue of the Amer-
icas, New York 20, 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.
Novelty Scenic Studios, Inc., 32-34 W. 60th
St., New York, N. Y.
Valien Inc., Akron, O.
I. Weiss & Sons, 445 W. 45th St., New York,
N. Y.

Dimmers
Frank Adams Electric Co., 3650 Windsor Pl.
St. Louis 1, Mo.
Capitol Stage Lighting Co., 527 W. 45th St.,
New York 19, N. Y.
Century Lighting, Inc., 419 W. 55th St., New
York, N. Y.
Cutler-Hammer, Inc., 315 N. 12th St., Mil-
waukee, Wis.
General Elec. Co., 1 River Rd., Schenectady,
N. Y.
Kiesler Bros., 321 W. 50th St., New York 19,
N. Y.
Superior Elec. Co., 33 Laurel St., Bristol,
Conn.
Ward Leonard Co., 37 South St., Mt. Vernon,
N. Y.
Westinghouse Elec. Corp., East Pittsburgh,
Pa.

Footlights and Border Lights
Belson Mfg. Co., 1442 W. Van Buren St.,
Chicago 7, Ill.
Capitol Stage Lighting Co., 527 W. 45th St.,
New York 19, N. Y.

(Continued on Next Page)
Sensational...DYN-A-BEAM Klieglight

ENTIRELY NEW development in incandescent spotlights — providing more powerful beam, greater projection range and more desirable controls than anything heretofore available. Used for spot or floodlighting the stage from projection booth at distances of 75 to 150 feet.

Light is constant in value, not subject to variations common to arc lamps. Designed for standard voltage 3000-watt lamps, light can be dimmed, and arc lamp generating equipment is eliminated. Equipped with provisions for controlling size and shape of light beam, they are adaptable to all service demands.

Write for Bulletin No. 51

KLEIGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK 19, N. Y.
*Goodall Fabrics, Inc., 325 Madison Ave., New York, N. Y.

A special tight weave of moiré upholstery fabric is being developed 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 thirty years ago, still have not needed re-upholstering. Other Goodall products include a newly developed, ultra-durable vinylite plastic for chair seats; carpets and draperies.

B. F. Goodrich Co., 500 S. Main St., Akron, O.

*Griggs Equipment Co., Box 620, Belton, Texas.

Hamilton Fabrics, Inc., 1451 Broadway, New York, N. Y.

Hewitt Rubber Division, Hewitt Robbins, Inc., Buffalo 5, N. Y.


International Seat Corp., Union City, Ind.


Kroehler Mfg. Co., 666 Lake Shore Dr., Chi-

Maharam Fabric Corp., 130 W. 45th St., New York, N. Y.

Raytheon Screen Co., 165 Clermont Ave., Brooklyn 2, N. Y.

The Textileather Corp., 607 Madison Ave., Toledo, O.

United States Rubber Co., 1280 Ave. of the Americas, New York 20, N. Y.

I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

5 ADVERTISING

Artists' Brushes

Osborne Mfg. Co., Inc., Hamilton & Mar-

queite Sts., Cleveland, O.

Pittsburgh Plate Glass Co., Brush Division, Carroll Station P. O., Baltimore, Md.

Artists' Colors

Black Light Products, 67 E. Lake St., Chi-

cago 3, Ill.

Dyco & Raymonds Co., Inc., 789 1st Ave., New York, N. Y.

Franklin M. Grumbach, 406 W. 34th St., New York, N. Y.

Artists' Paper, Board & Supplies

National Carrel, Mat & Board Co., 4336 Carroll Ave., Chicago, Ill.

Attraction Boards

*Auer Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.

Colonial Sales Corp., 928 Broadway, New York, N. Y.

Falk Glass Products Co., 5 Union Sq., New York 3, N. Y.

Flexhume Sign Corp., 1464 Main St., Buffalo 8, N. Y.

Ben R. Poblocki & Sons, Inc., 2159 S. Kin-

nickinnie Ave., Milwaukee, Wis.

Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.

Vio Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.

*Wagner Sign Service, 216 S. Hoyne Ave.,

Chicago 12, Ill.

Young Elec. Sign Co., 155 Motor Ave., Salt Lake City, Utah.

Banners, Marquee

Gemsco, Inc., 395 4th Ave., New York, N. Y.

Cardboard Signs

Arvey Corp., 3488 N. Kimball Ave., Chicago, Ill.


Changeable Letters

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.

 Adler supplies both plastic and cast aluminum changeable letters in many sizes and many twotone color combinations. All are of the Adler "Third Dimension" design. The plastic letters are of extra thick construction, practicaly unbreakable; the aluminum letters are sold under guarantee of replacement if one breaks. These letters are used on Adler "Remora-Panel" frames, which are so constructed that all cleaning and relamping can be done through the "Remora-Panel"; or on frame regular type frames in which every other frame is removable for maintenance.

C. Bendson Co., 312 N. Water St., Decatur, Ill.

Falk Glass Products Co., 5 Union Square, New York 3, N. Y.

Flexhume Sign Corp., 1464 Main St., Buffalo 9, N. Y.

Long Sign Co., Detroit, Mich.

Plastics Fabrication Co., 711 First Ave., W.,

Seattle, Wash.

Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif.

*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", and 12" in translucent colors of red, green, blue, amber and black in 4" and 10" as well as other colors. Wagner also supplies transparency frames, which in turn fit the Wagner "Remora" attraction board frames as well as letters, full colored transparencies of the stars furnished to order.

Frank Panero—President,

Panero Theatre Co., Inc., (14 theatres), Delano, Calif.—declares:

"RCA Service has been my favorite for eighteen years because it insures top-quality sound at all times.

To get the benefits of RCA Service

—write RCA SERVICE COMPANY,

INC. Radio Corporation of America,

Camen, New Jersey.

6. LIGHTING

Decorative and Advertising

Belson Mfg. Co., 1442 W. Van Buren St.,

Chicago 7, Ill.

C. Bendson Co., 312 N. Water St., Decatur,

Ill.

Black Light Products, 67 E. Lake St., Chi-

cago 3, Ill.

Compco Corp., 2251 W. St. Paul Ave., Chica-

go 47, Ill.

General Elec. Co., Nela Park, Cleveland, O.

Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.

Jenkins Co., 1408 Mahoning Ave., Youngs-

town, O.

King Bros., 321 W. 50th St., New York,

N. Y.

Knoxville Scenic Studios, P. O. Box 412,

Knoxville, Tenn.

Ben R. Poblocki & Sons Co., 2159 S. Kin-

nickinnie Ave., Milwaukee 7, Wis.

Vio Glo Plastics Corp., 479 6th Ave., New York 11, N. Y.

Voigt Company, 1649 N. Broad St., Philadel-

phia, Pa.

Westinghouse Elec. Corp., Lamp Division, Bloorfield, N. J.

Young Elec. Sign Co., 155 Motor Ave., Salt

Lake City, Utah.

Germicidal Lamps

Century Lighting, Inc., 419 W. 55th St., New York, N. Y.

Compo Corp., 2251 W. St. Paul Ave., Chi-

cago 17, Ill.

Forest Mfg. Co., 60 Park Pl., Newark 2, N. J.

General Electric Co., Nela Park, Cleveland 12, O.

Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.


SHOWMEN'S TRADE REVIEW, April 24, 1948
Lamps (Incandescent and Fluorescent)
Belson Mfg. Co., 1444 W. Van Buren St., Chicago 2, III.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Champion Lamp Works, 600 Broad St., Lynn, Mass.
Compco Corp., 2251 W. St. Paul Ave., Chicago 17, Ill.
General Elec. Co., Nela Park, Cleveland 12, O.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Sylvania Products Inc., 300 5th Ave., New York, N. Y.

Spots and Flood Lamps
Best Devices Co., Inc., 10516 Western Ave., Cleveland, O.
*Capitol Stage Lighting Co., 327 W. 45th St., New York, N. Y.
Central Lighting, Inc., 419 W. 55th St., New York, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, III.
Gold Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
*Kleier Bros., 321 W. 35th St., New York 19, N. Y.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Nebr.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8 N. J.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
Sheldon Elec. Co., 76 Colt St., Irvington, N. J.
*Strong Electric Corp., 87 City Park Ave., Toledo, Ohio.

Ultra-Violet ("Black Light") Lamps, Equipment, Murals, Signs
*Black Light Products, 67 E. Lake St., Chicago, Ill.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.
Dazian's Inc., 142 W. 4th St., New York, N. Y.
General Elec. Co., 1 River Road, Schenectady, N. Y.
*Kleier Bros., 321 W. 50th St., New York, N. Y.
Straklite Co., 35 W. 52nd St., New York 19, N. Y.
Swizer Bros., 1220 Heron Rd., Cleveland 15, O.
Vi-Glo Plastics Corp., 259 Broadway, New York 7, N. Y.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.
Young Elec. Sign Co., 155 Motor Ave., Salt Lake City, Utah.

7 VENTILATING

Air Conditioning Equipment
Air & Refrigeration Corp., 475 Fifth Ave., New York, N. Y.
Agitair Division of Chrysler Corp., 1119 Leo St., Dayton, O.
American Blower Co., Detroit, Mich.
Baker Ice Machine Co., 3061 N. 16th St., Omaha, Nebr.
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., 3 Lawrence St., Bloomfield, N. J.
Governor Corp., Oklahoma City, Okla.
McQuay, Inc., 1600 Broadway N.E., Minneapolis 13, Minn.
Trane Co., LaCrosse, Wis.

*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14 Minn.
usHale engineers and manufacturers a complete line of air conditioning equipment for every theatre requirement. Pioneers in the development of packaged air conditioning units, usHale offers Refrigerated Kooler-air Units which include cooling coils, compressor unit, evaporative condenser unit (for tremendous water savings), blowers and filters—complete refrigerated air conditioning delivered ready for easy installation. The usHale line also includes Evaporative Kooler-air, Cold Water Kooler-air and other air conditioning systems for applications where refrigeration is not feasible...there's a usHale system for every size theatre and every size budget.

Westinghouse Corp., B. F. Strueve Co., Division, 420 Lexington Ave., New York, N. Y.

Air Diffusers
*Air Devices, Inc., 17 E. 42nd St., New York 17, N. Y.
Agitair diffusers are circular, square or rectangular in shape, to meet all requirements. The Type R square and rectangular diffusers are tailor-made to match the size and shape of the area to be served, and to "blow in from one to four directions as required. All Agitair Filters are permanent, cleanable, all-metal...Agitair Wind-Actuated Exhausts have no moving parts, will not retard normal ventilation when there is no breeze.

Annenostat Corp. of Amer., 10 E. 39th St., New York 16, N. Y.
Carrier Corp., S. Geddes St., Syracuse, N. Y.
W. B. Connor Engineering Corp., 114 E. 32nd St., New York, N. Y.
Chas. Denmuth & Sons, 245 Elm Pl., Mineola, N. Y.
Gorodes Mushroom Ventilator Co., 583 Upper Mountain Ave., Montclair, N. J.
Trane Co., LaCrosse, Wis.

*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E. & 33rd St., Minneapolis 14 Minn.
York Corp., York, Pa.

Air Fresheners, Filters and Odor Removal Equipment
*Air Devices, Inc., 17 E. 42nd St., New York, 17, N. Y.
Air Kem, Inc., 7 E. 47th St., New York 17, N. Y.
W. B. Connor Engineering Corp., 114 E. 32nd St., New York, N. Y.
Electro-Aire Corp., 41-38 37th St., Long Island City, N. Y.
*Forest Mfg. Co., 34 Park Pl., Newark 2, N. J.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.
Young Elec. Co., 155 Motor Ave., Salt Lake City, Utah.

Blowers and Fans
Carrier Corp., South Geddes St., Syracuse, N. Y.

(Continued on Next Page)
Eastern Air Devices, Inc., 585 Dean St., Brooklyn 17, N. Y.
Fedders-Uqigan Corp., Buffalo, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Blvd., New York 17, N. Y.
*S.O.S. Cinema Supply Corp., 602 W. 32nd St., New York 19, N. Y.
Trane Co., LaGrasse, Wis.
*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.

**U. S. Air Conditioning Corp., Como Ave., S. E. & 33rd St., Minneapolis 14, Minn.
York Corp., York, Pa.

Motors, Ventilating
Baldor Elec. Co., 4350 Blvd. S., St. Louis 10, Mo.

Century Elec. Co., 1806 Pine St., St. Louis, Mo.

Parker Electric Co., 4350 Blvd. S., St. Louis 10, Mo.

Electric Specialty Co., Stamford, Conn.
General Elec. Co., Motor Division, Schenectady, N. Y.

Graybar Electric Co., Inc., 1547 Graybar Blvd., New York 17, N. Y.

Hertner Elec. Co., 1206 Elmwood Ave., N. W. Cleveland 11, O.

Ohio Elec. Mfg. Co., 5902 Maurice Ave., Cleveland, O.

Robbins & Myers, Inc., 1934 Clark Blvd., Springfield, O.

Unit Coolers
Airtemp Division of Chrysler Corp., 1119 Leo St., Dayton, O.

Carrier Corp., S. Geddes St., Syracuse, N. Y.

Fedders-Uqigan Corp., Buffalo 7, N. Y.

General Elec. Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.

Graybar Electric Co., Inc., 1547 Graybar Blvd., New York 17, N. Y.

McQuay, Inc., 1600 Broadway, N.E., Minneapolis 13, Minn.

*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.

**U. S. Air Conditioning Corp., Como Ave., S. E. & 33rd St., Minneapolis 14, Minn.
York Corp., York, Pa.

Unit Heaters
Carrier Corp., S. Geddes St., Syracuse, N. Y.

Fedders-Uqigan Corp., Buffalo 7, N. Y.

General Elec. Co., 1 River Rd., Schenectady, N. Y.

Herman Nelson Corp., Moline, Ill.

McQuay, Inc., 1600 Broadway, N.E., Minneapolis, Minn.

*Typhoon Air Conditioning Corp., 794 Union St., Brooklyn, N. Y.

**U. S. Air Conditioning Corp., Como Ave., S. E. & 33rd St., Minneapolis 14, Minn.

*See Advertisement, elsewhere in this issue.

8 VENDING

Accounting Systems
DIEbold, Inc., Canton, Ohio.
Parker Theatre Forms, P. O. Box 2266, Kansas City 13, Mo.
Remington Rand, Inc., 1943 Washington St., Buffalo, N. Y.
Underwood Corp., 1 Park Ave., New York, N. Y.

Adding and Calculating Machines
Monroe Calculating Machine Co., Inc., Orange, N. J.
Underwood Corp., 1 Park Ave., New York, N. Y.

Victor Adding Machine Co., 3900 N. Rockwell St., Chicago, Ill.

Box offices
Bendix Co., C. Decatur, Ill.
DIEbold, Inc., Canton, Ohio.

*Lobby Display Frame Corp., 549 W. 52nd St., New York 19, N. Y.

Pollock & Sons, Ben B., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.

Changemakers
Brandt Automatic Cashier Co., Watertown, Wis.
Johnson Fare Box Co., 4619 Ravenswood Ave., Chicago 40, Ill.

Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Vrazio Co., 7400 E. 12th St., Kansas City, Mo.

Drive-In Admission Controls
Electronic Signal Co., 483 Willis Ave., Willow Park, N. Y.

Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Price Signs
*Associated Ticket & Register Co., 346 W. 44th St., New York 18, N. Y.

*L. Bahn Co., 123 Canton St., Boston 18, Mass.

Falk Glass Products Co., 5 Union Square, New York 3, N. Y.


Safes, Fire and Burglar Proof
Diebold, Inc., Canton 20, O.
Herrin-Hall-Marvin Safe Co., Hamilton, O.

Mosler Safe Co., Hamilton, O.

Ticket Boxes
*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.

Newman Brothers, Inc., 660 W. 4th St., Cincinnati 3, O.


Ticket Office Equipment Co., Inc., 3913 Roosevelt Ave., Chicago, Ill.

*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

Ticket Machines
*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.

Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Tickets, Admission
American Ticket Corp., 3159 W. 36th St., Chicago 37, Ill.

Joe Ciffre, Inc., 44 Winchester St., Boston, Mass.

International Ticket Co., Grafton Ave. & Oraton St., Newark, N. J.

Rand McNally Co., 352 S. Clark, Chicago, III.

Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Toledo Ticket Co., Toledo, O.

Ticketing Systems
*General Register Corp., 36-20 33rd St., Long Island City 1, N. Y.

Turnstiles

Ticket Register Industries, 30 E. Adams St., Chicago, Ill.

Vending Equipment: Display Cases, Peanut Roasters, Popcorn Warmers,
Vending Machines (See Page E-53)

9 MAINTENANCE

Chewing Gum Remover
Afta Solvents Corp., 470 W. 128th St., New York, N. Y.

Barco Chemical Products Co., 701 S. La Salle St., Chicago, Ill.

Alex C. Ferguson Co., 460 Chestnut St., Philadelphia, Pa.

Rocco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

Cleaners, Vacuum
General Electric Co., Bridgeport 2, Conn.

Graybar Electric Co., Inc., 1547 Graybar Blvd., New York 17, N. Y.

Holt Mfg. Co., 651 20th St., Oakland 12, Calif.

*National Super Service Co., 1941 N. 12th St., Toledo 3, Ohio.

Manufacturer of a heavy duty specialized theatre section cleaner, with specially designed tool equipment for theatre work. Standard tools include Hi-up tube, enabling operator to clean

HOMER F. STROWIG—Owner and Manager, Plaza and Lyric Theatres, Abilene, Kansas—says:

"We attribute our excellent and unfailing sound quality to the efforts of RCA Service and top quality of RCA equipment."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.
any surface or object at a height of 25 ft. plus his reach; Screen Brush, for cleaning screen and sound holes; Upholstery tool for upholstered furniture: Hollow tools for all floor surfaces; Blowing Elbow, which converts cleaner into a powerful air blast machine for blowing popcorn bears, etc., out from under seats; spot light which permits working in the dark. Shampoo attachment (extra) picks up spuds from scrubbed carpets or bare floors.

Spencer Turbine Co., Hartford 6, Conn.

Cleaning and Housekeeping Appliances
Belson Mig. Co., 1442 W. Van Buren St., Chicago, Ill.
G. R. Chassey Mig. Co., Inc., P. O. Box 1888, Hartford, Conn.
Hild Floor Machine Co., Inc., 1313 W. Randolph St., Chicago, Ill.

Cleaning, Disinfecting and Polishing Compounds
Barco Chemical Products Co., 701 S. LaSalle St., Chicago, Ill.
Alex Ferguson Co., 460 Chestnut St., Philadelphia, Pa.
Fort-A-Cide Corp., 156 E. Illinois St., Chicago, Ill.
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.
Sanasent Company, Courtney & Nutt Sts., Newburgh, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Cups, Paper
American Paper Goods Co., 499 Main St., Kensington, Conn.
Dixie Cup Co., Easton, Pa.
Milwaukee Lacer Paper Co., 1306 E. Meinecke Ave., Milwaukee, Wis.

Plumbing Fixtures
Cranco, 836 So. Michigan Ave., Chicago, Ill.

Rest Room Deodorants
Fort-A-Cide Corp., 100 E. Illinois St., Chicago, Ill.
Sanasent Co., Courtney & Nutt Sts., Newburgh, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Soap Dispensers
Bobrick Mfg. Co., 2619 Santa Fe Ave., Los Angeles, Calif.

Soap, Liquid
Armour Soap Works, Div. of Armour & Co., 1353 W. 31st St., Chicago, Ill.
Barco Chemical Prod. Co., 701 S. La Salle St., Chicago, Ill.
Alex C. Ferguson Co., 460 Chestnut St., Philadelphia, Pa.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.
Standard Oil Co. of Ohio, Ontario & Prospect Aves., Cleveland, O.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

Soap, Powder
Armour Soap Works, Div. of Armour & Co., 1353 W. 31st St., Chicago, Ill.
Barco Chemical Prod. Co., 701 S. La Salle St., Chicago, Ill.
Alex C. Ferguson Co., 460 Chestnut St., Philadelphia, Pa.
R. M. Hollingshead Corp., 844 Cooper St., Camden, N. J.

Towel Cleaners
Chas. F. Hall & Co., 383 Lafayette St., New York, N. Y.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

*See Advertisement, elsewhere in this issue.
Southern Neon Displays, 215 Courtland St., N.E., Atlanta, Ga.

Wagner Sign Service, 216 S. Hoyne Ave., Chicago 12, Ill.

Young Electric Sign Co., 155 Motor Ave., Salt Lake City, Utah.

Sound Absorbing
Armstrong Cork Co., Box 540, Lancaster, Pa.
Celotex Corp., 120 LaSalle St., Chicago 3, Ill.
Insultile, 500 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.

Kress & Mattison Co., Amherst, Pa.

Novelty Scenic Studios, 32-34 W. 60th St., New York 23, N. Y.
Owens-Corning Fiberglas Corp., Toledo, Ohio.

Stair Treads
Wood (listed under Furnishings)

Safety
For Theatre

Rainproof Metal Door Co., E. 2nd St., Jamestown, N. Y.

Doors, Panic Bolts
P. & F. Corbin, New Britain, Conn. (Automatic Exit Fixtures)
Sargent & Co., 45 Water St., New Haven, Conn.

Emergency Lighting Batteries

Philo Corp., Storage Battery Div., Trenton, N. J.

Emergency Lighting Generators
Electric Specialty Co., Stamford, Conn.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
D. W. Oma & Sons, 1455 Royalton Ave., Minneapolis, Minn.
Universal Motor Co., Universal Dr., Oshkosh, Wis.

Exit Signs
Bacie, Senion & Co., 640 Greenwich St., New York, N. Y.

Capital Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Fall Glass Products Co., 5 Union Sq., New York 3, N. Y.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.
Hub Elec. Co., 2219 W. Grant Ave., Chicago 12, Ill.

Kiesel Bros., 321 W. 50th St., New York, N. Y.
Knoxville Scene Studios, P. O. Box 412, Knoxville, Tenn.
Vi-Glo Plastics Corp., 259 Broadway, New York 7, N. Y.

Fire Extinguishers
American-LaFrance-foamite Corp., 503 Erie St., Elmina, N. Y.
Fry-Fyer Co., Dayton 1, O.
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.

Liquid Carbonic Corp., 3100 S. Kedzie Ave., Chicago 23, Ill.

Newmade Products Corp., 427 W. 42nd St., New York, N. Y.
Walter Kidde & Co., Inc. 675 Main St., Belleville 9, N. J.

U. S. Rubber Co., 1230 Avenue of the Americas, New York 20, N. Y.

Fire Hose
American-LaFrance-foamite Corp., 503 Erie St., Elmina, N. Y.
Hewitt Rubber Division, Hewitt Robbins, Inc., Buffalo 5, N. Y.
U. S. Rubber Co., 1230 Avenue of the Americas, New York, N. Y.

First Aid Kits
Bauer & Black, 2505 S. Dearborn St., Chicago, Ill.
Johnson & Johnson, 1940 George St., New Brunswick, N. J.
United Surgical Supplies Co., 158 E. 56th St., New York, N. Y.

Flame-Treating Compounds
Abi Chemical Corp., 15 Park Pl., New York, N. Y.
Croton Chemical Corp., 114 Liberty St., New York 6, N. Y.
Roscoe Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y.
Victor Chemical Works, Board of Trade Bldg., Chicago, Ill.
Vita-Vapor Corp., 48 Albert Ave., Newark, N. J.

Floor Matts (listed under Furnishings)
Ladders, Safety
Graybar Electric Co., Inc., 1547 Graybar Bldg., New York 17, N. Y.

Projection Room Safety Devices (listed under Projection Accessories as "Fire Shutters and Safety Devices")

Sand Urns (listed under Furnishings)

Stair Treads (listed under Furnishings)

COMPLETE STAGE LIGHTING EQUIPMENT
CAPITOL STAGE LIGHTING CO.
527-529 WEST 45TH STREET
NEW YORK 19, N. Y.

ADOLPH FARKAS—Part Owner and General Manager, Lyric and Rialto Theatres, Johnstown, Penna.

writes:
"RCA Service keeps our sound in peak of condition at all times. We recommend RCA Service very highly."

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write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.
Where to Buy Theatre Equipment Directory

EQUIPMENT & ACCESSORY DEALERS

Local Sources of Supply Listed by Exchange Territories

ALBANY, N.Y.

SUPPLY DEALERS

Albany Theatre Supply Co., 1046 Broadway, Albany, N.Y. Tel.: Liberty 5-3052

Auburn Theatre Equipment Co., 5 Court St., P.O. Box 112, Auburn, N.Y. Tel.: 693

Empire Theatre Supply Co., 1003 Broadway, Albany, N.Y. Tel.: 3-0807.

National Theatre, 962 Broadway, Albany 4, N.Y. Tel.: 5-1479

TRAILERS

National Screen Service, 1044 Broadway, Albany, N.Y.

POSTER & ACCESSORIES EXCHANGE

National Screen Service, 1044 Broadway, Albany, N.Y.

THEATRE PROGRAMS & HANDBILLS

Albany Publicity Service, 40 Howard St., Albany, N.Y.

Peter's Print, 146 Sheridan Ave., Albany, N.Y.

POSTER AND WINDOW CARD PRINTERS

Albany Publicity Service, 40 Howard St., Albany, N.Y.

C. P. Brate, 65 Hudson St., Albany, N.Y.

Peter's Print, 146 Sheridan Ave., Albany, N.Y.

Fred W. Schwenn, 150 Colonic St., Albany, N.Y.

CANDY & POPCORN DISTRIBUTORS

Tri-State Automatic Candy Corp., 53 Arch St., Albany, N.Y.

JANITORS' SUPPLIES

Albany J. & L. Paper Products Co., Inc., 74 Hamilton St., Albany, N.Y.

John Ferris, Jr., 400 Broadway, Albany, N.Y.

Harber Products Co., Inc., 80 Third Ave., Albany, N.Y.

Stephens Paper Products Co., 94 Morris St., Albany, N.Y.

ATLANTA, GA.

SUPPLY DEALERS

Capitol City Supply Co., Inc., 161 Walton St., N.W., Atlanta, Ga. Tel.: Walnut 1244

Concord Camera Shop, Division of Concord Radio Corp., 265 Peachtree St., Atlanta, Ga. Tel.: Walnut 3140

Dixie Theatre Service & Supply Co., 1014 Slappey Dr., Albany, Ga. Tel.: Residence 2015

Joe Hornstein Inc., 714 N.E. 1st Ave., Miami, Fla. Tel.: Miami 3-0500

National Theatre Supply, 187 Walton St., N.W., Atlanta 3, Ga. Tel.: Lamar 8486

The Queen Feature Service, Inc., 1912/5 Morris Ave., Birmingham Ala. Tel.: 3-8665

Southeastern Theatre Equip. Co., 210-3 Luckie St., N.W., Atlanta, Ga. Tel.: Cypress 3-3111

Southeastern Theatre Equip. Co., 625 W. Bay St., Jacksonville 4. Fla. Tel.: 4-3343

United Theatre Supply Corp., 110 Franklin St., Tampa, Fla. Tel.: M-3945

Wil-Kin Theatre Supply Inc., 154 Walton St., N.W., Atlanta, 3, Ga. Tel.: Wa 4613

Now Offering New MOTOGRAPH IN-CAR SPEAKER EQUIPMENT

BOSTON, MASS.

SUPPLY DEALERS

Capitol Theatre Supply Co., 28 Piedmont St., Boston 16, Mass. Tel.: Liberty 6977

Joe Cifare Inc., 44 Winchester St., Boston 16, Mass. Tel.: Li-2-0445

Now Offering New MOTOGRAPH IN-CAR SPEAKER EQUIPMENT

Massachusetts Theatre Supply Co., 20 Piedmont St., Boston 16, Mass. Tel.: Liberty 3-0814

National Theatre Supply, 37 Winchester St., Boston 16, Mass. Tel.: Liberty 2-3274

Theatre Service and Supply Co., 18 Piedmont St., Boston 16, Mass. Tel.: Liberty 2-0356

TRAILERS

Master Motion Pictures, Piedmont St., Boston, Mass.

National Screen Service, 96 Broadway, Boston, Mass.

POSTER & ACCESSORIES UNIFORMING

Film Poster Service, 12 Winchester St., Boston, Mass.

National Screen Service, 96 Broadway, Boston, Mass.

THEATRE PROGRAMS & HANDBILLS

Four Star Printing Co., Winchester St., Boston, Mass.

THEATRE PREMIUMS

Metro Premium, Church St., Boston, Mass.

BUFFALO, N.Y.

SUPPLY DEALERS

Becker Theatre Supply Co., 492 Pearl St., Buffalo, N.Y. Tel.: Cleveland 7276

Now Offering New MOTOGRAPH IN-CAR SPEAKER EQUIPMENT

Bickford Bros. Co., 1209 Broadway, Buffalo 12, N.Y. Tel.: Humboldt 7738

National Theatre Supply, 303 Pearl Street, Buffalo 2, N.Y. Tel.: Wash. 1736

TRAILERS

National Screen Service, 505 Pearl St., Buffalo, N.Y.

POSTER & ACCESSORIES EXCHANGE

National Screen Service, 505 Pearl St., Buffalo, N.Y.

THEATRE PROGRAMS & HANDBILLS

Keller Bros. & Miller, 401 Franklin St., Buffalo, N.Y.

Pollack Poster Print, 809 Main St., Buffalo, N.Y.

Rauch & Stoeckl Printing Co., 12 Elmwood Ave., Buffalo, N.Y.

POSTER & WINDOW CARD PRINTERS

Keller Bros. & Miller, 401 Franklin St., Buffalo, N.Y.

Pollack Poster Print, 809 Main St., Buffalo, N.Y.

Rauch & Stoeckl Printing Co., 12 Elmwood Ave., Buffalo, N.Y.

UNIFORMS & COSTUMES

Brownie's Uniforms Inc., 10-16 W. Eagle St., Buffalo, N.Y.

Weber's Uniforms Inc., 163 Seneca St., Buffalo, N.Y.

CANDY & POPCORN DISTRIBUTORS

Theatre Sales Corp., 460 N. Division St., Buffalo, N.Y.

Tri-State Automatic Candy Co., 254 Franklin St., Buffalo, N.Y.

JANITOR'S SUPPLIES

Buffalo Janitor Supply Co., 549 Genesee St., Buffalo, N.Y.

Central Supply Co., 1230 Genesee St., Buffalo.

Garrison Janitor Supplies, 1325 Michigan St., Buffalo, N.Y.

CHARLOTTE, N.C.

SUPPLY DEALERS

Bryant Theatre Supply Co., 227 S. Church St., P.O. Box 931, Charlotte, N. C. Tel.: 2-4242

Dixie Theatre Supply Co., 324 S. Church St., Charlotte, N. C. Tel.: Day 4-2434

National Theatre Supply Co., 209 S. Poplar St., Charlotte, N. C. Tel.: 4-8093

Standard Theatre Supply Co., 215 E. Washington St., Greensboro, N. C. Tel.: 6165

Theatre Equipment Co., 50 Brevard Ct., Charlotte, N. C. Tel.: 4-9427

Wilkin Theatre Supply Inc., 229 S. Church St., Charlotte, N. C. Tel.: 8620

Now Offering New MOTOGRAPH IN-CAR SPEAKER EQUIPMENT

TRAILERS

Charlotte Poster Exchange, Charlotte, N. C.

National Screen Service, 303 W. 3rd St., Charlotte, N. C.

POSTER & ACCESSORIES EXCHANGES

Charlotte Poster Exchange, Charlotte, N.C.

National Screen Service, 303 W. 3rd St., Charlotte, N.C.

THEATRE PROGRAMS & HANDBILLS

Charlotte Theatrical Printing Co., 223 W. Second St., Charlotte, N. C.

POSTER & WINDOW CARD PRINTERS

Benson Printing Company, Benson, N.C.

Charlotte Theatrical Printing Co., 223 W. Second St., Charlotte, N.C.

THEATRE PREMIUMS

Exhibitor's Service, 116 Lona Arcade, Charlotte, N.C.

CANDY & POPCORN DISTRIBUTORS

Independent Theatre Supply Co., 218 W. 4th St., Charlotte, N.C.

Thomas & Howard Company, 411 S. Court St., Charlotte, N.C.

Wilkin Candy Company, 129 W. 1st Street, Charlotte, N.C.

JANITOR'S SUPPLIES

Janitor Supply Co., 508 E. Thyon Street, Charlotte, N.C.

King Chemical Company, 924 W. Trade Street, Charlotte, N.C.

CHICAGO, ILL.

SUPPLY DEALERS

Abbott Theatre Equipment Co., 1311 S. Wabash Ave., Chicago, III.

Academy Theatre Supply Co., 1312 S. Michigan Ave., Chicago, Ill. Tel.: Webster 7268

Concord Radio Corporation, 901 W. Jackson Blvd., Chicago, Ill.

(Continued on Next Page)
National Theatre Supply, 1325 S. Wabash Ave, Chicago, III.

TRAILERS
Filmack Trailer Company, 1327 S. Wabash Ave, Chicago, III.

National Screen Service, 1307 S. Wabash Ave, Chicago, III.

THEATRE PROGRAMS & HANDBILLS
ABC Printers, 1225 S. Wabash Ave, Chicago, III.

Chicago Stagebill, 540 N. LaSalle St, Chicago, III.

POSTER & WINDOW CARD PRINTERS
Chicago Show Printing Co, 2635 N. Kildare, Chicago, III.

Marquette Offset Corp., 730 N. Franklin St, Chicago, III.

Midwest Poster Co, 1246 S. Michigan Ave, Chicago, III.

UNIFORMS & COSTUMES
Chicago Uniform & Cap Co, 337 W. Madison St, Chicago, III.

Edwardel Company, 17 N. Wabash Ave, Chicago, III.

A. G. Meier & Company, 205 W. Monroe St, Chicago, III.

THEATRE PREMIUMS
Adler Manufacturing Company, 7 S. Dearborn St, Chicago, III.

Plasticraft Specialties, 3222 W. Cermak Road, Chicago, III.

Reid & Associates Incorporated, 118 S. Clinton, Chicago, III.

N. Shure Company, 200 W. Adams St, Chicago, III.

CANDY & POPCORN DISTRIBUTORS
Brachs & Sons, 4656 W. Kinzie St, Chicago, III.

Bunte Brothers, 3301 W. Franklin St, Chicago, III.

Mars Inc., 2019 North Oak Park, Chicago, III.

ABC Popcorn, 3441 W. North Ave, Chicago, III.

Associated Foods, 907 S. Kedzie, Chicago, III.

JANITOR’S SUPPLIES
Cooper, D. C. & Co., 1467 S. Michigan Ave, Chicago, III.
Don Edword & Co, 2201 S. LaSalle St, Chicago, III.

Magic Sanitary Products, 1139 S. Wabash Ave, Chicago, III.

CINCINNATI, O.

SUPPLY DEALERS
Charleston Theatre Supply Co, 506 Lee St, Charleston, W. Va. Capitol 34-413

Now Offering New MOTOGRAPH IN-CAR SPEAKER EQUIPMENT

The Dayton Film Inc, 2227 Hepburn Ave, Dayton, O. Tel. Randolph 2191

The Dayton Theatre Supply Co, 111 Volken- said St, Dayton, O. Tel. Kenmore 5821

Midwest Theatre Supply Co, 1638 Central Parkway, Cincinnati, Ohio

National Theatre Supply, 1637 Central Pkwy, Cincinnati 14, O. Tel. Main 6581

TRAILERS
National Screen Service, 1635 Central Pkwy, Cincinnati, O.

POSTER & ACCESSORIES EXCHANGES
Enquirer Printing Co, 412 E. 6th St, Cincinnati, O.

Heskamp Printing Company, 324 E. 3rd St, Cincinnati, O.

POSTER & WINDOW CARD PRINTERS
Enquirer Printing Co, 412 E. 6th St, Cincinnati, O.

UNIFORMS & COSTUMES
Fecheheimer Brothers Co, Pugh Bldg, 400 Pike St, Cincinnati, O.

Petitchon Bros, Mig Co, 628 Sycamore, Cincinnati, O.

CANDY & POPCORN DISTRIBUTORS
A. & A. Amusement Co, 2347 Fairview, Cincinnati, O.

Berlo Vending, 2820 May St, Cincinnati, O.

Consumers Popcorn Company, 1714 Logan St, Cincinnati, O.

Gold Medal Products Co, 318 E. 3rd, Cincinnati, O.

SHOWMEN’S TRADE REVIEW, April 24, 1948

CLEVELAND, O.

SUPPLY DEALERS
Akron Theatre Supply Co, 1025 N. Main, Akron, O. Tel. Walbridge 1818—Night Wal. 2480

American Theatre Supply Company, 439 Dorr St, Toledo 2, O. Tel. Main 1830

National Theatre Supply, 2128 Payne Ave, Cleveland, O. Tel. Prospect 4613

Ohio Theatre Supply Co, 2108 Payne Ave, Cleveland 14, O. Tel. Prospect 4743

Now Offering New MOTOGRAPH IN-CAR SPEAKER EQUIPMENT

Oliver Theatre Supply Co, 1701 E. 23 Street, Cleveland 14, O. Prospect 6934-35

REVIEW, 109 Michigan St, Toledo 2, O. Tel. Ad 8511

TRAILERS
National Screen Service, 2336 Payne Ave, Cleveland, O.

POSTER & ACCESSORIES EXCHANGES
Calio Studios, 1012 Summer Ave, Cleveland, O.

Luthi Sign & Display Co, Film Bldg, Cleveland, O.

Luthi Sign Company, 304 superior Ave, N.W., Cleveland, O.

Rappaport Studios, Inc, 1618 Walnut Ave, Cleveland, O.

THEATRE PROGRAMS & HANDBILLS
Fine Printing Co, Film Bldg, 2108 Payne Ave, Cleveland, O.

Smith & Setron Printing Co, 2000 Superior Ave, Cleveland, O.

POSTER & WINDOW CARD PRINTERS
Fine Printing Company, Film Bldg, 2108 Payne Ave, Cleveland, O.

Calio Studios, 1012 Summer Ave, Cleveland, O.

Luthi Sign & Display Co, Film Building, Cleveland, O.

Luthi Sign Company, 304 Superior Ave, N.W., Cleveland, O.

Silk Screen Process Co, 2000 Superior Ave, Cleveland, O.

Smith & Setron Printing Co, 2000 Superior Ave, Cleveland, O.

UNIFORMS & COSTUMES
Slavin Uniform Company, 1908 East 6th St, Cleveland, O.

Blum Uniform Company, 220 St. Clair Ave, Cleveland, O.

Richmond Bros., Inc, 1600 E. 55th St, Cleveland, O.

THEATRE PREMIUMS
Metro Premium, Film Building, Cleveland, O.

Theatre Films, 406 Film Building, Cleveland, O.

CANDY & POPCORN DISTRIBUTORS
Berlo Vending Co 1658 St Clair Ave, Cleveland, O.

Candy Sales, Inc, 1400 E. 105th St, Cleveland, O.

JANITOR’S SUPPLIES
Aetna Window Cleaning Co, 1430 E. 27th St, Cleveland, O.

Linden Sanitation Co, 393 E. 131st St, Cleveland, O.

Universal Chemical Co, 2230 East Ninth St, Cleveland, O.

West Disinfecting Co, 1530 St Clair St, Cleveland, O.

DALLAS, TEX.

SUPPLY DEALERS
Auto-Vend, Inc, 3612 Cedar Springs, Dallas 4, Tex.

Hardin Theatre Supply Co, 714 South Hampton Road, Dallas, Tex, Tel. Madison 2232

Herber Brothers, 408 South Harwood St, Dallas, Tex, Tel. Riverside 3553
PLANNING A DRIVE-IN? Don't Delay
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Sanitary Sanitatics, 1414 Market St., Denver, Colo.
American Sanitary Products Co., 1514 Arapahoe St., Denver, Colo.
West Disinfecting Co., 3563 Walnut St., Denver, Colo.
DES MOINES, Ia.
SUPPLY DEALERS
Des Moines Theatre Supply Co., 1121 High St., Des Moines, Ia.
Parrot Films Studio, 1700 Keosauqua Way, Des Moines, Ia.
POSTER & ACCESSORIES EXCHANGES
National Screen Service, 1003 High St., Des Moines, Ia.
JANITOR'S SUPPLIES
Capital Sanitary Supply Co., 111 Eleventh St., Des Moines, Ia.
Cotton Products Company, 515 Fifth St., Des Moines, Ia.
Iowa Supply Company, 519 East 6th St., Des Moines, Ia.

DETAHO, MICH.
SUPPLY DEALERS
Amusement Supply Co., 208 W. Montcalm St., Detroit, Mich. Tel. Cadillac 3440
Ernie Forbes Theatre Supply, Inc., 212 W. Montcalm St., Detroit 1, Mich. Tel. Cadillac 1122-23
Ringold Theatre Equipment Co., 106 Michigan St., N. W., Grand Rapids 2, Mich. Tel.: GL 4-8852

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United Theatre Equipment Co., 2501 Case Ave., Detroit 1, Mich. Tel. Randolph 6053

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Evansville Theatre Supply Co., 1738 E. Delaware St., Evansville, Ind. Tel.: 3-7534
Falls City Theatre Equipment Co., 427-429 S. Third St., Louisville 2, Tel.: Jackson 7559

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Ger-Bar Inc., 442 N. Illinois St., Indianapolis, Ind. Tel.: Lincoln 1727

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Hadden Equipment Co., 209 S. 3rd St., Louisville 2, Tel.: Jackson 9472
National Theatre Supply, 436 N. Illinois St., Indianapolis 4, Ind. Tel.: Lincoln 4517

TRADE-INS

National Screen Service, 328 N. Illinois St., Indianapolis, Ind. (Continued on Next Page)

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Western Service & Supply, Inc., 2120 Broadway, Denver 2, Colo. Tel. Ke 8041 & 5729

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Mccall, Floyd, 141 Marion St., Denver, Colo.
Mendenhall Films, 1010 Seventeenth St., Denver, Colo.
National Screen Service, 2136 Champa St., Denver, Colo.

TRADE-INS

National Screen Service, 2136 Champa St., Denver, Colo.

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National Theatre Supply, 2111 Champa St., Denver 2, Colo. Tel. Tabor 0291
Service Theatre Supply Co., 2054 Broadway, Denver, Colo. Tel. Alpine 1297

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**INDIANAPOLIS**

(Continued from Page E-47)

**POSTER & ACCESSORIES EXCHANGES**

Meloy Bros., Shelbyville, Ind.
National Screen Service, 328 N. Illinois St., Indianapolis, Ind.

**THEATRE PROGRAMS & HANDBILLS**

Bramwood Press, 121 W. North St., Indianapolis, Ind.
Thornton Levy Company, 628 N. Illinois St., Indianapolis, Ind.

**POSTER & WINDOW CARD PRINTERS**

George Brown, Stewart Bldg., Ohio & Illinois St., Indianapolis, Ind.

**UNIFORMS & COSTUMES**

Indianapolis Costume Co., 216 N. Meridian St., Indianapolis, Ind.
Harry K. Landers, 837 N. Illinois St., Indianapolis, Ind.

**THEATRE PREMIUMS**

Advertising Specialties Company, 741 W. Washington St., Indianapolis, Ind.
Kipp Brothers, 117 South Meridian St., Indianapolis, Ind.

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Theatre Candy Company of Indiana, 1218 South Reicorn St., Indianapolis, Ind.

**JANTOR'S SUPPLIES**

Indianapolis Janitor Supply Company, 3921 East 10th St., Indianapolis, Ind.

**KANSAS CITY, MO.**

**SUPPLY DEALERS**

Missouri Theatre Supply Co., 115 W. 18th St., Kansas City 8, Mo. Tel.: Gr 2864
National Theatre Supply, 223 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 4296

**Shreve Theatre Supply Co., 217 W. 18th St., Kansas City 8, Mo. Tel.: Harrison 7849, 4206**

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Southwest Theatre Equipment Co., 1 1/2 West Douglas Ave., Wichita 1, Kans. Tel.: 2-2153
Stebbins Theatre Equipment Co., 1804 Wyan- dotte St., Kansas City 8, Mo. Tel.: Grand 0134; Night: Drexel 2791

**TRAILERS**

National Screen Service, 1800 Baltimore, Kansas City, Mo.
Hal Parker Studios, Rm. 208, 1719 Wyan- dotte St. Tel.: Grand 5365
United Film Service, Inc., 2449 Charlotte St. Tel.: Ha. 8140

**POSTER & ACCESSORIES EXCHANGES**

National Screen Service, 1800 Baltimore, Kansas City, Mo.
Pennington Poster Service, 130 W. 18th St. Tel.: Gr. 1626

**THEATRE PROGRAMS & HANDBILLS**

Keystone Press, 15th & Wyandotte Sts. Tel.: Ha. 1131
Capps & Clark Printing & Stationery Co., 2500 E. 31st St. Tel.: Li. 1200
Vile-Goller Printing Co., 302 Delaware, Tel.: Ha. 1847

**POSTER & WINDOW CARD PRINTERS**

Photocraft Display Co., 3545 Broadway, Tel.: Valentine 0530

**UNIFORMS & COSTUMES**

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Acme Concession Co., 705 Walnut St., Tel.: Grand 1111
Burch Manufacturing Co., 1920 Wyandotte St., Harrison 6155
E. J. Popcorn Products, 4984 Prospect Ave., Tel.: Linwood 4185
L. & L. Popcorn Co., Blue Springs, Mo.
Peppard Seed Company, 1101 West 8th St., Victor 3571
Poppers Supply Company, 114 W. 18th St., Tel.: Harrison 6856
Manley, Inc., 920 Wyandotte St., Tel.: Harrison 6455

**JANTOR'S SUPPLIES**

Gateway Chemical Co., 1412 Walnut St., Tel.: Ha. 1844
Gus Plant Supply Co., 3916 Mannheim Road, Tel.: Ho. 6068
H. D. Lee Co., Ind. 20th & Wyandotte, Tel.: Ha. 4658
Ople Brush Co., 1422 McGee St., Tel.: Victor 1142

**LOS ANGELES, CALIF.**

**SUPPLY DEALERS**

John P. Philbert Co., 867 S. Vermont Ave., Los Angeles 5, Calif. Tel.: Wilshire 1196
National Theatre Supply, 1961 S. Vermont Ave., Tel.: Republic 4193
Projection Equipment & Maintenance Co., 1795 S. Vermont Ave., Tel.: Republic 0711 or Rochester 0711
B. P. Sharrar Company, 1964 S. Vermont Avenue, Los Angeles 7, Calif. Tel.: Rochester 1145

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**MEMPHIS, TENN.**

**SUPPLY DEALERS**

Monarch Theatre Supply Inc., 492 S. Second St., Tel.: 6-4883
National Theatre Supply, 412-414 S. 2nd St., Tel.: 5-6616
Theatre Supply Company, 1021 Grand St., Fort Smith, Ark.

**Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT**

Tri-State Theatre Service, 318 2nd St., Tel.: S-8240

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**SUPPLY DEALERS**

Gallagher Films, 113 South Washington St., Green Bay, Wis. Tel.: Adams 2554
Gallagher Films, 639 North Seventh St., Milwaukee 3, Wis. Tel.: Ma. 8-2354
Vic Manhardt Company, Inc., Theatre Supply Division, 1705 West Clybourn St., Div. 8345
National Theatre Supply, 1027 N. 8th St., Milwaukee 3, Wis. Tel.: Marquette 7333
The Ray Smith Company, 710 W. State St., Milwaukee 2, Wis. Tel.: Marquette 2100
Night: West 2267

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Theatre Equipment & Supply, 641 North 7th St., Milwaukee, Wis. Tel.: Daly 0123

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Film Arts Corp., 725 W. Wells St., Milwaukee, Wis.
National Screen Service, 812 N. 11th St., Milwaukee, Wis.

**POSTER & ACCESSORIES EXCHANGES**

National Screen Service, 812 N. 11th St., Milwaukee, Wis.
UNIFORMS & COSTOMES
Brill Uniforms, 712 N. 5th St., Milwaukee, Wis.
Dave Miller Costume Shop, 919 N. Jackson St., Milwaukee, Wis.

THEATRE PREMIUMS
Independent Exchange, 639 N. 7th St., Milwaukee, Wis.
CANDY & POPCORN DISTRIBUTORS
A.B.C. Popcorn Co., 630 W. Bruce, Milwaukee, Wis.
Del's Popcorn, 720 N. 23rd, Milwaukee, Wis.
Krantz Chemical Co., 1111 S. 22nd St., Milwaukee, Wis.
Theatres Candy Co., 1920 Kenilworth Ave., Milwaukee, Wis.
Universal Popcorn Co., 1037 S. Layton Blvd., Milwaukee, Wis.

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Bay Co., 1200 W. National Ave., Milwaukee, Wis.
Blind Products Distributors, 303 W. Vliet, Milwaukee, Wis.
Chemical Specialties Co., 1900 W. Vliet, Milwaukee, Wis.
Janitor Co., 1408 N. 50th, Milwaukee, Wis.
Kleen-All Products Co., 1141 N. 3rd, Milwaukee, Wis.
Kranz Co., 239 E. Erie, Milwaukee, Wis.

MINNEAPOLIS, MINN.
SUPPLY DEALERS
American Theatre Supply, 316 S. Main St., Sioux Falls, S. D., Tel.: 1346
M. C. Conradson, 39 Glenwood Ave., Minneapolis, Minn., Tel.: Bridgeport 1722
Frosch Theatre Supply, 1111 Currie Ave., Minneapolis 3, Minn., Tel.: Bridgeport 1166
McGarity Theatre Supply Co., 645 5th St. N., Fargo, N. D., Tel.: 7801
National Theatre Supply, 36 Glenwood Ave., Minneapolis 3, Minn., Tel.: Main 8273
Star Theatre Supply, Osceola, Wis.
Western Theatre Equipment Exchange, 45 Glenwood Ave., Minneapolis, Minn., Tel.: GE. 2066

TRAILERS
Independent Poster Exchange, 111 N. 11th St., Minneapolis, Minn.
National Screen Service, 1105 Currie Ave., Minneapolis, Minn.

UNIFORMS & COSTUMES
Northwestern Costume House, Inc., 1216 Nicollet Ave., Minneapolis, Minn.
Minn. Paper & Cardage Co., 730 Washington Ave. N., Minneapolis, Minn.

NEW HAVEN, CONN.
SUPPLY DEALERS
National Theatre Supply, 122 Meadow Street, New Haven, Conn.
Lou Phillips Theatre Supplies, Inc., 130 Meadow Street, New Haven, Conn.

NEW ORLEANS, LA.
SUPPLY DEALERS
Delta Theatre Supply, 214 S. Liberty Street, New Orleans, La., Tel.: Raymond 5772
Hodges Theatre Supply Co., 1309 Cleveland Ave., New Orleans, La., Tel.: Canal 5293
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Chas. E. Blase, 210 So. Liberty St.
Hodges Theatre Supplies, 1309 Cleveland Ave.
Mane, Inc., 1414 Cleveland Avenue
National Theatre Supplies, 220 So. Liberty St.
Schaeffer & Kemp Dist., 210 So. Liberty St.
Wood’s Popcorn Supplies, 910 N. Broadway
JANITOR’S SUPPLIES
American Chemical Co., 207 N. Peters Street
Dixie Chemical Company, 224 Decatur Street
Monarch Chemical Company, 1101 Chartres Street
Rudolph Ramelli, Inc., 1700 Poydras Street

NEW YORK, N. Y.
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Capitol Motion Pictures Supply Corp., 630 Ninth Avenue, Tel.: Plaza 7-4510
Cinematograph International Inc., 630 Ninth Avenue, Tel.: Circle 6-2685
Crown Motion Pictures Supply Corp., 346 West 44th St., New York, N. Y. Circle 5-4781
DeVry Corporation, 52 Vanderbilt Avenue, Tel.: New York 17, N. Y., Mu. 6-3937
Harvey Radio Equipment Company, 101 West 43rd St., New York City, Longacre 3-1800
Joe Hornstein, Inc., 630 Ninth Avenue, New York City, Circle 6-6285

Now Offering New MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT
National Theatre Supply, 356 West 44th St., New York 18, N. Y. Circle 5-6900
Radio Wire Corporation Inc., 106 Sixth Ave., New York City, Walker 5-8883
Star Cinema Supply Company, 459 West 46th Street, Circle 6-3678
H. Streubert & La Chicotte, 1819 Broadway, New York 23, N. Y. Tel.: Columbus 5-8591
Western Corporation, 111 8th Avenue, Tel.: Chelsea 3-2900
Clark Theatre Supply, P. O. Box 835, Ashbury Park, N. J. Tel.: Ashbury Park No. 2-1645
TRAILERS
National Screen Service, 630 Ninth Avenue
Welgot Theatre Service, 630 Ninth Avenue
POSTER & ACCESSORIES EXCHANGES
Allied Center Poster Exchange, 352 West 44th Street
Consolidated Poster Service, 341 W. 44th Street
State Poster Company, 630 Ninth Avenue
THEATRE PROGRAMS & HANDBILLS
Filmland Press Theatre Printers Inc., 358 West 44th Street
SUPPLY DEALERS
Quality Theatre Supply Corp., 1515 Davenport Street, Tel.: Atlantic 7253
National Screen Service, 1508 Davenport Street
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Western Theatre Supply Co., 214 North 15th St., Omaha 2, Nebr.
POSTER & ACCESSORIES EXCHANGES
Fepco Theatre Advertising, 223 North Sixteenth St.
National Screen Service, 1508 Davenport Street
Fepco Theatre Advertising, 223 North Sixteenth St.
Exhibitor’s Printing Service, 1515 Chicago Street
Standard Printing Company, 1008 N. Sixteenth Street
UNIFORMS & COSTUMES
Theo. Leibon & Son, 1514 Howard Street
THEATRE PREMIUMS
Central Carnival & Novelty Co., 1413 Harney Street
Goldendough Enterprises, 1515 Chicago St.
Good Quality Supplies, 1612 Capitol Ave., H. Z. Vending & Sales Company, 1205 Douglas Street
CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY
Midwest Popcorn Company, 868 Saunders-Kennedy Building
Nebraska Candy Concessions, Inc., 938 North 24th Street
Poppers Supply Company, 1520 Davenport
JANITOR’S SUPPLIES
Chemical Products Company, 3014 N. 24th St.
Leverseen Chemical Company, 1407 Harney Street
Valco Products Company, 15th-Dodge Streets
PHILADELPHIA, PA.
SUPPLY DEALERS
Blumberg Brothers, Inc., 1305-07 Vine St., Tel.: Lombard 3-7245
National Theatre Supply, 1225 Vine Street, Tel.: Spruce 4-6156
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TRAILERS
National Screen Service, 1201 Vine Street
Newseal Laboratories, 1733 Sansom Street

SHOWMEN’S TRADE REVIEW, April 24, 1948
POSTER & ACCESSORIES EXCHANGES
Independent Poster Exchange, 1323 Vine Street
National Screen Service, 1301 Vine Street
THEATRE PROGRAMS & HANDBILLS
National Penn Printing, 1233 Vine Street
Metropolitan Printing, 1356 Vine Street
Quality Print, 241 N. 12th Street
POSTER & WINDOW CARD PRINTERS
Metropolitan Printing, 1356 Vine Street
National Screen Service, 1301 Vine Street
Quality Print, 241 N. 12th Street
Posters, Inc., 825 Cherry Street
UNIFORMS & COSTUMES
Weintraub Bros., 1321 Noble Street
Adelphia Uniform Company, 1122 Walnut Street
Horstmann Uniform Company, 526 Cherry Street
THEATRE PREMIUMS
Quality Premium, 1309 Vine Street
CANDY & POPCORN DISTRIBUTORS FOR THEATRE SUPPLY
Alden Confectionery Co., 1208 Vine Street
Y. & Y. Popcorn Company, 1226 Vine Street
Poppers Supply Company, 1315 Vine Street
JANITOR’S SUPPLIES
Acme Sanitary Company, 1005 Race Street
N. Brittingham & Sons, 1315 Ridge Avenue
Beacon Brush & Supply Company, 1320 Race Street

PITTSBURGH, PA.
SUPPLY DEALERS
Alexander Theatre Supply Co., 1705 Blvd. of the Allies, Pittsburgh, Pa., Tel. Atlantic 6156
Atlas Theatre Supply Co., 425 Van Braam St., Pittsburgh 19, Pa., Tel.: Grant 4281

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National Theatre Supply, 1721 Blvd. of the Allies, Pittsburgh, Pa., Tel. Grant 4630
Superior Motion Picture Supply Co., 84 Van Braam St., Pittsburgh, Pa., Tel. Grant 0724

TRAILERS
National Screen Service, 1627 Blvd. of the Allies, Pittsburgh, Pa.
POSTER & ACCESSORIES EXCHANGE
National Screen Service, 1627 Blvd. of the Allies, Pittsburgh, Pa.
THEATRE PROGRAMS & HANDBILLS
Berger Printing Co., 112 Fullerton St., Pittsburgh, Pa.
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TRAILERS
Howard Bell, Film Mart, N. W. Kearney St., Portland, Ore.
National Screen Service, 909 N. W. 19th St., Portland, Ore.

POSTER & ACCESSORIES EXCHANGES
H. Posefer Poster, 1931 N. W. Kearney St., Portland, Ore.
National Screen Service, 909 N. W. 19th St., Portland, Ore.

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National Theatre Supply, 2319 Second Ave., Seattle 1, Wash., Tel.: Main 3421

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Columbus Showcase Co., 850 W. 5th Ave., Columbus 12, Ohio.
Crescent Tool Co., York and Western Ave., Cincinnati 14, O. (Popcorn Machines).
Charles E. Darden & Co., 308 S. Harwood St., Dallas, Tex.
Dunbar & Co., 2652 W. Lake St., Chicago 12, Ill. (Popcorn Machines).
Ideal Mfg. Co., 507 S. McCuln St., Bloomington, Ill.
Krispy Kist Korn Machine Co., 120 S. Halstead St., Chicago 6, Ill.
*Lobby Display Frame Corp., 549 West 52nd St., New York 19, N.Y. (Show Cases).
Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. (Popcorn Machine).
National Vendors, Inc., 5052 Natural Bridge Ave., St. Louis, Mo.
Page Engineering Co., 603 South Sycamore St., Los Angeles 46, Calif. (Popcorn Machines).
Poppers Supply Co., Inc., 114 West 18th St., Kansas City, Mo.
Pronto Popcorn Sales, 66 Heward St., Boston, Mass. (Popcorn Warmers).
Snead & Co., 96 Pine St., Jersey City, N. J. (Beverage Machine).
Stoner Mfg. Co., 328 Gale St., Aurora, Ill.
Superdish, Inc., 236 N. Water St., Milwaukee, Wis. (Display Cases and Displays).
Vendex, Inc., 701 S. 2nd St., Milwaukee, Wis.
Viking Tool & Machine Co., 2 Main St., Belleville, N. J. (Popcorn Machines).
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Poppers Supply Company, Inc., 114 W. 18th St., Kansas City 8, Mo. Terms of Sale: Cash or terms.
Pronto Popcorn Sales Co., 702 Beacon St., Boston, Mass. (Popcorn warmers and accessories.)
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Manufacturers Who Sell Popcorn and Popcorn Accessories to Theatres Only Through Local Distributors.


Firms Furnishing Complete Refreshment Service to Theatres.
Northwest Automatic Candy Corp., 315 NW 16th Ave., Portland, Ore. Branches at 3404 1st Ave., Seattle; and East 41 Gray Avenue, Spokane. Furnishes: candy counter, popcorn warmer, regular delivery of merchandise and inventory service, vending machines; merchandise and service for smaller houses.
Pacific Candy & Service Corp., 3723 Wilshire Blvd., Los Angeles 5, Calif. Furnishes: Complete installation to sell candy, popcorn, ice cream and beverage; necessary inventories and merchandising aids and service, including trailer and point-of-sale display material. Terms: Percentage of gross.

Manufacturers Who Sell Mints, etc., Direct to Theatres for Retail Resale.

Elmcrest Candies Incorporated, 910 W. North Ave., Chicago 22, Ill. (Mints, choc. chips, pecan butter cream balls, ass't. chocolates, pecan "frogs" etc.) Minimum Quantity: 100 lbs., F.O.B. factory. Terms of Sale: 1% 10 days, 11 days net.
Hollywood-Stars, Inc., 7020 Romaine St., Los Angeles 38, Calif. Minimum Quantity: two cases. Terms of Sale: 2% 10 days, 30 days net.
Imported Delicacies Candy Company, 150 Spring St., New York, N. Y. Minimum Quantity: Full and half 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.

Manufacturers Who Sell Jellies Direct to Theatres for Retail Resale.

Fred W. Amend Company, 8 S. Michigan Ave., Chicago, Ill. Minimum Quantity: 1,600 bars. Terms of Sale: 2% 15 days, 16 days net.

(Continued on Next Page)
Cold Drink Dispenser Designed Especially for the Theatre

A cold drink dispenser with built-in refrigeration, the Drincolator, illustrated herein, is designed specifically for theatre operation.

In capacity, the Drincolator is rated at 500 six-ounce drinks without refilling. When the syrup tanks are exhausted they can be filled again in less than a minute. The patron is offered a choice of two different beverages.

To meet peak load conditions in the theatre, the device is designed to deliver one drink every five seconds while keeping the temperature in the cup under 40 degrees.

The height of the Drincolator has been matched to that of the average theatre candy stand, and to assure more exact match, has been made adjustable between 40 and 43 inches.

In anticipation of the fact that operation of the dispenser in theatres may often involve entrusting it to inexperienced personnel, the design has been reduced to extreme simplicity. Mixing and carbonating are automatically controlled, and automatically proportioned to the size of the drink delivered, to assure correct proportions under all circumstances and in the hands of any attendant. In further pursuit of simplicity of design, the running parts have been reduced to only three—a hermetically sealed compressor manufactured by Servel or General Electric; a bronze turbine pump, and a ¾ h.p. G.E. motor.

The designers also gave consideration to the fact that in theatre use, unlike counter use, the dispenser may have to be located at a distance from water and drain pipes. To keep installation cost to a minimum under such theatre conditions, a self-contained water bin is provided to catch the drip-plate spillage. This bin in most cases requires emptying only once a day. However, a direct drain connection also can be used. Necessary connections are ⅛" copper tubing to a water main and plugging in to an electric line.

The compressor is removable for servicing. If it ever should prove necessary to keep the compressor out of service for any appreciable length of time, operation can be continued by filling the freezing well temporarily with ice—for the designers determined that sales of refreshments, like the show, must go on.

The Drincolator Corporation asserts that a gallon of Coca Cola at $1.75, or a gallon of Pepsi Cola at $1.35, or a gallon of Hires root beer (which sells at between $1.00 and $1.70) are converted in the Drincolator to 125 six-ounce drinks which sell, for a total of $6.25 at five cents a drink, or $12.50 at ten cents a drink. Taking these figures offered by the manufacturer of Drincolator, and averaging the costs for raw materials, it will be seen that the average cost for the beverage is $1.45 a gallon. If this is sold at ten cents a drink the gross profit is $12.50 minus $1.45, or $11.05 for each 125 drinks sold. Thus if the theatre can sell 1,250 ten cent drinks per day, the gross profit per day will be $110.50.

Circuits that have installed Drincolators during the last ninety days, the manufacturer reveals, include Golden State Theatres, Evergreen Theatres, Intermountain Theatres, Theatre Enterprises, Griffith Theatres, United Detroit Theatres, Monroe Amusements and Mullin & Pinanski—circuits that is, from Coast to Coast.

Where to Buy Refreshments

(Continued from Page E-53)

Manufacturers Who Sell Gum Direct to Theatres for Retail Resale.


Fan Tan Gum Corp., 32 Bates St., Dayton 2, Ohio. Minimum Quantity: Units of 50 boxes to a carton. Terms of Sale: Trade references.

Kayline Co., 1112 S. Michigan Ave., Chicago, Ill.

Topp's 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 of General Foods Corporation, Pierce Square, Dorchester 24, Mass. Terms of Sale: 2% 10 days, 30 days net.

Hackett Candy Company, 1015 W. Polk St., Chicago 7, III. (5c and 10c choc. bars, including fudge, pecan, cream and caramel combinations.) Terms of Sale: Vary according to item.

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. (Nestle's Choc. Bars.)

Regal Candy Co., Inc., 1400 W. 37th St., Chicago 9, III., and 317 N. High St., Baltimore 2, Md. (Choc. and uncoated bars.) Terms of Sale: 2% 10 days, 30 days net when account qualifies.

Wilbur-Suchard Chocolate Company, Inc., 48 N. Broad St., Lititz, Penna. Terms of Sale: 2% 10 days, 30 days net. Freight prepaid on shipments of 150 lbs. or more gross weight.

Patrons Can't Miss It

Most conspicuous object in patron's line of vision when he enters the lobby of G. W. Carlson's People's Theatre, Superior, Wisconsin, is this large candy bar. The entire wall behind it is mirrored. A window at the right in the picture (behind the popcorn machine) provides sidewalk service.
How to Prepare and Serve Perfect Popcorn

Simple Rules, Worked Out By the Industry. Assure Successful Results and Should Be Followed

By J. A. RYAN
Vice-President, C. F. Simonin’s Sons

The tremendous and still growing volume of popcorn sales in the United States has brought forth the most extensive efforts on the part of the industry to do everything conceivable to increase still further the esteem in which the public holds this $186,000,000 confection.

For that is the retail value of popcorn sales in the United States in 1947—$186,000,000.

Agricultural experts, farmers, processors, manufacturers of popping and vending equipment, salt makers, and manufacturers of seasoning all have done, and are continuing to do, their utmost to make this crispy, tender, appealing tid-bit ever more attractive to the consumer.

Thus the theatreman has an abundant and continually growing backlog of help in his own efforts to earn more profits by selling more popcorn.

The rest is up to him, for the theatreman—the individual corn popper—is the bottleneck through which all the efforts of all the others must be funneled. He can nullify all their work if his own procedures are ill-advised. No matter what has been or ever will be done by the rest of the industry, the individual popper can drive customers away from the product, and lose his own profits in so doing, if he serves them corn that is cold, soggy, unappetizing or filled with unpopped “old maids.” Few customers will complain. For every one that does, a hundred others will merely stop buying popcorn.

Clear-Cut Rules to Follow

Yet there isn’t the slightest need to drive customers and profits away. The hard work and prolonged research of many segments of the popcorn industry have reduced the handling and popping of corn to a concrete science, with clear-cut rules which if followed will give perfect results. These rules are the work of many hands and minds.

Two universities, Purdue and Iowa State, have developed hybrid types of corn better adapted to the requirements of popping than ordinary corn. Farmers who planted their acres with these hybrids have cultivated, harvested, cured and graded them according to specifications worked out by the Popcorn Processors’ Association. The National Association of Popcorn Manufacturers has developed vital improvements in popping, storage and handling procedures. These two organizations, working in cooperation, have also produced an “official volume tester” to take all guesswork out of the popping volume of corn. Salt manufacturers have brought out a fine-grained salt, especially for popcorn. Box makers have contrived paper boxes that will not transfer their flavor to corn packed in them.

The efforts of popcorn machine manufacturers to make their products practical, beautiful, and as nearly automatic as possible are well known to theatremen.

Seasoning Product Plentiful

Manufacturers of seasoning have worked out the tastiest kind of liquid seasonings, using, however, only domestic materials, the supply of which cannot be cut off as during the recent war. These seasonings pour readily, measure accurately, need no pre-heating or melting, and easily withstand the high temperature required in popping—a truly remarkable achievement.

But if the theatreman who is the ultimate vendor of the finished product fails to follow the simple rules that set forth his part of the common activity, all the efforts of all the others to hold and extend still wider the public favor for popcorn will have been useless, and he, the theatreman, will be the loser.

Those simple rules appear elsewhere on this page. Any theatreman can follow them.

STOP LOSSES AT THE DOOR WITH AUTOMATIC TICKET CHOPPER

Automatically stacks theatre’s stubs under lock and key — IN SEQUENCE OF COLLECTION—for easy, informative, revealing analysis. Write for illustrated folder or ask your supply dealer.

GENERAL REGISTER CORP. 36-30 THIRTY-THIRD STREET Long Island City 1, New York

Stop Losses

STOP LOSS AT THE DOOR WITH AUTOMATIC TICKET CHOPPER

Takes Standard Tickets

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New York, New York
New Klieglight

INCANDESCENT-type Klieglight, described by Kliegl Brothers as an entirely new development...providing a more powerful beam with more desirable controls than any light source available has been on the market under the name Dyna-Beam. Intended for spot and floodlighting from distances of 750 feet provides a spot rated as equivalent to that of a 70-ampere arc, and a flood (when more than 6 feet wide) rated at Site—Four times greater light intensity than that of a 70-ampere arc. It utilizes standard-voltage incandescents.
National Theatre Supply has brought out an in-car speaker for drive-in theatres that has many carefully planned features specifically designed to meet the exceptional conditions inseparable from drive-in operation.

These Simplex speakers are supplied in pairs, with coupling units arranged to fit on top of either a 2" or a 1 ½" pipe. The coupling unit is fastened directly to the pipe, without threading or flanges, by means of Allen-head set screws, in the case of a 2" post. For 1 ½" posts, an adapter is provided.

The coupling unit is aluminum, phosphorized to improve the adherence of a coating of gray lacquer baked on at 300° F. This finish is durable; nevertheless, gray color was chosen so that any piping which may occur through accident will be relatively invisible against the underlying aluminum metal. The two formed baskets which hold the speakers are neoprene covered. They can be removed at the end of the season if desired, but since they are fastened in place by set screws located inside the coupling unit they cannot be removed by tampering.

The aluminum dome that forms the top of the coupling unit is also removable, allowing the electrician to do all his work in the open, with maximum visibility and speed. The terminal strip for connections to the underground wire carries both lugs and binding posts; if desired, the electrician can discard the lugs and merely loop the wire around the binding posts, thereby making his connections with greater rapidity.

The cord running from the coupling unit to each speaker is firmly anchored inside the coupling unit so that connections cannot be opened by any sudden pull on the speaker cord.

The entire coupling unit, with its speakers, can be removed at the end of the season merely by loosening the Allen-head set screw that holds it to the post and disconnecting the ground wire; or, if preferred, the coupling unit can be left in place and the speakers with their baskets removed for storage.

Transformers in the coupling unit are weather-proofed by vacuum impregnation; meaning that the weather-treatment goes all the way through them and they can be left exposed indefinitely.

The speaker cases are also aluminum, gray-lacquer finished in the same way as the exterior of the coupling unit, which they match in appearance. The aluminum alloy used for these cases is said to be one of very high tensile strength, to minimize breakage in case the speaker is dropped. The louvers, through which the sound is transmitted, are curved, so that rain will drain off at their ends, where it can do no harm. However, since water may at times collect inside the speaker housing whatever precautions are used, through condensation if in any other way, water drain holes have been provided which assure that no matter how the speaker is hung on its post, all water will drain out completely.

The design of the "throat" is such that the speaker can be hooked to the ear window without winder the window up more than a fraction of an inch; on the other hand, the window can be closed almost.
Correction on Popcorn

In STR for January 31st, on Page 2, J. A. Ryan, President of C. F. Simonin’s, Inc., manufacturers of popcorn seasoning, was cited as stating that popcorn “should be kept at room temperature or warmed for several hours before popping.”

Mr. Ryan points out that this statement is so worded that it can be misunderstood. He emphasizes that popcorn should never be warmed in any other way than by leaving it in a room of proper temperature to ensure sufficient length of time to enable the corn to assume that temperature. Any other procedure, any form of direct heat, will tend to reduce the moisture content of the corn below the margin of safety, Mr. Ryan cautions, and adds: “There is no practical technique by which corn can be warmed quickly to popping temperature.”

Mr. Ryan offers further, very detailed, advice on the correct handling of popcorn elsewhere in this issue.

## NTS Speakers

(Continued from Page E-57)

completely with the speaker in place. The speaker can be optionally supplied with either a 5-foot cable, or a Coiled Kord that extends to 8 feet and retracts to 16 inches. Cords emerge from each speaker and, in such a way that the cords from the two speakers will not tangle when both are on the post.

The speaker itself has a weatherproofed four-inch cone. According to the manufacturer, it has an unusually heavy Alnico V magnet, and a frequency response specifically designed for drive-in operation.

The volume control knob, which is finished in attractive ivory enamel, is recessed, so it will not be broken if the speaker is dropped. It cannot be removed from within the speaker case by a spring and clutch arrangement. The volume control itself is an L-pad, not a potentiometer, assuring constant impedance in either case where the control is set. Thus, varying the volume of any number of speakers will have no effect on other speakers.

The speaker unit weighs only about 2½ pounds. Women patrons will experience no difficulty in handling so light a unit.

## Kreuzer, O’Brien, Brenkert Head RCA’s New Sections

Internal shifts of RCA’s motion picture activities have streamlined the organizational arrangement.

Frank M. Folsom, Executive Vice-President of RCA, remains in charge of RCA Victor’s Motion Picture Division. Within that Division there has just been set up a new Theatre and Recording Equipment Section. This section in turn is sub-divided into three “Groups”—the Theatre Equipment Group, the Film Recording Group, and the Brenkert Light Projection Company.

Barton Kreuzer is both Manager of the Theatre and Recording Equipment Section, and head of the Film Recording Group. J. P. O’Brien heads the Theatre Equipment Group, while the Brenkert Company remains in charge of its President, Karl Brenkert.

J. R. Little becomes Eastern Region Manager of the RCA Victor Division, with offices in New York.

### Efficiency Check List for Projectionists

- **APR. 26.** Are all fire extinguishers fully charged, ready for emergency at instant’s notice? Provide yourself with cleaning tetra-chloride; never rob the extinguisher.
- **APR. 27.** Check back-screen speaker connections to make sure that all are tight and uncorroded; check all back-screen speaker fuses for signs of over-heating.
- **APR. 28.** Time to blow dust out of all amplifiers, rectifiers, motor-generators? Use a bellows, or a vacuum cleaner with hose connected in reverse.
- **APR. 29.** Test all tubes that can be tested with installed motors, and report any bad ones promptly to avoid overcrowding or any deterioration in sound quality.
- **APR. 30.** Inspect all projection and sound optical surfaces for cleanliness, and for freedom from any defects in silvering of mirrors or coating of lenses.
- **MAY 1.** Acetate (safety) prints are being distributed in increased quantity. Have you ordered the kind of film cement that can splice both acetate and nitrate?
- **MAY 2.** Have the projection room summer ventilating ducts thoroughly inspected and cleaned as necessary to assure they are in perfect condition.
- **MAY 3.** If the projection room floor needs painting have it painted; don’t let walking on it scuff abrasive and harmful concrete dust into your apparatus.
- **MAY 4.** Remove all tubes from their sockets, examine tube prongs and socket contacts for dirt, for evidence of poor contact or signs that there has been arcing.
- **MAY 5.** Operate all volume controls while listening critically to the monitor; adjust or replace any that are even slightly noisy in operation.
- **MAY 6.** Test the action of the fire shutters in all projector mechanisms to make certain they are still in good condition and completely reliable in their action.
- **MAY 7.** Have you had the emergency port shutter and cut-off switch controls located where you can work them if fire forces you out of the projection room?
- **MAY 8.** Double-check all lamp house ventilating arrangements to make certain they are perfect and will infallibly protect your only lungs against dangerous arc fumes.
- **MAY 9.** Make a thorough experimental test of the action of all port safety shutters for reliability and fast action; adjust their action as necessary.
- **MAY 10.** Get a reliable thermometer if you don’t have one; observe temperature of all rectifiers; check fan operation if rectifiers seem to be running warm.
- **MAY 11.** Examine closely the condition of the asbestos-covered leads to all lamp housings. Order replacements now for any leads no longer in perfect condition.
- **MAY 12.** Do you take the utmost advantage of every appearance of titles to watch the screen critically for even slight evidences of travel ghosts?
- **MAY 13.** Put all of the pre-focused exciter lamps into temporary operation, and make certain they are focussed perfectly for instant use in emergency.
- **MAY 14.** Carefully examine the condition of all film guides, tension shoes, idlers and aperture plates—order replacements well in advance of need.
- **MAY 15.** Make sure all oil cans and lubricating oil containers are kept tightly closed, to keep out water vapor that would rust parts on which oil is used.
- **MAY 16.** Examine all sprockets for evidence of wear or undercutting. Be sure that you order needed replacements well in advance of actual need.
- **MAY 17.** Examine take-up action, belts or chains; make certain that take-up is faultlessly smooth and that belts or chains are taut and not badly worn.
- **MAY 18.** Go over all motor-generators for coolness in operation; examine condition of brushes, commutator and bearings; make all indicated adjustments.
- **MAY 19.** Time for another inspection of the blades and clips of all sound and power switches; clean, burnish, adjust, repair or replace as necessary.
- **MAY 20.** Double-check all oil cups, oil reservoirs, grease cups and other lubricating points to make certain no detail of lubrication has been overlooked.
- **MAY 21.** Are all of your operating reels still in good condition? If they are not perfect now, order replacements well in advance of need.
- **MAY 22.** Go over all projector and sound-head gears in thorough detail; don’t wait to order replacements for worn ones until the situation has grown dangerous.
- **MAY 23.** Have all projection room summer ventilating motors checked, serviced and lubricated, and thoroughly tested for perfect performance.
SAFETY and refreshment service lights are among the outstanding features of the waterproof junction boxes of these newly-released Motograph drive-in speakers. These boxes are bright aluminum castings, completely rust-proof in themselves, and so designed that there is no need to remove them at any season since all components in them are completely protected against weather. Among the fittings of these boxes are solderless lugs that permit connecting and disconnecting speaker and feed cables with exceptional rapidity.

The speaker cases are offered in a choice of finishes which includes brushed cadmium or light blue baked enamel. Speaker hooks are fully rubber-covered; and the speaker unit includes a five-inch cone treated to resist all weather conditions.

WATER ECONOMY AND BETTER HYGIENE are claims made for an electrically operated, automatic urinal flushing system manufactured by Sloan Valve Co. of Chicago, and adaptable for use with either old or new installations. The mechanism can be set to operate either once every five minutes or once every hour, according to the time of day or night. Tremendous quantities of water can be saved, it is claimed.
95% OF ALL MOTION PICTURE HOUSES ARE LOSING MONEY!

Only 5% of all houses satisfy the public's demand for carbonated drinks such as Coca Cola and Root Beer. The 95% who don't serve carbonated drinks are losing money. This 95% claim handling bottled beverages is too much trouble. We agree! Other theaters have automatic dispensers. But living clerks do 4 to 5 times more business than machines.

HERE'S THE ANSWER TO YOUR PRAYERS—HERE'S HOW TO MAKE REAL MONEY!

THE DRINCOLATOR

- Counter height to fit into your candy stand. Height 42”, width 26”, depth 27”
- No installation cost—just plug into wall socket and connect to city water
- In seconds, the DRINCOLATOR carbonates, refrigerates, flavors and dispenses an authentic drink of Coca Cola, Root Beer or any other two flavors desired! By simply pulling the handle, the DRINCOLATOR can dispense 10 drinks per minute under 40 degrees
- 500 drink capacity
- Takes less than a minute to refill

DRINCOLATOR'S syrup tanks

MAKE FROM 250% TO 500% PROFIT

at 5c per cup—for each $3.60 you spend on 2 gallons of syrup and cups, you receive $12.50. Your profit: $8.90—approximately 250%

at 10c per cup—your profit $21.40—almost 500%

For full information on obtaining the Drincolator for your theaters, write to DRINCOLATOR Corporation, 342 Madison Avenue, New York 17, N. Y.

"PAYS FOR ITSELF WHILE IT PAYS YOU"
REGIONAL NEWSREEL

(Continued from Page 30)

Bernard, one of the oldest members of Local 277, Principal speakers were Mayor Jasper McLevy, IA's William Ronal, Tom Shea, Bill Scanlon, and Loew Poli Division Manager Harry Shaw. Loew Poli Bijou Manager Bill Brown is scheduled for an operation. A special car to carry the New York delegation to the Herman Levy testimonial dinner May 6 has been ordered, reports from that city. Among those on the committee are Ted Gamble, M&P Division Manager Hy Fine, Paramount Exchange Manager Henry Germaine, Variety Club Treasurer George H. Wilkinson, Exhibitor Ted Jacobs, Arthur H. Lookwood of the Lockwood and Gordon Theatres.

DES MOINES

The Rialto at Cedar Rapids has been renamed the Town, Manager Roy Metcal announced after a contest. Omar Nelson has leased the Soldier at Soldier, IA, from Conrad Evenson. Reed Jeffrey is the new assistant at the State, Cedar Rapids.

Harold MacCracken has been named assistant to Manager Robert Spencer of the Strand and Uptown at Creston and will have charge of the Uptown. Mr. and Mrs. Ray Nichols have reopened the Villa at Lovilia, which they bought from Harold Sieverding.

Harold Van Sidde has been appointed United Artist booker; MGM Salesman Jim McCann has joined Monogram at St. Louis. Walter Jenner of Garvin is the father of a son named Steve.

Ralph Malquist, manager of the Gem at Charles City, has been appointed manager of the Cresco at Cresco to replace Robert Haston who resigned to build drive-ins in Albia, Charter and Ottumwa. Fred Grumbell has bought the Corn at Everly from W. R. Arndt.

HARRISBURG

Rio Manager Francis F. Deverter narrowly escaped serious injury last week while on a visit in Reading, when a woman motorist lost control of her car, careened onto the sidewalk, and struck and fatally injured an elderly male pedestrian.

James Leone, was relief operator at the Colonial and State, last week substituting for Clarence Carr, Carbondale, Ill. Relief cashier at Loew's Regent is Thera Fuhrman, who in her evening hours is regular cashier at the Hill, Camp Hill, Phillis Holter, the Loew's Regent office girl, also is a former Hill employee. Mike Shuman, former RKO salesman now with Film Classics, visited local exhibitors recently. A recent storm knocked out four tubes and two transformers at the Rio.

Senator Assistant Manager Betty Stepp was maid of honor at the wedding of Senate usherette, Geraldine Zimmerman, and Lawrence Thornton. Mrs. Maureen Stauffer, Senate aide, resigned to leave for Texas.

Local friends are sending notes of congratulation to Zevy "Skeek" Yovan, promoted from Brrr!

Evidently the weatherman in the country north of Albany, N. Y., doesn't look at the calendar. The territory had four inches of snow April 16.

SENATOR IN HOLLYWOOD. Senator Claude Pepper of Florida (left) is greeted by Allied Artists President Steve Brody upon his arrival in Hollywood where he took time out from a busy schedule to visit the set of "The Babe Ruth Story," which Roy Del Ruth is producing and directing for Brody's studio.

DENVER

Frank H. Ricketson, Jr., Fox Intermountain Theatres; Harry Huffman, city manager for Denver, and Albert J. Gould, company attorney, have filed application for a television permit.

Mayan Manager John O. Dennman has moved to Pocatello, Idaho, as city manager for Fox Intermountain Theatres, succeeding Robert Anderson, transferred to Butte, Mont. Frank H. Ricketson III is managing the Mayan.

William F. Starmore, father of Larry Starmore, Westland Theatres general manager, died at his Colorado Springs home.

Paramount Manager Ralph Batschek was given two $100 stand lamps by the Denver Chamber of Commerce in appreciation of his work as top foremost of its Lariat Club.

Rudley Sindre is now manager of the Trail Colorado Springs, Colo.

Exhibitor and Mrs. Tommy Tompkins, of Colorado Springs, have returned from an extended Hawaiian trip.

INDIANAPOLIS

United Artists Exchange Manager Elmer Donnelly spent several days in Chicago, consulting Ralph Bramblett, district manager.

James Franklin, 20th-Fox head shipper, was promoted to assistant booker, replacing Tim Dooley, who resigned to become a salesman for Film Classics, at Cincinnati. Don Underwood, assistant shipper, has been promoted to head shipper; William Zoetis is the new assistant shipper.

Republic salesmen, bookers, and Exchange Manager Edwin Brauer received their bonus checks April 10. Mary Stevens, Republic inspector, is confined at the Methodist Hospital here after a major operation. Thomas Goodwin, former head booker and office manager at Paramount, has been promoted to city sales.
Regional News
(Continued from Page 31)
27 to discuss summer programs. Next event is May 11 with Mrs. Al Sunshine of Avondale and Mrs. Sanford Gottlieb of Film Classics as "queens."

SALT LAKE CITY
President Warren Butler of the Motion Pic- ture Club reports that it will hold its annual Exhibitors-Distributors Roundup from June 16-18 with an attendance of 400 expected. A giant benefit to raise at least $20,000 with tickets at $3 via head is planned for the University of Wyoming auditorium at Laramie. The event, sponsored by film and stage interests, is to help rehabilitate sections of the city destroyed by half a million dollar fire.

Film Classics Sales Chief Dave McElhinney is in Idaho these days on business. Master Productions President Jules Weill and Al Dezel of Dezel Productions were conferring with Mr. Manager Joe Nercisson on dates for Intermountain.

Universal Bookler Russ Swanson has taken over his new job at the Missoula Country Club. Eagle Lion's new assistant bookler is Fred Pollock. Dad Fote has been added to the Lyric's office staff.

HARTFORD
Phyllis Selvin, secretary to Al M. Schuman, Hartford Theatres Circuit general manager, has quit to join the Henry Wallack campaign in New York. The circuit gave her a farewell party.

"Happy as Larry," Donagh Macdonagh's new comedy-drama, will have its U. S. premiere at the Kirby Theatre, Amherst, Mass., in May. Arrangements were made by Burgse Meredith, Amherst managers, and Lou Singer, producer.

Jim Hughes of Loew's Poli. and Mrs. Hughes are noting their 33rd wedding anniversary.

Gem Realty, Naughtich, with Ralph Pasb as president, has been incorporated. Pasb operates the Gem in Naugatuck.

Newspaper shippers 100 new Poli- new location in town, visiting Lou Cohen of Loew's Poli. and Fred R. Greenway of Loew's Poli Palace on circuit business.

RENSSELER SYNOPTES
[Received Wednesday, April 21]

MOVIETONE (Vol. 31, No. 31)—Revolution in Bogota, Colombia; Crucial election in Italy; London monument honors memory of Roosevelt; Air Force dis- plays newly P-47 jet fighter (except New York City); Cardinal Spellman makes appeal for Catholic charities (New York only); Louis-Wolcott bout in June; Super- channel, TV's new trend.

NEWS OF THE DAY (Vol. 19, No. 265)—Revolts in Bogota, Britain pays tribute to memory of F.D.R.; Cardinal Mindszenty aids for newly-lighting speed tests for new Thunder jets; Heavy title bout set for June.

PARK ROW (Vol. 11, No. 68)—Bogota's reign of terror; For crying our loud;Federal Supreme Council in session; England pays homage to an American.

UNIVERSAL (Vol. 21, No. 135)—Revolts in Bogota; F.D.R. memorial unveiled;Thalidemers in maneuvers; Premiere side show;Drive; Cardinal makes appeal, etc.

WARNER PATHE (Vol. 19, No. 64)—Bogota, Re- volts; Election eve in Italy; Warfare in Greece; British honors F.D.R.; Stassen wins in Nebraska; Stalin at Red Congress.

ALL AMERICAN (Vol. 6, No. 287)—Chicago cele- brates. Colleges students from Africa attend Bethune-Cookman; New Alysheba Radio forum takes the air to discuss; Mu Afrika: Westies Mu honorary black college baseball club visiting Detroit; "Hollywood Week," American editors and publishers inspect occupied zones in Germany.

TELENEWS (Vol. 2, No. 19)—Three hundred dead in Bogota uprising; Italian democrats win election; Delegates of 16 European countries meet in Paris on the Marshall Plan; Utilities demand that telco de- mandle equipment; Czech President Benes first post-iron-Curtain address is made to Congress; Opera stoppage in Boston, Senators demanding vote end; Army joins fight on new floods; New York daily ships; Catholic Card. delivers church to Indians; Lewis: World Cup on White House balcony; Model train; Atomic age gets mechanical hands; Golden Gloves; Sports we seldom see—Lacrosse.

(Related Saturday, April 24)

MOVIETONE (Vol. 31, No. 32)—Italian people vote for democracy; Germans demonstrate against Russian opposition; Tension in Crete increases; Helicopter helps to build church in Grand Canyon;cre Between: Sports: President throws out ball in opening baseball game—Golden Glove bouts in Chicago—Circon win chơiespeake stakes at Havre de Grace.

NEWS OF THE DAY (Vol. 19, No. 266)—First avalanche in England; German floods; Church; Royal resigns weeps; ball in baseball game; Base-

PARAMOUNT (No. 69)—Clawton wins pre-Derby turf classic; Bogota's savage revolt leaves its mark; Toasts are offered; World c. in Montreal; Marathon (Boston only); Tokyo raiders hold reunion (Min- istry only).

UNIVERSAL (Vol. 21, No. 136)—First films of the Italian election; Bogota digs out of revolt ruins; Flood waters inundate Omaha; Flood ship sails from Galveston; Canada presents aid to London needy; White House balcony comedy; Jets, c. c. flies under water;

WARNER PATHE (Vol. 19, No. 65)—Italian votes; Bogota riots; Baseball season opens; Italian church; Baby underwater wizard; Fur fashions.

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Ten cents per word (10 words minimum). No cuts or charge for name and address, 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received under heading. Address: Classified Dept., SHOWME'S TRADE REVIEW, 1561 Broadway, New York 18, N. Y.

BUSINESS BOOSTERS
GIVEAWAY TOYS. NOVELTIES, SURPRISES, for Saturday, April 26, at 4th, per thousand (all 100 values). Universal Toy Co., 10 East 23rd Street, New York.

CONTESTS
WANTED 16-mm. films and shorts, also French super- imposed titles wanted. Continental Films, 188 Belanger St., Montreal, Canada.

NEW EQUIPMENT

UNIVERSAL'S NEWES T "TONEMASTER" 16-MM SOUND PROJECTORS! Powerful 1000 W. brand new, $350 complete, prepaid, Laurel & Hardy, Betty Grable, etc. For details write, Universal Projection Dept., Dayton, Ohio. 

LOOK! BEADED SOUNDSCREENS, 45c square foot; Super-Lites, 90c; $1.45; to $2.00 and up. Guaranteed $5.50; 11,000 CFM blowers, $12.50, $15.00 per cent dis- count on parts for Simplex and Powers; What do you need? STAR CINEMA SUPPLY CO., 459 West 46th Street, New York 19, N. Y.

THE BETTER TO SERVE YOU WITH—Celebrat- ing New SOS Building with new titles—30W Sound—film amplifiers included-16mm projector, $249.75; 16mm Sound Projectors, $289.50; 8-mm. and 16mm. Cameras, from $64.95; 2000 Watts portable projector, $249.95; Minolta amplifiers, $3.95 section; 6AMP G.E. Tungars, $2.95; RCA Crystal Microphones, $12.95; Pyrex type extinguishers, $.65, send for Sales Card.

SOS. Cinemas Supply Corp., 602 W. 52nd St., New York 19, N. Y.

THEATRE GAMES
DIE CUT BINGO CARDS—$3.00 per 1,000. 1-75, 1-125, 1-200. For all sizes, c/c Showmen's Trade Review, 1501 Broadway, New York 18, N. Y.

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SHARE OUR CHAIRS—20,000 AVAILABLE—Price: $3.95 up and condition is RIGHT. Ideal, Stardom, or American. Write for catalog and detail panelsheck, fully upholstered. Send for latest list. New Address: O.S. Cinema Supply Corp., 662 W. 52nd St., New York 19, N. Y.

USED EQUIPMENT
PAIR SUPER SIMPLEX TYPE HEADS. Factory reconditioned and guaranteed, complete. Also standard rear shatter simplex heads $550.00 per pair rebuilt. Also boxes, magazines, lamps, reproducers, sound systems at bargain prices. Pair Holmes Educator portables re-built. Columbia Sound Service, Box 27, Charleston, W. Va.

SIMPLEX REAR SHATTER MACHINERY, liberal type silent shockproof gears, rebuilt, $300.00; Power 250-350. RCA sound system, $450.00; Brandi belt changer, $65.00; Rear shatter simplex projec- tor systems, Peerless lampshades, rectifiers, RCA sound systems at bargain prices. STAR CINEMA SUPPLY CO. 459 West 46th Street, New York 19, N. Y.

22 YEARS GROWTH MAKES SOS PROUD— liberal type shockproof gears, rebuilt, $300.00; Power 250-350. Sound Projectors, $89.50 up; 16-mm. Sound Projectors, $109.75 up; Complete PA Systems, $467.50; Rebuilt General Two units Electric Ticket Ma- chines, $39.50; Enclosed Rewinders less motors, $129.50; Enclosed Rewinders, less motors, $123.00. Send for Sales Bulletin. New Address: Movie Supply Corp., 602 W. 52nd St., New York 19, N. Y.

DOZENS OF DRIVE-INS already equipped by SOS because we sell for less. H. L. A. sounds complete theatre outfits, $249.50; 50 and 64 amperes high intensity Imperial and Stabiloid Generators, panel, ballasts, starters, Green $325.00 complete, make your own projection, sound equipment, Powers, Simplex, Morio- ven, Broadway, C. E. L. T., Cincinnati. write for price and Drive-In, $959.00 up, new address O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

SHOWME'S TRADE REVIEW, April 24, 1948
### Feature Booking Guide

**Title Index**

Listed in the following index are titles of features (exclusive of western series releases and reissues) with names of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

**SHOWMEN’S TRADE REVIEW**

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**B**

| Bachelor and the Bobby-Soxer | RKO |
| Babe Ruth Story, The | Allied |
| Baltimore Limited | ** |
| Best Man Wins | ** |
| Best Years of a Girl’s Life, The | ** |
| Beyond Glory | ** |
| B. P.’s Daughter | M-G-M |
| Big City | ** |
| Big Clock, The | ** |
| Big Stakes | 20th-Fox |
| Big Punch, The | ** |
| Big Romance | ** |
| Big Town After Dark | Prag. |
| Big Yank | ** |
| Bill and Co. | ** |
| Bishop’s Wife | ** |
| Black Arrow, The | Col. |
| Black Jack | ** |
| Black Eagle | ** |
| Blackmail | ** |
| Blackmail | ** |
| Blondie Ice | ** |
| Blondie sponge | ** |
| Blondie in the Dough | ** |
| Blondie’s Night Out | ** |
| Blackbird’s Heart | Col. |
| Blood on the Moon | RKO |
| Blue Lady | ** |
| Body and Soul | ** |
| Born to Light | ** |
| Bowery Buckaroo | Mono. |
| Boy, What a Girl | ** |
| Boy with Green Hair, The | RKO |
| Brain | ** |
| Bride | ** |
| Bride Goes Wild, The | M-G-M |
| Brave Frontiers | ** |
| Building | ** |
| Building and Stripes Back, Col. | ** |
| Buleskate | 20th-Fox |
| Bury St. Edmunds | ** |
| Bush Christmas | ** |
| Bush Pilot | ** |

**C**

| Caged Fury | Para. |
| Calcutta | ** |
| Call of the North | ** |
| Campus Honeymoon | Rep. |
| Campaign | ** |
| Canton City | ** |
| Captain from Castor City, The | ** |
| Captain Boycott | U-I |
| Car 1 | ** |
| Carriage Man, The | ** |
| Carnegie Hall | ** |
| Cash | ** |
| Case of the Baby Sitter, The | SGP |
| Case Timelines | ** |
| Challenge, The | ** |
| Checkered Coat, The | ** |

Features and western series pictures are listed alphabetically under names of the distributors. (Consult Title Index for distributor of pictures known only by title.) Numerals at left indicate Production or Release Date; SP This column indicates Special release sold separately, those at extreme right give date of Advance Date or Date of Booking Shunt. b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *F: Technicolor, *G: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family; L—Lettersons and combinations therewith in parentheses are indicated in accordance with following key:

- (A) Biographical
- (B) Romantic
- (C) Documentary
- (D) Comedy
- (E) Musical
- (F) Western
- (M) War

(See final page of Guide for Re-Issues)

### ALLIED ARTISTS

**CURRENT**

- Gale Storm-Don DeFore
- A. Quinn-K. DeMille
- D. B. Sullivan-J. Lorre
- Frank Sondsum-Audrey Long

**COMING**

- W. Bendix-C. Trevor-R. Bickford
- E. Albert-G. Storm-B. Barnes
- A. Bennett-D. Martin-B. Sullivan
- A. Bieren-C. Bennett-B. Sullivan

### ASTOR PICTURES

**Fighting Mustang**

- Sunset

**Western Terror**

- White Stallion

**ASTOR PICTURES**

**CURRENT**

- Sunset Carson-Pat Starling
- Starlight
- Sunset Carons-Pat Starling
- Sunset Carons-Pat Starling

**COMING**

- Sunset Carons-Pat Starling
- Sunset Carons-Pat Starling
- Sunset Carons-Pat Starling

**COLUMBIA**

**CURRENT**

- W. Bishop-H. F. Tucker
- P. Singleton-A. Lake-I. Simms
- P. Singleton-A. Lake-S. Gammon
- R. Randolph-G. Henry
- Warner Baxter-M. Campbell
- M. Lane-Louis-Campbell
- R. Hart-Hayward-L. Parks
- R. G. V-Graydon-Campbell
- R. Randolph-Scott-H. Hart
- F. Tate-J. Black-E. C. Lemon
- J. Towne-Blair-C. Carter
- R. Garson-C. Wilde
- G. Henry-M. Dianne
- J. Ba-Trudy Marshall
- G. Moe-N. Saunders
- E. Correll-G. Mack
- L. Lowery-J. G. Farrell
- J. P. Harned-J. Curtin
- J. Hall-P. M. Aragon-J. Kern
- R. Young-M. Chapman-W. Parker
- C. Donahue-A. Lake-S. Gammon
- A. Roarke-H. Shot-E. Nortega
- A. Roarke-H. Shot-E. Nortega
- J. Porter-J. Lyndon-A. Donahue
- J. Leonard-M. Dugan-H. Shot-Hot Shots
- L. Parks-D. Gro-G. Macready
- G. Auty-J. Heath
- D. Powell-H. May-
- J. Porter-J. Lloyd-J. Preissler
- J. A. Jergens-Br. Carter
- W. Parker-P. White

**COMING**

- E. Buchanan-A. Lee-G. Gray
- G. Auty-Dr. J. Blair-G. Macready
- N. Heyward-J. Blair-G. Macready
- W. Bishop
- P. Singleton-A. Lake-I. Simms
- R. Holton-H. Shot-Hot Shots
- J. P. Harned-J. Curtin
- A. Roarke-H. Shot-E. Nortega
- A. Roarke-H. Shot-E. Nortega
- J. Porter-J. Lyndon-A. Donahue
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- J. Porter-J. Lloyd-J. Preissler
- J. A. Jergens-Br. Carter
- W. Parker-P. White
SHEWONE'S TRADE REVIEW

Title

Train to Alcatraz  Rep.
Trapped by Boston Blackie  Col.
Treasure of Sierra Madre  WB
Trouble With Women  Par.
Two Blondes and a Redhead  Col.
Two Weeks in Another Town  U
Tycoon  RKO

W

Wallflower  WB
Wages of Fear  20th-Fox
Wanted  WB
West of Shanghai  Warner
Web of Danger  RKO
Weep No More, Soldier!  RKO
Welcome Stranger  UA
Western Heritage  RKO
Westward the Women  UA
Where the North Begins  M-G
When Bad Men Ride  UA
When the Women Come  UA
Whiplash  WB
Whispering Smith  Par.
Wife of John Hale  RKO
Winner's Circle  UA
Wishing Well  RKO
Winter Meeting  WB
With Flying Colors  UA
With Murder in Mind  Par.
Worried Woman  Par.
World in the Hall, The  RKO
Woman on the Beach  RKO
Woman of Montana  RKO
Worried Woman  UA
Wright's Brother  RKO
Wuthering Heights  UA
WYOMING

Years Between Us  U
You Gotta Stay Happy  U
You Were Meant for Me  20th-Fox
Your Red Wagon  RKO

MISCELLANEOUS FEATURES

Listing of features of foreign and lesser known credits. S. origin not distributed by major companies. Listed in parentheses, by name of country of origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport-int'l) L. Jouvet-G. Morley. 96. b/31/48
ALL'S WELL (U. S.-Independent) D. Davis. 83. b/28/48
BEAUTY AND THE BEAST (France-Lopert) J. Marais-Jo Day. 90. b/3/48
CRIME AND PUNISHMENT (Sweden) Lililott-J. Faustman-G. Wallgren. 107. b/20/48
DIE FELDERMAUS (Germany-Artino) M. Harrell-J. Heesters. 96. b/26/48
ETERNAL RETURN (France-Diasco-J. Marais-M. Sologone. 100. b/11/48
FANNY (France-Sirulis) Ralumi-P. Petru. 83. b/28/48
FARRELLE (France-Sirulis) Non-pro. cast. 93. b/6/48
Wherever you are...

The modern streamlined Simplex In-a-Car Speaker sets a new standard of performance for individual speaker units... unmatched tone quality provides "personalized" sound, assuring the drive-in patron perfect entertainment.

Drive-in business with Simplex

National Theatre Supply brings you a complete line of motion picture equipment especially designed for Drive-In Theatre use.

**PROJECTION EQUIPMENT**
- Simplex Projectors
- Peerless Arc Lamps
- Hertner Transverters

**SOUND EQUIPMENT**
- Simplex Sound Systems
- Individual Speaker Units
- High-Powered Amplifiers

All over America, the word for Drive-In projection and sound equipment is SIMPLEX

The unusual proportions of a modern Drive-In Theatre have created special projection and sound problems. The latest SIMPLEX achievements were engineered expressly for the Drive-In Theatre. They are superb examples of the leadership SIMPLEX so impressively and inspireingly holds in the theatre field.

**NO MATTER WHERE YOU BUILD—**

**DRIVE-IN BUSINESS WITH SIMPLEX**

**SIMPLEX**

**PROJECTION AND SOUND SYSTEMS**
"That's what the public wants to hear. BIG ONES coming and Leo's got 'em."

"He's giving the entire industry a shot in the arm!"

"Pictures talk louder than words. Let's go Leo."

"That's right Leo. You lead the Parade because MGM HAS THE PICTURES"

"SELL THE SCREEN TO PUBLIC" STARTS

"WATCH THE SCREEN" DRIVE BEGINS

"LAUNCH "SCREEN PUBLIC RELATIONS" PROGRAM

"SELL THE INDUSTRY" PROGRAM UNDER WAY

TALK ABOUT A "SELL - THE - INDUSTRY" CAMPAIGN!
M-G-M HAS THE PICTURES!

See current hits "Bride Goes Wild," "B. F.'s Daughter," "Killer McCoy," "Three Daring Daughters" (Technicolor), etc.

APRIL 29
SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in Frank Capra's "STATE OF THE UNION."

MAY 20
"SUMMER HOLIDAY" in Technicolor. MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27
CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 10
"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 24
"ON AN ISLAND WITH YOU" in Technicolor. ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8
Irving Berlin's "EASTER PARADE" in Technicolor. JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29
"A DATE WITH JUDY" in Technicolor. WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5
GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12
RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER
"THE THREE MUSKETEERS" in Technicolor. LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HELM, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.
In Los Angeles, in New York, in big cities and small towns, women were invited to attend special screenings of "Letter from an Unknown Woman". They were club-women, housewives, career women and shop-girls...but always the reaction was the same:

*They cried...but they loved it!*

"Letter from an Unknown Woman" is a woman’s picture!
LOVED IT!

Letter from an Unknown Woman

From the Story by Stefan Zweig  Produced by JOHN HOUSEMAN · Directed by MAX OPULS
LET'S TAKE A "new look" AT THE FACTS

Gentleman's Agreement
The most acclaimed motion picture in history! The most long runs! The most holdovers! The most moveovers! The most new box-office records of any film today!

The Iron Curtain
The most sensational and time subject ever brought to the screen! World Premieres in 51 theatres from coast-to-coast the week of May 10th!

Call Northside 777
...is the biggest box-office hit of all 20th's true-to-life dramas, topping such great grossers as "BOOMERANG!" and "13 RUE MADELEINE"!

Anna Karenina
...is now premiering at the Roxy Theatre, New York. "That the picture will play to big grosses is certain," says Variety!

Sitting Pretty
...20th's all-time record laugh-hit, is piling up bigger-grosses than "MARGIE" or "MOTHER WORE TIGHTS" all over the country!

Green Grass Of Wyoming
Compared by preview audiences to "SMOKY," "THUNDERHEAD," and other great 20th Technicolor triumphs! 8-state Premiere, Decoration Day Week!

The entire trade, from Variety Business Reports to Boxoffice Barometer to "What The Picture Did For Me," reports that the biggest grosses in every size theatre in every size town are being made today by

CENTURY-FOX
Lawyers Take All

The unprecedented wave of lawsuits among various factions of our industry probably represents one of the greatest dangers ever to face this business. In the final analysis the only ones who profit from them are the lawyers.

A great many of these suits are probably justified. Then, again, we've read about some of them that seem to smack of something different. But the sum total remains the same. The only ones sure of collecting are the lawyers.

Don't misunderstand us. We're not condemning the legal minds for making an honest dollar or two. That's their business.

But we are greatly concerned over the agitation that is encouraging these suits.

Maybe some people would take a fiendish delight in watching the big companies go broke paying terrific legal fees and damages, but we would remind the chucklers that if those big companies ever did go broke most of the industry would go into bankruptcy with them.

On Your Mark

Whether the story this week that Joseph M. Schenck plans to retire as 20th-Fox head of studio operations to devote himself to theatre interests is well-founded or mere rumor, the fact remains that the exhibition pot is boiling.

And there is good reason to believe that it will take fine theatre plants as well as smart showmanship in booking and house operation to stand up in the competitive situation that is developing.

In this connection it is possible that theatre owners who are delaying needed refurbishing and replacement jobs, in the hope of doing them later at lower costs, may carry the policy of watchful waiting too far for their own good.

We say they "may" because we do not seek to qualify as an authority on price trends and the economic factors which they reflect. However, there have been many opinions from those who should be well informed, that there is no forseeable dip in costs of building materials and manufactured commodities in the near future.

Acknowledged With Thanks

Mention of the theatre plant leads us to express sincere thanks for the veritable avalanche of mail regaling this paper with praise for our issue of April 24—which featured the semi-annual edition of "Where to Buy Theatre Equipment Directory."

Being only human, we are all very happy that this directory issue has met with such widespread approval. But in addition to the satisfaction this brings as cherished evidence that a big job was well done, is the encouraging sign that there is so much interest in the data and information the Directory offers on all departments of the theatre plant and its equipment.

We who were close to the job of getting up the Directory were keenly aware of the size of the job and the amount of thought and effort devoted to it in a desire to make it an outstanding job of service for theatre owners, managers and technicians.

That so many have expressed their praise of the Directory moves us to repeat that theatremen will do well to keep their copy of the issue on their desk—it will prove very handy again and again in their business of running a theatre, planning improvements or a new structure.

Drive-Ins and DST

One of the amazing things about the mushroom growth of Drive-In Theatres is the fact that even where Daylight Saving Time prevails during most of the outdoor weather months, they seem to prosper and do a great business.

The former "open-air-theatres" couldn't survive the early beginnings of the extra added hour of daylight.

But can you imagine the added business they would do everywhere should the present campaign to eliminate DST, gain its objective? Obviously, if they are profitable now they will become gold mines in that eventuality.

Obviously, a good drive-in can be built for a lot less than the cost of a small, regulation, theatre. From what we have been told, the operating costs, film rental and about every other phase of drive-in operation is far below that of any ordinary theatre, plus the lucrative concession business that seems to thrive in the outdoor drive-ins.

It must be the fresh air that is giving them a good appetite for more and better Cokes, pop-corn, candy and all the sundry items rapidly becoming an integral part of what was once strictly a motion picture business.

On the matter of drive-in operation, for down-to-earth information on the subject, we recommend that you read well the Jack Jackson article in last week's issue and the follow-up discussion in this issue.

—CHICK LEWIS
EXHIBITION — Washington blinked—and read it again. That Gavel Sullivan, vice-chairman of the Democratic National Committee, had been called about Capitol Hill for some time. That he was going to take a job in the motion picture industry was rumored with most of the rumors indicating the Motion Picture Association of America, the Society of Independent Motion Picture Producers or even one of the major film outposts.

Now it was out. Sullivan himself announced that he was leaving to become executive director of the Owners of America at a reported salary of $50,000 a year (reputedly $25,000 a year more than the present incumbent, Robert W. Coyne, who will resign June 1.

The Sullivan announcement, which made national news because of its political position, caught the motion picture makers with their publicity pants down. President Ted Gamble and Coyne were both unavailable. "We are making no comment," said Gamble, going from pictures to politics as executive secretary to Mayor Frank Zeidler.

All will adopt a national policy with regard to Ascap contracts was thought unlikely by an allied director who said various localities had different problems and the authority to decide their own policies.

In Nashville, Tenn., the city council is considering measures which would establish censorship of the motion picture films and close movies on Sundays between 7 P.M. and 9 P.M. (hours of evening church service). In Canada, Manitoba province, a provincial admission tax of 20 per cent has been passed. In Alton, Ill., a city two per cent office tax is law, and while all this was going on Sen. Kenneth Wherry, who told the Theatres' Association that cutting taxes need not mean less governmental revenue since it would increase the sale of tickets. The Association voted to join TOA.

In New York 20th-Fox Producing Head Joseph M. Schenck would not affirm or deny reports that he would quit that to enter exhibition in a big way as head of United Artists Theatres in which he now has a major interest. Shoen was supposed to make his announcement from the coast. Meanwhile his United Artists Theatres and Loew's, Inc., jointly had completed a deal which would give them complete ownership of Loew's State at Louisville, Ky., in which they had hitherto owned a half interest with the Theatral Realty Corp. In New York also the Motion Pictures of America found that the word "mistress," as tabu in movies as out-and-out adultery, abortion and incest, would be permitted in the title "Mistress Masham's Repose." Apparently the word "repose" is okay too.

DISTRIBUTION — Public protest in Buenos Aires got the ban on "The Outlaw" rescinded apparently and the picture is scheduled to reopen May 6. American distributors selling pictures getting permission from Britain to buy more theaters as showcases. United Artists will raise its field staff to 29 for the second go-around of "Hollywood." Film Classics will handle "The First Opera Film Festival," a 100-minutes of four condensed operas; 20th-Fox has its divisions from six to five and the field force is honoring Andy Smith's first year as general manager with a sales drive; Monogram has closed a deal for three pictures with Master Films; Republic has 16 films for general release this year and out in Hollywood, Vanguard President Delhi Buchanan had to walk (not run) to the nearest exit as an overheated projector fired "Mr. Blandings" and caused $10,000 blazes.

TELEVISION—Vide a had a busy week with Sir Alexander Korda selling 24 old theatrical features to station WPIX (owned by the New York Daily News) which can resell them to other stations. The News plans a daily newsmagazp where its station gets an ole of the day's news and the deal made Paramount flubbed its second large screen tryout. "Shoe Shine" was sold to station WEWS at Cleveland for telecasting.

LITIGATION—Chicago's Kimberk seeks in federal court to prevent a rival from dually and to compel Paramount, Warner Bros., Columbia, United Artists and Universal to offer their pictures on a bid basis. Seymour Nebenzal won the suit which challenged his rights to the "Mayering" in a California court; Jeff Restock and Roy E. Pfeiffer, with houses in Baton Rouge and Golden Meadows, La., were sued for alleged film rent frauds in federal court at New Orleans, and the Supreme Court in Washington ruled that Scophony, Ltd., a British large screen television firm, was beyond the jurisdiction of the New York court, a ruling which cases the way for the Government in its effort to free Scophony patents from alleged control of Paramount and 20th-Fox.

PRODUCTION—United Artists is considering a production deal with Leonard Picker to film the Gershwin opera, "Porgy and Bess." MGM heads are discussing Britishish production which would be ended as "Quo Vadis" in Italy, Sir Alexander Korda says he'll make 12 next season.

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By Way of Explanation

ERP Is Industry Hope To Recover Dollars Abroad

By Bill SPECHT (News Editor)

The European Recovery Plan which those enthusiasts refer to as the "dollars down to three letters—ERP—that sound like the audible evidence of advanced stomach disorders, is going to be the white hope of the American film industry.

That anyway is one school of thought among the American distributors, because ERP, if successful, will put sixteen nations back on their economic and productive feet so they can get into world trade. And when they trade they can start paying back the American film companies those dollars which they are now freezing within their borders.

For it is a fact, though not thoroughly known, that only two countries in Europe—Switzerland and Belgium—one country in Asia—India, and a few countries in Latin America are paying the American distributor the full share of the monies his films earn within their boundaries.

The vast majority of the American industry's foreign markets are freezing these rentals either allowing in part in a desperate effort to preserve their dollars.

Argentina as an example. That nation shut off all returns on film rentals. It is permitting the American distributor to be paid for his prints, his shipping costs and advertising material. This is not burst of generosity. It is a sober acceptance of the fact, foreign observers say, on the part of the Argentine government that their locally owned cinema theatres would have to close if they were paying the American product. At present Argentina has also reduced the quota of American films admitted to the country by approximately 75 per cent, though there is considerable doubt as to what this reduced quota will eventually amount to and some hope that it may not mean a cut at all.

'Previas'

Chile, another Latin-American country, would like to pay for its films. But it has to catch dollars, too, and its restriction of shipping off the valued American coin extends to other imports besides films. There the distributor is allowed "previas" which entitles the importer holding them to get foreign exchange. The amount of money which the American distributors will take off of Chile depends upon the amount allowed him in "previas" but those familiar with the industry are confident in their statements that no matter how many "previas" (Continued on Page 11)

Delinquency Fight

(See Cover)

Production of "Report for Action," a two-reeler which is the first step in the Theatre Owners of America to cooperate with U. S. Attorney Tom Clark on juvenile delinquency, will be undertaken by RKO, Charles P. Skouaras, national chairman of the TOA Youth Campaign, announced this week.

The film is made for showing before weddings and baptisms and those interested in forming conferences on juvenile delinquency and is being made at the request of the Department of Justice and the National Conference for the Prevention and Control of Juvenile Delinquency, Skouaras said. Production will be by Jack Krieger and the film should be finished May 15, Skouaras added.
Joe Schenck Turning Exhbiton? He Won't Talk

Offices of Joseph M. Schenck in New York Tuesday refused to confirm or deny reports from Hollywood that Schenck would quit his job as executive producer of 20th Century-Fox and go into exhibition in a big way.

The Hollywood reports declared that Schenck would seek to resign his production job, even though his contract runs until 1982 and would devote himself to his exhibition interests in the United Artists theatre circuit, of which he is president, and of the Naiy circuit, in which he has a substantial interest. The Schenck spokesman said Schenck would not issue any statement on this subject until he returned to the west coast. Schenck is at present in New York.

His move, if carried out, would probably be anticipatory of the Supreme Court action in the Government anti-trust suit against all the major distributors, 20th Century-Fox included. If the high court upholds the three-judge federal statutory court which issued a decree, suspended during the appeal, 20th Century-Fox will have to own or acquire ownership of 40 per cent or more of the theatres it wishes to operate and the high court supports the Government appeal, exhibition will be ordered divorced from distribution and production and 20th-Fox will either have to get out of production or exhibition.

Industry observers have long considered the exhibition field the more lucrative and industry movements indicate several shifts in position by people who have hitherto been connected with distribution.

Report Outlawed 'Outlaw' Victor In Buenos Aires

Public protest seemed to have beaten government censorship in Buenos Aires this week as word from that Argentine capital revealed that "The Outlaw," ordered pulled from the screen of the Metropolitan Theatre around April 15, would be permitted to reopen at the Opera on May 6.

The Howard Hughes film, which has singular genius for causing controversy, had been banned upon government order after it had played one day at the Metropolitan to record-breaking audiences. The ban was lifted Wednesday word of mouth talk about the picture grew to such protest proportions that it reached government circles and caused the order banning the film to be revoked.

Quit Writing for Salary, Write for Cut—Goldwyn

Producer Samuel Goldwyn this week came up with the suggestion that the majority of screenland's writers quit working for a steady salary and take a cut in the picture profits instead. Goldwyn made the suggestion, he said, because he believes the writers have "sacrificed their aspirations to artistry in exchange for the security of the weekly pay check."

Box-Office Gets It

The City Council of Alton, III., this week adopted a city tax program which includes a two per cent tax on theatre admissions. The council indicated, however, that if the theatre tax produces more revenue than needed to balance the city's budget the tax would be scaled downward.

Lower Tax Rates Might Mean More, Senator Declares

Lower tax rates do not necessarily mean less revenue for the taxing bodies, Senator Kenneth Wherry (Rep., Neb.) told the Nebraska Theatre Owners' Association as it held a special meeting in the Fontenelle Hotel at Omaha Tuesday.

The Association voted to affiliate with the Theatre Owners of America.

Sen. Wherry, who was among a list of speakers which included TOA President Fred Gaun, TOA Executive Director Robert W. (Casey) Coyne, Lt. Gov. Bob Crosby and Association President Robert Livingston, pointed out that if lower admission taxes and lower general taxes were in effect, the public would have a larger amount of money to spend and the volume of theatre sales might be greater.

Korda-Daily News Video Agreement Covers 24 Reissues for 1-Year Term

Nation-wide television broadcasting rights to 24 Sir Alexander Korda features, all of which have been previously released in theatres, were acquired Monday by WPIX, New York video station owned by the Daily News.

The rights are for one year and permit WPIX to lease the film to other radio stations within the United States. Restrictions are that no film must be shown more than twice within the year period and that they may be leased to only one station in each television area. Morris Helprin, who represented Sir Alexander Korda in the deal, declared that there are "approximately 13 television areas." A spokesman for WPIX assured that the pictures would be sold as a package deal including the entire 24 or none.

The agreement is the first major deal for features on television and embraces the following titles:

- "The Private Life of Henry VIII."
- "The Scarlet Pimpernel."
- "The Return of the Scarlet Pimpernel."
- "Catherine the Great."
- "The Private Life of Don Juan."
- "The Ghost Goes West."
- "Sanders of the River."
- "The Shape of Things to Come."
- "The Man Who Could Work Miracles."
- "Rembrandt."
- "Divorce of Lady X."
- "Elephant Boy."
- "Four Feathers."
- "The Squeaker." (also known as "Murder on Diamond Row").
- "Men Are Not Gods."
- "Drums."
- "The Challenge."
- "Over the Moon."
- "Q Planes." (also known as "Clouds Over Europe").
- "The Thief of Bagdad."
- "Jungle Book."
- "That Hamilton Woman."
- "Lydia."
- "Spy in Black."

Paramount 2nd Video Try Fuzzy; Editing Attempted

New York's Paramount Theatre held its second large-screen television unannounced try-out Tuesday night before a crowded house which saw some very badly defined images of General Omar Bradley delivering his speech to a dinner of the National Association of Magazine Publishers.

The tryout marked the first attempt by the Paramount to edit the telecast before it hit the theatre's screen. In the Paramount large-screen television system, the telecast is photographed on 35-mm. film from the cathode tube receiver, processed and fed into the theatre's regular television system.

Pretty Busy Boys

The City Council of Nashville, Tenn., is looking at bills affecting the motion picture business in a big way. Before it are measures to establish a new censor, to close Sunday movies between the hours of 7 P.M. to 9 P.M., and to outlaw "bank" nights.

Politician New TOA Executive

Gael Sullivan, 43, vice-chairman of the Democratic National Committee and one-time second assistant postmaster general, will become executive director of the Theatre Owners of America June 1, succeeding Robert W. (Casey) Coyne, who will resign.

The announcement was confirmed by TOA officers after press associations had reported it from Washington, Coyne, who was out of town, had declared his intention of resigning to enter private business shortly, after American Theatres Association and Motion Picture Theatre Owners of America had merged to form TOA.
MPAA Reelects Johnston, Splits Borthwick Post

Eric Johnston was reelected president of the Motion Picture Association as the directors met in New York last week.

The only change in offices was that occasioned by the retirement of George Borthwick as secretary-treasurer and the division of his office into two posts, one of which,—that of treasurer, was filled by the election of Fred W. Dunwal. General Counsel Sidney Schreiber filled the other office. Also reelected Vice-Presidents Francis S. Harmon and Joseph L. Breen.

Republic President Herbert J. Yates and Republic Borthwick were also reelected to the MPAA directorate as representatives of their company which recently joined the organization, while Norton V. Ritchey was reelected to represent Allied Artists.

Appointees Committees

The following committees were appointed by President Johnston:

Executive Committee—Chairman, ex officio, Eric Johnston, MPAA; Barney Balaban, Paramount; Nate J. Blumberg, Columbia; William J. Cohn, RKO; E. N. Ddupit, RKO; Sam Schneider, Warner Bros.; Harry Kalentine, Warner; Malcolm Kingsberg, RKO; Dan Blocker, Twentieth-Century-Fox; Stanley Selznick, Selznick; J. T. Kukuh, Paramount; Sam Schneider, Warner; Joseph J. Roth, Selznick; John H. G. Kibbe, Selznick; Lowell Hadfield, Universal; Kenneth Clark, ex officio, MPAA.

Talent Committee—Chairman, Albert S. Howar, Warner; Miss Peggy Stilbhy, Celyn; Lowell V. Calvert, Hunt Stromberg; Mrs. Carolyn Wills, Stagg, Samuel Goldwyn; Miss Rosemary Foley (vice), Walter Wangler; Edward A. Golden, Golden; Hal Hode, Columbia; Forrest E. Judi (west coast), Allied Artists; Edward P. Kilroe, Twentieth-Century-Fox; Miss Pearl LaBenstien, Loew; Robert H. McLean, Universal; Franklin Spiegel, Universal; Kenneth B. Umbreit, RKO; Franklin Walshein, Wynn; Texas Guinan, Wynn; Tommy Kelly, Rinella; Raymond Edwards, Republic.

Committee on Service Department Committee—Chairman, E. N. Deputin, RKO Radio; Lou J. Bambule, Warner; James C. Brewer, RKO Radio; Edward M. Merry, Allied Artists; Hal Hode, Columbia; Herbert M. Richey, Loew's; Ted O'Shea, Paramount; Stanley Shaw, Shaw, Levy; Lester Cen- tenth-Fox; Harry Goldberg, Warner; Maurice Berg- mayer, Universal.

Educational Services Committee—Chairman, John M. Whitaker, RKO; Albert Bell, Twentieth-Century-Fox; E. W. Hammans, Educational, Joseph H. Haeck, Hal Hode, Columbia; John J. O'Connor, Universal; Paul Raab:un, Paramount; Harry Gold- borg, Warner; Oscar A. Davis, Loew's.

Advertising and Publicity Directors Committee—Chairman, Maurice Bergman, Universal; Mort Blumenstock, Warner; Howard Dietz, Loew's; Paul Landon, Jr.; Albert S. Barrer McCormick, RKO; Charles Slade, Twentieth-Century-Fox; Arthurn Schind, Columbia; Silas F. Seidler, Loew's; Stanley Shubard, Paramount; William Waller, MPAA; John W. Fuller, Paramount; To be appointed, Republic; To be appointed, Allied Artists.

Advertising Advisory Council—Chairman, Charles Selznick, Twentieth-Century-Fox; Maurice Bergman, Universal; Mort Blumenstock, Warner; Howard Dietz, Loew's; Harry J. Gern, Paramount; Albert S. Barrer McCormick, RKO; Arthur Schind, Columbia; Stanley Shubard, Paramount; F. E. Trent, National Screen; Louis Litton, Allied Artists.

Tax Take Up

March admissions tax collections amounted to $304,137,338, more than five million dollars over the very slack February collection, the Bureau of Internal Revenue reported this week in Washington. The March total was considerably better, too, than the March, 1947 collection of $28,795,826.

Admissions tax from the Third New York City collection district hit a total of $5,973,126, with three of the other 24 collection districts also reporting that Uncle Sam took over a million dollars.

Research Department Committee—Chairman, Stewart McDonald, RKO; F. W. Stop, Paramount; John D. Moskovitz, Loew's; Donald A. Henderson, Twentieth-Century-Fox; Paul Raabun, Paramount; John D. O'Connor, Universal; Abe Schneider, Columbia; To be appointed, Republic; James Tiswell, Allied Artists. A motion pictures Committee—Chairman, John J. O'Connor, Universal; Donald A. Henderson, Twentieth-Century-Fox; W. Stewar McDonald, Warner; Charles C. Bagby, Loew's; Donald A. Henderson, Twentieth-Century-Fox; Morrie Wolf, Warner; Joseph Ruben, Columbia; John W. Weitkarp, RKO; Paul Raabun, Paramount; Ed- ward Moyer, Allied Artists; To be appointed, Republic.

Low Committee—Chairman, Robert D. Bergman, Columbia; Otto E. Koegel, Twentieth-Century-Fox; Mayer H. Goldstone, RKO; Robert W. Perterson, Warner; Charles D. Prutzman, Paramount; Charles E. Schwartz, Columbia; Gordon R. Youngman, RKO.

Copyright Committee—Chairman, Edward P. Kilroe, Twentieth-Century-Fox; W. Steward McDonal, Warner; Charles C. Moskvitz, Loew's; Abe Schneider, Columbia; John W. Weitkarp, RKO; Paul Raabun, Paramount; Edward Moyer, Allied Artists; To be appointed, Republic.

Low Committee—Chairman, Robert D. Bergman, Columbia; Otto E. Koegel, Twentieth-Century-Fox; Mayer H. Goldstone, RKO; Robert W. Perterson, Warner; Charles D. Prutzman, Paramount; Charles E. Schwartz, Columbia; Gordon R. Youngman, RKO.

Foreign Legal Advisory Committee—Chairman, Roger C. W. Pitney, Republic; Robert B. Davis, RKO; Franklin S. tby, Twentieth-Century-Fox; Irving Mosan, Warner; Morris Ruffner, Warner; Joseph Reisal, Loew's; Adolph Schimel, Universal; Theodore Black, Republic.

International Division Committee—Chairman, ex officio, Gerald M. May, MPAA; George Weitkarp, Para- mount; Norwer V. Ritchey, Allied Artists; Richard Atcheller, Republic; Murray Silverstone, Twentieth Century-Fox; Joseph F. Bergman, RKO; Arthur M. Loe, Loew's; Philip Reisman, RKO; Joseph H. Schindler, Columbia; William Levy, Loew's; Joseph M. Croce, Columbia; William Levy, Disney; Alfred Crown, Goldwyn.

Chicago House Asks Court Enforce Bids, Stop Stools

Chicago's Kimball Theatre entered federal court this week with a plea that Paramount, Warner, Loew's and United Artists be restrigned from selling film to the Balaban and Katz Maryland, Tower and Tivoli unless the Kimball were allowed to bid for the same product against these houses.

Kimball's lawyer asked that the same distributor defendants be re- strained from selling product to the Maatta Ross Loew Theatres to be used as double bills ahead of the Kimball.

Federal Judge Michael lgo gave the de- fendants until June 11 to file answers.

MPAA Demands Ad Code Seal on Advertising Films

Directors of the Motion Picture Association of America this week unanimously reaffirmed the organization's stand that all commercial advertising films shown along with entertainment programs in theatres must bear the Association's advertising seal.

This rule, coming at a time when there was an upswing in the use of commercial films in theatres whose owners are members of the MPAA, provides that all films over 200 feet will be advertised in commercial programs other than motion pictures must be pictured, and must bear the code seal along with a line appearing on the main title:

"This is an Advertisement."

Paramount Znd Video Try Fuzzy; Editing Attempted

(Continued from Page 9)

18x24-foot screen.

Tuesday, for the first time of the television program, Paramount technicians trailed the television camera 15 minutes during which time they allegedly exercised their editorial judgment. The nature of the broadcast was such, however, that the effects of such judgment could not easily be noted, since it consisted entirely of the General speaking and did not offer much leeway for editing from a pictorial viewpoint. During the second part of the speech was put on without editing. For this half the camera was supposed to be photographed on film and handled in the printing room, but the images reached the screen, according to Paramount, 60 seconds after the actual event.

Tuesday's broadcast also marked the first time a New York television station cooperated with a theatre as CBS picked up the event with its television cameras for its WCBS-TV and made it available for Paramount's 7000 megacycle television relay system. Paramount's technicians were reluctant to place the blame for the bad definition of Tuesday's broadcast, both the edited and the unedited parts. One spokesman acknowledged the fault could have been anywhere including the theatre's projection room. Paramount Vice-President Paul Raabun pointed to the comparative ex- cellence of the first experiment (STK, April 17, p. 7) and said, "Draw your own conclusions."

Chicago: operated on the cause of the dis- tortion problem replied:

"We had a good picture ourselves"—W.S.

'Shoe Shine' in Video

Debut at Cleveland

"Shoe Shine," Italian language feature film owned by Lojopt Films, made its television debut last week when it appeared as first fea- ture to be televised by station WEWS at Cleveland as part of the station's program to broadcast the Italian elections.

'Blandings' Burns 'Em

"Mr. Blandings Builds His Dream House" carried down in Culver City last week. The picture was being shown Selznick execu- tives at the RKO Pathes studios when it caught aflame in an overheated projector and put on a show that cost $10,000 and caused Culver City and studio fire fighters half an hour's real work before the fire was extinguished. No one was injured.

Showmen's Trade Review, May 1, 1948

Buy British Showcases

Major American distributors this week were repeating the proposals of obtaining permission from the British government to use part of the funds they would have to leave in Britain from their English film rental to buy "showcase" theatres.

'Showcase'...
he gets the American distributor won’t begin to get what amounts to the rentals his films earned abroad.

Great Britain is another example. The British practically shut their markets to American films with an ad valorem tax and only now are prepared to reopen them through an agreement negotiated with the industry which does not promise anywhere near the full returns of their films’ possibilities. In addition the situation there has not only resulted in long and expensive negotiation, but it probably will continue to result in friction. At present the American industry is attempting to set up a working committee to handle the various questions which arise under the agreement and all anticipate that there will be a good deal of “interpretation” which has to be accepted by both parties before this system even becomes workable.

In France the economic conditions there plus possible policies and envy has resulted in another situation which ought to mean good for American films. On the economic front, the French have had to freeze American rentals. In addition they are asking for a revision of the Blum-Byrnes agreement by which it was agreed that four out of every 13 weeks of playing time be devoted to French pictures. The political angle enters here because it would appear that many French exhibitors were not heed ing this part of the agreement.

Cutting Corners

Like exhibitors everywhere they want money-makers on their screens and since they found the American imports had a greater box-office draw, some of them seemed to be cutting corners on the amount of time they were granting their own country’s product.

There are other markets—like Italy—with other restrictions, all of which arise from the deep-seated plight of the nations which set them up and their need to keep dollars. One group in the American industry believes that it is only by restoring these countries to a solid economic footing through trade, that the motion picture industry can escape these roadblocks to their returning funds. That is why they believe that a successful ERP can do the trick.

'Stripped' Opera

For Film Classics

Streamlined opera will be distributed by Film Classics shortly when it takes over “The First Opera Film Festival,” a condensed production of Rossini’s “William Tell,” Mozart’s “Marriage of Figaro,” Donizelli’s “Don Pasquale” and Bizet’s “Carmen,” which runs 100 minutes. It was announced this week. The operas, which are made with Metro-Goldwyn and La Scala stars will have a commentary by the New York Times’ Olin Downes. New York premiere will be at the Little Carnegie.

MGM European Plans

Production Meet Subject

MGM Production Chief Louis B. Mayer, together with E. J. Mandel and Ben Goetz ar rived in New York this week to confer on MGM’s forthcoming European productions. To date the company reportedly has plans to make “Edward, My Son,” England with possibly “Young Wives” as the second and to have Arthur Hornblow, Jr, produce “Quo Vadis” for it in Italy.

Mr. Farnol Considers the Tourist

Lynn Farnol, who guides, plans and pushes Samuel Goldwyn’s advertising and publicity is a gentleman who is at other angles beyond his theatrical nose and last week he came up with a study of the tourist in New York and how he means to that city.

In the first place the observing Mr. Farnol finds that the tourist is one of the industry’s major importers, representing a billion dollars or more. In the second place, Mr. Farnol wants to get more of that trade and he has general ideas of how it should be built up through exploitation.

But most interesting is what he has to say about movies, the tourist and New York.

“It is doubtful,” he writes, “whether any Broadway motion picture gets any important out-of-town patronage, except for the time-keeping stragglers who want a place to rest their weary feet. An exception would be the pre release engagement of a ‘Good Will the Wind’ or a ‘Best Years of Our Lives,’ lifted up to a once-in-a-generation place by heroes and national publicity. For most pictures, the visitor feels that ‘we can see it at home.’

“Among theatre attractions of any kind, the Radio City Music Hall is New York’s one out of the standing tourist attraction. It doesn’t matter where the visitor comes from. It doesn’t matter how rich or how poor he is. The Music Hall gets him first. It is not the appeal of the picture, even though a mysterious grapevine seems to work. They smell out the good ones’ is a common Broadway creed. It is a combination of everything—picture, stage show, symphony orchestra and the theatre itself.”

Finance and Sales

Twentieth Century-Fox reported a consolidated net profit of $14,003,640 for the 52 weeks ending December 27, 1947, compared to the 1946 profit for the same period of $22,619,535.

Mistress? Ok! Honi Soit...

The Motion Picture Association of America, which hitherto used to get the indignantly pained looks of a damage who never had a chance when someone tried to slip the word "mistress" into a script or a title, this week ruled in favor of this hitherto forbidden word. The ruling came in connection with the J. Arthur Rank-Balancing pictures "Mistress Haslam’s Repose." An MPAA spokesman who made an oral statement on the matter instead of the usual written release, intimated strongly that the world "repose" meant rest and that the picture was a fantasy like "Alice in Wonderland." "Alice," of course, can do no wrong.

The MPAA found that in this instance the word "mistress" was part of a proper name.

Incidentally Webster defines mistress as 1) a woman having authority or ownership; 2) a woman paramour; 3) a sweethearts’ or lovers’ teacher; 3) a woman having mastery of something (Webster doesn’t say what); 4) a title of courtesy prefixed to the name of a woman married or remarried—now superseded—contracted into Mrs. for a married and Miss for an unmarried woman.

This amounts to $4,811 a share of common compared to 1940’s $7.90 a share.

Eastman Kodak’s sales for the first quarter of the year were $292,000,000, an increase of approximately 29 per cent over the same period in 1947 President Thomas J. Hargreave declaraed to the stockholders. He declared that only seven to eight per cent of this 29 per cent increase came from price rises. Kodak he said has no plans for getting any financing and its present cash position is expected to be "satisfactory," he said.

Andy Smith

The boys and girls in the division and field sales forces of 20th Century-Fox seem to be pretty happy that Andy Smith has rounded out his first year as general sales manager of the outfit and what’s more they’re doing something about it. They’re putting on a sales drive on their own initiative from May 30 to June 26 under the title of Andy Smith Anniversary Sales Drive.

Foreign

Film Classics “Furia” this week got rerated by the Legion of Decency, and Superhills “Carmen,” a recent MPA entry, which takes a bar out of its way to playing standard circuit time. "Jennie Lamour" went into its second New York downtown run at the Avenue.

Calendar

MAY

2, testimonial dinner to Walter V谈到 by Widespread Guild, Hotel Astor, New York City.

3, 4, Motion Picture Theatre Owners and Operators of Georgia, Henry Grady Hotel, Atlanta.

5, 6, convention, Independent Exhibitors, Inc., Alh eld, Hotel Seminole, Boston.

6, 7, convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

7, 8, convention, Independent Theatre Owners of Iowa and Nebraska, Des Moines, Iowa.

10, 11, convention, Allied Theatre Owners of Iowa and Nebraska, Omaha, Neb.

11-12, meeting, board of trustees, Motion Picture Foundation, Hotel Astor, New York City.

12, 13, first convention, Allied Theatre Owners of Kansas, Muehlebach Hotel, Kansas City, Mo.

15-17, meeting of board of directors, Allied States Ass’n, Cosmopolitan Hotel, Denver.

16-18, annual convention, Society of Motion Popular Picture Engineers, Ambassador Hotel, Santa Monica, Calif.

18, 19, convention, Allied Rocky Mountain Independent Theatre Owners, Denver, Colo.

21, annual dinner, Motion Picture Associates, Waldorf-Astoria Hotel, New York City.

24-26, sales meeting, Paramount Central division ex changes, Knickerbocker Hotel, Chicago.


JUNE

2-3, convention, Theatre Owners of North and South Carolina, Myrtle Beach, S. C.

4-6, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26, 27, 28, summer convention, Associated Theatre Owners of Nebraska, Grand Hotel, Fremont, Neb.

29-31, convention, Theatre Owners of Oklahoma, Oklahoma City.

SEPTEMBER

12, 13, convention, Theatre Owners of America, Drake Hotel, Chicago.

14-16, convention, Theatre Equipment Dealers Protective Ass’n and Theatre Equipment Supply Manufa cuters Ass’n, Hotel Jefferson, St. Louis.

Manitoba OKs 20% Tax

Legislature of the Canadian Province of Manitoba, meeting at Winnipeg, has passed a 20 per cent admission tax on amusements which will apply to sales selling at 25 cents or more.
There She Goes, Topping “Dear Ruth” Again and Every Other Hit, Bar One, in More Than a Year at N.Y. Paramount. Look at These Remarkable Opening-day Comparisons with Recent Successes!

- TOPS DEAR RUTH .................. 17%
- VARIETY GIRL .................... 18%
- GOLDEN EARRINGS ................ 12%
- PERILS OF PAULINE ................ 6%
- SAIGON .............................. 4%

Only 2% under “Road to Rio”

WATCH THAT “CLOCK”
Life Magazine, Louella Parsons, and Jimmie Fidler did, and every one of them picked it as their Movie of the Week!
r gloves to this thriller, or you won’t have any fingernails left!” —says N. Y. Mirror

APPLAUSE—APPLAUSE—DEAFENING APPLAUSE FROM EVERY CRITIC AS NEW YORK JOINS BOSTON, BUFFALO AND ALL POINTS WEST IN HYSTERICAL PRAISE OF THE GREATEST SUSPENSE THRILLER IN YEARS, FROM Paramount

“A17-jewel entertainment guaranteed to give a good time.” —N. Y. Times

“Clicks from the start...One of the most sure-fire suspense stories to arrive here in a long, long time. Building up always to that last breath-taking reel of suspense...Played by a corking good cast, in a picture that rates the same adjectives.” —New York Sun

“Anyone on a hunt for entertainment...will find what he wants at the Paramount.” —N. Y. Daily News

“Will keep you on the edge of your seat chewing your fingernails down to the elbow. A rising crescendo of tension and suspense that will keep you bouncing with excitement until you find callouses where you sit down.” —Morning Telegraph

TOO MANY GREAT REVIEWS TO LIST HERE; SEE MORE ON PAGE 21
Selling the Picture
News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

'Best Years' at Lower Prices Treated as Boston First Run

That millions of young people, women with children and high school students are among the potential audience material for future engagements of Samuel Goldwyn's "The Best Years of Our Lives" was indicated in Boston last week when the widely-honored feature, which has been given the highest awards in this country and in every other country where it has been shown, got its second wind as a popular-priced attraction at the Astor Theatre.

In contrast to the middle-aged and affluent middle-class moviegoers which dominated the audience when the picture opened in Boston as a roadshow on Christmas Day, 1946, the now reduced-price engagement seemed to have special drawing power with young people and with women and children during the day, and with high school students at night.

Waiting Line of 100

Thus the Gallup organization's findings (that with 4,000 roadshow engagements drawing 11 million people, there is still a potential audience of some 26 million) began to shape into reality as Managing Director Dan Finn reported a waiting line of 100 at the first showing on opening day, with the morning box-office pressure the strongest observed in Boston in months.

Before the first show ended, there were 1,000 spectators in the audience, and by the last showing of the day's receipts were within a few hundred dollars of the capacity of a theatre playing a three-hour unit feature five times daily. Morning prices were 50 cents, with the scale reaching a top of 85 cents for evenings.

Publicists Invade Boston

Basing their activities on the theory that, with a large audience still waiting to see "The Best Years," the popular-priced engagement was virtually a first-run presentation, Goldwyn publicists invaded Boston several days in advance and laid the advertising and publicity groundwork that resulted in local newpapers giving the popular-priced engagement the same editorial consideration as a new picture, with leading reviews and other first-run presentation treatment.

Enthusiastic public response to the first day's engagement convinced observers that the picture's story, which concerns the problems of war veterans, was just as timely today as when the picture was first released as a roadshow. Not a few were of the opinion that, if anything, the theme was timelier now, pointing out that the veterans' problems of readjustment have become increasingly confused in view of present economic conditions and the continuing unsettled state of postwar world affairs.

Gown in 'Unconquered' On Trip Around World

The lavish King's Ball gown worn by Paulette Goddard in Cecil B. DeMille's "Unconquered" has started a trip around the world to be displayed in large department store tiaras in connection with showings of the Paramount Technicolor film. This is the longest trip any picture accessory has ever made.

Shipped from the studio to Australia, the green creation is now on exhibition in Melbourne at Myers, Australia's largest department store. Other cities on the itinerary are Sydney, Geelong and Ballarat, and then it goes to Hobart and Launceston in Tasmania, Auckland and Wellington in New Zealand.

Cummings to Tour Nation On Behalf of New Film

Robert Cummings, star and co-producer of United California Productions' initial picture, "Let's Live a Little," which Eagle Lion will distribute, is to make an air tour of the country to aid in publicizing the romantic comedy in which Hedy Lamarr co-stars.

Cummings, an aviation instructor in the war, will fly his own twin-engined, cabin-craft to 36 cities late in the fall, carrying a print of the film to exhibit to managers and theatre operators. He will also make personal appearances, give newspaper and radio interviews, not forgetting to give "Let's Live a Little" several mentions in every instance.

Judges' Stand Replica For Premiere in Lancaster

An exact replica of the judges' stand at the Lancaster, Ohio, fairgrounds racetrack, has been erected in Lancaster's downtown public square as headquarters for advance activities in connection with the world premiere of 20th Century-Fox's "Green Grass of Wyoming," which will take place there as a three-day celebration starting May 22.

The judges' stand appears prominently in the racing scenes of the Technicolor picture, which were filmed at the half-mile oval last June.

29 for 'Henry' Staff

United Artists is expanding its field force for "Henry V" to 29 to handle the picture on its second co-round, informed sources declared Monday in New York.

Biggest 'Spectacular' Believed to be the largest "spectacular" yet, the letters of the title of Harry Sherrman's production, "Four Faces West," will be bull-dozed by the Caterpillar Company on the face of the High Sierra slopes just outside Bishop, Calif., in connection with the world premiere of the Enterprise film on May 15. Each letter will be 300 feet long and the entire sign will stretch approximately one and one-half miles. Caterpillar engineers estimate a visibility of 75 miles for the sign in bright daylight.

'Casbah' Chicago Debut Benefit for Heart Fund

Chicago had one of its biggest gala premieres last week when Universal-International's "Casbah" opened at the Oriental Theatre with a benefit for the Chicago Heart Association. The big theatre was jammed with more than 3,500 persons, many of them having turned out to see the film's star, Tony Martin, and Susan Hayward who flew in from Hollywood to aid in raising the heart fund.

Among other films, stage and radio stars who made personal appearances were Burl Ives, Bette Baker, Frank Marlow and Wade Shore. The winner of the $25,000 Walking Man radio contest, Mrs. Florence Hubbard of Chicago, also attended.

To make the premiere an outstanding glamorous event, a mammoth heart was projected skyward from a 2,000,000 candle power light gun in front of the celebrity marquee. This feature of the exploitation was under the supervision of Bob Duggan.

MGM 'Blazes' Short Wins Safety Award

Marking the second time that an MGM Theatre of Life fact-film has been so honored, the National Committee on Films for Safety has chosen the company's latest two-reel special, "Going to Blazes," as the "year's best theatrical motion picture on safety." Last year's winner was "Traffic With the Devil," in the same series.

"Going to Blazes," which dramatizes America's $600 million annual fire loss, was filmed with the cooperation of the Los Angeles Fire Department. The subject was written and produced by Herbert Morgan and directed by Gunther V. Friesch.

Blumenfeld Books Vaude In 'Frisco's Downtown

As a box-office stimulant the Blumenfeld Circuit has booked vaudeville into the Downtown Theatre, San Francisco. A new program will be presented each Friday, running through Sunday in addition to the feature film. Matinee prices are 55 cents general admission, 75 cents family; at nights, 24 cents general and 90 cents in the loges.
Levin Cashes in on Loretta Young's 'Oscar'

San Francisco Theatres Divisional Director Irving M. Levin, immediately after Loretta Young had received an M. P. Academy award for her acting in RKO Radio's film, "The Farmer's Daughter," decided to cash in on her "Oscar" award, and booked "The Farmer's Daughter" for a four-day engagement at the Vogue with a showing the following day at another San Francisco neighborhood house, the Balboa.

Then Levin packaged "The Farmer's Daughter" with another Academy winner, Universal-International's Bank film, "Great Expectations," at the Metro and Harding theatres, heralding them as "Winners of Four Academy Awards in One Program."

Next, "The Farmer's Daughter" was rebooked several days later, into the Balboa, to which was added Paramount's "To Each His Own," featuring Miss Young and Olivia de Havilland, under the caption: "Two Years' Award Winners Together."

Levin reports that at each succeeding showing, the box-office receipts showed increased rather than diminished results.

Gable-Turner Museum On Display at Hearns

The Clark Gable-Lana Turner MGM "Homecoming" Museum went on display this week at Hearns' department store in New York in connection with the opening of "Homecoming" at the Capitol.

Featured in the Museum are mementoes, made up to resemble the stars, wearing costumes, from "Honky Tonk," "China Seas," "San Francisco," "Idiot's Delight," "Red Dust," "Boomtown," "Dr. Jekyll and Mr. Hyde," "Green Dolphin Street" and "The Postman Always Rings Twice." Also on display: the sweater worn by Lana in her "sweater girl" days, Lana's portable makeup kit; Gable's famous turtleneck sweater, his pipe-rack and pipes, and the cornet he played when he was a boy.

Charity Premiere Set for The Fuller Brush Man

World premiere of Columbia's Red Skelton comedy, "The Fuller Brush Man" will be held May 12 at Bushnell Memorial in Hartford, Conn., as a charity affair, with all proceeds going to three local hospitals, the Hartford, St. Francis and Mt. Sinai. It was announced this week by Alfred C. Fuller, chairman of the board of directors of the Fuller Brush Co.

Hartford was selected for the premiere because that city is the 42-year-old home of the Fuller Brush Co. and the Fuller brush man who inspired the film. The premiere at Bushnell Memorial is limited to one night only, with the regular engagement at E. M. Loew's set for a later date.

'Salem Frigate' Yarn Mailed to Exhibitors

As the initial exploitation activity in Universal-International's campaign for "Salem Frigate," a Geffen-Shane production to be produced and directed by Maxwell Shane, a copy of the Omnimook edition that featured the condensed version of the adventure yarn has been mailed to 500 exhibitors and the same number of newspaper motion picture editors.

Naked City Field Campaign Reports Indicate Film's Potent Sales Angles

Campaign reports from the field indicate how effectively old fashioned ballyhoo is being used by theatre managers to help promote Mark Hellinger's Universal-International picture, "Naked City," with resultant rewards in box-office performance.

Jack Sidney of Loew's Century in Baltimore stirred up plenty of excitement before 10,000 fans at the Bowie Race Track in advance of the opening by arranging that the track operators to name one of their feature races the "Naked City Pursue." A special blanket with the "Naked City" in six-inch letters was the trophy. The newspapers carried the name "Naked City," on their list of race entries and gave special stories to the race. Television also carried highlights of the race with the balance television station, giving picture and theatre credit in the running commentary and also carrying the presentation of the trophy to the winning horse. The Washington newspaper also gave breaks to the horse race, while New York turf papers featured it.

Managers of the Orpheum and Esquire theatres in San Francisacored by U-I representatives Graham Kislingbury also used the Naked City Handicap at the Bay Meadows track. San Francisco papers carried the story.

The United Artists in Portland, Oregon, and the Orpheum in Seattle employed a "Mr. Flatfoot" promotion by people on the streets were asked to identify "Mr. Flatfoot." From a description furnished on a local radio station, with prizes being awarded. In both cities, tie-ups were made with the Columbia Broadcasting System network program "Sam Spade, Detective," which stars Howard Duff, featured in the picture. This is part of a national promotion emanating from the home office adaptable to the local city level.

Lou Cohen of Loew's Poli in Hartford adapted a "Naked City" photography contest, successfully engineered in connection with the premiere at the Capitol in New York. One of the local photography stores, giving away prizes and passes to the best entries. Cohen also set about 100 posters on street poles in important Hartford spots reading "A City Without A Strong Community Chest is a Naked City." He also arranged for the posting of 200 Hartford Press Bulletins in important spots throughout the city which carried a line "Mark Hellinger's widely acclaimed "Naked City," opens Wednesday at Loew's Poli. This promotion was repeated the day before opening.

Charles E. Kurtzman, Loew's northwestern division manager, arranged a private showing of the picture for prominent police officials headed by Thomas F. Sullivan, Boston police commissioner in connection with its opening at the Loew's State and Orpheum theatres in Boston. The Boston motion picture critics also were invited to the screening and later were herded into one of the Police Department's Black Marias and taken to lunch. A pair of miniature handcuffs served as a name card for each critic and they were given cards signed by Barry Fitzgerald making them members of the "Naked City Police Department." Joseph A. DiPesa, public relations head of the State and Orpheum arranged for posting of special "Wanted!" cards.

Video Exploitation

Marking the first exploitation for a Paramount picture over television, a special television trailer for "The Big Clock" was given a two-night showing over station KTLA last week in connection with the opening of the film at the Paramount, Hollywood and Downtown theatres, and was in addition to a big newspaper campaign and stepped-up radio exploitation. Featuring Ray Milland as narrator, the trailer presents scenes from the film with co-stars Milland and Charles Laughton and other members of the cast.

5 Test Engagements On 'Hatter's Castle'

Five specially prepared test engagements have been set by Paramount for "Hatter's Castle," with the first getting under way this week at the St. Francis Theatre, San Francisco. Others are Paramount, Kansas City, May 12; Paramount, Rochester, May 19; United Artists, Detroit, May 20; Utah, Salt Lake City, May 21.

Special campaigns are being launched in each locality.
Campaign Material for UNIVERSAL-INTERNATIONAL'S
"Letter from an Unknown Woman"

GENERAL APPROACH: A love story with strong appeal to women. All pressbook material is aimed at arousing feminine interest. Tragic nature of the Stefan Zweig story, a dying woman writing a letter to the man she loved, who has forgotten her though she was the mother of his child, will give feminine patrons a chance to weep—which many of them enjoy.

NEWSPAPER ADS: Universal-International's ad department has prepared 24 excellent ads, running from one-column 14 lines to four columns 660 lines, all of them emphasizing the love story's appeal to women. It is a swell selling job. In nearly every ad the title in script is seen on the front of an envelope, with plenty of white space to make it stand out. Names of the co-stars, Joan Fontaine and Louis Jourdan, appear in large type. The love angle is amply stressed through showing the stars in a clinch. Conspicuous in the majority of the ads is a sym- bolic man's hand holding the crushed letter from the dead woman. Several contain small illustrations of the film's dramatic highlights. General effect of the layouts is heightened by the inclusion of excerpts from the letter in feminine handwriting.

DISPLAY MATERIAL: Outdoor posters and accessories alike suggest the love interest through the lovers in embrace; and contain the symbolic man's hand with the letter, with the title in script on an envelope. The 24-sheet is a color job that compels the eye through its very simplicity and the surrounding white space. Stars' names in large type occupy the entire left, the envelope title the right, with the embrace and the man's hand with letter the center. The one-, three- and six-sheets carry out the same idea, as do the smaller items on the title card and the herald. Cutouts from the posters make admirable lobby display material, while the accessory cuts may be adapted for special ads.

EXPLOITATION: The pressbook promotion section presents a number of good stunts, adaptable to almost any situation. There's a "Find the unknown woman" baller for the woman's page, a radio station, or for a store wishing to plug a special style or color of garment, with clues to be given by the woman in letters to the press or over the radio. Another search that will click is to find the "unknown woman" who has done most for the community, with a suggested counterpart in the search for the "unknown man"—the unsung, hardworking protagonist whom the community should honor. Other exploitation ideas are: scrambled portraits of the two stars; getting girls to write letters to the "unknown man" of their dreams, or young men to write to their "unknown woman" ideal; book store displays of Zweig's books; a postcard to patrons from the "unknown woman" to be mailed in New York; merchant tieups on the theme that the woman who bays their merchandise won't long remain unknown; a campaign to intensify the love story in the new star, Louis Jourdan.

SMILE-PROVOKING lobby display on 20th-FOX's "Sitting Pretty" was arranged by Manager Gerry Wollaston of the State Theatre, Harrisburg, and his assistant, Spasia Todorov. Promoted baby pacifiers consisted of hand cuffs, chains, policeman's black jack, baseball club and cloth gags.

FC's Kranze Develops Stage-Screen Package
A company package stage-and-screen show featuring John Calvert, famous magician and hypnotist, and Film Classics' "Devil's Cargo," in which Calvert plays the sleuth, has been originated by B. G. Kranze, Film Classics vice-president and world sales chief, and has been booked over the entire circuit of T. O. Kemp's Southern Amusements.
Bucky Harris, veteran exploiter, has been engaged by Al Zimbalist, FC publicity-advertising director, to act as advance man for the combination show. Harris will visit 130 towns in North Carolina, South Carolina, Virginia, Georgia and Tennessee.
Calvert, who will be accompanied by his troupe of cover-girl models who act as his assistants, will perform on stage with each screen, engagament of the film.
In developing the idea, Kranze reasoned that the combination show would prove popular with moviegoers, would benefit exhibitors and result in increased bookings for his company.

Baseball Short Plugs 'Babe Ruth Story'
Through the cooperation of the American and National baseball leagues, the official short subject on the 1947's world series, now being shown in theatres, carries a trailer plug for Roy Del Ruth's current Allied Artists film, "The Babe Ruth Story."

Street 'Casanova' Used By Long as Ballyhoo
Among the effective stunts employed by Manager George Long of the Strand Theatre, Altoona, Pa., to bring Eagle Lion's "Adven-

tures of Casanova" to the patrons, the public was a man wearing the costume of Casanova and parading the streets. A sign on his back advertised the picture, theatre and playdate. Throng's of the curious gathered about him on the main thoroughfare at the day's busiest hours. On opening day he passed out a special small folder addressed to women.
Radio played an important role in Long's campaign. He promoted a contest over station WRTA's "Midnight Dancing Hour" in which a pair of passes were offered to the writers of the 25 best letters, in 25 words or less, on "Which is most intriguing to you—Casanova the swashbuckling adventurer or Casanova the lover?" The same station, same program, which has a large listening audience, played request numbers, interspersed with spot announcements on the evening prior to the opening, and gave seven station breaks daily at 6 P.M.
Nearly a dozen of Altoona's biggest stores gave "Casanova" window displays, while 100 &-c-22 cards were spotted in shop windows in the business section. All street cars in Altoona, nearby Johnstown, carried the pass cards on their fronts. Trailerette and lobby signs were used by the Strand as cross-plugs. The Penn Alto and William Penn hotels used "Casanova" display boards. Poster included four illuminated 24-sheets on main arteries leading into Altoona.

Treasury Dept. Sponsors 'Letter' Coast Premiere
The Treasury Department's new American Security Loan Drive will be intensified in the Los Angeles area with a special Bond Premiere of the Rampart production, "Letter From an Unknown Woman," at the Fox Ritz Theatre on May 4.
Admission to the premiere will be solely through the purchase of U. S. Savings Bonds which will be on sale at seven downtown banks. The Los Angeles Junior League and the Treasury Department are jointly sponsoring the premiere which is a part of the National Security Loan Drive.
The regular Los Angeles showing of the picture, which co-stars Joan Fontaine and Louis Jourdan, will begin May 5 in the usual Universal-International first-run theatres.

'DOUBLE LIFE' DAIRY FIRM TIEUP. The large window display shown above was promoted by Assistant Manager M. Brewer of the Vogue Theatre, Vancouver, B. C., Canada, with Associated Dairies, as part of her campaign on Universal-International's "A Double Life." Miss Brewer also had a tieup with a chain of drug stores.
Snow-Plow-Jeep Clears Streets, Exploits 'T-Men'

Manager Ernie Warren of the Elgin Theatre, Ottawa, Canada, through calling upon his showmanship ingenuity, was able to turn an attendance-deterrent blanket of snow into an effective sales promotion stunt for his current attraction which happened to be Eagle Lion’s “T-Men.” His idea resulted in business that warranted a holddown of the picture.

It was the large drifts of icy snow that took Warren to the local Willy-Overland jeep distributor to whom he “sold” the idea of furnishing a jeep with a snow-plow front attachment to tour the city and help clear the streets giving away free presents whose cars were marooned in snow-clogged driveways. A large banner was the means of publicizing both theater and film. It bore the following copy: “It hits... and hits... like a pie driver! ‘T-Men’ plows ‘em under,” plus the usual credits. Driver of the jeep waved away all thanks, merely putting in a plug for the picture. The stunt made the newspapers with stories and pictures and received mention on nearly every radio broadcast from Ottawa.

In collaboration with Irving Herman, ad and publicity director for International Film Distributors, which handles Eagle Lion product in Canada, Warren arranged for big-scale radio program over CFRA which in turn got the local sponsors of its many crime and adventure programs to drop their middle commercials and substitute a plug for “T-Men.” This proved so successful that it was continued during the holddown week.

CFRA gave the showing other mentions, as did also CKCO, both reporting on an advance screening for top men of the Canadian Royal Mounted Police, Ontario Provincial Police, the Canadian Treasury Department, Army, Navy and Air Force, banks, newspapers and radio stations the night before the opening. All newspapers used the “T-Men” title in their headlines.

Street publicity included banners, posters and fake money throwaways which were liberally distributed over the city.

Sand, ‘Kisses,’ Jackets Promote ‘Sierra Madre’

Sand, candy kisses and a shirt tieup were employed by Manager Jim Youngman of Schine’s Palace Theatre, Lockport, N. Y.; to promote the showing of Warner’s “Treasure of Sierra Madre.” The hundred envelopes containing a “rare and costly sample” of white sand, were distributed. The local Woolworth store placed a large bowl filled with Hershey candy kisses in its window with a one-sheet card, offering guest tickets to those who could guess the number of “kisses” in the bowl.

Warner’s Marlboro shirt tieup resulted in a display of the shirts, along with picture tie-in cards in the window of a local harbic. Stills from the picture were displayed in a jewelry store window plugging Bulova watches, and in a drug store tie-in with Yellow Bole pipes.

Mail Box Card Teasers

Teaser mail box cards in the hotel boxes of guests was a promotion stunt arranged by Manager Joe Boyle of Loew’s Poli Broadway in Norwich, Conn. for RKO Radio’s “Magic Town.” Other teaser cards were distributed in parked cars, at homes and in other places. In return for inviting some Norwich athletes to attend the opening, they received mention on gym bulletin boards.—HFD.

Hauschild Exploits Jam Session Above Features

With a screen jam session including Freddie Martin and his orchestra in “As You Like It,” Duke Ellington and Orchestra in “Red, Hot and Blue,” and Spade Cooley and band in “Tumbleweed Tempos,” Manager Thor Hauschild of the Piqua Theatre, Piqua, Ohio, exploited the short subjects above the two features, Paramount’s “Where There’s Life” and Columbia’s “Prince of Thieves,” for a special weekend program.

All juke boxes in and around Piqua were tagged; special window cards were placed in all “jump-off” stores, and announcements were affixed to bulletin boards of senior and junior high schools through permission of school authorities. Manager of a skating rink gave a nightly announcement at the risk for a week in advance of playdate. A special red-and-yellow herald was distributed house to house, and two music stores gave the jam session window displays.

Hauschild placed a 40x60 display board in the lobby in advance and in front of the theatre during the showing. Despite a heavy snow storm and zero weather, business was above normal, the manager reports.

Kids Plaster Columbus With Signs on ‘Kilroy’

The children of Columbus, Ga., were quick to take a hint when Manager Ted Munson of Georgia Theatres’ Bradley had the sidewalks stenciled with “Kilroy Was Here” to exploit the coming of the Monogram picture. The rest he gave to the kids, and they did not fail him.

They proceeded to write “Kilroy Was Here” all over the city, on fences, store fronts, schools and other inviting spots. The scribbling became so widespread that the school superintendent told City Manager Shields that he would be glad when the feature had finished its run at the Bradley so the kids could forget about Kilroy and stop marking up buildings.

Free Taxi Ride, Tickets Promote ‘Bishop’s Wife’

A taxi driver was engaged by Bob Kelly, Interstate Theatres’ advertising director, to accept passengers, transport them to their destination, then refuse to accept the fare, stating that the trip was on Dudley (the role of the angel played by Cary Grant in the RKO-Samuel Goldwyn picture, “The Bishop’s Wife”) and give them a pass to see the film at the Majestic Theatre, Dallas, Texas.

Through a tieup on the stunt with the Dallas Morning News, Kelly obtained a picture and news story in that paper, the publicity value more than offsetting the slight cost of the free taxi rides.

Roll Their Own for ‘Relentless’

Capitalizing on the disappearing skill of “rolling their own,” Manager Jack Mitchell of Schine’s Russell Theatre, Maysville, Ky., used a cigarette-rolling contest at each performance of Columbia’s “Relentless.” Prizes were easily promoted from a candy wholesaler and consisted of a carton of cigarettes for each winner and two packs to each loser. Object was to see which of four contestants could “roll their own” fastest. Charles Lee, acted as master of ceremonies. The stunt cost almost nothing, yet proved a box-office stimulant.
Paramount invites you to join THE

THE BIG CLOCK
by KENNETH FEARING
starring
RAY MILLAND
CHARLES LAUGHTON

Dream Girl
From the Stage Hit by Elmer Rice
starring
Betty Hutton
Macdonald Carey

HazarD
by Roy Chanslor
starring
Paula Goddard
Macdonald Carey

HATTER’S CASTLE
by A. J. CRONIN
starring
Robert Newton
James Mason
Deborah Kerr
Emlyn Williams

starring
Phyllis Calvert
Mervyn Douglas

THE TATLOCK MILLIONS
From the play "Dear Brother"
by Jacques Duval
starring
John Lund
Wanda Hendrix
Barry Fitzgerald
Monty Woolley

SORROWFUL Jones
by DAMON RUNYON
starring
Bob Hope
Lucille Ball
William Demarest
Bruce Cabot

The Accused
based on the novel "Strange Deception"
by JUNE TRUEBLOOD
starring
Lorena Young
Robert Cummings
Wendell Corey
Douglas Dick

LOOK HOMEWARD, ANGEL
by THOMAS WOLFE

The WEB of DAYS
by Edna Ferber
PART OF PARAMOUNT'S PROOF THAT
"GREAT PICTURES
ARE COMING FROM HOLLYWOOD"

are these Best Sellers of Tickets—all from famous
story properties—most of them coming during
1948—plus four of the greatest of all for this
summer and fall, based on original stories—

"THE EMPEROR WALTZ," In Technicolor starring Bing Crosby, Joan Fontaine

"BEYOND GLORY" starring Alan Ladd, Donna Reed

"THE PALEFACE," In Technicolor starring Bob Hope, Jane Russell

"A FOREIGN AFFAIR" starring Jean Arthur, John Lund, Marlene Dietrich
The Box-Office Slant

The Dude Goes West
Allied Artists Comedy Western 87 mins.

AUDIENCE SLANT: (Family) The King Brothers score again with a hilarious satire on western-type lingo that contains so much entertainment and fun that not only will the entire family enjoy it, but they'll also insist that their friends see it too. Don't let this offering pass you by.

BOX-OFFICE SLANT: Get behind this and sell it to the hill, for with plenty of advance exploitation it should turn out to be one of the sleepers of the season.


Plot: A Brooklyn gunsmith moves to the pioneer west. He has several experiences with both the bold, bad men and women and the Indians. His ability to shoot better than any of them finally saves his life and wins, for him, the girl he loves.

Comment: This is delightful entertainment from start to finish, and the exhibitor who fails to take advantage of "The Dude Goes West" to himself, completely out of pocket. Crammed with humorous situations and presented expertly by the King Bros., it is a picture that will provide 87 minutes of rollicking amusement for the entire family. In classification, it is a satire on westerns, but one that is completely different due to the masterful handling of the comedy situations and the etching of the characters. The Bros. have given it an excellent cast, headed by Eddie Albert. With him are Gale Storm as the heroine, James Gleason as an old prospector, Barton MacLane as the bad man, Bonnie Barnes as the educated gang leader and Gilbert Roland as a smooth heavy. They all satirize standard western types, with each individual delineation a pleasure to behold. Even the supporting cost is unusually good. Much credit goes to Richard Sale and Mary Loos for their hilarious script, from which Kurt Neumann in his direction lost no opportunity for laughs. With this offering the King Bros. take a firmer step forward in their proven ability as picture-makers, this being especially true since this is their first wide-open-spaces offering. Correct selling and exploitation should turn this film into one of the sleepers of the season, so get behind it.

On An Island With You
MGM Musical 106 mins.

AUDIENCE SLANT: (Family) A typical Esther Williams vehicle, with the addition of outstanding entertainers and the use of Technicolor to make it a lavish, entertaining production for all to enjoy, particularly Williams fans.

BOX-OFFICE SLANT: Like "Fiesta,

National Reviewing Committees Audience Classifications

STATE OF THE UNION (MGM)
FAMILY—N:tl Board of Review, CLASS A-SEC.

PORT APACHE (KKG)
FAMILY—N:tl Board of Review, CLASS A-SEC.

RIVER LADY (U-I)
FAMILY—N:tl Board of Review, CLASS A-SEC.

I BECAME A CRIMINAL (WB)
MATRUE—N:tl Board of Review, CLASS B-SEC.

TO THE VICTOR (WB)
MATRUE—N:tl Board of Review, CLASS B-SEC.

APRIL SHOWERS (WB)

this team Miss Williams and Ricardo Montalban, and is the same kind of colorful, attractive extravaganza that lures customers to the box-office. There are also the Jimmy Durante and Xavier Cugat names for extra attraction.


Plot: This is the tale of a Hollywood film company shooting location scenes in the Pacific. Trouble arises when the leading lady is abducted by an overly-romantic Navy pilot, but all is well for the war ends.

Comment: The same two leading stars, Esther Williams and Ricardo Montalban, who did so well in "Fiesta," are again teamed in "On An Island With You." There was a little more script development this time, but both Jimmy Durante or Peter Lawford, whereas in this new musical there are some of Durante's comedy songs and comedy gag sequences, several numbers by Xavier Cugat, two brilliantly executed dance numbers by Cyd Charisse and Montalban, a magnificent dance spectacle by a special cast, and a number of water ballet and rhythm swims by Esther Williams assisted by a chorus of actors. All these eye- and ear-pleasing assets are loosely strung together by a story of no great consequence, which was clearly intended not to interfere with the film's entertainment values. Esther Williams fans will be even more pleased with this showcase for her charms, than ever before. Color by Technicolor is especially good; it does everything to give the movie lots of colors to a picture whose sets and dialog are like a lush note. Cyd Charisse, whose dancing is known to many, is at her best in this picture. Direction by Richard Thorpe gives full play to the individual talents of the exceptional cast. Production was by Joe Pasternak. There is everything needed here to cause plenty of activity at the box-office.

The Damned
Les Mauduits

(French Dialog—English Titles)
Discina Int'l Adventure Drama 105 mins.

AUDIENCE SLANT: (Adult) Has considerable excitement and suspense to please most moviegoers, provided they can be lured to the box-office.

BOX-OFFICE SLANT: Will do best in foreign-language houses but might go over elsewhere if effective exploitation is employed.


Plot: Concerns a U-boat on a secret mission to South America, with Nazis and collaboratists all brought together in the confined quarters of the submarine. How a captured scientist uses the only means at his disposal to spread a false "psychosis of contagion" among the passengers, their reaction and eventual dissolution after learning of the death of Hitler and the downfall of Germany, form the main thread of the story.

Comment: There is considerable excitement and interest in this melodramatic offering concerning the mythical 1945 mission of a U-boat to South America with its load of Nazis, Fascists, a French renegade newspaper man and a Scandinavian scientist, among others. Bringing these people together in close quarters, the scripters and Director Rene Clement have dramatized much in documentary fashion, their reactions and gradual dissolution when "caught like rats" at the turn of wartime events. Performances are generally good, and the picture moves at a satisfactory pace. That it should do well in foreign-language theatres there can be little doubt, but whether its war theme will lure customers to other showplaces is a matter of conjecture. Once they are in, however, most moviegoers will find this offering gripping and suspensful.

One Night With You
(Reviewed in London)
Universal-International Comedy with Songs 92 mins.

AUDIENCE SLANT: (Family) Wholesome, light-hearted romantic comedy with songs should please family audiences.

BOX-OFFICE SLANT: Should fit in nicely where comedies are required or be teamed with a drama. Will probably require the support of a stronger feature.


Plot: When the much engaged Patricia Roc's canine is involved in a dog fight on an Italian station, film star Nino Martini rescues it and the train leaves without them. With-
out money or papers, they have an adventurous night, but by the dawn they realize they are meant for each other.

Comment: Staged against a picturesque Italian background, this frothy, light-hearted romantic comedy with songs is wholesome entertainment for the entire family. Terence Young has directed with the view of raising chuckles rather than guffaws, and in an amusing film studio sequence pokes gentle fun at the excitable and not always practical producer. By combining the beautiful settings and Italian melodies, he enhances the romantic interludes. Patricia Roc as the much married English miss and Nino Martini handle their parts with charm and are no strangers to American audiences. Supporting parts are admirably portrayed, with Hugh Wakefield and Guy Middleton as the girl's extremely pompous father and fiancé, respectively, standing out.

Day of Wrath

(Danish Dialog—English Titles)
Schaefer Associates, Inc. Drama 100 mins.

AUDIENCE SLANT: (Adult) This stark, realistic, slow-moving drama of medieval Danish witchcraft is best suited for intellectually mature audiences in metropolitan centers.

BOX-OFFICE SLANT: Will do best in art houses and foreign-language theatres.


Plot: Set in the austere Denmark of some 300 years ago, this picture tells the tale of a young woman who marries an elderly preacher, falls in love with his son, and then is accused of being a witch by her mother-in-law. The son turns against her and she is condemned to be burned.

Comment: With the action taking place in the austere Denmark of 300 years ago, mostly within the confines of a parish house, this drama of the effects of witch-hunting on both hunter and hunted is stark and grim screen fare that will find its greatest measure of approval from intellectually mature audiences in metropolitan centers, especially from those who normally frequent foreign-language houses. Average moviegoers will find little entertainment, and may be bored or depressed, at the grim and slow-moving events. Also, the earlier sequences of the film, which concern the hunt, capture, torture and finally the burning of an old woman accused of witchcraft, have been done so realistically and mercilessly by Producer-Director Carl Dreyer that most moviegoers' sensibilities will be more or less violated. All due credit should go to Dreyer for inspiring restrained and effective performances on the part of the principals, and, like his "Passion of Joan of Arc" of several years ago, this picture also has considerable merit as a cinematic masterpiece of its kind, but unfortunately its audience appeal is limited to the moviegoing minority.

Starrett Returns

Charles Starrett, star of Columbia's "Durango Kid" westerns, has returned to the studio following a 12-week personal appearance tour through the south to begin preparations for the next picture, "Crossroads of the West," which will start May 17 with Ray Nazarro directing. Colbert Clark produces.
The Brass Tacks of Efficient Picture Theatre Management*

THE HAZARDS OF DRIVE-IN OPERATION

By Jack Jackson

Just in case that pitch I put on for Drive-Ins a week or so ago has you polishing your pogo stick in anticipation of hopping around the vicinity of your theatre for suitable locations, let me hasten to give you a peek into the worry chest.

Everything is not sunshine for the under-sky spots, despite the fact that the experiences of the pioneers has smoothed many obstacles for the newcomers and, contrary to the existing practice in indoor theatre circles, the helping hand of successful operators stretches over great distances to help the novice.

By no means the smallest cloud is the patent claims of Park-In Theatres. This company claims title to the privilege of banking or ramping the surface of the exhibition space in such a manner that allows the car to stand up to a degree permitting vision of the screen by all occupants without neck-craning. Could be that I have that kinda off the beam so far as the actual legal phrasing of the patent granted is concerned, but the description, as regards results of the practice, is accurate, according to the best information I have been able to gather. The Park-In company has instigated many suits against independent Drive-In owners. I possess no record of the success or failure of the many litigation but can give first hand information to the effect that none of the independent operations I've visited have secured or intend securing license from the Camden, N. J. concern of Hollingshead and Co. Violations, if they are violations, are rampant, with the little guys gangling up to help defend pending Park-In suits against such of their number as are faced with court action. From correspondence and conversation, I gather that this attitude is general from New York to California, with current focus a Corpus Christi, Texas, legal battle.

In case you are confused by the continued use of the word "independent" when applied to Drive-Ins let me say that you're not alone, as I've been unable to make the differentiation myself, unless it be that those fellows who pay license fees to Park-In Theatres are considered out of the pale. My investigations cover one outfit with seven situations which is considered an independent and another with nine that seems to fall into the category of a circuit. This last is affiliated with but not operated by a large chain of indoor theatres and stands accused by the unaffiliated of "cracking the circuit whip" to get price and playing time preference from distributors.

Numerical Strength of Drive-Ins Creates a Situation

Needless to say, the competition in larger cities is acute and the numerical increase as well as the drift of patronage has caused distributors to revamp their expectancy sheets and saddle some rather excessive rental tariffs. In this battle the numerical strength of the Drive-Ins in any one community creates a situation which distributors are quick to recognize as offering extra dollar prospects, and the way they're clawing into the hides of some of the Drive-In owners is a caution.

When Drive-Ins first got under way in the late '30s they were considered a passing fancy. Later they hit into the "nuisance" brackets and were given last availability on the books of practically all distributors. When Mr. and Mrs. Public began crowding into their arena like they do to county fairs, a battle for product started that has now reached the blistering name-calling stage but is definitely labeled "Good Morning Judge." Lawyers are now being hired, evidence gathered and petitions circulated among patrons for the purpose of forcing better time and fairer terms.

That the Drive-In has attracted a new type of showman—from many walks of commercial endeavor, including clothing, drug, filling stations, lawyers, GI Joes and others—is best evidenced in the simple and direct tactics of getting Mr. and Mrs. John Q. Public on their side. Aside from their screens and exhibition places—I saw one campaign—they take paid advertising space in newspapers to tell of unreasonable impositions and unfair demands. This washing of dirty linen in public is admittedly deplorable but nonetheless effective as a sure way of getting "underdog" sympathy from the bystanders. And the fact that most of the victims are local lads lends an aroma to the distribution favors enjoyed by the big emporiums of circuit control that could easily become publicly offensive.

Practically every advertising approach of the Drive-In is slanted to strike at family trade—

(Continued on Page 23)

*This series copyrighted and must not be reproduced in part or whole without written permission from Showmen's Trade Review, Inc.
Cashier Check Box

- Is your cashier attractive, courteous and neat?
- Does she say "thank you" with a smile when patrons purchase tickets?
- Is she well informed as to schedules and current show?
- Does she answer the telephone with a cheery "good afternoon" or "evening"?
- Does she give the name of the theatre when answering the phone?
- Cashiers should not eat candy or chew gum when on duty, nor should they carry on extended conversations with patrons or other employees. They should not indulge in long telephone conversations.

### Jackson

(Continued from Page 22)

that element the indoor theatres have been neglecting so inexcusably. This fact gives them a keen edge on the sympathy of that great army of concerned and unbiased who stand on the sidelines observing the multiple squabbles of the motion picture industry but who, nevertheless, form the balance of power that determines the profit and future business expansion of the industry.

Quite naturally the unbiased see only fairness in the Drive-In demands for closer playing availability at fairer terms; to the claims that 15 percent of Drive-In patrons—the aged, infirm, disabled vets, cripples, etc.—couldn’t see downtown movies due to the effort involved in attending; that the comforts of waiting in a car seat rather than standing in line are, along with the permissible informality of dress, an evidence of comfort and a long standing need for the tired business man, the fatigued ruralite and their respective families.

The unbiased also see the Drive-In as a new form of show business run by a new kind of showman and are quick to accredit the "new blood" of the industry in line with the modern utilization of the automobile that was overlooked too long by the dyed-in-the-wool theatre operators. They are patrons—or potential patrons—interested only in ingenuity, and the Drive-In is a take-a-hope of explaining, and the quicker distributors get around to telescoping the clearance and laying an equitable and publicly understandable price formula, the better.

### Clearance Problem Varies

From what I’m able to gather, the clearance problem varies from one exchange center to another, with California enjoying everything from first run to 28-day availability, down to Texas where six months was, until recently, an accepted practice. The director of one Drive-In, who has been drawing down to 75 days, has been reported that the constant complaint of the brick-and-mortar operators about loss of patronage to the Drive-Ins has resulted in considering the matter of a petition to the local town—and if the Drive-Ins were served only after community indoor rooms had been exhausted. This practice is already in effect in many exchange centers without complaint from Drive-In operators.

But the big beef—and, on the face of things, a fair one—is the demands for high percentages regardless of "last spot" playing time. One owner told of a distributor proposal to let him have a picture last run in town on terms of 40 per cent to the first $300 and 50-50 over. It is doubtful if the distributor got that kind of money for first run.

So much for the problems of royalty, playing time and rental prices. Now let’s look at another tray in the Drive-In’s worry chest.

While the Drive-In is the dream operation of the ambitions showman with an under-burden pocketbook, there is much to be considered before hopping aboard the jet-propelled expansion program that is to clear the traps to be wary about:

- Buying or leasing property, circulate a consent petition among all neighbors close enough to be harrassed by the traffic or find the consent petition. Now let’s look at another tray in the Drive-In’s worry chest.

- Before buying or leasing property, circulate a consent petition among all neighbors close enough to be harrassed by the traffic or find the consent petition. Now let’s look at another tray in the Drive-In’s worry chest.

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### Get Weather Survey

It is important that you determine in advance the number of automobiles in the vicinity of your location and the accessibility of good and roads to make sure that potential customers are not bogged down every time it rains.

Get a weather survey on the territory to make sure that fog, the Drive-In’s greatest menace, is not prevalent in the area. Remember that in this Drive-In business you’re really at the mercy of the weather man, so make the best deal you can.

Try to avoid proximity to insect breeding places. These winged termites can do more to sabotage your business dreams than a feature missout. There’s probably much more in the way of hazard that can be prevented by careful advance study, but the above are the salient warnings. I flushed out during my week of "hunting" in the Drive-Ins.

The growth of the motor movie spots is constant and intensive. In the past week there have been 16 new Drive-Ins reported as contracted and in work. I think it is the fact that only six of these are under the big circuit banner. With the general public showing such marked preference for the modernized sit-in-your-car-and-look spots, this trend of independent operators hacking their own circuit—especially in the warm climates of the Southland—of upsetting the long existing situation where circuit exhibition places far outnumbered the locally-owned movie house is the trend that continues at present strength, it is not unreasonable to predict that Drive-Ins will total a full fourth of Texas exhibition spots before the passing of the half-century mark. The concentrated campaigns directed to families and rural groups has pretty well dispelled the once prevalent stigma that Drive-Ins were glorified "petting places." Recent surveys—taken car for car at the entrances of some twenty-five different drive-ins, show inexcusably—show a predominance of family traffic. The Drive-In operators are holding up price levels and enjoying a patron count averaging two and one-half thousand per car, despite the extremely long clearance penalty.

### Excelling Indoor Competitors

It appears that the Drive-In is excelling its indoor competitors in pursuing the business of a segment of attendance potential long missing from the ranks of regular theatre patronage. In this effort it is entitled to the praise and support of everybody, big and little, connected with the production, distribution and exhibition of motion pictures. It portends an enlargement in overall customer pattern, which is the target of everybody has been shooting at since the boomshust thinned the box-office lines.

In a future article we’ll try to tell you something about what goes into the construction of a Drive-In, the scope of prices and materials, its extraneous revenue prospects, and outline some of the ambitious plans for betterment as conceived by the men who have enjoyed success in their operation.

### Keep the Street Clear

The fire law in most communities forbids parking in front of the theatre. If there is no such law in your town, it is tempting to influence the city officials to keep the street clear at all times. Better to be safe than sorry. And also, remember this: the cleared place permits patrons to step out of their cars into your theatre.

### Community Service in Reverse; Town Pays Respects to Managers

When a town pays a goodwill tribute to the manager of a theatre there must be a good reason for it—and that reason makes a news item.

The country town of Bromham, Minn., recently demonstrated its goodwill towards George John- son and his wife, Frances, who took over the Park Theatre there last September by staging a special "show" of their own at the theatre—an "appreciation" show.

Regular moviegoers, infrequent patrons and those who never go to a movie, gathered at a garage and proceeded en masse to the theatre, and demonstrated the goodwill with their part which Mr. and Mrs. Johnson had earned through their cooperation in village and community activities, their extension of extra favors and courtesies to residents of Bromham. The Commercial Club appointed a committee to take charge of the affair and it sold 300 tickets (the theatre’s projectionist having "lifted" a roll of tickets for the occasion) and presented the proceeds to Mr. and Mrs. Johnson. The committee provided coffee and cookies for those attending, also a "cool." Mr. and Mrs. Johnson are firm believers in building up good public relations between a theatre and the town, and they have been successfully chasing up to find it "paying off" so forcefully and in so short a time after they had taken over the theatre's management.
DES MOINES

Tom Bros. of Des Moines has purchased the Theatre at Anita, Ia., from Frank Shipley of Lenox and takes possession on May 2.

A. H. Blank, head of Tri-States and Central States theatre circuits, is in Excelsior Springs. Work is ready to start on the new 250-seat Memorial Theatre to be constructed by the Thompson, Ia., Legion post. The post has raised $7,000 of the $12,000 needed for the theatre.

Mr. and Mrs. Carl Parsons are observing the tenth anniversary of operation of the Avon at Keota, Ia.

Two Des Moines film salesmen had narrow escapes in car accidents, Sol Yaeger of RKO came out lucky when a wheel of his machine came loose. Ernie Pickler of Republic reported he fell asleep while driving his new machine and landed in the ditch.

Mary Forsman, former switchboard operator for tri-States, has returned to join the accounting department, while Jack Blair of the accounting department has resigned to move to Arizona.

Malcolm Kingsberg, president of RKO Theatres and T. O'Connor, treasurer, were in Des Moines to inspect the RKO-Orpheum and to confer with William Clark, Iowa and Minnesota division manager.

Paramount Exchange Manager Harry Hamburg is vacationing in New York where he will attend a performance of an opera at the Julliard School of Music in which his daughter will take part.

LOS ANGELES

Connie Auer, secretary to Robert Poole of the Pacific Coast Conference of Independent Theatre Owners, eloped last week with Cecil Timus, hair stylist, to Las Vegas where they were married.

Robert L. Lippert is inaugurating a new weekend policy of personal appearances of film stage and radio stars at his recently-acquired Esquire in Fresno, Calif.

Allan Karf, prominent Los Angeles theatre manager, died suddenly from a heart attack. He started in theatre business in his native St. Joseph, Mo., as treasurer of a legit house. He was managing Warner circuit's chief Los Angeles house at the time of his death.

Bob Goodfriend has returned from a trip to Dallas, New Orleans and Atlanta promoting Abbott and Costello's new Eagle Lion picture, 'The Noise Hangs High,' and helping the stars publicize their Boys Home in Los Angeles. Jimmy Loomis of the Vista and Grant, Douglas, Ariz., was here on business, as were Mr. and Mrs. John Willard of the El Rancho, Moonpark, Calif.

WASHINGTON

Warner Bros. Real Estate Chief A. Julian Brylawski, is now heading a committee on traffic safety in the District. Most of the campaign will be centered on making parents realize their responsibility.

Louis Ribisitzki of Warner's Booking department celebrated 17 years with that company.

REGIONAL NEWS INDEX

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Anita Rossett, secretary to Warner Pathé's George Dorsay, has announced her engagement to David Schlaifer. The Airport Drive-In Theatre devoted a day's receipts to the Juvenile Safety Council of the Arlington Police Department.

Paramount, 20th-Fox and Republic executives were in Washington for a one-show appearance at the Capitol in "Are You With It?"

Altrations to the Stanley-Warner fire-damaged Colonial Theatre, Hagerstown, Md., will cost $15,000.

LOUISVILLE

Mrs. Orien B. Smith of the American at Sebree, Ky., is recovering from an automobile accident which occurred in January and sent her to the hospital for three months. She is expected to be up and about in six weeks.

Opening date for the New Lane at Williamsburg, has been set for June 10 by Exhibitor Foster Lane at which time the Dickey there will probably run only on weekends. The New Valley at Taylorsville, Ky., is expected to open June 1 by Exhibitors Morris Smith and Clark Bennett.

Visitors: Lyle Webb of the Ritz, Burkesville, attending a political convention; Clyde Marshall, Columbus, Columbus; Oscar Hopper, Harlston, Lyric, Lawrenceburg; Russell Phillips, Franklin, Greensburg; Eddie Ornestein, Ornestein, Marengo, Ind.; Eric Remmel, Shelby, Shelbyville, Ky.; A. N. Miles, Eminence, Ky.

OMAHA

C. J. Kremer, Stanton (Neb.) exhibitor, will celebrate 30 years in the theatre business in his town June 15-16. He plans a special film bill and will have a new front ready on the Rialto Theatre which dates back to his first exhibition of pictures.

Monogram Branch Manager W. G. Taitt has joined Paramount at Kansas City as city salesman. George Capers is putting new seats in his State Theatre, Hurley, S. D., and is re- vamping the auditorium. Abe Sadow, Fourth Street Theatre owner, is assisting with booking for the Uptown which will open soon at Six City, Ia.

Redecorating is under way at the Universal- International exchange.

More than 200 are expected for the April 27 meeting of the Nebraska Theatre Owners Association in the Fontonelle Hotel. Ted Gamble and Senator Kenneth Wherry (Rep., Neb.) will be among the speakers.

Arden G. Davidson is new owner of the Nancy Theatre, Bridgeport, S. D. Howard Schmidt bought the Marion Theatre, Marion, S. D., from George Billings. Ray Johnson has reopened the Garden Theatre, Republican City, Neb. MGM's Head Inspectress Jennie Stokes was honored for 25 years of service with the Omaha exchange. Opening date for Omaha's first drive-in now is May I. Bernard Dudgeon, of Detroit, is named to be manager. Dale Skin- ner of Deshler, Neb., has purchased the Donis Theatre at Davenport, Neb., from Art Dutton of Omaha.

MILWAUKEE

Milt Potratz has bought the Pardee at Pardeeville, Wis., from G. V. Thomson and will continue to run it as a tri-weekly change house. The Milwaukee State Teachers' College offered its first annual audio-visual education institute in cooperation with the Milwaukee Public Schools last week. A colorful note to a change of management was added to the Eastwood at Madison, when Standard Theatres took over and had the air force present in uniform.

Myron Belonia is asking for bids on a new theatre at Two Rivers. Incorporation of Fowler Enterprises of Merrill with the object of operating motion picture theatres took place last week with Lucille M. Fowler, Carl H. Fowler and Clyde B. Gray as incorporators. The New Vernon at Virgoa was opened April 19 after remodeling.

Two-Faced

Milwaukee is to have another 2,000 car-space outdoor. Novel feature of the enterprise, according to President L. F. Gran of Standard Theatres, is that it will have a two-side screen, so that customs in their car can see the picture from either side. The project is to be located six miles southwest of Milwaukee.

(Continued on Page 26)
DENVER POST
A delightful piece. Will capture your affection completely.

GREAT FALLS TRIBUNE
New and Different Movie.
A "smash hit." Art and culture combined with entertainment to come up with "box office."

INDIANAPOLIS STAR
A refreshing novelty. Grown-ups will find it entertaining, too.
It has suspense.

KANSAS CITY STAR
A movie to which mother and dad need not hesitate to take the children. Grandmother and grandfather will like it, too. And aunts and uncles.

NEW YORK TIMES
A wonderfully different time.
There's no reason why one and all shouldn't find this a very pleasant and unusual diversion.
A full round of applause for an extraordinary entertainment.

NEW YORK SUN
Youngsters could probably watch forever. The birds are remarkable.

N. Y. DAILY NEWS

N. Y. DAILY MIRROR
Most unusual, a push-over for the kids and charming for adults.
A gem, unique and amusing.

N. Y. HERALD TRIBUNE
Fantasy, farce, whimsy uniquely entertaining film.
A delightful modern fairy tale.

N. Y. WORLD TELEGRAM
Something more than just a bright trick to amuse the kiddies. A pleasant little gem of light hearted gaiety.

N. Y. JOURNAL-AMERICAN
Astonishing charm. Deserves the special Oscar it recently got.

OREGON JOURNAL
Novel bit of film entertainment.

THE OREGONIAN
An almost unbelievable picture.

SAN FRANCISCO NEWS

SAN FRANCISCO CHRONICLE
Something to chirp about. Fresh, cute, clever. Will astonish as well as tickle you. The whole thing should prove mighty amusing to anyone.

SAN FRANCISCO EXAMINER
Bill, you were magnificent—a lovebird actor with all the qualities of a sophisticated Gable, rugged Wayne and handsome Peck.
As much fun for grownups as youngsters.
Engaging from start to finish with romance and suspense.

SAN FRANCISCO CALL BULLETIN
Novelty, the like of which you've never seen before.

SEATTLE TIMES
An hour of sheer delight. Almost incredible. Exceptional entertainment for all the family.

WASHINGTON EVENING STAR
It ought to give the young and the young in heart a pleasant hour.
Told with a great deal of charm.

WASHINGTON TIMES HERALD
A definite avian triumph.
A new chapter in flicker history has been made.

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DENVER

Harry Rodell, S8, an exhibitor for many years, died at his Hot Spring, S. D., home from a heart attack following a three-month illness. Rodell had managed numerous theatres in western Nebraska and South Dakota for Wm. Ostenberg, Black Hills Amusement Co., and Fox Intermountain Theatres. He is survived by his wife, Nell. Funeral and burial were in Mitchell, Neb.

Fred Zekman, Park Theatre partner, is going in the bowling alley business.

RKO Theatres Western Division Manager Jay Golden was here conferring with William Hastings, Orpheum manager.

Civic Theatres will remodel and reopen the Rex, closed during five years. The company is starting a remodeling job on the Federal, after completing extensive rebuilding on the Oriental.

Nine actors from Hollywood went to Laramie, Wyo., and took part in two benefit shows that raised $50,000, which will be loaned to business men and home owners who were burned out in a recent fire. Seats went at $10 each. George Murphy, Screen Actors Guild president, was master of ceremonies, and others taking part included Chico Marx, Eddie Bracken, Alna Young, Anita Marel, Lonama Hogan, May Mooney from Florida; Mr. and Mrs. J. O. Guthrie of the Carolyn Theatre, New London, from Florida; Mr. and Mrs. Joe Leavitt from Oregon. Also back and wearing a heavy coat of tan are Joe Robins, Warren theatre owner, and his general manager, Paul Ellis.

KANSAS CITY

A number of persons from the film and theatre trades made the trip to St. Joseph, Mo., to attend the funeral of Allan A. Kari, former Fox Midwest manager in this area. The delegation from Fox Midwest included Leon Roberson, Edd Haas, James Long, district managers; Barney Joffee, Leo Davis, Higg Siverd, Sam Nastor, Bus Carroll and T. S. Wilson, theatre managers.

Stanley Durwood, executive of the Darwood circuit, is the father of daughter, Carol, born March 31. It's his first child.

Ted Wynn is the new assistant manager of the Orpheum. Wynn comes from Chicago where he was a salesman with Eagle Lion and earlier was with RKO doing exploitation. Jack Tier- nan, former assistant manager, was shifted to Grand Rapids, Mich., to manage Keith's.

Frank Plumlee, chief of Theatres, Inc., here, has been away from his desk for several days, due to a severe back injury.

The Uptown Theatre, Fox Midwest city first-run, is getting new seats, the installation going on outside of business hours. Nick Sunday, manager, expects to have the job completed this week.

CLEVELAND

Fred Holzworth celebrated his 20th anniversary at the Hilliard Square, a first-run neighborhood theatre, which incidentally is simultaneously celebrating its 21st birthday. Patrons attending get presents and the owners gave the house a birthday present in the form of a new air conditioning system.

Linda Pagot of the Lansing, Lansing, Ohio, was married. Marvin Samuelson of Ohio Theatre Service Corporation will marry Lily Glans June 19, and "Bobbie" Brown, secretary in the same office, has announced her engagement to Marvin Granovitz. Max Lefkowich of the Community Circuit and Mrs. Lefkowich are in Atlantic City.

Vincent Ochs, who resigned as Olympia and New Broadway manager to operate a new drive-in at Adrian, Mich., will be succeeded by Lucien Morensy, former assistant to Ochs at the Cleveland theatres. Morensy is from Massachusetts where he managed the Plaza, Salem.

Vacationing industry members have all returned from their winter vacations: Dave Polster, from Hot Springs, Ark.; Mr. and Mrs. Max Jacobs from Miami, Fla.; Mr. and Mrs.
REGIONAL NEWSREEL

Film Bldg., fourth floor. Frisch operates a number of theatres here, and also has the Tri-State Booking Company.

Theatre Owners Corp. is now booking for the Hamilton, Linden, Norwood, Norwood and the Lexington (Ky.) Lyric.

BALTIMORE

Congratulations are in order for Herman Purnell, Inslay circuit booker and buyer, on the birth of a daughter. Lee Inslay, Inslay circuit, is making the rounds in a new Cadillac. Burleigh Mears, Belle Haven, Va., has broken ground for his new theatre, George Core, Neptune Theatre, Wachapreague, Va., was seen working on the scaffold lowering his ceiling. Paul Pennnewell, New Theatre, Onancock, Va., injured his hand in a buzz saw.

Bill Lewis, Lewis Theatres, Millington and Queenstown, Md., is building a new home. Mort and Bernie Rosen were in Washington last week.

Max Weinberg, MGM shorts department, was in town visiting old friends. Raymond Dixon, wife of Hipp manager, in a huddle with Fifi D'Orsay keeping her French in good shape. Jean Decker of the Parkway has resigned. Leon Zeller gave a demonstration of hypnotism at the Variety Club Saturday.

Met Theatre Manager Maurice Frablinger, and Miss Lilian Karp were married in Alexander, Va. Edward Perotta, Victory and Aero, is sponsoring the appearance of Sigmund Romberg at the Lyric.

William Zell of the Harlem is handling the publicity for the Lincoln, Meyer Leventhal, managing director, Lord Baltimore Theatre, has been appointed eastern regional vice-president of the national Allied States Association.

MINNEAPOLIS

First of a series of North Central Allied regional meetings to be held will be at Devil's Lake, N. D., early in May. Executive Secretary Stanley Kane announced.

Redfellows club, composed of film salesmen, held its dinner-dance and show at the Nicollet Hotel, Minneapolis, on May 1. Film salesmen participated in the show and new officers were elected.

Joe Wolf, former manager of the Eagle Lion exchange here, has erected a drive-in at San Antonio, Texas. MGM District Manager Ralph Max is back after a month's briefing in the home office in New York.

Powers Lake, N. D., is without a theatre now, the house having been converted into a commercial project.

SAN FRANCISCO

Exhibitors were reported ready to start long deferred action to kill California's daylight saving bill by persuading Gov. Earl Warren to declare the power emergency at an end.

More than 3,000 news carriers were guests of the Blumenfeld theatres at its Orpheum and United Artists. Shows were the take-off for the crusade to aid overseas children.

Eagle Lion Manager Lloyd Katz will marry Edith Martel of Los Angeles on May 9 in that city. Benno Hutshing who handled the stage at the Embassy during the past nine years, is now at Finocchio's light spot.

Rod Cameron, Cathy Downs, Gale Storm, Joe Kirkwood and Max Terbush were in town for personal appearance at the Paramount in connection with "Panhandle." Producer Jesse Lasky, native San Franciscan, made a personal appearance with Frank Sinatra at the Golden Gate to hype "Miracle of the Bells."

Republic Office Manager Joe Cane was out for a few days with a severe cold; Emmett O'Keefe of 20th-Fox was out of the hospital to pay a call at his office last week. Film Classics Salesman Ed Morris was on the road.

ATLANTA

Ruth Thompson, formerly with the Wil-Kin offices is now with Spotwood. United Artists Branch Manager Johnnie Bachman is back from Jacksonville, J. H. Dunphy, formerly with RKO, has joined Kay Exchanges' sales force. Betty Holliman, secretary to William Miller Richardson is back at her desk after a jaunt to Marietta; Mrs. Rose Lancaster of the same company is back at her job after a brief illness; ditto Cliff Halford, booker at 20th-Fox.

Changes—Judson Muses, assistant manager of the Paramount, to Fox, replacing Bill Higgenbottom, resigned.

Mrs. Annie Coleman celebrated 20 years with United Artists last week and got a cake and a corsage of roses from the staff.

PHILADELPHIA

The New Garden and Forebaugh's, I. Hirst theatres, upped admissions a nickel, with no squawks heard. Business is reported better than before.

Stanley-Warner Ad Head Ev Callow is recuperating from an operation performed at Fitzgerald Mercy Hospital.

Universal-International Booker's Stenographer Mildred Siegel, has resigned. Betty Klein is now on the switchboard at U-I, replacing Mrs. Anna Blanda, who resigned to join MGM. Film Classics Upstate Salesman Sam Kahn is filling in here for Booker-Office Manager Florence Weiner during her illness.

Three weddings are on schedule for Colombians—Penny Rice and Eleanor Nina will

(Continued on Page 28)
(Continued from Page 27) middle-aisle it in June and Mary Wilkins will duplicate in July.

Plans are under way for the annual Stanley-Warner office employees’ spring dinner dance at Cedarbrook Country Club, June 11.

Bob Hess, Universal newsreel cameraman, is sporting a new Oldsmobile. Quality Premiums Salesman Nat Abelow was on a Miami vacation.

United Artists Salesman Clayton Bond is a papa again with a second daughter born.

Wilson Turner, formerly with U-I and Eagle Lion, has joined the Warner’s sales staff in St. Louis. Blossom “Terry” Smelring, former secretary to Harold Folin, S-W billing head, has announced her engagement to Larry Brown, local disc jockey. Mrs. Edna Carrol, chairman, censor board, has announced the resignation of Miss Martha C. Carman, switchboard operator.

COLUMBUS

Workmen with blow torches who were tak-
ing down an RKO Palace upright which had been weakened by winds, started a fire which gave firefighters a tough time.

Grand Manager Larry Caplane is being con-
gratulated for winning RKO’s stunt of the month contest on his Frankenstein dual horror campaign. The Old Trail and Lane, two new Academy circuit units, are expected to open shortly.

Newark’s City Council defeated a daylight saving proposal by 7-to-1, Warren, Ohio, will move its curfew on Mondays through Thurs-
days to 10 P.M. and to 11 P.M. on other nights.

Gene Alexander of Greenfield, Ohio, has been named manager of the State, M. Ster-
ing, to succeed Daniel Grissom, who has gone to Springfield.

Jacob F. Luft, 71, Variety Club Tent No. 2 Treasurer, trustee of the Dusenberry estate and manager of the Grand Theatre building, died at his home last week following a heart attack. He was associated with the late W. J. and J. W. Dusenbury in theatre operations here and at Olentangy Park, having started with them as a ticket salesman after leaving school.

ST. LOUIS

Fire recently destroyed the 250-seat Premier Theatre, Graville, Ill., owned and operated by Charles Brechner, and the Masonic Lodge building housing the theatre. The Shawnee and State theatres, Shawnee, Ill., were cut off from motor traffic last week by flooding Ohio River and backwaters. The 350-seat Lincoln Theatre, Bunker Hill, Ill., which was wrecked by the tornado that destroyed four-fifths of the city, is being rebuilt by the owners, Mr. and Mrs. Tom A. Baker.

Christ Kalaft is the new manager of the Lans Theatre, Lansing, Ill., succeeding Thomas Pappas. Mrs. Phoebe Davis, co-owner of the World Theatre, St. Louis, has made a first payment on the purchase from Warner Bros. of the steamboat H. S. Douglas which she plans to convert into a floating restaurant and night club.

“Voice of Theatre Speakers” JOE HORNSTEIN has it!
CAMPBELL, Ky.—U. S. Army Engineers: low bid of $317,675 for a 1,004-seat movie theatre.

DURHAM, N. C.—The new 700-seat Roda Theatre costing $175,000 has been opened at Atlantic Beach.

HENDERSON, Ky.—The Malco circuit: a new theatre here, it was stated by Leon Pickett, manager of the Kentucky and Kraver theatres.

RIDGWOOD, N. J.—Warner Bros.: The old Playhouse, dark since 1933, will be renovated and opened late this summer.

HACKENSACK, N. J.—T. Hagerman Co., New York: a 2,000-seat theatre in a $6,000,000 shopping area project on Route 4, North Hackensack.

HARTFORD, Conn.—The newly-formed Turnpike Theatre Corp. will erect a drive-in near Newington.

STANLEY, N. C.—C. M. Lowe of Charlotte and Lewis S. Ballard, Jr. of this city: the Stanley, with a July opening expected.

VANCOUVER, B. C.—George Nickerson, Walter Scott and associates: a 900-seat house at Prince Rupert, northern B. C.

CHICAGO

Dan Cupid was busy along film row in April. Latest weddings announced: 20th Century-Fox Chicago Sales Manager Van Dyke, who is also president of the National Colosseum of Motion Picture Salesmen, was married to Miss Nina Russell in Decatur, I11.; Bernardine Halperin, daughter of the late Hal Halperin, well-known theatreman here, was married to Jack Moscon, but will continue with her exchange position.

A second daughter named Julia Beth was born to B. & K. Paradise Theatre Manager Jerry Winsborg and his wife.

Abe Bloom, manager of the B. & K. warehouse, is receiving film rowites' condolences on the death of his father.


DeVry Export Manager Norman D. Olsen, Sr., is off on another flying sales mission to Latin America.

TORONTO

Special ceremonies of an international nature took place at the Vanity, Windsor, when that city accepted the gift of the Forest Oak Shield presented by Windsor, England, as a token of appreciation for wartime assistance by the Canadian city.

James Hardiman, native of Edinburgh, Scotland, is the new manager of the Odeon, Danforth, Willard J. O'Neil, Canadian Paramount official for more than 25 years, has lost his wife. Three children survive in addition to the widower.

Hollywood Producer Phil Rosen is out of the hospital at Toronto and on to Montreal to start a feature, Canadian Paramount General Manager Gordon Lightstone has returned from St. John, N. B., where he opened a new exchange building. Ernie Moule, veteran exhibitor of Brantford, has recovered from a second hospital illness due to a heart condition.

NEW THEATRES

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Hartford, Conn.—The newly-formed Turnpike Theatre Corp. will erect a drive-in near Newington.

Hartford, Conn.—Loew's: a 1,400-seat theatre to cost between $300,000 and $400,000, to be called Loew's Poli, at Cliff and Main Streets, Norwich, Conn.

Stanley, N. C.—C. M. Lowe of Charlotte and Lewis S. Ballard, Jr. of this city: the Stanley, with a July opening expected.

Vancouver, B. C.—George Nickerson, Walter Scott and associates: a 900-seat house at Prince Rupert, northern B. C.
**P.A.'s Help Exhibitors and Stars, Says Rogers**

Personal appearances, no matter how well established the star, are important in maintaining the popularity, and even extending it, of the individual player and are a "tremendous help" to exhibitors, Roy Rogers told STB in an exclusive interview. The "King of the Cowboys" also said he foresees a continuing popularity for musical westerns.

Republic's crooning cowboy said he is convinced that "personal appearances have helped to build attendance for my pictures. The youngsters, particularly, like to see me in person. The p.a.'s make it easier for exhibitors to sell the product to local patrons."

Many of Rogers' personal appearances have been in connection with his star billing in rodeos. "The good thing about rodeos for western stars," he said, "is that the fans can see the star do his stuff and this emphasizes the reality of his screen characterization."

Based on his observations in traveling the country, Rogers said he feels that some exhibitors don't "push the adult angle of westerns strongly enough."

Rogers said he is "very happy" over the contract he recently signed with Republic—a pact under which he is to make nine pictures in the next two years. First release will be "Eyes of Texas."—JAY GOLDBERG.
PICTURES STARTED LAST WEEK


TITLE CHANGES

“This Side of the Low” (WB) now EMBRACE THE SILENCE "Vagabond” (UA) now FOUR FACES WEST "Arizona Summer (MGM) now RANGE RENEGADES "Abigail, Dear Heart” (Pura) now NOW AND FOREVER "Siren of Atlantis” (UA) now ATLANTIS, THE LOST CONTINENT

among them Trevor Bardette, James Bell and Virginia Patton.

Over at Enterprise, the cast of “No Minor Vices” went to the movies between takes. Dana Andrews, Lilli Palmer, Louis Calhern and Jane Wyatt, accompanied by Producer-Director Lewis Milestone, went to a ten-minute show on Pediatrics. This was to familiarize them with clinical and other techniques, for Andrews plays a pediatrician in the film. Plans at this time seem to be for a rapid pace, with news released this week of arrangements being made for the release of four pictures they already have lined up.

The U-I “Lareney” company turned Pasadena upside down when it went there for location shooting this past week. The film unit, consisting of John Payne, Jean Caulfield, Dan Duryea, with Director George Sherman and the technicians, set up shop in the heart of the shopping district. Result was that an estimated 5,000 people jammed the streets, necessitating a call for a squad of policemen. In contrast, shooting on “Rogues’ Regiment” involved interiors of a Saigon railroad station, with the crowds being extras representing native types. Another company was busy at the Westwood Ice Rink for the spectacular skating numbers in the Sonja Henie starrer “Countess of Monte Cristo.”

Monogram, which has only the “Babe Ruth Story” shooting, is getting ready to give the green light to two by May 3. First to go will be “Manhattan Folk Song” with Freddie Stewart and Phil Britto, and Will Jason directing and producing, followed by a Jimmy Wakely starrer “Saddle Serenade,” to be produced by Louis Sarnoff. In spite of the intense interest shown by sports writers and other newspaper people, who have been visiting the set by droves, Roy Del Ruth, producer-director, has managed to keep the “Babe Ruth” picture far ahead of schedule.

Sam Wood, now directing MGM's “Command Decision,” has been employing a new rehearsal technique. He has performers rehearse lines and devote time to readings and discussions before they go into any big scenes. This makes them thoroughly familiar with every angle of the scene and every words they have. "Sun in the Morning," now before the cameras, has as its musical director 18-year-old prodigy Andre Previn. Besides several of the songs, Previn is working on a 45-minute underscore of original music which he will both write and conduct.

Virginia Mayo replaces Lauren Bacall in Warners’ "The Girl From Jones Beach.”

10 Producers Under Allied Artists Banner

With Paul Short reporting to Allied Artists this week, 10 producers are now engaged by that company, according to President Steve Brody.

Short has started preparations for the filming of “Bad Boy,” which is being sponsored by the Variety Clubs International. Other producers on the AA list are Roy Del Ruth and his associate Joe Kaufman, Frank and Maurice King, Jack Wherley, Blake Edwards, John C. Champion, Julian Lesser and Frank Melford.

Helena Carter Chosen To Co-Star in ‘O’Flynn’

Helena Carter has been set by Douglas Fairbanks, Jr., to co-star and play the leading femine role opposite him in "The O’Flynn," his next independent production for Universal-International, which is slated to go under way May 17. Richard Greene will play the romantic "heavy.”

LONDON OBSERVATIONS

Fabulous Business Follows London Press Lashing of No Orchid’s; Boxes in Wave of Production Activity

By Jock MacGregor

Last week, this column purposely omitted mention of the new British film, “No Orchids for Miss Blandish.” Viewed in the normal way, it was found to have little to commend it to the U. S. and only a sensational title to sell it to the British masses.

London critics lashed its sadistic and sickly scenes. Some demanded its withdrawal. Politicians condemned it. As front-page news, “Miss Blandish” was magnified out of all proportion to its importance.

The result? Fabulous business at the Plaza with lines a quarter mile long.

What did the curious see? Nothing which has not been screened better before. Combining the worst in Hollywood and British production, the story, characters and dialogue are as phoney as the accents.

The London County Councill was forced to act and has ordered certain cuts for their area in addition to those already stipulated by the Censor. Other local licensing bodies may be expected to follow their lead.

This is a further example of a bad press exciting interest in an indifferent picture. No circuit has yet booked it and the Plaza was actually leased by the renters from Paramount for the run. The publicity has, unfortunately, brought much damage upon the industry.

Answering the government’s call for increased film production is the Rank Organization and in particular the Boxes of Gainsborough who have completed 17 pictures this year. Big project immediately confronting Sydney is the Technicolorlized “Christopher Columbus,” for which Fredric March has just arrived with his wife. Currently exteriors are being shot in the Barbados and Director David MacDonald will start interiors shortly.

Sister Betty, chief (I nearly wrote Queen) of the Islington lot is bearing her share of the augmented output and has been loaned the Gate Studios, where Rank’s religious films are normally made, for the production of “It’s Not Cricket.”

She is a glutton for work. After the Fredric March reception, she whisked me to the City location where the first night exteriors were being shot among the bombed ruins. Next stop was a West End restaurant to hear Edmundo Ros and his Rumba band play numbers which he was to record the following morning for his current Islington picture, “Wedding Bells.” Sydney was then contacted, and after a confer he was off again to the City location.

Rumors have surrounded the future of the British-London-Lion Films setup recently. Their Shepperton Studios have not had an enviable record for keeping to schedule and it was a pleasure visiting them to find that “The Winslow Boy,” which Anatole de Grunwald is producing for 20th-Fox release, is well ahead.

Appointment of Ken Green as publicity director of Two Cities is a popular choice. Except for war service, Ken has been around newspaper and publicity offices since he were long pants and is one of the best in the business. Before the he handled British Lion, Republic, and the Gene Autry p.a. tour he so successfully conducted is still remembered as a superlative piece of promotion.

For the record... Voted GB’s prettiest usherette, May Shannon of the Glasgow Ascot, brought to London for the premiere of “Broken Journey,” escorted by star Jimmy Hanley, refused to have a film test. 10 Odeon Junior Club members will stand in the foyer to watch Their Majesties and the stars arrive for the premiere of “Hamlet”... Sir Sidney W. Clift has inaugurated a non-profit-making junior club on his Clifton circuit... Columbia’s managing director, Joseph Friedman, gets full screen credit as producer of “The First Gentleman”... ACT Publicity Section has censored Gainsborough shop stewards for allowing non-member Tom Burdon to go to the Barbados on the "Christopher Columbus" location.

UPA to Produce Cartoon Series for Columbia

After more than a year’s absence from the animated cartoon production field, Columbia re-entered the field last week, although not with its own producing unit. A contract was signed United Productions of America for the making of a series of cartoons in Technicolor over a five-year period.

First two cartoons to be produced by UPA will be based on the Fox and Crow characters already established in the Columbia shorts program, after which UPA will introduce new characters. Stephen Bosustow, John Hubley, Edward Gersham and Ade Woolery head UPA, which has made a large number of cartoons for the Army and Navy, various government bureaus and educational groups.

Von Zell Option Lifted

Harry Von Zell, comedy star of Columbia short subjects, has had his option lifted for another year.

Jock MacGregor
**ADVANCE DATA**

On Forthcoming Product

Apartment for Peggy (20th-Fox) 
Principals: Jeanne Crain, William Holden, Edmund Gwenn, Director, Vincente Minnelli, a grand romantic in which an old university professor becomes so immersed in a young couple's troubled romance that he is driven to suicide, only to be taken by the couple later when he again becomes despondent.

The Street With No Name (20th-Fox) 
Principals: Mark Stevens, Lloyd Nolan, Richard Widmark, Director, Nunnally Johnson, a dramatic story of a young man's escape from prison, taken from FBI files to show how today's killers are the juvenile delinquents of yesterday.
20th CENTURY-FOX 
MOVIECONE ADVENTURES
2201 Horizons of Tomorrow... 8
2202 The 3 Rs Go Modern... 9
2203 Journey to the Center of the Earth... 10
2205 Cats from the South Africa... 11
2206 Race of the Dunes... 12
2207 Close-Ups... 13
2208 Wagon Journey (T)... 14
2209 springs of Liberty... 15
2210 Sports Review: World... 16
2211 Sports Review: South... 17
2212 Sports Review: North... 18
2213 Sports Review: Europe... 19
2214 Sports Review: Africa... 20
2215 Sports Review: Asia... 21
2216 Sports Review: Australia... 22
2217 Sports Review: Antarctica... 23

TERRYTOONS
2301 One Note Cow... 7
2302 Talking Mules in Flying South... 8
2303 Mighty Mouse in a Date for Dinner... 9
2304 Talking Mules in Fishing the Sea... 10
2305 Talking Mules in the First Snow... 11
2306 Talking Mules in Super Salesman... 12
2307 Talking Mules in the Finest... 13
2308 The Wolf's Pardon... 14
2309 Talking Mules in Swiss Cheese Farm... 15
2310 Talking Mules in Hitch Hikers... 16
2311 Mighty Mouse in Lazy Little Cows... 17
2312 Pals the Fox... 18
2313 Talking Mules in Taming the Cat... 19

UNIVERSAL-INTERNATIONAL
NAME BAND MUSICALS
3001 Alviso Reyer and Orchestra... 15
3002 Drummer Man... 16
3003 Charles Molina & His Orchestra... 17
3004 Buddy Herman & Orchestra... 18
3005 Blue Ribbon Mule... 19

TECHNOCOLOR CARTOONS
3201 Woody the Giant Killer... 7
3202 Big Ben & His Orchestra... 8
3203 The Answer Man... 9
3204 The Paper Horses... 10
3205 Miss Women & Motion... 11

VARIEY VIEWS
3101 Tropical Harmonies... 9
3102 com Tropic-Air... 10
3103 AQUA CAPERS (20th-Fox—8352) Lowell Thomas Movietone Adventure in Technicolor, 8 mins. The customs of the skills of the Danish people amid the middle age atmosphere of Copenhagen are shown and described by Lowell Thomas. Release date, Jan, 1948.
3104 COMING PAGANTRY (20th-Fox—8325) Lowell Thomas Movietone Adventure in Technicolor, 8 mins. The customs of the skills of the Danish people amid the middle age atmosphere of Copenhagen are shown and described by Lowell Thomas. Release date, Jan, 1948.
3105 SING AND BE HAPPY SERIES
3121 Chief of the Papuan... 10
3122 THE BRIBE PUP PARADE
3123 Album of Animals... 8
3124 FEMININE WORLD
3125 Something old—something... 15
3126 FASHIONED for Action... 16
3127 MARCH OF TIME
1 Is Everybody the Same?... 19
2 Look on America... 18
3 Will we...?... 19
4 So You Think You're Rich...?... 19
5 A Business...?... 17
6 This Means You!... 18
7 Recovery/Rebuild... 17
8 The Personal War... 17
9 The Cold War... 17
10 The Future... 17

SPECIALS
3201 Snow Capers... 19

WARNER BROS.
TECHNOCOLOR SPECIALS
3201 Calendar Days... 1948... 20
3202 Snow Job... 1948... 20
3203 Toodle... The Rough Rigger... 1948... 20
3204 Fools in the Carnival... 1948... 20
3205 Jolly Stampede... 1948... 20
3206 MELODIES FROM MELODY LANE
4201 Let's Sing a Song on the West... 10
4202 Let's Sing a Song About the Moonlight... 10
4203 Let's Sing Grandfather's Favorites... 10
4204 Let's Sing a Stephen Foster Song... 10
4205 BLUE HIBON HIT PARADE (Revivals)


MERRIE MELODIES
3212 Black Alley Oop... 10
3213 What's Brewing, Bruin?... 10
3214 Daffy Duck Sleeps Here... 10
3215 I Taw a Puty Tat... 10
3216 Hop, Look and Listen... 10
3217 Nothing put the Tooth... 10
3218 The Shell-Shocked Egg... 10
3219 The Rastled Rooster... 10

MUSICAL BUNNY SPECIALS
3221 Jig title... 3222 Jig title... 3223 Jig title

ADVENTURE SPECIALS
3201 Land of the Inamurama... 18
3202 Lure of the Caribou... 18
3203 SING-O-FEST (20th-Fox—8314) Louise Thomas Movietone Adventure in Technicolor, 8 mins. A trip to the Everglades by air/boat for a bit of fishing and alligator hunting is described and shown by Milt Allen.

SKY THRILLS (20th-Fox—8330) Thorgersen Movietone Adventure, 9 mins. Thorgersen describes the designers and engineers’ models of the airplanes of tomorrow and uses as ample, the model for the XB30 on the drawing board, during manufacturing, and testing, etc. It takes to the air for the first time. Release date, March, 1948.

THING SOMETHING OLD SOMEWHAT NEW (20th-Fox—8320) Mr. Thomas Movietone Adventure in Technicolor, 8 mins. A fashion show depicts the styles from the 1860s to the present. The Chase narrates, Release date, Feb. 1948.

OLYMPIC CLASS (20th-Fox—8320) Louise Thomas Movietone Adventure in Technicolor, 8 mins. Feminine Olympic stars and male field and track experts from the various colleges and clubs, many of the most significant athletes at the Olympic games are shown going through their practices. Releas date, March, 1948.

DOG SHOW-OFF (Para—D-66) Little Lulu Cartoons, 7 mins. Little Lulu conveys to his boy that his mother’s gold cap at the dog show. Release date, 1/30/48.

PHOTO FRENZY (RKO—8339) This special, 8 mins, shows the new equipment used in the sale of photos. The current hobby of more than 20 million people—photography—is dealt with in this subject, and some typical scenes that made Page 1 news events are shown. Release date, 3/5/48.

THEAGE TARS (RKO—8337) This special, 9 mins. Subject covers the annual yacht race competition between the “Teen Age” and the “New Age.” Sound release, 3/5/48.
FEATURE BOOKING GUIDE

TITLE INDEX

Listed in the following index are titles of features (exclusive of western releases and re-issues) with name of distributor following under some of the following headings. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title

Company

Affiliated, The

Para.

A Date With Judy

U-1

Adventures of Canavana

WB

Adventures of Silverado

Col.

A Joe Named Palooka

Mono.

Ali As A Traitor

Para.

All My Sons

U-1

All's Well

WB

Always Together

WB

An Ideal Husband

29th-Fox

Angels' Alley

Fox

Angry City, The

UA

An Innocent Affair

29th-Fox

Another Part of the Forest

Fox

April Showers

WB

Arch of Triumph

UA

Are You with Me?

U-1

Arizona Ranger

RKO

Anselmo (C)-Fox

MGM

Arthur Takes Over

29th-Fox

A Southern Yankee

RKO

Assigned to Danger

EL

Atlantic, TheLost Continent

UA

B

Bachelor and the Bobby-Soxer

RKO

Baby Ring Curtain, The

MGM

Beau

First National

Glamour Girl, The

RKO

Big Business, Our Lives

RKO

Beyond Glory

LION

Black Cat, Thers

MGM

Black Dog

29th-Fox

Black Smokey, The

Col.

Black Taffy Affair

29th-Fox

Black Town Scandal

Para.

Bill Miller, The

RKO

Bishop's Wife, The

RKO

Black Arrow, The

U-1

Black Eagle

UC

Black Sheep

MGM

Blackmail

MGM

Blanche Sweet

RKO

Blonde Ice

RKO

Blonde Rage

MGM

Blonde in the Dough

Col.

Blonde of the Night

Col.

Blood of the Great

Fox

Blood on the Moon

RKO

Bold Lady

RKO

Body and Soul

UA

Bodyguard

RKO

Boy, The

RKO

Boy with Green Hair, The

SNG

Brain

RKO

Broken Journey

EL

Brute Force

RKO

Buckskin and Strikes Back

RKO

Burligers

29th-Fox

Bury Me In Black

RKO

Bus Christmas

U-1

Bus Pilot

SNG

C

Caged Fury

Para.

Caliotta

Para.

Call of the Wild

RKO

Campus Honeymoon

Rep.

Cannon City

EL

Captain From Castle Rock

U-1

Caravan

Para.

Caruso Hall

UA

Cassabah

MGM

Case of the Baby Sister

SNG

Case Timberlance

MGM

Challenge, The

29th-Fox

Cheated Coat, The

29th-Fox

Cheryl

RKO

Cherry Valley

MGM

Cherry Toes

29th-Fox

Chinatown

Col.

Child of the Morning

29th-Fox

Cinderella

RKO

Cigarette Smokers Guild

MGM

City For Conquest

Col.

City Girl, The

RKO

Claypool

RKO

Clouds

Col.

Cloudy!

Col.

Cloudy, Cloudy

Col.

Cocaine

Col.

Codename: Senator

MGM

Cocoanut Grove

Col.

Coffee Shop, The

Col.

Cold Steel

Col.

Colossus in Mexico

Col.

Colonel Dax

29th-Fox

Colorado Stagecoach

Col.

Comrade X

Col.

Colorado Saga

Col.

Common Law Wife

29th-Fox

Comrades

RKO

Company, The

Para.

Come Back, Charlie

Col.

Come Hell or High Water

Col.

Come to the Tender Trap

Col.

Come to the Stable

Col.

Come, Look at the Lion

Col.

Come, You Monsters

Col.

Conquering Youth

Col.

Congressional Medal of Honor

Col.

Consul, The

Col.

Contagion

29th-Fox

Continental, The

Col.

Continental Sergeant

29th-Fox

Convict 99

Col.

Conviction

RKO

Coral of Law

Col.

Coral of Law

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Coral of Law

Col.

Corbin's Horse

Col.

Coronation

Col.

Corso

Col.

Court of Love

Col.

Craft, The

Col.

Crawford's Walk

Col.

Cream of the Crooks

Col.

Credence

Col.

Creed of the North

Col.

Creed of the North

Col.

Creation, The

Col.

Crisp, The

Col.

Crown of Thorns, The

Col.

Cruising Round the World

29th-Fox

Cry of the Peacock

Col.

Cry of the Peacock

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**EAGLE LION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
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<tbody>
<tr>
<td>212 Adventures of Casanova (D/F)</td>
<td>MGM</td>
</tr>
<tr>
<td>217 Blonde Savage (D)</td>
<td>WB</td>
</tr>
<tr>
<td>220 Bury Me Dead (My A)</td>
<td>WB</td>
</tr>
<tr>
<td>226 Enchanted Valley, The (C/D,F)</td>
<td>MGM</td>
</tr>
<tr>
<td>227 Girl Hunt, The (Hollywood (C)F)</td>
<td>MGM</td>
</tr>
<tr>
<td>228 Green for Danger (My A)</td>
<td>MGM</td>
</tr>
<tr>
<td>230 Heading for Heaven (C)</td>
<td>MGM</td>
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<tr>
<td>234 Last Laugh Good (C)</td>
<td>MGM</td>
</tr>
<tr>
<td>236 Love From a Stranger (My A)</td>
<td>MGM</td>
</tr>
<tr>
<td>242 October Man, The (D A)</td>
<td>MGM</td>
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<tr>
<td>243 Open Secret (D A)</td>
<td>MGM</td>
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<tr>
<td>248 Out of the Irian (J D)</td>
<td>MGM</td>
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<tr>
<td>251 Railroaded (D A)</td>
<td>MGM</td>
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<tr>
<td>253 Red Stallion (C D)</td>
<td>MGM</td>
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<tr>
<td>255 Return of Rin Tin Tin (D F)</td>
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<td>259 Ruthless (D A)</td>
<td>MGM</td>
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<td>260 Take My Life (D F)</td>
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<tr>
<td>261 Whispering City (D A)</td>
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</table>

**CURRENT**

- Charles Starrett-Smythe Burnette: 55...10/14/47
- Charles Starrett-Smythe Burnette: 56...11/20/47
- Charles Starrett-Smythe Burnette: 57...11/20/47
- Charles Starrett-Smythe Burnette: 58...11/20/47
- Charles Starrett-Smythe Burnette: 59...11/20/47
- Charles Starrett-Smythe Burnette: 60...11/20/47
- Charles Starrett-Smythe Burnette: 61...11/20/47
- Charles Starrett-Smythe Burnette: 62...11/20/47
- Charles Starrett-Smythe Burnette: 63...11/20/47

**COMING**

- Gene Raymond-Noreen Nash: 64/17/47
- Scott Brady-Anabel Shaw: 64/17/47
- Calvert-Morgan, L. Sullivan: 64/17/47
- S. Brady-C. Ruslan Clemen: 64/17/47
- B. Pax-H. Custard-Carrade: 64/20/47
- Paul Henreid-Joan Bennett: 65/20/47
- T. H. Woller-J. Warner: 65/20/47
- D. Benning-T. D. Dalio: 65/20/47
- H. H. Godfrey-J. Gable: 65/20/47
- D. C. Booth-C. O'Connell: 65/20/47
- J. Leslie-C. J. Gable: 65/20/47
- B. Wright-L. J. Gable: 66/5/20/47
- D. O'Keefe-J. Claire Trevor: 66/5/20/47
- F. Ford-J. Vincent-F. Albertson: 66/5/20/47

**Westerns (Current)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
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<tbody>
<tr>
<td>West of the Pecos:</td>
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<tr>
<td>Singin' Spurs:</td>
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<tr>
<td>Trail to Laredo:</td>
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<tr>
<td>Whirlwind Raiders:</td>
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</table>

**Westerns (Comming)**

- Charles Starrett-Smythe Burnette: 55...12/20/47
- Charles Starrett-Smythe Burnette: 56...12/20/47
- Charles Starrett-Smythe Burnette: 57...12/20/47
- Charles Starrett-Smythe Burnette: 58...12/20/47
- Charles Starrett-Smythe Burnette: 59...12/20/47
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- Charles Starrett-Smythe Burnette: 61...12/20/47
- Charles Starrett-Smythe Burnette: 62...12/20/47
- Charles Starrett-Smythe Burnette: 63...12/20/47

**SHOWMEN'S TRADE REVIEW**

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
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<tbody>
<tr>
<td>Cheyenne</td>
<td>WB</td>
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<tr>
<td>Child of Divorce</td>
<td>RKO</td>
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<tr>
<td>Child of Divorce</td>
<td>EL</td>
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<tr>
<td>Comment</td>
<td>MGM</td>
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<tr>
<td>Corpse Camp C. O. D.</td>
<td>El</td>
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<tr>
<td>Counterfeiters, The</td>
<td>20th-Fox</td>
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<tr>
<td>Corridors of Mirrors, The</td>
<td>U-I</td>
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<tr>
<td>Crack Up</td>
<td>RKO</td>
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<tr>
<td>Crime Doctor's Gamble</td>
<td>Columbia</td>
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<tr>
<td>Crime Clerk</td>
<td>El</td>
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<tr>
<td>Crimson Key, The</td>
<td>20th-Fox</td>
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<tr>
<td>Cry Wolf</td>
<td>RKO</td>
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<tr>
<td>Rhollections</td>
<td>MGM</td>
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</tbody>
</table>

RKO RADIO

751 Best Years of Our Lives, The (D) A
752 Child of Divorce (D) A
753 Criminal Court (My) A
802 Killtocab Mills (D) A
803 Design for Death (Doc) F
809 Haunted Hotel (W) F
833 Fugitive, The (D) A
834 Fun and Fancy Free * T (F) F
831 If You Knew Sue (C) F
836 I Remember Mama (C-D) F
870 Port Apache (D) A
871 Postman's Knock (D)
872 They Won't Believe Me (D) A
873 Thunder Mountain (W) F
875 * (T) D
876 Western Heritage (W) F
886 Wild Horse Mesa (W) F

ARIZONA RANGER, THE (D) F
A Song Is Born * T (M) F
BERLIN EXPRESS (D) A
Bodyguard (D) F
Boy With Green Hair, The * T
BRAND TO THE BLOOD (D) A
BOUTIQUE (D) A
Bud Abbott and Lou Costello in
COCA-COLA (D) A
COWBOY (D) A
INDIAN SUMMER (D) A
SIGN OF THE (D) F
ZORA (D) F
LONE STAR (D) A
VARIETY TIME, THE (D)
NEEDLE IN A HAYSTACK (W)
Window, The
Your Bad Wagon (D) F

REPUBLIC

Bill and Coo "U (N) F"
Blackmail (My) F
Blind Hugger (Mon) C
Drums Along the Amazon
Exposed (My) F
Firehouse (D) F
Flame, The (D) A
Fugitives and Fighters (D) A
Inside Story, The (C-D) F
Lightnin' in the Forest (D) F
HERD OF THE MORMON (D) A
Main Street Kid, The (C) F
Prentender, The (D) A
Slippy McGee (D) A
Wyoming (W) F

BLUE LADY
Ladys for Lady
Drums Along the Amazon
Eyes of Texas "U"
Gallant Legion, The
I, Janie Doe (D)
Jill of the Gallant Gals
Macheth (D)
Moonrise
Out of the Storm
Red Pony, The
Secret Service Investigator
Sons of Adventure
Train to Alcatraz

BANDITS OF DARK CANYON (W) F
Boys to Be Briefed (D) A
CALIFORNIA SKYLINE U
Wild Frontier, The (W) F

BOLD FRONTIERSMAN, THE
CALIFORNIA FIREBRAND U
CARSON CITY RAIDERS
Nighttime in Nevada T
Timber Trail U

SHOWMEN'S TRADE REVIEW

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
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<tbody>
<tr>
<td>Macbeth</td>
<td>Rep.</td>
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<tr>
<td>Pirates of Bloodstone</td>
<td>UA</td>
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<td>Wild Wednesday</td>
<td>UA</td>
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<td>Augie of the Alhambra</td>
<td>RKO</td>
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<td>Wagon Town</td>
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<td>Native-Borne at Kalamazoo</td>
<td>UA</td>
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<td>Run of the Arrow</td>
<td>UA</td>
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<td>From Colorado, The</td>
<td>Col.</td>
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<tr>
<td>Wagon Train</td>
<td>UA</td>
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<tr>
<td>Wanted</td>
<td>EL</td>
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<td>Martin Rome</td>
<td>RKO</td>
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<td>Making of a Millionaire</td>
<td>Col.</td>
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<td>Meet Me at Dawn</td>
<td>20th-Fox</td>
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<td>Vegas Willie</td>
<td>20th-Fox</td>
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<tr>
<td>Michael O'Halloran</td>
<td>Mono.</td>
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<tr>
<td>Moon Eagle</td>
<td>20th-Fox</td>
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<td>Mine Own Executioner</td>
<td>20th-Fox</td>
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<td>Miracle on 34th Street</td>
<td>20th-Fox</td>
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<td>My Name is Nobody</td>
<td>20th-Fox</td>
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<tr>
<td>Mr. Blandings Builds His Dream</td>
<td>UA</td>
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<tr>
<td>Mr. Joseph Young of Africa, A</td>
<td>RKO</td>
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<tr>
<td>Mr. Keckley of the Secret Service</td>
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<td>Money Madness</td>
<td>FC</td>
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<td>Montana Mike</td>
<td>UA</td>
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<td>Monsoon Rose</td>
<td>UA</td>
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<td>Mr. Nice Guy</td>
<td>20th-Fox</td>
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<tr>
<td>Mr. Satin</td>
<td>UA</td>
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<td>Murder, My Sweet</td>
<td>UA</td>
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<td>Mr. Sullivan of the Metropolis</td>
<td>UA</td>
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<td>Mystic, The</td>
<td>EL</td>
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<tr>
<td>Naked City</td>
<td>U-1</td>
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<tr>
<td>Newsfronts</td>
<td>Mono.</td>
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<tr>
<td>No Man's Land</td>
<td>UA</td>
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<td>Nighttime Alley</td>
<td>20th-Fox</td>
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<td>North West</td>
<td>RKO</td>
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<tr>
<td>Night Song</td>
<td>RKO</td>
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<tr>
<td>Nine Lives of the Gato Negro</td>
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<td>Nose Hangs High</td>
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<td>Northwest Stampede</td>
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<td>Now and Forever</td>
<td>Para.</td>
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O

Odd Man Out | U-1

PACIFIC ADVENTURE | Colo. |
| PACIFIC ADVENTURE | Allied |
| | Pacific Chambers |
| | Pirates of Panama |
| | Perils of Pauline |
| | Personal Column |
| | Philo Vance's Peril |
| | Piccadilly Incident |
| | Pirate, The |
| | Pilgrimage Nightly |
| | Pitfall, The |
| | Poltergeist |
| | Portrait of Jennie |
| | Prairie, The |
| | Prince of Thieves |

Race Street | RKO |
| Railroaded | RKO |
| Red Deal, The | RKO |
| Red River | UA |
| Red River, The | UA |
| | Relentless |
| | Reversal of Fortune |
| | Return of Rio Tin, The |
| | Return of the Shadow |
| | Ride the Pink Horse |
| | River Lady |
| | Road House |
| | Road to the Big House |
| | Robin Hood of Sherwood, The |
| | Robin Hood of Texas |
| | Rocky |

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<tr>
<td>Own the Stranger</td>
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<td>Red Deal, The</td>
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<td>Red River</td>
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<td>Red River, The</td>
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SCREEN GUILD PRODUCTIONS

Curtain

X-2 Boy, What a Girl! .......... Negro Cast
4760 Dragon (My A) .......... H. Daniels-V. Paton
4765 The Great Ymir (A) .......... H. Thiele-M. Reindoll
4767 X 3 Miracle in Harlem .......... J. Speckle Fitchett
4769 Police Reporter .......... J. L. J. R. Brinnin
4770 Road to the Big House, The (A) .......... J. L. J. A. Baxter
4774 They Ride By Night (D) .......... J. L. L. D. Wilson
4776 Trail of the Hurricane .......... J. L. L. D. Wilson
4777 Where the North Begins (D) .......... J. L. L. D. Wilson

COMING

Mr. Blandings Builds His Dream House .......... G. Grant-M. Loy-M. Douglas
Paradine Case, The (D) .......... G. Clark-P. Cushing-J. Jannsen
Portrait of Jennie (D) .......... J. Jones-J. Cotten-E. Barrymore

20TH-FOX

CURRENT 1947-48

805 Call Northside 777 (D) .......... J. Stewart-T. Conte-J. Coburn
806 Captain from Castle (D) .......... T.笑笑Including-T. Squire
831 Dangerous Years (D) .......... T.笑笑Including-T. Squire
832 Invisible Wall, The, The (D) .......... T. 笑笑Including-T. Squire
834 Woman Who's Raising Her Nose (D) .......... T. 笑笑Including-T. Squire
835 Kiss of Death (A) .......... T. 笑笑Including-T. Squire
836 Half Past Midnight (D) .......... T. 笑笑Including-T. Squire
838 Meet Me at Dawn (C) .......... T. 笑笑Including-T. Squire
839 Road House .......... T. 笑笑Including-T. Squire
840 Scudda Hoo, Scudda Hay (D) .......... T. 笑笑Including-T. Squire
841 Sitting Pretty (C) .......... T. 笑笑Including-T. Squire
842 Street With No Name (D) .......... T. 笑笑Including-T. Squire
843 Thirteen Lead Soldiers (My) .......... T. 笑笑Including-T. Squire
844 This Was a Woman (D) .......... T. 笑笑Including-T. Squire
845 Unfaithfully Yours .......... T. 笑笑Including-T. Squire
846 Walls of Jericho (WD) .......... T. 笑笑Including-T. Squire
847 While I Live (D) .......... T. 笑笑Including-T. Squire

COMING

A Man About the House .......... M. Johnson-D. Gray-K. Moore
An Ideal Husband (C-T.D.A.) .......... M. Rodgers-M. A. King-B. Moore
Leather Trial (D) .......... M. Johnson-J. Johnson-D. O. Curran
 Apartmen for Peggy (C) .......... M. J. W. H. J. M. A. M. F. S.
 Burlesque (T) .......... M. J. W. H. J. M. A. M. F. S.
 Encyclopedia (C) .......... M. J. W. H. J. M. A. M. F. S.
 Fighting Back (D) .......... M. J. W. H. J. M. A. M. F. S.
 Half Past Midnight (D) .......... M. J. W. H. J. M. A. M. F. S.
 Meet Me at Dawn (C) .......... M. J. W. H. J. M. A. M. F. S.
 Road House .......... M. J. W. H. J. M. A. M. F. S.
 Scudda Hoo, Scudda Hay (D) .......... M. J. W. H. J. M. A. M. F. S.
 Sitting Pretty (C) .......... M. J. W. H. J. M. A. M. F. S.
 Street With No Name (D) .......... M. J. W. H. J. M. A. M. F. S.
 This Was a Woman (D) .......... M. J. W. H. J. M. A. M. F. S.
 Unfaithfully Yours .......... M. J. W. H. J. M. A. M. F. S.
 Walls of Jericho (WD) .......... M. J. W. H. J. M. A. M. F. S.
 While I Live (D) .......... M. J. W. H. J. M. A. M. F. S.

UNION ARTISTS

Curtain

Triumphant of Hugh (D-A) .......
Anthony Adams (D) .......
Body and Soul (D) .......
Christian Life (D) .......
Christmas Carnival (C C) .......
Henry the Fifth (D F T) .......
Intrigue (D A) .......
La Fille de la Manucie (Pl. I (Doc) F) .......
Man of Evil (D A) .......
Montana Ike (F D A) .......
Montana Wild (D A) .......
On Our Merry Way .......
Personal Column (My A) .......
Power, The (D F T) .......
Silent Conflict (W F) .......
Sleep, My Love (D A) .......

COMING

An Innocent Affair ...........
Angry God, The, The (W) .......
False Paradise (D) .......
Four Faces West (D) .......
Hillside Westport Monday (D) .......
Outpost in Morocco (C D) .......
Red River .......
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J. Jones-J. Cotten-E. Barrymore

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Alicia Fara-Casalino Ortega
B. Boyd-A. Chisholm
C. Boyd-And, Clyde
F. C. Cra-e-D. Blackford
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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

HIGH COURT KILLS AUCTION
BIDDING, ALLOWS FRANCHISE
DEALS, OPENS WAY TO MORE
U. S. vs. MAJORS LITIGATION

SUPREME COURT DECREE OPINION
(Text Begins on Page 41)

POINTERs ON DRIVE-IN CONSTRUCTION
(See Jack Jackson on Page 26)
Oh boy! At press time! 'HOMECOMING' breaks every M-G-M Capitol, N.Y. record and 'STATE OF THE UNION' terrific in 3rd Music Hall week!

IT'S A SHOT-IN-THE-ARM FOR THE ENTIRE INDUSTRY!

The first TWO on M-G-M's Parade of Spring and Summer Hits are Sensational! They are Frank Capra's "State of the Union" and "Homecoming." It's just the start!

(PLEASE SEE PAGE 6 for M-G-M's complete release line-up)
More of Same

Well, the Supreme Court opinion in the long-pending anti-trust case and more specifically the decree written by the Statutory Court last year, has come at long last. And, as this page has been remarking at various times when enthusiasm for a "new deal" under this litigation process developed in certain quarters, there are still more tomorrows.

How much longer the broader issues involved for the industry—in terms of individual trade practices as they affect the exhibitor—will remain in abeyance while more litigation goes through the court calendars, nobody seems willing to estimate. But be it months or years, the fact remains that the show must go on.

Competitive bidding is out the window under the Supreme Court opinion rendered this week. Franchises may be held in effect—until such time as the District Court may change that situation in connection with other decisions. But, otherwise, as to the immediate present at least, things are as they were and have been since the Statutory Court rendered its decree—so far as the practical affairs of the average theatre is concerned.

We invite the rank and file of exhibitors to study the Opinion and try to figure out how and in what way they immediately are benefitted one iota. And we'd appreciate it if all making such findings will send the information to us. For these may be of great value to your brother exhibitors.

▲ ▲ ▲

This Is Every Exhibitor's Job

Under an impetus that is gaining force, action by exhibitors for a public relations job at the center of contact with the public—the theatres themselves—is gaining force and stature.

Plans for the participation of theatres in the program to combat juvenile delinquency, sponsored by the Department of Justice and with the active interest of leaders of industry, the arts and professions, have progressed to the point of concrete action with the month of September set as the time for an all-out campaign. This latter phase has been developed by the Theatre Owners of America with Charles Skouras as chairman.

The whole plan is so big in its goal, so vital as a public service, that it is bigger than any one organization. Therefore, it is sincerely to be hoped that there will be no disposition to regard the movement as only for exhibitors who are members of TOA. Indeed, TOA's Ted Gamble has said, and repeated, that the whole idea is non-partisan, not for the glorification of any one organization or any one or group of individuals—that all exhibitors are welcome and are urged to participate in what is aimed to be an industry-wide event.

The realization of success in this will reflect not on any organization, not on any one theatreman, but on theatremen generally. We can see in this only the widespread good for theatres as local institutions working successfully for a national as well as a community cause of profound importance to the welfare of the whole United States. For there can be no doubt that juvenile delinquency is a pressing social as well as economic problem whose solution or neglect now will importantly influence the future welfare of our country.

So there will be glory enough for all. If some credit goes to TOA—and much should—even more credit will go to theatre generally if this is made a success.

Here is the first really solid all-theatre movement since the war in which the theatre branch of the industry is leader and worker accomplishing the desired and most desirable result.

With Charles Skouras at the head of the campaign, you can count upon good, practical, usable material and tools with which to work in making a swell job of this September drive right at your theatre. The program calls for a film, now in production, which can be shown at your theatre to groups of business, professional, educational and religious leaders in your community. This film will convey the advice and information on juvenile delinquency and methods for attacking the problem as worked out under the study made by the Department of Justice. It will put your theatre in a higher place of standing in your community by impressing on these people who are leaders that you are seriously and effectively working with and for them to safeguard the youth of your community. You will be guiding these leaders in such work, and when the campaign in September comes along your theatre will reach higher stature as a community institution, concerned with the welfare of the community and safeguarding of its youth.

▲ ▲ ▲

Boost Your Friends

The Kentucky Association of Theatre Owners, having made a most intelligent and successful fight to kill an unfair admission tax proposal while supporting with equal vigor constructive legislation to aid the State, has issued to all members a roll call showing the votes for and against the proposed tax. This is for theatre display.

It is good practice to thus give prominence to those who proved themselves friends of theatre patrons.

—CHICK LEWIS
LITIGATION—The U. S. Supreme Court Monday gave the industry something to think about and its lawyers plenty to read. In the appeals on the Government anti-trust suit to the competitive bidding among which the lower court had approved, re-opened the entire subject of theatre divorce, cross-licensing and franchisees and upheld the lower court on the bulk of its trade practice rulings. (P. S.) All justices, but Justice Jackson, who was absent, and Justice Frankfurter, who was presiding at a point of law, joined in the findings, concurred with the opinion written by Justice Douglas.

In the Griffith appeal, the court overruled the Oklahoma City federal court which had freed Griffith of monopoly and ordered it to study the case further. Justice Frankfurter dissented.

In the Schine appeal, the court upheld the monopoly findings of the Buffalo court but ordered the lower court judge to restudy his divestiture order. Justice Frankfurter did not dissent.

The court also, by refusing to view an appeal by the majors against a $375,000 damage judgment awarded Exhibitor William Goldman in Philadelphia, upheld that judgment. However, in Buffalo, the majors scored a victory as a federal jury returned a verdict for the majors in a suit filed by the Rivoli Theatre charging conspiracy against it to benefit the Shea circuit Roosevelt.

* * *

EXHIBITION—The Supreme Court decision in the Government anti-trust suit found comment promptly forthcoming.

Theatre Owners of America General Counsel Herman Levy warned exhibitors that while competitive bidding may be dead, the lower court has given the lower court wide leeway in devising other sales methods if it so desired and that exhibitors should be alert in event a new sales plan might not be as bad for them as the defunct bid system.

National Allied General Counsel Abram F. Myers viewed the court opinion as dooming the Paramount and 20th Century-Fox theatre empires but told his client exhibitors not to expect quick action since the majors were already pinning hopes on Joseph M. Schenck, who is expected to quit production for exhibition, declared he was waiting to get the final word on what the courts will do before making any statements as to his future plans.

Theatre Owners of America tried out a novel stunt in its public relations program to correct the public impression that movies were suffering from economy by having managers of six Detroit houses get on their stages and talk for three minutes on facts about Hollywood product to come. The idea clicked.

American Theatres Association and Motion Picture Theatre Owners of America which merged to form Theatre Owners of America, but remained active as separate units to fight competitive bidding in the decade from different approaches, quietly passed out of existence with the Supreme Court ruling. Spokesmen said the job had been done and since the majors were unincorporated they could dissolve quickly.

The Kentucky Theatre Owners Association, snarling over censor bills and taxes, was decided to give a party for their money and are sending photographed copies of the way the solons voted and asking members to post them where the audiences can see them.

Audience Research reports that if all between the ages of 31 and 65 went to the movies weekly the box-office take, exclusive of taxes, would be $800,000,000 a year. In Dornort, Pa. the South Hills is passing back to Harris Amusement as the Warner pool dissolves. In Dallas, N. C. the Evon has found a way to build goodwill on Sundays when it is closed by 'community pattern'. The Warners and in Kansas City Rev. A. C. MacKinney is quitting the pulpit to manage a drive-in.

DISTRIBUTION—Screen Guild will have 25 new pictures and 18 reissues, President John Jones announced. Universal-International will launch a 26-week service drive. RKO will reissue "The Three Little Pigs." The British custom's holding American motion pictures picture offerings will be released in May I as agreed on the grounds that the American company signatories of the Anglo-American tax accord had not been received. The court said that would be immediately corrected.

* * *

TELEVISION—That James C. Petrillo was placed under federal music record for films television was reported from the West Coast this week. Petrillo has a clause in the last contract he signed with producers prohibiting this and pictures shown over video which had music up to now have either been those made before the basic importations, or have been shown in violation of this contract.

* * *

GENERAL—Howard Hughes was reported to have closed an oral deal with Floyd Odum to buy the control of RKO and the lawyers were said to be working on the final contract. The MPAA revised its ad code procedures recently for the purpose of lining up violations not to exceed $25,000. Paramount net for 1947 was $31,668,709 or $4.46 a share (1946—$4,042,106, or $5.92). Screen Writer Dalton Trumbo was convicted of contempt of Congress in Washington by a federal jury. Conviction which follows refusal to answer political questions put by the American Activities Committee is the second. Society of Independent Motion Picture Producers announced that west coast bankers had assured them there was money available for independent production for producers who could produce.

Hughes, Odum Agree Orally on RK0 Deal

Howard Hughes and Floyd Odum were reported Thursday to have reached an oral agreement whereby Hughes would acquire control of RK0 through purchase of Odum's stock.

The deal, a studio spokesman said, was now awaiting a formal draft which lawyers for both sides were preparing and it would be several weeks before the written contract covering it was concluded. The spokesman did not state whether the agreement was tentative or whether a last minute disagreement might scuttle it.

But Hollywood watched with speculative eye the unpredictable Hughes, who has pyramided pictures like "The Outlaw" into a sensation and whose "Hell's Angels" and "Scarface" reportedly have never been off the screen a single week since their first release.

The town also remembered that Hughes has determined ideas and if things do not shape out the way he wants them, he is willing to sit and wait until they do. The Odum deal reportedly had bogged down over the Hughes method of reimbursing Odum for the RKO inventory of pictures on the shelf and in production. Presumably Odum wanted a sliding scale which would enable him to share in grosses beyond a certain amount and then a fair scale involving keeping Odum representatives in the RKO organization.

Wants Clear Deck

Hollywood also reported that Hughes wanted to enter the organization clear of any contracts which might compel him to retain men other than those of his choice in the key spots of production, distribution and theatre operation. The town also reported Hughes would do with RK0's membership in the Motion Picture Association of America if he controlled the picture company. Hughes funded with MPAA over "The Outlaw" advertising, finally taking the latter to federal court in a suit which is pending.

United Artists President Grad Sears arrived in Hollywood Wednesday reportedly to talk release details with Hughes for three pictures which UA expects to get from Hughes.

Ontario Exhibitors To Take Tax to People

Ontario's Motion Picture Theatre Association has decided to fight the provincial 20 per cent admission tax on grounds that it is discriminatory and originally was a war measure. It was reported from Toronto this week by Vice-President H. C. Main and Secretary Arch H. Jolley. The exhibitors will take the fight to the June 7 elections, pointing out that it is a nuisance tax which tends to inflation and that the $5,000,000 it is intended to raise in the fiscal year is not needed in view of the $25,000,000 surplus which the province reported at the close of the fiscal year.

Code Appeal Set Up

The Motion Picture Association of America this week amended the administration procedure of its Advertising Code to permit appeals against the Code decisions to be made either directly to President Eric Johnston or to a sub-committee consisting of three members of the Executive Committee. It also provided for an increase in fine violations to $100 a violation with a maximum total of $25,000.

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SHOWME'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1351 Broadway, New York 18, N. Y. Telephone Lyric 2-3500. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.60; Single copies, ten cents.
Supreme Court Kills Competitive Bidding, Revives Divestiture and Cross-Licensing

Franchises and Theatre Expansion Allowed While Lower Court Reconsiders

(See Text on Page 41)

The U. S. Supreme Court Monday in a 7-1 opinion (Justice Frankfurter dissenting in part; Justice Jackson abstaining) killed competitive bidding and revives divestiture of franchises to the lower court to study and act upon.

The opinion, which came as a result of appeals taken by all parties in the suit against the decree issued Dec. 31, 1946, in the 10-year Government anti-trust suit against Paramount, RKO, 20th Century-Fox, Loew's (MGM), Warner Bros., Columbia, Universal and United Artists, was even more stringent in describing the activities of the defendants than the lower court.

It supports the lower court in the majority of its trade practice rulings and it orders the lower court to study theatre divorce, cross-licensing and franchises, upon which it had already ruled.

It also suggests voluntary arbitration that leaves to the discretion of the lower court.

Justice Frankfurter's dissent was not based on any of his colleagues' findings, but on the question whether the framing of decrees was in this instance within the high tribunal's province.

He quotes as a past rule that "the framing of decrees should take place in the district rather than in Appellate Courts." The justice is in agreement with his colleagues on all other points excepting one—he believes the lower court had the right to set up arbitration machinery and he wants it to do so.

Opinion

The Supreme Court opinion, written by Justice Douglas, in brief covers:

Competitive bidding—Over-ruled the lower court, describing the process and unhealthy and unworkable and requiring constant attention of the court. "... the provisions," the court declares, "for competitive bidding in these cases promise little in the way of relief against the real evils of the conspiracy. They implicate the judiciary heavily in the details of business management if supervision is to be effective. They vest powerful control in the exhibitor-defendants over their competitors if close supervision by the court is not undertaken."

Franchises—Permitted on the grounds that they are not illegal to themselves if available to both large and small exhibitors.

The Supreme Court in setting aside remarks that (Continued on Page 29)

On Franchises

"But we cannot say on this record that franchises are illegal per se when extended to any theatre or circuit no matter how small. ... Hence we set aside the findings of the lower court on franchise so that the court may examine the problem in the light of elimination from the decree of competitive bidding."—U. S. Supreme Court.

Supreme Court Decision

IN THE GOVERNMENT ANTI-TRUST SUIT—Kills competitive bidding and allows theatre expansion while lower court studies substitute for the defunct bid clause; reopens consideration of divestiture, cross-licensing and franchises. Supports lower court in its ruling on admission price-fixing, clearance, pools, master agreements, formula deals, conditioning sale of one picture upon purchase of another or others, and in its findings on discrimination. Suggests that defendants owning theatres jointly with independents which were "innocent investments," not the result of monopoly or not competitive, might be allowed to buy out the independent provided the lower court does not order divestiture; suggests voluntary arbitration but leaves it to the lower court.

IN THE SCHINE, GRIFFITH, GOLDMAN SUITS—Returned Schine suit to Buffalo federal court with order to restudy the divestiture order but upheld monopoly findings; overruled Oklahoma City federal court in not finding monopoly in the Griffith circuit suit; refused to review the Goldman suit in which Philadelphia exhibitor William Goldman was awarded $375,000 damages in an anti-trust suit.

Long-Drawn Court Battle Seen As Decree Suit Is Reopened

By BILL SPECHT (News Editor)

Monday's decision by the U. S. Supreme Court on the appeal in the Government anti-trust suit has opened up a wide new battlefront.

Though the high court's opinion was expected to be the last word and to end a suit which has already extended over a decade, its action in reopening the questions of theatre divestiture and cross-licensing by referring them back to the lower court for study after that body had disposed of them, and its plainly blunt language with regard to the practices of the defendants, has lined up a legal situation which may become famous in litigation history both for its complexity and its length. One lawyer involved even said that he believed the litigation which would arise out of it would extend over another 20 years.

Another attorney who represented one of the Big 5 seemed to think that the high court, by referring the question of divestiture to the lower court with a ruling prohibiting competitive bidding, had practically made theatre divestment a certainty. He reasoned that with bidding forbidden the lower court was left without its only reason for not ordering divestiture in view of its other findings and though the high court had not ordered divestiture in fact, it had ordered it in principle.

Not Sad

Probably the only two attorneys who seemed not altogether sad over the decision were Harry Turner Cooke, representing Universal and Lou Frohlich, representing Columbia.

Cooke said ruefully that he would have liked to see Universal freed from all restraints of the decree. He declared he was "thankful" that he had at least won in his fight against the ban on franchises and that his client could now con-

(Continued on Page 8)

High Court Schine, Griffith Decisions Uphold Gov't; Goldman Wins Damages

The U. S. Supreme Court Monday upheld the Buffalo federal court in its anti-trust rulings against the Schine Circuit, overruled the Oklahoma City federal court which had not found monopoly in the Griffith Circuit, and by refusing to review the Goldman suit upheld a verdict of $375,000 damages in favor of exhibitor William Goldman against Warner theatre interests and the majors.

Goldman was awarded the damages for which he had sued the Warner Theatres, Paramount, RKO, 20th Century-Fox, Loew's (MGM), Warner Bros., Columbia, United Artists and Universal on the grounds that the Erlanger, which he had leased, had been shut out of product by conspiracy. The damages represent the amount he claimed as loss for one year and he now has the opportunity to go back and sue for three subsequent years which were not accounted for. If he wins again, and defendants' lawyers are not optimistic, whatever losses the court finds he sustained will be tripled under the punitive provisions of the anti-trust laws.

In the Schine case, the high tribunal upheld the Buffalo federal court, but ordered the lower court to restudy its divestiture order by which Schine was ordered to give up theatres in towns where it had more than one house.

Free as the Press

"We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment. That issue would be focussed here if we had any question concerning monopoly in the production of motion pictures."—U. S. Supreme Court.
“Everything is on the upswing at M-G-M!” says HOLLYWOOD REPORTER

“M-G-M IS LEADING!
Pix Stars for B.O. Fireworks!
M-G-M PACES LIST OF TOP-NAMERS!
Paced by Metro, studios are rushing to aid the sagging b.o. with the biggest array of star-studded pix in Hollywood history. Metro is leading!”
WE'RE OFF TO A FLYING START!

VITAMIN M-G-M PEPS UP THE INDUSTRY!

Oh! What a Line-up!

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in Frank Capra's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" in Technicolor. MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" in Technicolor. Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU" in Technicolor. ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

Irving Berlin's "EASTER PARADE" in Technicolor. Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" in Technicolor. WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" in Technicolor. LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

M-G-M GREAT IN '48!
time to sell by franchise. The subject of franchise
was sent back to the lower court for
further study.
Prohibish almost literally kicked his heels to-
gether and did a dance.
"It's the first time in the 10 years of this
trial," he said, "that I've got a break. I'm satis-
fixed with the decree. We won." He referred to
the court's ruling that block-booking unless it
was accompanied by forced-selling, was legal.
"Now Columbia," he continued, "can sell its
pictures in blocks. We never intended to force
an exhibitor to buy product, but it was neces-
sary for us, economically, to be able to sell
more than one picture at a time, to pick our
customers and not have to go through bidding."

Unsound
Columbia, and other companies had argued that
bidding and a ban on selling more than one
picture at a time, would be economically un-
sound, and even illegal.
It must be noted that competitive bidding is the
key to a great deal of what the lower court
did. As Justice Douglas pointed out in his de-
cision, the bid system devised by the lower court
was the "central arch" of the decree it designed.
The Supreme Court knocked bidding out be-
cause of various objections, including impracti-
cability. But it felt that when it had eliminated
it, it had also affected basically other sections
of the decree.
For this reason it reopened the question of
franchise, theatre diversification and cross-licensing
for the lower court to study. It also killed the
lower court's prohibition against the de-
fendants' expanding their theatre holdings. How-
ever, this is only temporary until the lower
court has studied the matter and ruled again.
Significantly the Supreme Court, which approved
diversification in the Schine case, made it plain
that its removal of the expansion rule in the
Government suit was to allow the lower court
to "make an entirely fresh start on the whole
problem." The court added:
"We in no way intimate, however, that the
District Court erred in prohibiting further the-
atre expansion by the five majors."

See Gov't Victory
By far most legal circles interpreted the
court's decision, along with the accompanying
decision it rendered in the Schine and Griffith
suits, as more or less a victory for the govern-
ment. Some reasoned that time might prove the
best ally the defendants had. In lay circles there
was heard the frequent statement that thinking
changes with the years and that the will of the
people, expressing itself in its elected repre-
sentatives, surged up into the reasoning of the
Supreme Court.
While there would appear to be historical
evidence for this, the plain history of the Gov-
ernment's fight against the motion picture in-
dustry doesn't make much of an argument for
either time or political administrations.
Though the present suit is spoken of as a
10-year old to date, actually the history of Gov-
ernment action against film companies is over
twice that long—nearer 27 years.

Long Time
Over all this span of time one Government
agency or the other has been trying, with more
failure than success, to tax the talent and monopoly
on motion pictures and make it stick.
Actually the fight didn't start with the pres-
cent case. According to Special Assistant to the
Attorney General Robert L. Wright, "the ini-
tial attempt of the Government to protect in-
dependent exhibitors was made in 1921."
And strangely enough this "initial attempt" did
not spring from Wright's Justice Depart-
ment, but from the Federal Trade Commission.
It was in that year—1921—that the FTC, which incidentally is still after some film prac-
tices, started an action against the Famous
Players Lasky Corporation—predecessor of
Paramount. Also named in the action were Jesse
Lasky, industry veteran, now producing for
another company; Adolph Zukor, another in-
dustry veteran, and several regional chains then
associated with Famous Players.

Enjoins Practices
The result of the action was an order entered
some six years later—July, 1927—which sought
to enjoin a number of trade practices as in re-
straint of trade. The order also banned block-
booking and tended to prevent expansion of the
circuits named in the case where such expansion
was designed to extend the use of Famous Play-
ers product.
The block-booking ban was voided by the U. S.
Circuit Court of Appeals in New York and other conten-
tions were either ignored or thought by the defendants not to ap-
ply to Paramount when that company came into
being.
Meanwhile in May, 1925, the FTC brought the
restraint of trade charges against the West Coast
Theatre System. An amended suit, in May, 1929, the West
Coast Theatres were found to be a monopoly in
restraint of trade and were ordered to desist.
But one year prior to this order—1928, the
Department of Justice entered the arena with an
anti-trust suit against West Coast and against
Paramount bastions in Chicago. The charges were similar to those the
FTC had previously alleged in the West Coast
case.

First Consent Decree
The Department worked out a consent decre-
em in the West Coast case and in 1939 came back
against the theatre chain with charges of con-
tempt of court but got nowhere.
In the Chicago case, contempt charges were
brought against B. & K and Paramount which
entered plea of nolo contendere and were fined.
(Nolo contendere is a nice legal phrase which
apparently allows a defendant to be penalized
without admitting guilt and still allows him the
privilege of denying the truth of the charges in a
collateral action.
Nineteen twenty-eight proved to be a legal
year. The Justice Department brought suits
against the distribution setups of Paramount-

Famous Lasky and First National Pictures, eclair
and the trimmers had agreed to crack down on independents and hold them in line by
an arbitration system which the Department
claimed the defendants dominated. The Gov-
ernment won.

Interstate Suit
In December, 1936, up popped another suit.
A subsequent-run circuit in Texas claimed that
it was being told what prices to charge as ad-
missions by the several major distributors, which among was Paramount. The complaint
charged that this was being done at the behest
of the Interstate circuit and that as a result of
this Interstate-distributor agreement, second-run
houses in Texas had to run pictures at 25 cents
more admissions while Interstate played first-
run at 40 cents.
This practice was enjoined by the Dallas
federal court and the injunction issued was up-
held by the Supreme Court.
In the meantime the NRA's Blue Eagle had
been flying in fairly pured circles over the
whole federal government with a code of trade
practices and industry hearings before regional
boards to regulate industry practices. The spirit
was willing, but the flesh was weak and the
general result was failure.

Files Big Suit
Finally on July 30, 1938, the Department of
Justice, which had been probing around the
fringes of the industry, entered the federal court
in New York with a suit charging violation of
the anti-trust laws against Paramount, 20th
Century-Fox, Warner Bros, RKO, Loew's
(MGM) — to become known as the Big 5, and
Columbia, Universal and United Artists—to be
christened the Little 3.
An amended and supplementary complaint was
filed on November 14, 1940, and six days later
the Big 5 entered into a consent decree for a
three-year period. The Little 3 refused to be
any party to this decree which cut block-book-
ning down to blocks of five and other trade
practices were set up.
The Government found the consent decree un-
satisfactory and after failing to negotiate a
new one in 1943 entered court once more.
On June 13, 1945, under federal procedure, an
expediting court consisting of three judges, fre-
quently referred to as a statutory court, was set
up. Courts of this type were created under
federal procedure to speed up action and their
decisions are appealed directly to the Supreme
Court, by-passing circuit courts of appeal.

Clear Production
In this new move the government steered
clear of involving production in any monopoly
and trained its guns on distribution and ex-
hibition.
The expediting court gave its decision on
(Continued from Page 10)
Talks By Managers Used In Detroit TOA Campaign

Theatre Owners of America put an experimental foot forward last week in its public relations campaign to overcome the thought that motion pictures are being ruined by economies by having managers of six Detroit houses tell their audiences about Hollywood and forthcoming product.

The trial by Earl Hudson, chairman of the TOA special committee in this phase of public relations, proved a success and as a result TOA is preparing a series of speeches running from two to two and a half minutes which will be made available to exhibitors everywhere who may want them.

Lit Up Like . . .

Mr. and Mrs. Jack DeMarco provided another "freak" in electronics while attending the show by the Maywood drive-in, Maywood, Ind., in their car. The DeMarcos were watching the show when lightning struck their car's radio aerial and sent a blinding flash of light through the auto.

"It scared us to death, but didn't hurt either of us," Mrs. DeMarco said, afterward adding that she wouldn't care to see a second performance of the natural phenomena.

Tried in Detroit

Hudson, who returned to New York Tues-

day, declared that the speech plan had been tried in the Detroit first-run Detroit (4000 seats), the Palm State (3000-seat), the deluxe Fisher Drive-in neighborhood, the Cinder

tella (1800-seat neighborhood), the Ramona  
(located in a foreign population area), the Mel at Melvindale, Detroit suburb.

"In no one instance did anyone leave their seat while the manager was talking and at the end of the speech each manager was given a good round of applause."

Hudson worked the trial by having the house lights come up at some part of each program, the manager step on the stage and tell the people that Hollywood, which had to meet a war-time reversion and battle war-solden costs, had done this and that future product that would come to Detroit, not necessarily in that particular theatre, was strong. The manager then rolled off titles.

At the end of the show the manager, under instructions, stood in the lobby and Hudson claims that each manager was addressed by some "six to 30" persons who complimented him and expressed cordial feelings some to the industry.

"While the Hudson experiment is not precisely a kickoff in the TOA program (newspaper stories, radio, TV), it has been reported, it is the first reported instance of using the theatre as a medium of correcting bad public relations in the campaign.

Skouras Host

The Hudson experiment was first reported at a luncheon last Friday where Charles Skouras, chairman of the overall committee, pleaded for assistance in the Youth Month, a separate TOA public relations program initiated and accompanied by the request of U. S. Attorney General Tom Clark to combat juvenile delinquency. TOA President Ted R. Gamble told the luncheon that 110 communities and 5000 persons are already scheduled and active. TOA Executive Director Robert W. Coyne also discussed phases of the overall program.

Technicolor Estimates Net

Technicolor's consolidated net after deduc-
tion of income-tax for the quarter ending March 31, 1948 is estimated at $402,750 or 44 cents a share, the company announced this week. Similar quarter net last year was $254,786 or 28 cents a share.

Warners' Hold Meet

Warners Bros. Distribution Vice-President Ben Kalmerson Friday wound up a two-day company district managers sales meet.

3 Coast Banks Assure Funds for Independents

Independent producers have been assured that they can get money to produce by executives of three banks, the Society of Independent Motion Picture Producers declared Wednesday after confering with west coast bankers.

The bankers, according to SIMPP, said they had heard reports that banks were tightening up on loans to independents but said that such statements had not originated from these bank officials who were familiar with the motion picture industry. They reportedly assured SIMPP that banks have more money invested in independent production today than ever before and that there were funds for producing for any producer who had proved his worth in the past.

Banks represented in the conference, which was called by SIMPP to break up rumors about independent producers and the money market, were Bank of America, Security-First National Bank and the California Bank.

Trumbo Found Guilty of Contempt of Congress

Screen Writer Dalton Trumbo ("Thirty Seconds Over Tokyo," "Our Vines Have Tender Grapes") Wednesday was found guilty of contempt of Congress by a federal jury in Washington, D. C., after two hours of deliberation. Trumbo is the second such conviction of one of the reported "hostile 10" witnesses who refused to answer questions as to their political affiliations. First conviction was that of John Howard Lawson. Next trial is set for Albert Maltz.

Petrillo Will Tighten On Film Music for Video

That James C. Petrillo, president of the American Federation of Musicians, would tighten up on music over television when the music originally was recorded for films only, was expected in Hollywood Wednesday. Petrillo's west coast representative, J. W. Gillette, declared he was very glad to hear a program of governmentally on the subject. The last agreement the AFM signed with producers embodied prohibitions against using sound tracks or photos of musicians playing over television.

Ark. Showmen Elect

E. W. Savage was elected president of the Independent Theatre Owners of Arkansas at their Little Rock Convention Wednesday. Other offices are Vice-President B. F. Busby, Secretary-Treasurer Sam B. Kirby, Directors are Henry Haven, W. S. Sumpter, Walter Lee, Terry Axley, W. D. Mitchell, Sidney Wharton, O. J. Wren.

Burch Directs Council

Glen Burch has been appointed executive director of the Film Council of America, that organization announced this week.

No Storm, Etc.

Waters which flooded from a broken main into the basement of the Pathe Building in New York did not stop Warner Pathe News which set up temporary headquarters in a hotel across the street and continued to operate.
In Explanation

(Continued from Page 8)

June 11, 1946, and announced its now famous decree late on the afternoon of Dec. 31, 1946.

On Jan. 22, 1947, defendants moved for a stay of competitive bidding and other parts of the decree.

During February all parties, including the Government, filed appeals to the Supreme Court which in March was asked to stay the decree pending the appeal hearing, a petition which the court granted April 7, 1947. On Feb. 9, 1948, the high court heard oral arguments in the case and on May 3, 1948, it handed down the present decision.

Rehearing?

The next litigative step could be an appeal to the Supreme Court for a rehearing on its decision. While some defendant lawyers were reported considering this, the attorney for one of the principal defendants declared privately that he thought this course unlikely. Rehearings by the Supreme Court are unusual and furthermore, this decision was a solid majority since Justice Frankfurter alone dissented and Justice Jackson did not sit.

Justice Frankfurter's dissent seems to boil down to the declaration that he wanted the entire matter returned to the lower court and that he wanted arbitration restored. He has no dissenting voice on his colleagues' conclusions about monopoly and other practices.

Actually the next step which would seem to count will come from Attorney General Tom Clark or his special assistant Robert L. Wright, the latter of whom fought the case up to the high court where Clark took over. Either of these or their representatives will probably ask the lower court to reconvene as a three-bench expediting court.

Before this can happen two of the justices—Circuit Court of Appeals Judge Augustus N. Hand and Federal Judge Henry W. Goddard—will have to select a third judge to replace Federal Judge John Bright who died while the appeal on that court's decree was before the Supreme Court.

After the court is organized, the Attorney General can ask for a hearing in the case at which time both sides will come before it and what amounts to a continuation of the 10-year-old suit will get under way.

How Long?

It is impossible to say how long the trial will last, but past performances may be an indication. Furthermore, whatever is finally decided by this court is again appealable to the Supreme Court,

And if divestiture is finally ordered, it is reasonable to believe that the courts will allow the defendants ample time to get rid of their properties.

Ample time, of course, can mean anything, since it would undoubtedly be predicated on the conditions existing when the decision is made.

More Truth Than...

On the marquees of Vancouver, B. C., suburban theatres there appeared "The Bachelor and the Bobby-Soxer"—"Dead and the Mourning Years," while the Odeon Marpole proclaims: "Something in the Wind"—"The Corpse Came C.O.D."

No Answer

Officials of the Motion Picture Association this week were unable to say whether any rentals J. Arthur Rank received in the United States for the television rights on his films would be included in the remittable sums which the American film industry might keep for itself. Under the Anglo-American tax accord, the American industry can keep up to $17,000,000 a year of British film rentals earned in the United States and its possessions. Whether video rentals are the same as film rentals for the Showmen which MPAA was unable to answer. The question was raised by Showmen's Trade Review as a result of reports that Rank and NBC were considering a video deal. NBC would not comment on the reports.

Supreme Court Rules On Exhibition Appeals

(Continued from Page 5)

but allowed to retain them in towns where it had only one.

It is possible that Schine may find it has to give up fewer theatres as a result of this re-examination. It is also possible that it may be ordered to give up more. Justice Douglas, who wrote the decision, told the lower court that it had made no findings on what theatres Schine had acquired as a result of the conspiracy with the major distributors and that anti-trust decrees were intended to deprive the defendants of "the full dividends of their monopolistic practices." He pointed out further that though "deprived of the fruits of its conspiracy the Schine circuit might still constitute a monopoly power of the kind which the law condemns."

Upholds Dissolution

The high court upheld the Buffalo circuit in dissolving Schine pools, preventing Schine from buying or booking houses in which the circuit had no financial interest, and from acquiring additional theatres.

In the third appeal, the Government had lost, the high court ruled in a 6-1 decision (Justice Frankfurter dissenting, Justice Jackson abstaining) to send the case back to the Oklahoma City court for further "findings" and to work out which will undo as near as may be the wrongs that were done and prevent their recurrence in the future. "It cannot be doubted," Justice Douglas wrote, "that the monopoly power of the appellants had some effect on their competitors and on the growth of the Griffith circuit. Its extent must be determined on a remand of the case."

Pointing to the fact that the lower court had found no conspiracy or monopoly, Justice Douglas continued: "It is however not always necessary to find a specific intent to restrain trade or build a monopoly in order to find that the anti-trust laws have been violated. It is sufficient that restraint of trade or monopoly results as the consequence of the defendant's conduct or business arrangements. To require a greater showing would cripple the (Sherman) Act."

Para. Net $31,668,709

Paramount's net earnings after deduction of income taxes for the quarter ending Jan. 1, 1948 were $31,668,709 or $4.46 a share of common, compared to the same period in 1947 when the net was $44,012,066 or $5.92 a share.

Majors Win Buffalo Rivoli Anti-trust Suit

Buffalo's Rivoli Theatre last Friday lost its $3,600,000 anti-trust action against Paramount, Warner Bros., RKO, 20th Century-Fox, Loew's (MG M), United Artists, Buffalo (Shea) Theatres and the Broadrose Corporation when a federal jury returned a "no cause" verdict after less than an hour's deliberation.

This is the second such suit to be lost by an exhibitor in a mass of litigation which with these exceptions has resulted either in exhibitor victories or out-of-court settlements. The first exhibitor defeat was the McClenon case in Dallas.

When the trial first opened Judge Harold P. Burke dismissed the suit against Columbia and Universal, which had also been named, after they had testified they had sold pictures to the Rivoli excepting when they could not agree upon price. The Rivoli, through President Stanley Kozanowski, claimed that the defendants had conspired to deprive it of neighborhood first runs in favor of the Buffalo-Broadrose.

The Rivoli was represented by Thomas C. McConnell who won the appeal in the Park Theatre suit. New York attorneys representing the defendants were: Edward C. Kallery, George Robert C. Stanley Thompson, Richard P. Morgan, Harry M. Plimpton and Morris Ruffman of New York City.

R. S. Wallace, Alliance Exhibitor, Dies at 55

Raymond S. Wallace, 55, of Alliance, O., who last year celebrated his 40th year in show business and who owned and operated the Columbia, Rivoli, Metropolitan and Granger theatres of Alliance until last week when all four theatres were acquired by Marsch Theatre, Inc., of Cleveland, died April 30 after an illness of less than one week. Cause of his death was complications following a ruptured appendix. Funeral services were held Monday, May 3, at the Cassidy, Turkish Mortuary.

Surviving are his widow and 10-year-old son. Wallace started in show business at the age of 14 as a program boy at the Craven Opera House where he later became usher and ticket seller.

Dore Schary's Mother Dies in Hollywood

Belle Schary, 73, mother of RKO executive vice-president in charge of production, Dore Schary, died at her home in Los Angeles May 2 after a lengthy illness. She was born in Russia and came to the United States 60 years ago with her late husband, Herman Schary, to reside in Newark. Surviving her besides Dore, is another son, Samuel, of Philadelphia, a daughter, Lillian Small Schary of New York and eight grandchildren.

Let It Be Known

The Kentucky Association of Theatre Owners seems to believe in a new organization which doesn't believe in taking anything lying down. The Association has sent all its members photographic blowups of attested copies on how the Kentucky Legislature voted on the censorship bill and the vote to repeal the state admission tax. With the blowups was sent the advice that they be posted in conspicuous places about the theatre so the public could see how the solons stood.
20th-Fox Sets Plans For 2 World Premiers

Twentieth Century-Fox completed plans this week for the world premiers of two of its important pictures—"Green Grass of Wyoming" and "Street With No Name." "Green Grass of Wyoming," which makes its bow in Lancaster, Ohio on May 25, will be followed with a saturation run throughout the entire eastern territory. All key cities co-ordinated under the Cincinnati, Cleveland, Indiana, Indianapolis, Pittsburgh, Philadelphia and Washington branches will open the picture for a day-and-date run over the Decoration Day holiday. The film will also open a saturation run in the Salt Lake City, Denver, Seattle, Portland, Kansas City and St. Louis areas, as well as in the Los Angeles and San Francisco territories, two days later.

The premiere of "The Street With No Name," on Philadelphia on June 16 at the Fox Theatre will coincide with the start of the Republican National Convention in that city, and there will be simultaneous dates at the Strand and Apollo theatres in Atlantic City. General openings in the Philadelphia and Washington territory will follow the premiere. Both pictures will be given special handling for their premiers by 20th-Fox's advertising and publicity department under Charles Schlaifer's direction. The "Green Grass" opening in Lancaster will be effected in typical Hollywood style with stars, parades and city-wide celebrations. The "Street" premiere will be tied in with the national attention focused on Philadelphia during the political conventions.

Showmen to Advise on 'Salem Frigate' Selling

Leading theatre operators, including Harry C. Arthur, Jr., of the Fanchon & Marco circuit; Charles Kortman of the Loew circuit in the Boston and Canadian area, Frank L. Newman of the Evergreen circuit, and others, will serve as an exploitation advisory board on "The Salem Frigate," which Maxwell Shane will direct and produce as a Geffen-Shane production for Universal-International.

Shane, himself a former theatreman, is currently in contact with the group of leading exhibitors for exploitation suggestions and comments that will be incorporated during the shooting, "the making of the selling campaign more practical from the exhibitors' standpoint." Copies of the John Jennings best-seller have been sent to the advisory group.

Pa-Ma 'Bachelor' Plug

In England RKO's "The Bachelor and the Bobby-Soxer" is called "Bachelor Knight," and Odeon pulled an exploitation "scoop" by tying up with Pa-Ma Products, Inc., which took advertising space in 10 newspapers covering the whole of the country's four northern counties. In addition, its delivery trucks werebannered with posters that carried similar copy for a week prior to showings and during the week of screening.

CONTEST WINNER. Norman Gluck (left), managing director of the Park Avenue Theatre, New York, congratulates Charles R. A. Hartig for his winning letter in the theatre's contest for the best letter about the entertainment value of Allied Artists' "Song of My Heart." Hartig received an RCA television set as his award.

'Time of Life' Benefit Premiere Set for May 25

Scheduled as the opening gun of a three-year campaign to raise $1 million for the Wiltwyck School for delinquent boys at Esopus, N. Y., the benefit world premiere of Cagney Productions' "The Time of Your Life" will be held May 25 at New York's Mayfair Theatre, with Hollywood, sports, social and other celebrities in attendance. Plans for the gala opening are now being formulated by Harry Brandt, owner of the theatre, and United Artists.

Mrs. Franklin D. Roosevelt, whose late husband was intensely interested in Wiltwyck, will act as honorary chairman of the opening and will address the audience prior to the showing of the picture. She will be introduced by Brandt, who is co-chairman.

Alfred Gwynne Vanderbilt, chairman of the drive for funds for the school, was expected to appoint chairman of the theatre and committee members some time this week. The women heading the premiere night committee are Mrs. Marshall Field and Mrs. Edward Warburg.

Invitational 'Sneak'

A "sneak" preview was used as a means of focusing popular attention on 20th-Century Fox's "Sitting Pretty" by Manager Paul Slayor of the Durfee Theatre, Fall River, Mass. He invited a goodly number of the city's notables to attend, with plenty of excellent word-of-mouth publicity resulting.—HFD.

EL, Nash Set Tieup

In a publicity ploy concluded between Eagle Lion and the Nash Motors division of Nash Kelvinator, the manufacturing company will feature EL pictures and personalities in advertising and publicizing its cars. The studio, in turn, will use Nash cars wherever possible.

RKO, Stephens College In 'Mama' Study Project

Through a joint project between RKO Radio and Stephens Junior College (for girls) at Columbia, Mo., the use of a Hollywood feature as a supplement to classroom study was tried out recently for the first time. The film chosen was "I Remember Mama," because of its many aspects of family life, and George Stevens, who directed the picture was executive producer in association with Producer Harriet Parsons, made a personal appearance at the college to help carry out the project.

Recognized as a leader in the field of marriage education, Stephens College held special screenings of the picture at the Uptown Theatre in connection with studies in the Home and Family division, with 2,200 students, faculty members and Dr. Homer P. Rainey, president, in attendance.

Stevens appeared at the theatre during the screenings and later attended classes of Dr. Henry Bowman on marriage problems. He spoke on the value of motion pictures in teaching young girls how to prepare for marriage and how to maintain ideal family life, quite well portrayed in "I Remember Mama," according to a consensus after study of the film. A series of questions about the picture was devised by the faculty and debated and answered by the students.

Stevens also appeared in drama and radio classes and took part in roundtable discussions on picture-making.

The project, which was seen as establishing a new relationship between colleges and the motion picture industry in the field of visual education, may become an annual affair at Stephens College.—KAN.

Santa Fe Prepares for '4 Faces West' Premiere

Preparations were under way in Santa Fe, N. Mex., this week for the arrival of Hollywood stars Joel McCrea, Frances Dee, Charles Bickford and Producer Harry Sherman in connection with the world premiere of Sherman's Enterprise production, "Four Faces West" at the Lensic and Burro Alley theatres in that city on May 15.

Final details of the premiere celebration were completed this week at a meeting attended by Charles Gilmour of the Gribhart Theatres, E. John Greer, Santa Fe exhibitor, and state and city officials.

The celebration is scheduled to begin the morning of May 15 and continue throughout the day, climaxing in the personal appearances of the stars at premiere that evening. Plans are under way for a costume dance to follow.

New Look Contest

RKO's "Out of the Past" gave Manager James O'Keefe of the Orpheum, Spokane, Wash., an opportunity for a letter-writing contest in the Chronicle on the subject: "Do you like the new look from 'Out of the Past'?"
Republic’s Screening Pattern Proves Potent “Bill and Coo” Buildup in Early Campaigns

The word-of-mouth buildup prescribed by Republic Pictures for Ken Murray’s novel all-bird feature, “Bill and Coo,” and put into effect with a series of projection room screenings for representatives of national organizations, sprinkled with a liberal number of youngsters, formed a selling pattern that is being duplicated in first-run situations and creating much box-office activity.

This well-planned advance buildup would, in itself, have done credit to the promotional abilities of Producer Murray and executives of Republic’s advertising and publicity department, for it has proved the logic of their thinking and planning on a scale to produce the best results. But additional word-of-mouth not provided for on the overall Murray-Republic Pictures promotion plan has been occasioned by the special Academy Award bestowed on the picture for Outstanding Achievement, as well as the Parents’ Magazine Special Medal of Honor award.

Built Substantial Grosses

These awards, as well as screenings, radio tieups and the national Mercury Record promotion have built substantial grosses for “Bill and Coo” in such first-run situations as Louisville, Indianapolis, Oklahoma City and Seattle.

In Louisville the Strand held screenings for local record dealers in connection with the “Bill and Coo” Mercury Record album, thus netting many valuable window displays. Another screening for 50 local Boy Scout leaders got intensive publicity for the younger element. Radio promotion included a bird quiz on a children’s quiz program on WAVE, the playing of the records on WINN, and a tiein with the “Name the Tune” contest, with tickets for listeners who identified the tunes played. In its lobby the Strand featured the Parents’ Magazine award, as well as Bing Crosby and Bob Hope “rave” notices.

Informed Principals

Local representatives of the Parent-Teachers Association and its Visual Education Department, the Legion of Decency, the Junior League and other organizations were guests at a special screening held by the Lyric Theatre in Indianapolis. As a direct result, the Visual Education department informed the principals of 80 schools in the Greater Indianapolis area about the picture, with the recommendation that it be brought to the attention of all pupils. Here, as in Louisville, a screening was held for record dealers, which resulted in cooperative ads by

the Mercury distributor in the Indianapolis Times and Star.

Besides extensive coverage on Easy Gumm’s WIBC “Easy Rabbit Club” program for children, and a tiein with the J. Vee’s Birdseed Company for a contest on the Lyric stage in which lucky children received a pair of love birds, a singer and other prizes, the picture was also accorded a special front display of tree branches, leaves and flowers built under the marquee and around the display panels and box-office. Two live love birds in a cage were mounted in the cut-out center of a still display around the box-office, while a concealed record player reproduced bird calls alternated with “Bill and Coo” records.

The Victoria Theatre in Oklahoma City also held advance screenings. The first, for newspapers, garnered extensive space with favorable comment. The second and third screenings were for audiences of educational officials, teachers, church leaders, civic organization heads, and others. Those attending filled out comment cards, which were later displayed in the lobby. Recordings of several audience opinions were also made and used effectively in radio spot announcements.

Of the numerous store tieups, the most extensive were those with the H. L. Green Company and Veazey’s 20 home-owned drug stores. The Green store donated window space and a display in its pet shop department, while Veazey’s publicized “Bill and Coo” Sundae, with guest tickets to fountain employees who sold the most each day. A large Army-type searchlight was used at the opening and during the run of the picture.

Orphans See Screening

In Seattle, Wash., children of orphans were transported by bus, through the cooperation of the bus companies and their drivers, to a special screening. More than 1,100 invitations for a grade-school teacher screening were also sent out. Spot announcements on four local radio stations were promoted, and a spot following the Charlie McCarthy Sunday radio show was bought. An elaborate theatre front and newspaper advertising highlighted the fact that “Bill and Coo” had received the special Academy Award.

The campaign for Louisville was set by Manager A. R. McCoy of the Strand. Exploitation plans for the Lyric in Indianapolis were handled by Manager Frank Paul. Manager James C. Adams of the Victoria in Oklahoma City, and Jack Engerman, advertising manager of Sterling Theatres, Inc., which owns the Palomar in Seattle, were responsible for the campaigns for their respective houses.

Two Youngsters are attracted to this display for Ken Murray’s “Bill and Coo” at the Chief Theatre in Colorado Springs, Colo., where Republic’s full-length Trucolor novelty attracted capacity crowds.

Outstanding Tieups on Ken Murray’s “Bill and Coo” in Oklahoma City were made by Manager James C. Adams of the Victoria Theatre with the 20 Veazey home-owned drug stores and the H. L. Green department store. Photo at left shows fountain girl displaying menu which promoted the “Bill and Coo” Sundae, while at the right may be seen the display in the pet department of the Green store.
National Tie-in Boosts 'Ram' Providence Date

Material offered by the nationwide General Foods-Bantam Book tieup for the release of Columbia's "The Sign of the Ram" presented Edward Reed with great opportunities for outstanding publicity for his Providence engagement at the Strand Theatre.

The General Foods distribution of 250 Bantam Book editions of "Ram," along with streamers carrying engagement news, all over the city was well executed and did much for the success of the campaign. In the same vein, the four delivery trucks of the Silverstein Magazine Distributing Company were adorned with one sheet, General Foods lithographed posters and date strips. The store windows carried the theme on with the Double Scott Super Market's General Foods-Bantam Book window done to fullest advantage, and the theatre lobby display further accentuated the tie-in with litho posters and the General Foods-Bantam Book offer.

A series of clever tack cards were placed on newsstands, each touting in Astrology-Horoscope magazines with the local engagement. Kaplan's, Gerber's, and Krasnow's, all jewelers, carried 11x14 cards with stalls and picture credits, using the copy "If your birthday comes under 'The Sign of the Ram,' come in and see our rings."

"The Sign of the Ram" came to the State Theatre in New York on a well laid foundation, planned by Publicity Man Carl Fishman, of excellent newspaper breaks, radio tieups and window displays. Although similar to the Providence campaign it had its own novel interpretation. The World-Telegram, Sun, Journal American, and Mirror each gave abundant space to the sweet pea corsage giveaway arranged for opening day.

Besides the radio phase of the campaign, which was extensive, there were also novel and well planned window displays. Eighteen Davega stores throughout the city used displays plugging the MGM recording of I'll Never Say I Love You, and the local playdate. There were also displays in Woolworth's, the I & Y cigar store, and the Williams and Radio Center flower shops.

Florida Officials Request '16 Fathoms' Premiere

Gov. Millard F. Caldwell of Florida, and Mayor Commissioner Fred H. Howard of Tarpon Springs, have officially requested Irving Allen that "16 Fathoms Deep" be premiered at Tarpon Springs, where it was filmed. Allen, who directed the picture and produced it with Arthur Lake and James S. Burkett for Monogram, expressed the possibility that the film will be given a first showing at Tarpon Springs simultaneously with 15 key-city openings.

Radio Disc Stars to Plug 'High Seas' Tunes

Leading radio and recording stars set to plug the tunes in Michael Curtiz Productions' "Romance on the High Seas," which Warners will release, include Gordon MacRae, Bob Crosby, Andrews Sisters, Margaret Whiting, Jack Smith, Dick Haymes, Tony Martin, Doris Day, Vic Damone, Hoagy Carmichael, King Cole Trio, Hel McRae, Page Cavanaugh Trio and Eddie Howard. Film will be nationally released July 3.

Apple Institute Tied Up By Disney for 'Melody'

 Walt Disney pulled a "rabbit" out of a plug hat in behalf of his forthcoming RKO Radio release, "Melody Time," when he tied up with the National Apple Institute and its many affiliates. Its participation in "Melody Time" exploitation was pruned by a Disney allocation of $650,000 for promotion of the film in trade publications, national magazines, Sunday comics and newspaper advertising, to which RKO will add a heavy budget of its own.

The scope of the Apple Institute cooperation is immense, including cross-advertising with the country's apple growers, packers, processors, apple trade publications, merchandisers, agricultural organizations, and educational institutions, all of which are based upon the introduction of the film of the famous Johnny Appleseed, patron saint of orchardists, who is reported to have traversed much of the country planting apple seeds.

Included in the promotional plans is the RCA-Victor recording of Dennis Day singing these songs which are included in the Johnny Appleseed sequence: Apple Song, The Pioneer Song, and The Lord is Good to Me. These recordings, in a children's album of three double-faced spinners, will be on sale in 14,000 shops which will back them with their own promotion ideas. RKO has a heavy schedule of radio recordings to help the good promotion work along.

Short Teaser Trailers Issued by RKO Radio

Short teaser trailers averaging 75 feet in length and incorporating special shots made during actual production are being issued by RKO Radio to supplement the company's regular trailers.

First to receive the special treatment will be Independent Artists' "The Velvet Touch," Leo McCarey's "Good Sam," and RKO's own "Rachel and the Stranger" and "Station West."
VARIETY:

"'Another Part of the Forest' is sparked with list of top names headed by Fredric March who make this a field day for superb characterization, and from a production standpoint film is outstanding on all counts. It's a cinch to clean up, the type of film audiences will leave theatre talking about it. Never a dull moment!"

FILM DAILY:

"Striking dramatic pattern of the Lillian Hellman play has been translated into a powerful film drama superbly performed. The picture should easily occupy long-time space on holdover lists."

SHOWMEN'S TRADE REVIEW:

"On the strength of its dramatic entertainment values as well as its marquee names and the importance of the Lillian Hellman name, 'Another Part of the Forest' should do excellent business."

EXHIBITOR:

"The picturization of the play by Lillian Hellman should cash in on its popularity, backed by the star calibre of the cast. The appeal should manifest itself in any situation."
OF THE FOREST

from U-I

BOXOFFICE:
“The story has tremendous emotional impact, forcefully portrayed by an outstanding name cast. Fredric March is superb!”

MOTION PICTURE DAILY:
“Brilliant production and performances characterize this picturization of Lillian Hellman’s stage success. A marquee magnetism cast presupposes strong opening business.”
$100 Prize Contest Boon To 'B.F.'s Daughter'

The identification contest apparently never loses its "draw" with the public, a fact that was proven anew by Manager Howard Busey of the Orpheum Theatre, Wichita, Kan., in his exploitation of MGM's "B.F.'s Daughter.

Ticket was made with the Wichita Eagle, which shared with the theatre in the $100 prize offered to the citizen of Wichita who could discover the identity of a young woman (actually one of the theatre's usherettes) who went about the city masquerading as "B.F.'s Daughter." Contestant was required to carry a copy of the Eagle in plain view, and the masquerader to own up when properly accosted.

The Eagle gave full cooperation, running front-page stories of the contest and pictures of the usherette with her face blanked out. Contest ran for three days before the girl was properly identified. The following day the newspaper ran a front-page picture of the winner.

Public interest in the stunt was high, and by the third day nearly every woman on the city's streets, in shops, etc., was asked if she were "B.F.'s Daughter.

MGM Field Exploiter Bernie Evans aided Manager Busey in the campaign.—KC.

Amateur Boxing Bouts
Kohler Stunt for 'McCoy'

Sports fans in Plainfield, N. J., were attracted to Reade's Oxford Theatre there through three amateur boxing bouts held on the theatre's stage the opening night of MGM's "Killer McCoy." Manager John Kohler arranged with the Plainfield YMCA to provide the rings, official equipment for the sports events. He placed cards plugging the bouts and Mickey Rooney's film in the windows of the YM and of the various stores handling sports goods.

Announcement of the bouts were picked up by the sports editor of the Plainfield Courier-News, who helped the picture to bring in excellent box-office return.

GOLDEN EXAMPLE of box-office lure and showmanship was provided recently in the above gold-painted, papier mache bells used by Robert Heekin, manager, Florida Theatre, Jacksonville, Fla., to pack this largest-cost motion picture house in the city. Smooth-running gears, an electric motor and loud chimes were effectively hidden within the contraption, providing constant movement, flashing color, and ear-splitting sound effects. The citizens of Jacksonville had no doubt that "The Miracle of the Bells" was playing at the Florida.

Plugs Radio Announcer

Stephen Dunne, started in Columbia's "Woman from Tangier," was formerly a radio announcer in Worcester, Mass., a fact which Manager Nate Goldberg of E. M. Loew's Plymouth in that city discovered and took to the projectors with much valuable resulting publicity.—HFD.

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Boston Benefit Heads Series of RKO Premieres

With "Berlin Express" opening in 375 New England theatres this week, spearheaded by the gala opening at Keith's Memorial Theatre in Boston on Wednesday night, RKO Radio inaugurated a series of six top area premieres across the country that will continue through June.

The Boston premiere, which had the full backing of Hearst newspapers, benefited the Damon Runyon Cancer Fund, widely exploited and publicized in advance, and attracting thousands of people who filled the streets in the vicinity to witness the ceremonies and glimpoes visiting celebrities. The Boston opening was a gala and colorful affair. Stars present for the occasion included Dorothy Lamour, Robert Ryan and Paul Lukas.

Next on the RKO schedule is the world premiere of "Fighting Father Flanagan" in St. Louis at the Palace on May 11, with Pat O'Brien, star of the picture, doing a week of consecutive appearances, plus campaign bookworks, including a civic parade augmented by army, navy and fraternal groups.

Following the St. Louis engagement, the picture will play a big Southern premiere at the Paramount, Atlanta, on May 13, with O'Brien again on hand for personal appearances both at the theatre and at the local Musical Festival, sponsored by the Atlanta Constitution, to be held May 15 at Grant Park.

Walt Disney's "Melody Time," in Technicolor, is scheduled to have its world premiere some time this month at the Astor Theatre on Broadway, following the current run of "M. Brandings Builds His Fort," starring James Cagney.

The Jesse L. Lasky-Walter MacEwen production, "The Treasure of the Bells," which had its world premiere at the Rivoli Theatre in New York several weeks ago, will invade the midwest territory on May 18 when a gala territorial premiere will be held at the RKO Palace, in Cincinnati, in connection with the local Damon Runyon Cancer Fund, headed by Maurice Goldblatt.

Cincinnati will get the area premiere of the reissue of Frank Buck's "Bring 'Em Back Alive" (originally released in 1932) for the Grand Theatre on May 19, with backing from station WLW and the Cincinnati Enquirer.

'Ruthless' Premiere Is Promoted in Chicago

A campaign covering every promotion outlet in and around the Windy City, with newspapers devoting considerable space to feature art and stories and local radio stations helping to plug the engagement, preceded the world premiere of "Fugle's Ruthless" last week at the State Lake Theatre in Chicago.

Exploitation Manager Arthur Jeffrey worked out final stages of the campaign with William Holland, advertising director of Balaban & Katz, and Field Exploitation Representative Leon Brimdt.

Money Dates For June

June is a lean month for money dates, but there are two good ones—Flag Day and Father's Day—and others should be given consideration by the exhibitor. They mean extra business if the show is played with ingenuity and hard work. There will be many boxes booked now, though summer does not officially begin till the 21st, and many box office men doubt whether vehicle advertising of the theatre's summer comfort and coolness should begin this early. They have, with a good feature comedy ("Lust With Daddy," in any Harry Family picture, "Waltz Handome," "Stranger," "Indiana Summer," "The Late George.bias," "Atley," etc.) with comedy short programs, been getting a week a newspaper or radio tieup for a search for the oldest father in town and to attract theatre guests; promote a before-show dinner or after-show meal ticket or event at the theatre; or offer some form of service from merchant prizes for them. Submit photos of winners to newspapers or radio stations for hot lobby display. Promote cigars or cigarettes for fathers attending the theatre on that day. Newspaper ad man will help in getting newspaper merchants to take advantage of tieup, playing up various contests.

Seek a small cast for an easy chair for father as prize for some contest—perhaps on "What I Give My Father," "I Love My Father," in return for good theatre credit and display in lobby. Other merchant prizes can be promoted. Get the loan of an old chair and have an old pair of trousers sit in it, on the stage, to explain the "Dad and Son" tieup. As a gag, have the old man sit in the chair and talk while his bowler hat is on the stage, then have the boy take off his hat, etc.

JUNE 11-NATIONAL SWIM/DAY. Week, theatre, or theatre-newspaper-gym, should sponsor such promoted prizes as swimming lessons, lessons in swimming, with the pictures of various swimming strokes, YM or YWCA girls as pin-up girls. Book a feature and shorts on swimming—"Edith Williams Swims Tomorrow," the star—and advertise it. "Get in the swim; see Esther Williams," etc. "Get in the swim; join the swimming contest for boys and girls." A separate swimming contest for Boy and Girl Scouts might pay off. Get department store and shop dealers in swimming suits to make window displays, take large cutouts of bathing girls, noted swimmers. These should have pictures of old-fashioned bathing suits for contrast, and if old-fashioned bathing suits can be found, "Get in the swim; see Esther Williams," etc., used in tieup. Have a special "Teen-ager's Day" tieup for boys and girls. National Swim Day, May 21, will be celebrated in most every school in the country. Make these tieups more the idea of the swimming pool, the beach. A good idea for a background, "Teen-agers for Peace and Goodwill." Models, swimming caps.

JUNE 13-NATIONAL SWIM-FOR-FUND WEEK. Theatre, or theatre-newspaper-gym, should sponsor such promoted prizes as swimming lessons, lessons in swimming, with the pictures of various swimming strokes, YM or YWCA girls as pin-up girls. Book a feature and shorts on swimming—"Edith Williams Swims Tomorrow," the star—and advertise it. "Get in the swim; see Esther Williams," etc. "Get in the swim; join the swimming contest for boys and girls." A separate swimming contest for Boy and Girl Scouts might pay off. Get department store and shop dealers in swimming suits to make window displays, take large cutouts of bathing girls, noted swimmers. These should have pictures of old-fashioned bathing suits for contrast, and if old-fashioned bathing suits can be found, "Get in the swim; see Esther Williams," etc., used in tieup. Have a special "Teen-ager's Day" tieup for boys and girls. National Swim Day, May 21, will be celebrated in most every school in the country. Make these tieups more the idea of the swimming pool, the beach. A good idea for a background, "Teen-agers for Peace and Goodwill." Models, swimming caps.

Sectional Observations

June 1—Kentucky entered the Union, 1792; Tennessee joined, 1796.
June 2—Confederate Memorial Day (also observance of Jefferson Davis’ birthday) in Alabama, Biloxi, Mobile, New Orleans, Augusta, Florida, Georgia, Mississippi, South Carolina, Texas, and Virginia.
June 3—Arkansas joined the Union, 1836.
June 4—Bunker Hill Day in Boston.
June 5—West Virginia entered the Union, 1863.
June 6—New Hampshire entered the Union, 1788.
June 7—Virginia entered the Union, 1788.

Annuiversaries

June 8—North Carolina, founded, 1789.
June 9—New York City incorporated, 1785.
June 12—New York City incorporated, 1755.
June 13—Arkansas joined the Union, 1836.
June 14—Alabama entered the Union, 1819.
June 15—Alabama entered the Union, 1819.
June 16—Arkansas entered the Union, 1836.
June 17—Mamu and Arizona entered the Union, 1863.
June 18—New York entered the Union, 1788.
June 19—Virginia entered the Union, 1788.

Showmen's Trade Review, May 8, 1948
150-THEATRE JUBILEE IN THE WEST’S GREAT SILVER TERRITORY WILL HAIL THE START OF WARNERS’ SILVER RIVER
All Showmen
are invited to watch
the magic of Warners' Showmanship

MAY 18

At the 150-Theatre Jubilee Celebration with

ERROL FLYNN - ANN SHERIDAN

"SILVER RIVER"

THOMAS MITCHELL - BRUCE BENNETT - RAOUl WALSH - OWEN CRUMP

directed by produced by

Screen Play by Stephen Longstreet and Harriet Frank, Jr. • From a Novel by Stephen Longstreet • Music by Max Steiner
The Box-Office Slant

Silver River

Warner Bros. Western Drama 107 mins.

AUDIENCE SLANT: (Adult) A romantic outdoor drama with special appeal for the women, with Errol Flynn playing a new type of role: a ruthless heel who stops at nothing to gain his ends. Strong dramatic fare for general audiences.

BOX-OFFICE SLANT: Being a western drama and having the draw of the Errol Flynn and Ann Sheridan names, this looks like a box-office winner.


Plot: After being court-martialed and thrown out of the Army for earning a million dollars in currency, a northern soldier and his pal set themselves up in a gambling establishment. His ruthless ways win him all the riches he can handle, but he cannot get the woman he loves for a husband. He finally wins her; and then ends up by losing all his ill-gotten gains.

Comment: With the type of excellent production values to be expected in an Errol Flynn-Ann Sheridan picture, plus a story with strong feminine appeal, “Silver River” looks like a box-office winner right from the start. It is an outdoor drama with such elements as the liked lad, the sexy, and good, old-fashioned action which thou known and anticipated as the story unfolds, are no bar to the film’s entertainment for most adults. Few among the Errol Flynn fans will have to be told of the ruthless heel who stops at nothing to gain his ends, including the woman he loves. And few will be able to find Ann Sheridan other than capable, attractive and a fine performer.

Among the large supporting cast are such outstanding players as Thomas Mitchell, Bruce Bennett, Tom D’Andrea and many others too numerous to mention. The picture has been directed by Raoul Walsh, who seems to have given it all the ingredients that make for box-office worth.

The Fuller Brush Man

Columbia Comedy 92 mins.

AUDIENCE SLANT: (Family) Audiences will howl at the rib-tickling antics of Red Skelton in his efforts to become a successful Fuller Brush salesman. Hilarious entertainment for the entire family.

BOX-OFFICE SLANT: With the national exploitation backing of The Fuller Brush Company, plus the smart showman’s own selling ingenuity, this picture should clean up everywhere. It is one of the most exploitable films in many a moon.


National Reviewing Committees

AUDIENCE CLASSIFICATIONS

HATTER’S CASTLE (Monro)- MATURE—Not 1 board. Review. CLASS A—Not 1st Legion of Deency.
SHAGGY (Monro)- FAMILY—Not 1 board. Review. CLASS A—Not 1st Legion of Deency.
FIGHTING FATHER DUNNE (RKO)— FAMILY—Not 1st Legion of Decency. CLASS A—1st Legion of Decency.
FURRY AT FURNACE CREEK (20th-Fox) FAMILY—Not 1st Board. Review. CLASS A—1st Legion of Decency.
PAISEN (Maynes-Berenger)- MATURE—Not 1st Board. Review. CLASS B—Not 1st Legion of Decency. (Objection: Suggestive sequences; tends to condone illicit killing.)
PARKER & PELLE (Irskatsy)- FAMILY—Not 1st Board. Review. CLASS A—1st Legion of Deency.
GREEN GRASS OF WYOMING (20th-Fox) FAMILY—Not 1st Board. Review. CLASS A—1st Legion of Deency.
UP IN CENTRAL PARK (U-T)- FAMILY—Not 1st Board. Review. CLASS A—1st Legion of Decency.
JENNY LAMOUR (Veg Film)- MATURE—Not 1st Board. Review. CLASS B—National Legion of Deency.


Plot: A pretty girl refuses to marry a street cleaner until he becomes as successful as the Fuller Brush dealer in her office. When the street cleaner loses his job, he becomes a brush salesman on a dare. Before his initial selling efforts are concluded, he is involved in a murder, but all ends well.

Comment: Any exhibitor who doesn’t get solidly behind this feature comedy deserves to get the brush-off from the box-office standpoint. It is one of the most exploitable features to come along in many a moon, for it has the full support of The Fuller Brush Company, whose 7,000 salesmen are making thousands of American homes and distributing door-hangers, cartoon books (prepared by the Brown & Williamsson Tobacco Co., sponsors of Red Skelton’s radio show) and matchbooks, all plugging the picture. In addition, the brush company itself is distributing thousands of brushes for free giveaways at theatres, and in other ways is going all-out to help exhibitors reap a rich box-office harvest. From the entertainment standpoint, a rich harvest of laughs will also be reaped, for audiences will howl at the rib-tickling antics of Skelton as he gets into one uproarious situation after another in his efforts to become a successful Fuller Brush salesman. The comedy is fast-paced, thanks to S. Sylvan Simon’s direction (he also produced the Edward Small Production), and there are plenty of gags for all the incomparable world of all Skelton’s show, of course, but he gets adequate support from lovely Janet Blair, Don McGuire, Hillary Brooke, Adele Jergens, Trudy Marshall, Sherry Jackson, and others. The “Fuller Brush Man” is hilarious enter- tainment for the entire family, and with the national backing of The Fuller Brush Company, plus the smart showman’s own selling ingenuity, it should clean up everywhere.

Dream Girl

Paramount Comedy 85 mins.

AUDIENCE SLANT: (Family) Stunning performances by Betty Hutton and her associates highlight a picture that rates and will receive raves from both audiences and critics.

BOX-OFFICE SLANT: Top billing for this one—and let’s all the stops. Looks like a landslide of coin for all situations except horror joints.


Plot: “Dream Girl” is just what the title says—a story about a girl (Betty Hutton) who dares dreams so much she is not fully separating the phantom world from reality.
She imagines she is in love with her sister's husband (Patric Knowles) and thinks she hates the down-to-earth young man (Macdonald Carey) who is trying to make her emerge from the miasma. Carey rescues her at the last moment just before she takes the fatal step of running away with the husband, who is Reno-bound.

**Comment:** Here is a wisely-produced entertainment that holds for and achieves complete audience appeal. It is fundamentally a woman's picture in theme, but the men will enjoy it just as thoroughly. The film, with its dream sequences, formulaire acting, and a clashing score, makes it extremely difficult for Betty Hutton and the fine cast of troupers in support—and we mean 'troupers'. The dreams offer Betty such varied roles as an opera singer, a pioneer woman, a gangster's moll, a fallen woman, and simply a maid, with the others following suit according to the dream. Through it all the star plays with a nice delicacy that differentiates the dream stuff from the actual story. Peggy Wood is a standout in the mother role and Walter Abel and Zamah Cunningham provide some delicious moments as the father and the vocal teacher. Macdonald Carey does not make an impression in a role that seems to have led to disaster in lesser hands. The production itself is top drawer, with Mitchell Leisen's screen know-how showing up strongly and the unrecredited script handling the material to great Rice plate at the box office. You can go to town on this one as real entertainment for all, but the squeamish.

**GOOD TIME GIRL**

(Color by Technicolor)

Paramount Comedy with Songs 103 mins.

**AUDIENCE SLANT:** (Family) A highly imaginative tale with lots of color, comedy, beauty, catchy song numbers and clever "bits of business" that add up to topnotch entertainment. The stage performances, with Bing Crosby a standout.

**BOX-OFFICE SLANT:** The Crosby and Joan Fontaine names, the Technicolor photography and the high quality of production make this definitely a box-office picture that should rise far above average business in every situation. Extra playing time seems destined, and this picture has everything necessary to get it.

**Comment:** This is the story of an American gangster-soldier-artist who falls in love with a Countess while in Austria trying to sell his merchandise to the Emperor Franz Joseph. 

**Comment:** "Emperor Waltz" is a highly imaginative tale with lots of color, comedy, beauty and catchy song numbers, all combined to make one hundred and three minutes of topnotch entertainment for persons of all ages. The clever premise upon which the film is based a dream sequence in Technicolor lends itself to much hilarity, with exciting, riotous happenings skillfully blended with romance and song. Bing sings his merry way through the entire proceedings, stealing every scene in which he appears through the realism of his character and the nonchalant way in which he tosses his lines. Needless to say, the same thing happens whenever he sings a song, something his many fans will no doubt appreciate. Excellent too, is Joan Fontaine, whose beauty registers well under the Technicolor cameras and whose acting ability is another source of pleasurable entertainment. Credit for the fine performances, plus the debt touches of "business" (the use of a prop on a film for the first time) that have been added to give the picture a warm, human quality go to Wilder, who handled the direction. Add to all this the brilliant portrayal of Richard Haydn as the Emperor and the fine performances of Donald Culver and Lucile Watson, and "Emperor Waltz" becomes a gem of entertainment that is certain to do much better than average business everywhere. Extra playing time seems destined, and it has everything necessary to get it.

**French Leave**

Monogram Comedy-Drama 64 mins.

**AUDIENCE SLANT:** (Family) This is the second film teaming Jackie Cooper and Jackie Coogan and, like the first, is a good comedy-drama for average audiences.

**BOX-OFFICE SLANT:** Should make a satisfactory first feature.

**Comment:** This second film teaming Jackie Cooper and Jackie Coogan is on a par with their first offering, it contains their exploits, and like the other is a comedy-drama that will serve best as supporting fare. Directed by Frank McDonald, original story by Jeeson Brewer, screenplay by Jack and Elmer Boulding, photography, William S. Hunter. Produced by Sid Luft.

**Plot:** Coogan and Cooper get into trouble when they are left to stand watch over their ship's lands in a French port. Ship is carrying food for the people, but a black market gang knocks them out and carries off some of the cargo. They eventually catch the gang and clear their names.

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**Who Killed Doc Robbins?**

(Cinceolor)

United Artists Comedy 51 mins.

**AUDIENCE SLANT:** (Family) An old-fashioned, scary comedy that will provide plenty of laughs for family audiences in all situations.

**BOX-OFFICE SLANT:** Should do well book with its comedy mate, "Here Comes Trouble," in the Roach two-part "LaF" Time package, or will furnish splendid comedy relief for a dramatic feature.

**Comment:** "Who Killed Doc Robbins?" is an American gangster-soldier-artist who falls in love with a Countess while in Austria trying to sell his merchandise to the Emperor Franz Joseph. 

**Comment:** "Who Killed Doc Robbins?" is a highly imaginative tale with lots of color, comedy, beauty and catchy song numbers, all combined to make one hundred and three minutes of topnotch entertainment for persons of all ages. The clever premise upon which the film is based a dream sequence in Technicolor lends itself to much hilarity, with exciting, riotous happenings skillfully blended with romance and song. Bing sings his merry way through the entire proceedings, stealing every scene in which he appears through the realism of his character and the nonchalant way in which he tosses his lines. Needless to say, the same thing happens whenever he sings a song, something his many fans will no doubt appreciate. Excellent too, is Joan Fontaine, whose beauty registers well under the Technicolor cameras and whose acting ability is another source of pleasurable entertainment. Credit for the fine performances, plus the debt touches of "business" (the use of a prop on a film for the first time) that have been added to give the picture a warm, human quality go to Wilder, who handled the direction. Add to all this the brilliant portrayal of Richard Haydn as the Emperor and the fine performances of Donald Culver and Lucile Watson, and "Emperor Waltz" becomes a gem of entertainment that is certain to do much better than average business everywhere. Extra playing time seems destined, and it has everything necessary to get it.

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OLD LOS ANGELES

"We dedicate this motion picture to the majestic and colorful state of California and to the California Gold Centennial, which marks 100 years of unparalleled progress in a great land of freedom and opportunity."

REPUBLIC PICTURES

WESTERN UNION

We would like to express our appreciation for the dedication of your motion picture to the Centennial of the state of California. We are proud of our state and its history, and we believe that your film will help to bring attention to the rich cultural and historical legacy of California.

THE CALIFORNIA CENTENNIAL COMMISSION

GEORGE HENZ
THE EXECUTIVE SEC.

SELL IT BIG

"Pay dirt aplenty, in numerous situations of a more Deluxe type. Packed with hard riding, gunplay, romance, music. Fine performances by top talent."

DAILY VARIETY.

"Handsome production, well acted. Full of action. Cinch to make a mint. Excitement generously and skillfully ladled out."

HOLLYWOOD REPORTER.

"Lusty, colorful western."

MOTION PICTURE
OLD LOS ANGELES

starring WILLIAM ELLIOTT · JOHN CARROLL · CATHERINE MCEOD · JOSEPH SCHILDKRAUT
with ANDY DEVINE · ESTELITA RODRIGUEZ and VIRGINIA BRISSAC · GRANT WITHERS · TITO RENALDO

Screen Play by Gerald Adams and Clements Ripley · Original Story by Clements Ripley · Associate Producer and Director JOSEPH KANE

A REPUBLIC PICTURE
PRODUCTION PARADE

by Ann Lewis

PHILIP N. KRASNE, who will produce the newest series of Cisco Kid films for United Artists, recently announced that well-known interpreter of Spanish roles, LeO Cardillo, for the part of Pancho. The search is still continuing for a new “Cisco” with Krasne being flooded with names of every available actor in Hollywood for the leading role. Krasne’s contract with UA calls for a total of twenty-four pictures—eight a year over a three-year period.

* * *

With an abyss from his boss, Darryl Zanuck, in his pocket, Otto Preminger, 20th-Fox director, will move from behind the cameras at his studio to face them at Universal-International for an input in the Douglas Fairbanks, Jr., production of “The O’Flynn.” Preminger had to adjust his own directing schedule, in order to make the switch.

* * *

At RKO, Don Hartman will make his bow as producer-director on the Cary Grant starrer, “Every Girl Should Be Married,” which will introduce the studio’s new find, Betsy Drake. And Richard Wallace was handed the directorial assignment on “Baltimore Escapade,” which will co-star Shirley Temple and her husband, John Agar.

* * *

If Norman Foster has his way, Dick Powell will go to Mexico City with him to star in “The Underdogs,” a Mexican fiction classic to which Foster owes the seven rights. Foster plans to produce and direct the picture in English with a mixed cast of American and Mexican players, but he wants Powell for the starring role.

* * *

For the co-starring role opposite Gregory Peck in 20th-Fox’s “Yellow Sky,” Producer-Writer Lamar Trotti has borrowed Paulette Goddard from Paramount. Production is scheduled for the middle of this month, with William Wellman directing. At the same time Trotti will start on his latest assignment, the writing and producing job on the George Jessel story “I’m the Star,” which appeared in Esquire and which will be tentatively titled “Here Come the Stars.”

* * *

John Lund, the Broadway actor whom Paramount signed to a contract three years ago, has just had his option renewed for the fourth year. During his stay at the studio, Lund has appeared in five films, all top pictures. Numbered among his leading ladies have been Oliva de Havilland, Betty Hutton and Marlene Dietrich, and he is currently co-starring with Wanda Hendrix in “The Long Black Veil,” which Richard Haydn is directing.

* * *

Groucho Marx is coming back into pictures. That is the announcement made by Lester Cowan, who plans to star Groucho in an untitled comedy-romance he is planning for a late summer starting date. The picture’s love-interest will be handled by Dick Haymes and Joan Caulfield. The success of the Groucho Marx air show is given as the reason for his return.

* * *


* * *

With all the hulla-hoop in newspapers and magazines about the evils of sleeping pills, Monogram’s announcement that Steve Brody has purchased an original story by Irwin Gielgud, “Pills, Inc.” sounds like a good deal. Brody plans to rush the story into production, for he has already assigned Jeffrey Bernard, the man who specializes in exploitation films, to the production reins.

* * *

The Smiths are getting all the honors this week. Particularly Alexis, of Warners. She received two honors; one when she was named “Girl of the Golden West” by the Western Harness Association and the other when she had the title of “Miss World Trade” conferred on her by the Los Angeles Chamber of Commerce. And Marine Corps Gen. Holland M. (Howell) Smith was named “Smith of the Year” by the Orange County Smiths of America. Presentation of the General’s award will be made by Star Alexis Smith and Larry Smith, head of the national organization.

* * *

JOHNNY TANNEK, the polka star whose career has been stopped by a auto accident, made his first appearance in a Broadway show last night when he appeared in the musical comedy, “The Boy Friend,” at the Winter Garden. His part was that of the Dr. Finkelstein.

* * *

The era of “think,” controversial and psychological films seems to be at an end, or at least in temporary abeyance, if one is to judge by the pictures currently in production. Producers are “making” pictures which are based on current events in the fields of comedy, music and similar “light” materials.

At MGM, Argoys Pictures, which is headed by Merian C. Cooper and John Ford, started “Three Godfathers” on May 3 for that studio’s release. Ford is directing. Another “three” film rolling is “The Three Musketeers,” which uses the Basaden’s world-famous Busch Gardens as a location site for dueling sequences. This film is in Technicolor, as is also “Sun in the Morning,” which is being filmed in the Santa Cruz mountains.

RKO Shooting ’Bodyguard’

RKO Radio is shooting “Bodyguard,” a gangster-type drama, as well as “Weep No More,” a carefree opus in which Jepp Donnell (that’s a gal, son) was cast last week to share a comedy sequence with Joseph Cotton and Jack Paar.

Eagle Lion’s sole entry in the current field is “29 Chews,” a documentary based on an actual murder of a Los Angeles policeman last year. Robert Kane produces.

There’s a new story twist in Republic’s “Drums Along the Amazon,” now in its third week. A woman finds (as all women love to find) that she is unable to grow old! George Brent stars in this picture as his first under his new contract with Republic.

The “escape” trend is evident at United Artists, Kirk Douglas, who has been playing neurotics, has been loaned to Cardinal Pictures for the lead opposite Laraine Day in “My Dear Secretary,” a modern romantic comedy which was written and is being directed by Charles Martin for Producer Harry Pakkin. Kenneth Wyman plays Douglas’ pal in the film, which starts Monday.

Rampart Productions’ “You Gotta Stay Happy” started May 4 at Universal-International with Joan Fontaine and James Stewart co-starred. Willard Parker has been signed to...
PICTURES STARTED LAST WEEK


"Swing of the Blues" (Col) now MANHATTAN ANGEL
"The Saxon Charm" (U-I) now THE CHARMING MATT SAXON
"Texas Sundown" (Col) now THE ARKANSAS SWING

a role. Karl Tunberg, who penned the script, also produces.

D. Ross Lederman, associate producer and director of the second unit of Allied Artists' "The Babe Ruth Story," left this week for the east to shoot sequences to be used at the opening and close of the baseball epic. The great bambino himself visited the set last week. The picture should qualify as a musical, for they're using 12 songs in it. Even the Mitchell Boy-choir has been rounded up to do a choral adaptation of "Take Me Out to the Ball Game.

After several months of inactivity, Screen Guild bounced back last week by completing its first Lash LaRue western, "Dead Man's Gold" and starting the next one, "Singe of the Lash," which is being made by Ron Ormond's Western Adventure Productions.

"Escapism" has invaded Warners. Even Bette Davis has looked up the tear ducts for a comedy she's doing with Robert Montgomery, called "June Bride," which started this week.

Gene Autry started "Loaded Pistols" on location at Lone Pine, Cal., with Barbara Britton co-starring. This is Gene's first picture away from Arizona, where he usually "locates," and it also marks the first time that his leading lady has shared equal billing. The Columbia release will not be in Cinecolor. Sam Katzman's serial, "Congo Bill," with Don McGuire and Cleo Moore, has begun under the co-direction of Spencer Bennett and Thomas Carr.

—Jay M. Goldberg

Murphy Tested for Lead in 'Bad Boy'

Audie Murphy, most decorated soldier of World War II, was to be tested this week by Producer Paul Short for the leading role in "Bad Boy," Allied Artists production to be filmed in cooperation with Variety Clubs International. The picture will go before the cameras in July.

Story, written by Short, deals with the youth rehabilitation program of the Variety Club of Texas at its Boys' Ranch.

Virginia Bruce Signed

Virginia Bruce has been signed for one of the important leads in Bob Roberts' "Tucker's People," which will star John Garfield. Abraham Polonsky will direct the Enterprise film.

McCallister Gets Lead

Lon McCallister has been signed by Producer William Moss, wealthy Texan and husband of Jane Withers, to star in Moss's first film for Eagle Lion, "The Big Cat," which will be made in Technicolor.

SHOWMEN'S TRADE REVIEW. May 8, 1948

SHOWMEN'S SILHOUETTES by Dick Kirschbaum

25% of Republic Films To Be Made in Trucolor

More than one-fourth of Republic's product for this year will be filmed in the company's Trucolor process, according to Allen Wilson, vice-president in charge of studio production.

Of the 20 pictures which will have been completed by June 30, 1948, six in Trucolor will include "The Far Outpost," "Eyes of Texas," "Nighttime in Nevada," "Grand Canyon Serenade," "The Timber Trail" and "Son of God's Country.

According to the production slate being lined up for the last six months of 1948, the studio plans to put another half-dozen Trucolor pictures before the cameras.

11 Greenlighted Films for Early Starts at Warners

Eleven pictures are scheduled for production at Warners Bros. during the next two months, including United States Pictures' "South of St. Louis," which Warners will release.


'Dallas' Acquired as Flynn Vehicle at WB

"Dallas," an outdoor adventure drama by John Twist, has been acquired by Warner Bros. as a starring vehicle for Errol Flynn.

Production plans call for a top-budget all-star cast, with much of the shooting to be done in the actual southwestern locale. A premiere also is scheduled for the Lone Star metropolis.
**Theatre Management**

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

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**The Brass Tacks of Efficient Picture Theatre Management**

**POINTERS ON DRIVE-IN CONSTRUCTION**

By Jack Jackson

Having pointed out the advantages of the Drive-In and placed danger signals to mark construction and operational hazards, let's take a candid gander at the general present and future picture of the jaunty cinemadromes.

A list just received—admitted to be but partial—shows a liberal growth during the past year in 26 different states and too many towns and cities for quick summary. It appears as though the Sunny South, where the exhibition season runs from 9 to 12 months, is somewhat slower than the mid-western states, where a 6-month season prevails, in contracting the expansion virus.

On a recent ten state trip I was bug-eyed to find that Ohio—where mild winters are as scarce as ground hogs in the High Sierras—has incubatorized more Drive-Ins in the past two years than any other state. Indiana and Missouri seem to be hitting for second place, with Texas dawning seven-league boots to take over the top spot.

There are several factors contributing to this rush into the fertile customer fields of the Drive-In. Lack of restraining legislation and official interference with construction plans vie with the cheapness of suitable property sites and the wide latitude permitted in the selection of needed equipment and materials. Add to these the abbreviation in operating costs, and the combination looks as an inexpensive, cut-rate ticket to the glamorous circles of show business. Had the Drive-In blossomed into its present prominence a year or so earlier, it is certain to have attracted the dollars wasted on tiny-budgeted theatres that have been springing up in unlikely places to harass long established show shops.

In addition to the newcomers attracted by the low entry fee there are a sizable number of big money men and big money companies scattering dust in a scamble to get prize spots where they can cash in on the new trend of public favor. These latter—and many of them are already big circuit operators—are leasing great hunks of surrounding terrain to cash in on long-range growth expectancy and going for the lavish in construction and appointments. The little guys content themselves with land slabs sized to fit their slim pocketbooks and allow for whatever equipment and facilities necessary to completion of their modest plans.

**Mile of Auto Driving Comparable to Block of Walking**

Location determines the site cost, but the smaller operators I talked with point to the ever-expanding borders of the nation's cities and towns as evidence that today's "far away tomorrow's close in." They dispute any suggestion regarding the proximity of houses with the common sense argument that a mile of auto driving is comparable to a block of leg driving. Further, they accurately reason that the absence of neighbors permits the inexpensive, economical and more satisfactory central loud speaker which is impossible where close proximity of housing is liable to bring nuisance complaint and the consequent expense of individual in-car speakers.

I asked a lot of questions about the space requirements for the accommodation of a specified number of cars and got such conflicting answers I was forced to conclude: the owners don't know. While one fellow claims 16 acres necessary to care for 850 cars, another brags of 1,205 cars handled in 11 acres. An architect I called on figures it like this: Allowing 35 feet between ramps (from front to back) and a parking berth 12 feet wide (enough to allow for 3 feet at either side of the car) would provide accommodations for a trifle more than 100 cars per acre. I go for that as one offering reasonably commodious space and a minimum prospect of accident.

The Drive-In front requires 1½ to 2 acres or more, depending on the design of entry and exit, size of screen tower, location of ticket booth and such space as may be given over to off-the-highway parking for waiting cars. The size and style of attraction display also enters into the plan. Inside there is usually a space of approximately 100 feet immediately in front of the screen set aside for wooden benches, iron chairs, etc., to care for patrons who may wish to leave their cars and for customers living close enough to walk to the theatre. In addition, there is a playground equipped with slides, swings, sand boxes, etc., for the kiddies.

The screen towers that I've examined run from 60 to 75 feet in height with the screen itself occupying a space about 50 feet square. The framework material of construction for the tower runs the gamut from structural steel of special design to high telephone poles, properly cross-

(Continued on Page 28)

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ALL EYES ARE ON
THE CAMPAIGN!
THE 500 OPENINGS!
THE PICTURE!

Darryl F. Zanuck presents
DANA ANDREWS • GENE TIERNEY
THE IRON CURTAIN

with June Havoc • Berry Kroeger • Edna Best • Stefan Schnabel
Nicholas Joy • Eduard Franz • Frederic Tozère
Directed by WILLIAM A. WELLMAN • Produced by SOL C. SIEGEL
Screen Play by Milton Krims • Based on the Personal Story of Igor Gouzenko,
Former Code Clerk, U.S.S.R. Embassy in Ottawa, Canada

9,467 people (ac-
paid circulation)
read this ad in 112
America's greatest
Sunday newspapers this
week!

One of the most highly
concentrated publicity
barrages in all history,
a result of months
of scientific plan-
ing in the 20th
showmanship tra-
dition, started May
2nd and builds
ever greater!

In one week—the
week of May 10th—
a 500 theatre day-and-
date World Premiere
right across the nation!

The most sensational and
timely subject ever
brought to the screen!
The very newest and
very best in the great
filmed-from-life tech-
nique introduced and
made famous by 20th
Century-Fox!
DO YOU MEASURE UP?  
-Try This Yardstick

The true measure of a successful theatreman is gauged not only by his alert sense of showmanship, but also by his participation in community life. He must become an important cog in the wheel of community life. How do YOU measure up? Use the following questions in a yardstick to determine the kind of job you are doing. Undoubtedly you will be able to add other items to those already listed.

1. Which local clubs do you belong to?
   - Country Club
   - Chamber of Commerce
   - Church Men's Club
   - Kiwanis
   - Rotary
   - Others

2. Do you attend meetings regularly? □
3. Are you active in their affairs? □
4. Do you, or did you, hold office? □
5. Are you personally acquainted with the following:
   - Mayor
   - Fire Chief
   - Police Chief
   - Health Officer
   - School Superintendent
   - Principals
   - Others

6. Do you know the heads of all the local civic, welfare and religious organizations? □
7. Are you active in their interests and affairs? □
8. Do you encourage them to come to you with problems pertaining to community welfare? □

Jackson...

(Continued from Page 26)

braced, buttressed and guyed with wire to withstand wind strain of 70 to 800 miles per hour. This framework is housed according to the desire and purse of the builder. Concrete blocks, brick, metal lath or wire mesh and concrete, lumber, sheet aluminum and galvanized metal are among materials used.

The screen side is, of course, first covered with lumber and this overlaid with mosaicite or other material properly suited to treatment for picture projection. The tower usually contains offices and storage space with room left over for a customer's booth or other purpose, in case the owner so desires. The screen proper usually starts about 10 or 12 feet above ground level. Much study is necessary to determine the exact location of the speaker or speakers—

if central sound is used—if sound reproduction is to be at highest efficiency.

Most ticket booths are located to permit purchase of tickets from the driver's seat of cars passing at either side. A few short-sighted operators have placed the boxoffice dispensary where it is necessary for customers to leave cars in order to get tickets. The doorman stands at the center of the entrance gates in position to tear tickets from cars passing at either side at times of high traffic.

The projection booth is located 400 to 500 feet from the screen and at or below ground level with projection beamed upward to the immense screen. Provision is made to clear the line of flight, fencing off and landscaping some 50 feet in front of the booth. The projection house usually contains rest rooms and a concession stand. Projection equipment ranges from the especially built RCA machines and accessories priced at around $25,000 to secondhand and subsequent hand units at one-tenth that figure.

9. Do you take an active part in their drives and campaigns? □
10. Are you personally acquainted with your:
    - Newspaper publisher
    - Editor
    - Movie critic and editor
    - Composing room chief
    - Advertising Manager

11. Do you make a practice of inviting the church, school, civic and religious leaders to your theatre as special guests in reserved or roped-off sections, to see certain outstanding attractions or screenings? □
12. Have you ever sponsored an important charity event or show in your theatre? □
13. Do you maintain a theatre safety service to provide screen tower space and other safety equipment, booth, toilet facilities, etc.? □
14. Have you ever invited your city officials, fire department, superintendents and others to inspect your theatre's safety equipment, booth, toilet facilities, etc.? □
15. Have you ever sponsored a benefit show for a fireman or policeman killed in active duty? □
16. Last, but not least, are you an active citizen in your community? □

The surrounding fence is another feature where material, construction and dimensions are entirely at the option of the builder. In the few cases of heavy woods, the run 10 or more feet high and are topped with barbed wire. Others take every form and shape from chicken wire to galvanized metal and solid board, with the far away establishment depending on the stacked brush piles from the area clearing to keep the gate crashers at bay.

Front display provides the greatest variation, with elaborate neon displays backed by immense pictorial or colored design and extravagantly constructed identity signs to plain painted name on colored brick. More commonly, illuminated by large bulbs in reflector and good flood lights.

Considerable difference of opinion exists regarding the relative merits of individual in-car speakers and the single or multiple speaker central-controlled system. The latter is less expensive and more economical, but the argument waxes around quality rather than cost to the opponents of the in-car speakers who point to the option of adjustment to suit the likes of the patron; the freedom from complaint of neighbors and the great advantage of sound-of-hearing. The central advocates agree with the latter-named benefits but contend that their isolated position makes complaint infrequent and that the "little boxes" ( priced from $6 to $11) compares to the central system's $6 radio or a $1500 radio; that the in-car speaker offers no possibility of reproducing high frequency sound and the other nuances of audiophones that make complete enjoyment of the movies possible. Both agree that the in-car speakers add considerably to maintenance costs and that losses through accident and outright theft are no small item.

The hours of operation make the problem of securing help an easy one, with service staffs limited to cashier, doorman and ushers on alternate nights, and the commission-compensated concession vendors. All salaries, including the operator, are computed on an hourly basis except the one manager for lot maintenance and the employees of the concessions department.

It is in the concession department that the Drive-In holds high advantage over its indoor competitor. The open-air operation permits the sale of everything from hamburgers, hot dogs, soft drinks, doughnuts and other novelties in addition to popcorn and candy. Inexpensive neck ties are carried by the lot vendors but transferred to paper cups for consumption to prevent mishandling of the glass containers.

Drive-In operators are reluctant to give out with any near accurate percentage figures on the concession "take," but all agree that it is well above the volume of any known indoor theatre. Those I talked with all plan tremendous expansion in this department, with one talking about screen tower space for 2 wastehouses where customers can leave bundles on entering and pick up clean wash after the show. Still another plans to convert his entire front to commercial enterprise with a good restaurant when magnet to attract early evening diners who will have time to mull over at the theatre. The restaurant will enlarge on the soft drink and food variety to be dispensed to patrons in cars during the show. Another contemplates the inclusion of an apartment for the manager in the upper levels of the screen tower.

Mosquito, Insect Plague

The mosquito and insect plague that holds down attendance in some situations is to be licked this year with a special formula of insecticide, guaranteed to immunize a car for three hours, becomes available and will be squirted into cars from a small compressor at the time of ticket purchase.

Practically every Drive-In operator is planning the addition of a stage for the presentation of amateur and traveling stage shows. The dressing rooms can be easily provided at either side of the screen.

The present advantage of the southern operator over the northern promises to be cut sharply when recent plans for a central heating system with hot air piped directly into cars are completed. This should add two to four months to the northern season.

Of still greater importance is the contemplated additions of "service to the customer." Many Drive-In operators are looking forward to a tiering arrangement and the new formed Independent Drive-In Theatre Owners Association is sending out recommendation to all members that a practice be made of having the service staff members make calls at all cars around ten o'clock to determine if the baby's bottle needs heating—and to arrange for the performance of the duty if required. The folks are going to see that. Another suggestion is that an accomplishment of the sort by any of three Drive-Ins in Austin, Texas, be duplicated by all members. Joseph obtained a letter from the local superintendent of schools approving his establishments as well supervised places of wholesome entertainment for the student bodies.

Public relations activities such as mentioned in the above paragraph are certain to strengthen the Drive-In's hold on the goodwill of the American family and many will increase their "take" of that portion of the market that the sound board ear-marked for entertainment. Having established a strong beachhead, they're out to conquer, and ammunition like this should do the trick in jiffy time.

Just as certain as "like takes like" it demands ideas and services attuned to the modern era to appeal and attract folks living in the modern era. How long before the indoor managers wake up?
Supreme Court Opinion Kills Bidding, Revives Divestiture

(Continued from Page 5)

the lower court possibly prohibited them because they would interfere with competitive bidding. (Here we refer to the findings on franchisees so that the court may examine the problem in the light of elimination from the decree of competitive bidding.)

Block-Bidding—We do not suggest that films may be sold in blocks or groups where there is no requirement, express or implied, for the purchase of more than one film.

Discrimination—Concurs with the lower court’s findings on discriminatory practices in favor of circuits.

Expansion of Theatre Holdings by defendants: Sets aside the lower court’s decision pending its study of divestiture and to allow the lower court “to make an entirely fresh start on the whole problem.” Remarks that it does not imply the lower court “erred in prohibiting further theatre expansion by the five majors.”

Divestiture—Refers the subject for study to the lower court in the light that it no longer has competitive bidding.

Cross-licensing—Reversed for study to the lower court. Stating: “As a permanent requirement it would seem to be only an indirect way of forcing divestiture. For the findings reveal that the majors could not operate their theatres full time on their own films. Whether that should be in absence of competitive bidding, serve as a short range remedy in certain situations to dissipate the effects of the conspiracy is a question for the lower court.”

Price-fixing—Upheld the lower court’s prohibitions. (“It is not necessary to find an express agreement to find a conspiracy. It is enough that a concert of action is contemplated and that the defendants conformed to the arrangement.”

Clearance and Run—Upheld the local court’s rule, denied defendants’ plea that they be absolved from proving that a clearance was not unfair.

Formula Deals, Master Agreements—Upholds the lower court in outlawing them.

What They Think—and Say

Theatre Owners of America Counsel Herman Levy advises exhibitors that while competitive bidding is dearer than the proverbial dead duck, the high court presumably left the door wide open for the lower court to devise some other forms of sales practices. Exhibitors, he warns, should be alert against the possibility that if such other sales forms are devised by the lower court that they will not “adversely affect them.”

National Allied General Counsel Abram F. Myers told members of his organization that the “theatre empires” of Paramount and 20th Century-Fox are doomed by the Supreme Court’s ruling. Myers warned that there would be further delays in the courts and declared that already there are signs that the defendants “are planning to resume their pettifogging and dilatory tactics.

“These long-awaited decisions,” he declared, “unfortunately do not spell the end of the industry’s legal difficulties because they merely set a course for the lower courts to follow in subsequent proceedings.

Gunther Lessing, chairman of the Society of Independent Motion Picture Producers, found that the high court has opened the way for small groups of exhibitors to band together and manage, and that the decision will increase the independent producers’ share of the boxoffice of the United States. He believes further that the ruling will prevent exhibitors from being forced to buy poor pictures to get good ones.

The Motion Picture Association of America had no comment since, a spokesman said, it was not involved in the suit. Its chief supporters, however, are.

Joseph M. Schenck was reporting waiting until it was definitely decided whether there would be divestiture or not before saying whether he would resign as production chief of 20th Century-Fox to take up exhibition in chains of theatres.

Court Ruling May Result In Mich.-Wis. Suits

That the U. S. Supreme Court decision in Washington against the eight majors in the Government anti-trust suit might have repercussions with anti-trust suits in Wisconsin and Michigan was indicated this week by Harry Perlowitz, business manager of the Independent Theatre Owners of Wisconsin and Upper Michigan.

Perlowitz, who claims his organization represents the 300 theatres in the area, however, added that only about five per cent of that amount had grievances and that the chief complaint is the 28-day clearance which, he asserted, circuits got over the indices.

Sees Faulty Family Life As Cause of Delinquency

Motion Picture Association President Eric Johnston told the Family Life Conference in Washington Wednesday that it was dangerous to blame pictures, radio or comic strips for juvenile delinquency in a speech which stressed the importance of the family as a social unit.

“There are more causes for broken homes and for juvenile delinquency,” he told the audience. “They range all the way from the restlessness spirit of a post-war period to mama’s bridge club and pop’s golf game.”

ATA, MPTOA Dead

The American Theatres Association and the Motion Picture Theatre Owners of America, which had merged to form Theatre Owners of America but retained separate identities, decided to follow different courses in their exhibitor fight on the competitive bidding phases of the decree appeal, passed out of existence legally, Monday when the Supreme Court killed bidding. ATA wanted to intervene in the hearing; MPTOA was committed to an amicus curiae action. So while both merged to form the new organization, they maintained their old identities for the court fight.

British Customs Holds U.S. Films, Wants Signatures

Customs offices in Great Britain Tuesday were reported to be refusing to release the Hollywood pictures which had been held under bond because signed copies of the agreement reached between the British Board of Trade and the American industry were not in their possession. The films were to have been released May 3.

The London report indicated that what customs was waiting on was copies of the agreement signed by the American industry. At one time it was reported that the British wanted each company in the United States to sign the agreement individually.

Document Ready

This was confirmed by the Motion Picture Association of America in New York Tuesday which said that individual signatures were required and that they were being obtained and which anticipated that the necessary documents would be in England by the end of the week.

Screen Guild Has Program Of 25 New, 18 Reissues

Screen Guild has an immediate program of 25 new pictures and 18 reissues, President John J. Jones and Distribution Vice-President Robert L. Lippert announced in Hollywood this week.

The two executives, who pointed out that they have in the past year served 11,000 theatres with their product, declared that “The Mozart Story,” “The Prairie,” “SOS Submarine” were in the final cutting stage and would be available along with 18 other reissues, including four Edward Smalls, 12 Hopalong Cassidy and “That’s My Boy” and “Flirting With Fate.” In addition a six-picture contract has been signed with National Pictures, the new producing unit financed by Detroit exhibitor interests.

U-1 Starts Sales Drive With Largest May Backlog

A 26-week sales drive launched at the same time that the company has developed the largest backlog it has ever had during the month of May, was announced this week by U-1 Vice-President and General Sales Manager William J. Scully. The drive, intended to get competitive selling back into the field, will be featured by prizes. The producing department made the drive known of 1948.

If everyone in the United States from age 31 to age 65 could be gotten to go to the movies once a week, the annual box-office receipts, even after taxes were deducted, would be nearly $800,000,000, the Audience Research, Inc., said this week.

Basing its report on the monthly of March, ARI says that 70,000,000 tickets had been purchased weekly during that month at a total cost to moviegoers of $33,000,000. Most of this came from folks under 30. But if the 30-65 age group could have been gotten in one a week during that time, the weekly gross would have amounted to more than $75,000,000 during March alone, ARI said.
Box-Office Slants

Who Killed 'Doc' Robbin

(Continued from Page 21)


Plot: This is tied up with atomic energy and the arrest of the man who is a buddy to a gang of kids. He has been put in jail for murder because the doctor with whom he was working was killed when his house was blown up. The kids go through some scary situations before they straighten matters out and clear the buddy's name.

Comment: Second half of the Hal Roach two-part package “Laff-Time” (the first was “Here Comes Trouble,” reviewed in STR April 17, 1948), this is one of those old-fashioned scary comedies that will provide plenty of laughs for family audiences in all situations. It is probably one of the best of the Roach series of 50-minute-or-so comedies, for the excitement mounts to a hysterical pitch towards the ending. Children, of course, will love it, and many adults will find it a tonic for what ails them. With “Here Comes Trouble” also rated as very good entertainment, exhibitors would do well to book this “Laff-Time” package for Family Night audiences, but each in its own right will also furnish splendid comedy relief for a dramatic feature.

Assigned to Danger

Eagle Lion Drama 66 mins.

AUDIENCE SLANT: (Adults) Well done formula story with sufficient entertainment for those who like gangster films.

BOX-OFFICE SLANT: Satisfactory supporting fare.


Plot: An insurance investigator, seeking the gang who robbed and killed a payroll messenger, goes to an isolated lodge in the mountains where he finds the sister of one of the men. With her help he cracks the case, gets the money and the girl.

Comment: Here is a standard tale, as outlined above, with murder and what is supposed to be suspense combined to entertain audiences who still like gangster stories for their screen entertainment. Good performances and capable direction give the picture some action, but most of it is slow-moving because of the limited locale. Gene Raymond is convincing as the insurance investigator and Noreen Nash sympathetically portrays the gangster’s wife. Bob Bice, Ralf Harolde and Martin Kosleck are sinister enough in the gangster roles.

The Bold Frontiersman

Republic Western 60 mins.

AUDIENCE SLANT: (Family) Good action western in the Allan “Rocky” Lane series.

BOX-OFFICE SLANT: Should do good business where outdoor films are liked.


Plot: Allan “Rocky” Lane, with Narve McFarland, is an ex-convict who has taken a job in Nevada to raise money to stop his brother from being hung for theft and murder. He finds the real culprit and clears the boy and his name.

Comment: This is another good entry in the Allan “Rocky” Lane series to entertain and satisfy the western fans, Philip Ford’s direction gives the picture plenty of movement and an exciting adventure. Should do good business where outdoor films are liked.

Adventures in Silverado

Columbia Western 73 mins.

AUDIENCE SLANT: (Family) Entertaining western for those who like outdoor action films. Lots of excitement and thrills.

BOX-OFFICE SLANT: Should do well wherever westerns or outdoor action films are popular. Has all the qualifications to bring in business.


Plot: An unknown Robin Hood type of character, known as “the monk” has been stealing the gold shipments going out of a California town. Two companies suspect each other and rivalry develops. After many thrilling and exciting chases, picture finishes with an unsual climax.

Comment: Plot of this outdoor opus is based on the Robert Louis Stevenson story “Silverado Squatters.” Picture follows the tale quite faithfully even including the Stevenson character in the proceedings. There are thrills aplenty, action and lots of excitement, all well-paced and holding the interest for a satisfactory 73 minutes of entertainment. William Bishop turns in a fine performance as the leader and Gloria Henry registers well as the opera singer who has to save her music as well as the company. Edgar Buchanan, Edgar Barrier and Forrest Tucker are all excellent in their respective roles. Direction by Phil Karlson gives the film all the punch and exciting material the fans look for in outdoor entertainment.

I Wouldn’t Be in Your Shoes

Monogram Mystery 70 mins.

AUDIENCE SLANT: (Adult) An exceptionally good mystery for the armchair detectives and all others who like suspenseful dramatic fare.

BOX-OFFICE SLANT: Should do well in most situations and strong enough to head the bill where mysteries are popular.


Plot: An unemployed dancer, unhappy because his wife works in a night dancing academy, furiously throws his shoes through the window.
Arch of Triumph in its 24-hour, round-the-clock showing at the Globe Theatre, New York, has attained one of the greatest grosses in history.

No wonder that, 24 hours a day, the bookings are pouring into UA, a positive indication that there's nothing so great for '48!
I Wouldn’t Be in Your Shoes
(Continued from Page 30)

the window one night at some howling cats. From then on he becomes implicated in a murder and is about to be sent to the chair when his wife recovers the real criminal and he is released.

Comment: This is exceptionally good dramatic fare with the kind of suspense that builds constantly. It has a special appeal for the armchair detectives, for as a mystery, it will not only challenge their wits but will also provide them with all of the ingredients they enjoy: murder, excitement and edge-of-your-seat tension. It is convincingly and able in the role of the central character. His wife is sympathetically played by Elyse Knox, and Regis Toomey does a smooth, capable job in the role of the detective. Particular praise goes to the fine direction by William Nigh, who keeps the interest high with his constant suspense building, and to Walter Mirish, the producer, for the generally good production elements.

California Firebrand
(Trucolor)

Republic Western with Songs 63 mins.

AUDIENCE SLANT: (Family) A highly acceptable western for the action fans. The Trucolor photography is clear and sharp.

BOX-OFFICE SLANT: Should have no trouble ringing the box-office bell wherever audiences prefer westerns.


Plot: Monte Hale and his pal, Paul Hurst, overcome all odds as they oppose a small town mayor’s plans to win control of residents’ valuable land claims.

Comment: Clear, sharp Trucolor photography, good plenty of shooting, riding and fighting, make this western highly acceptable fare for the action fans. Monte Hale sings a song or two, and some amusing specialties are added, including riding and the Riders of the Purple Sage. Wherever the E. F. Hutton has caught on, or wherever audiences prefer westerns, “California Firebrand” should have no trouble ringing the box-office bell.

The Iron Curtain

20th Century-Fox Melodrama 87 mins.

AUDIENCE SLANT: (Adult) A spy picture that because of its authenticity develops impact and patriotic values that place it far beyond the usual.

BOX-OFFICE SLANT: Good marquee names and a strong national selling campaign by the producer will put this over. Make use of the fact that it actually happened to a couple that their lives are still in danger.


Plot: Gouzenko reaches the Ottawa Embassy to send and receive code messages from Moscow. His wife turns toward the democratic way of life and slowly he turns with her. His papers in the hands of the Canadian Government which brings about the conviction of seventeen Canadians for treason. He escapes the Soviet machine, becomes a Canadian citizen and lives under the constant protection of the Royal Canadian Mounted Police.

Comment: This is fundamentally a spy story, with its hidden doors, menacing secret service officials, hair-brush escapes, and dark, ominous atmosphere. You have seen these elements before in Nazi spy pictures and as far back as the old gangster stuff of the '20s. But the film differs abruptly in two important particulars: this time it is the Soviet and this time the story is authentic, backed by official documentation. It has to do with the Canadian spy case of last year and is laid entirely in Ottawa. Producer Zanuck and Director Wellman have contrived to handle the picture in a semi-documentary style, dramatizing the happenings after the fashion of radio news dramatizations; in fact, it is virtually radio with photography added. Dana Andrews and Gene Tierney as the young couple make the characters believable, and Berry Kroeger as the chief Canadian villain proves very ominous indeed. The general impression you get is that they’re all villains except the hero and his wife—and their baby. The “Iron Curtain” is forthright propaganda and makes no bones about it, but again the fact remains that the chief details are documented. A big national selling campaign on the part of the producers will help put this picture over for you, plus the marquee value of the stars, plus constant plugging on its authenticity.

Heart of Virginia

Republic Drama 50 mins.

AUDIENCE SLANT: (Family) Pleasant little race-horse offering that will please average audiences, especially the action fans.

BOX-OFFICE SLANT: Will get by as supporting fare for double bills and should be good. Good.


Plot: When he accidentally causes the death of his best friend during a horse race, a star jockey worries himself into drunken oblivion. Eventually, however, with the help of a stable boy and his former boss’ daughter, he regains enough confidence to ride his former mount to victory. William Zabell is the youth, but frames the officer so as to make it appear he shot his own brother. However, justice prevails, and the villains are trapped.

Comment: Pine-Thomas deliver a very good action-drama that moves at a swift pace. William Berke does a nice job of directing and scenarist Bernard Girard deserves a hand for his better-than-average screenplay. Will Zabell is action filled, scores with his police officer heroics, while Richard Travis makes an extremely well-cast villain. The rest of the players are up to par. Pine-Thomas’ name for action films will help, plus the standard name draws like Gargan and Mary Beth Hughes, in making this one a strong supporting feature.

Waterfront at Midnight

Paramount Drama 63 mins.

AUDIENCE SLANT: (Adult) Very good action-drama that moves at a swift pace.

BOX-OFFICE SLANT: Pine-Thomas’ name for action films will help, plus standard name draws, in making this one a strong supporting feature.


Plot: When the young brother of a police lieutenant gets in with the gang the officer is chasing, it makes it easier for the thugs to pursue their hot cargo activities on the waterfront. It’s a fight for the youth, but frames the officer so as to make it appear he shot his own brother. However, justice prevails, and the villains are trapped.

Comment: Pine-Thomas deliver a very good action-drama that moves at a swift pace. William Berke does a nice job of directing and scenarist Bernard Girard deserves a hand for his better-than-average screenplay. Will Zabell is action filled, scores with his police officer heroics, while Richard Travis makes an extremely well-cast villain. The rest of the players are up to par. Pine-Thomas’ name for action films will help, plus the standard name draws like Gargan and Mary Beth Hughes, in making this one a strong supporting feature.

Wins Juvenile Role

In Goldwyn Picture

After interviewing nearly 1,000 applicants between the ages of six and eight, Samuel Goldwyn has signed seven-year-old Gigi Perreau to star in his film “Barbara and the Street,” “Now and Forever” to play Teresa Wright as a child in “Take Three Tenses,” screen adaptation of Rumer Godden’s novel.
Jay Emanuel, theatre owner and publisher of 'The Exhibitor,' in his issue of March 31, 1948 stated editorially: "A Trailer is still the exhibitor's best medium, and still the cheapest. It is sampling in the best form."

TRAILERS ARE YOUR BEST BUY in ADVERTISING!

Woman's Home Companion, in its 1947 Movie Survey, says that Trailers draw 31% of your Patrons!
CHICAGO

Great States Theatres is expanding the sale of candy and popcorn in its circuit, having recently inaugurated sales at the Kielo and Madi- son, Peoria; the Paramount, Kankakee; Kielo and Geneseo, Waukegan; Tivoli, Aurora; and the Crocker in Elgin, all Illinois situations.

Vincent O'Keefe, Alliance circuit's city manager in Vincennes, Ind., also has charge of its drive-in there. Alliance General Manager James Gregory has returned from a spring vacation at Hot Springs, Ark.

Chicago's amusement tax collections are running behind estimates. January total was $148,000; February was $190,000 with March receipts expected to bring the first quarter's collections to $300,000. The city council in Waukegan, Ill., has voted a 4 per cent amusement tax.

It is reported that the Cabaret Theatre, Ham- mond, Ind., has received improved playing time and will withdraw its suit against the major film companies and the Warner and Great States theatres, with details being worked out.

Mayor Martin Kelly, it is reported, will seek power from the city council to close all places of business, including theatres, that do not obtain licenses to operate, and plans to give them 30 days in which to comply.

Cleve Adams, All American News sales man-ager, is at the Martha Washington Hospital for a checkup. Ashton Stevens, dean of Chicago's theatre critics and editors, is seriously ill in Passavant Hospital.

WWKB television station's Capt. Will Eddy estimates there are now 19,197 television sta- tions in the Chicago area, many of which would be likely to subscribe to WPIX's television newswel syndicate now being offered to stations outside the New York area. Production of the 16-mm. nine-minute daily television newscast is set to start about June 15.

MINNEAPOLIS

Joe Floyd, Welborn circuit manager at Sioux Falls, S. D., will construct a drive-in in that city to hold 650 cars.

Flood waters which overran the banks of the Park river at Grafton, N. D., temporarily closed the town's two theatres, the Zelda and the Strand.

L. J. Frerick of Lake Bronson, Minn., a barber, bookkeeper and theatre operator, will open a combination theatre, barber shop and beauty parlor in Remer, Minn.

In a realignment of personnel at 20th-Fox, Ardis Barzin is secretary to the branch manager, Bill Clayton is booker, and Beatrice Getshin is bookers' secretary. An addition to film row is Gail Connors, switchboard operator at National Screen Service.

Recent out-of-town exhibitors on film row were George Severn, Baudette, Minn.; Wayne Marks, Ironont, Minn.; Dave Hubert, Augusta, Wis.; and Mr. and Mrs. John Brandt, who will take over the theatre at Sleepy Eye, Minn., on May 16.

Jeann Angus, biller at National Screen Service, became the bride of Ray Schmidt on May 7.

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DALLAS

Maxine Johnson, bookkeeper at NSS, is en- gaged to Everett Kinter of LeRoy, Minn. Glen Wood, booker at Universal, flew to Detroit May 7 for the American Bowling Congress tournament. Kenneth Eliram, booker at Parma- mount, is the father of a 12-lb. boy, who has been named Gary Kenneth.

DALLAS

Ernest C. Leeves, industry veteran for more than 28 years, has joined the Texas Theatres Service Co., buying and booking service, as head of all field activities. He started in show business with Metro and later joined LeRoy Dieckel. He has held several executive positions with Pathé and PDC, and later was with Western Electric in Chicago. Following this he headed an electrical lighting and theatre equipment business of his own in the Kansas City area. During World War II he worked in Washing- ton with the Planning and Procurement De- partment of the government.

L. C. Dennis, owner of the Rio and Dennis Theatres in Gainesville, has announced that his new drive-in, the Hi-Ho, will open on May 20, with a car capacity of approximately 350. R. A. Noret and W. A. Eiland were in town last week making the final arrangements for their new drive-in at Lamesa, Texas.

PITTSBURGH

The entire motion picture industry here was gravely concerned over the death of Tom Fordham, district manager for Warner Brothers theatres in the Erie area for many years, last week from a lingering illness.

Miss Grace Thomas, of the local 20th Century-Fox accounting department, will be a June bride. The city ordinance requiring theatre operators to install proper toilet facilities for motion picture projectionists will not go into effect until Dec. 1 in order to give theatre owners an opportunity to make the installations.

Dorothy McAfee, and Peggy Zaccaro, of the Harris Amusement Company, both of whom were on the sick list the past few weeks, have returned to their desks in excellent health.

The Dormont-Mt. Lebanon Rotary Club gave a luncheon on Monday last for Harry Keil, for the past 18 years manager of the South Hills Theatre, Dormont.

Lou Gilbert, manager of the Warner Thea- tre in downtown Pittsburgh, has returned to his post following a long illness and convalescence in Florida. Mal Katz, manager of the Model Theatre, another Warner house, has also returned to the job after a long confinement in the Veterans Hospital, Aspinwall.

HARTFORD

New construction continues to be in the trade talk in Hartford's territory. William R. Glen- son and Albert M. Pickus are proceeding with plans for a theatre in Stratford, Conn., with estimated cost about $200,000. From Burling- ton, Vermont, comes word that the Sunset Amusement Corp., and the Gordon, will build Vermont's first open air location, near Bar- ington. George W. Brown of Burlington, Vt.; John Gardner of Schenectady, N. Y.; and Claude Watkins of Watervliet, N. Y., are members of the corporation.

Peter and Alexander Krenicki of Hartford, Conn., have sold their controlling shares in New Astor Theatre Corp., East Hartford, Conn., to Steve Karpen of Hartford and Howard Harris of East Hartford, who now operate the Astor, Hartford.


Owen Holmies has completed construction of the Sundown drive-in, Westfield, Mass.

DENVER

More independent exhibitors are expected in Denver on May 18-19 than at any other time due to the convention of the Allied Rocky Mountain Independent Theatres which follows the meeting of the board of national Allied May 15-17, with both meetings in the Cosmo- politean hotel. Independent exhibitors not Allied members are also invited to the convention.

(Continued on Page 36)
He makes the most of moonlit moments...

IT'S mighty important to star... director... movie-goer... to have this moonlit moment come alive upon the screen.

And when it does—in all its subtlety of mood in light and shadow—the credit's due in no small measure to the important contribution of the laboratory control engineer.

For his knowledge of photochemistry, his "eye" for photographic quality... his vigilant control of printing density and contrast... do much to make moonlight footage look like moonlight, and help to bring out the best in every frame of film.

Quality of film contributes, too; and this important assistance the laboratory control engineer is sure of when he works with the famous Eastman family of motion-picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
Among those who will address the convention will be Abram F. Meyers, William Ainsworth, Sidney Samuelson, Trueman Rembusch, Col. A. H. Cole and others. Subjects include the Meyers' report on the government case against the majors, the lawyers, legal problems, ASCAP, 16-mm. competition, Entertainment for the ladies will include a sight-seeing tour and a luncheon.

20th-Fox Exchange Cashier Hazel Morgan suffered second and third degree burns when she turned a kettle of hot water over on herself. Selected Pictures Exchanges President Frank Childs returned to work after being off several weeks because of an infected knee that was injured when he fell off a stepladder at home.

The RKO exchange is finishing in the money in all angles of the Nod Depinet drive. Two of the Denver salesmen, Merle Gwinn and Sam Appleman, sold 100 per cent on all shorts and features in the contest.

Robert Walker has changed the name of the Rialto, Frinna, to the Unihar. John Harwell, El Cortez, N. M., doorman, died as the result of a motorcycle accident.

Sweet and Low
Jack E. Lewis, assistant projectionist at the Lincoln Theatre, Hodgensville, Ky., gets his own radio show over WCTO, Campbellsville, when he will feature “T Hodgensville, Ky., is a musician as well as a projectionist.

Film Classics Exchange Manager Sam Abrams is suffering with an infected right eye. RKO Salesman Peter Fortune was called to Cleveland by the death of his sister.

A new drive on Haddowway 41, is being constructed by Graulich and Purtell, Evansville, Ind., merchants. The 400-car project is scheduled to open July 1.

Bruce Kixmiller, who operates the Colium-

BALTIMORE
Leon Zeller has a new front on the Roxy and is thinking of one for the Roslyn. Jack Dawes has finished rescating the Globe at Berlin, Md. Variety Clubrooms are being redecorated. Rodney Collier of the Stanley is confined home—mumps which daughter Patricia gave daddy.

Congratulations are in order for MGM Manager Jerry Adams. It's a boys. Barry Goldman has announced that air conditioning of the Diane, Lenox and Fulton will soon be ready. The Royal has been sold to District Theatres.

Condulesons to Ideal Theatre's Jules Gold-

CINCINNATI
Quite a turn last Monday for the dinner
tended Paramount Branch Manager J. J. Grady. Universal-International's Pete Rosan was in charge. Grady got a set of luggage.

Vernon Berg has taken over the Little at Yellow Springs from Phil Mohan, R. A. Emrick, in the hospital for his heart, is out again. RKO Salesman Joe McKnight will go under the knife and has been confined to the Park-in at Mt. Healthy, Ohio, for which Theatre Owners Corporation will hook and buy. Irene Sagel has been promoted to office manager for 20th-Fox, the sixth woman to get such a position in the past eight years. She replaced William D. Swan.

WASHINGTON
The Washington Film Council has joined the American Public Relations Association to stage the first National Film Festival May 24-27 at American University in connection with the First International Public Relations Institute and the third annual convention of the American Public Relations Association.

Low's Eastern Division Manager Carter T. Barron has been named head of the announcement division for the Board of Trade's Greater Na-
tional Capital Committee campaign.

COLUMBUS
John F. Sullivan is the new sales representa-
tive for Heywood-Wakefield in this territory. P. J. Wood is urging exhibitors to meet the 16-mm. threat in Ohio by installing the equipment and working with the community 16-mm. showings. Third drive-in to be located in the western section of Franklin County will be constructed by Frank Yassenoff and Harold Schwartz who will run the Riverside and Eastside. Drive-in's in this area include Miles' West Broad and the National Auto Theatre.
CHARLOTTE

Northmeck Theatres (T. A. Little, F. H. Beddingfield, T. R. Autrey) has taken over the Davidson at Davidson, formerly operated by the Stoughe. Paramount Exchange Manager Harry Haas will be transferred to St. Louis. Exhibitor Service Booker Robert Saxton has returned from a trip to Columbia, Orangeburg and Camden.

It's a girl at the home of the Percy Osteens. Pop manages the Carolina at Anderson. Mrs. Virginia Crolley has bought and reopened the Morris at Morris Field. Jake Arenson of the Arenson road shows has returned from Florida. Film Classics has moved its office to Brevard Court. Former Monogram Branch Manager Sam Hinson, who later served with the Valdese circuit, has been appointed manager of the branch SRO will open in Charlotte. SRO formerly worked the territory out of Atlanta.

Ike and Harry Katz of Kay Films have returned from New York with a flock of new product. Local Kay Manager J. W. Bishop is back from a trip through South Carolina.

LOS ANGELES

Sherrill Corwin is off to New York to set up bookings for the San Francisco United Artists which he and Sol Lesser have acquired. Mrs. Bunny Davis, of Montreal, has been switched from MGM's booking department to succeed Helen Michaelis, resigned, as secretary to Office Manager Jack Valpey. Jack Mandell has set up International Film Exchange to distribute French, Italian and Hungarian pictures in 11 western states.

Cecil Vimnicof is the father of a six-and-a-quarter-pound boy. Mildred Sheffield, secretary in the Warners' Theatres booking office, married John C. Zellner. Mae Burles replaces Jack Curry, deceased, as Paramount salesman. Burles was formerly a Monogram branch manager in Portland. Mrs. Goldie Heedwohl, mother of Paul Heedwohl, has joined Ad-Art.

The Rseada at Rseada is expected to open in June, according to Exhibitors Henry C. Kern and Charles W. Grenzbueck. House seats 900, is modern in every respect and has parking space for 100 cars.

PHILADELPHIA

Eagle Lion Tub-Thumper Max Miller celebrated another birthday this week with his brother. They were born on the same day, three years apart.

Ned Yaffe, Y. and Y. Popcorn treasurer, is vacationing with his wife at Bridgeport, Conn. Claire Hare, congenial "hello" girl at Stanley-Warner, is recuperating from a recent operation at Jefferson Hospital. Sam Diamond, 20th Century-Fox branch head is all set up because during the month of June, 20th Century-Fox bookers will ask each exhibitor to book a 20th-Fox feature or short every day in the Andy Smith, Jr.'s honor.

Bill Brooker, Paramount exploitation man who is heading the theatrical division of the Salvation Army drive, is asking the complete support of the industry. All contributions should be sent to him at the local exchange.

LOUISVILLE

Harry Switow of Switow Amusement is now a grandfather. His granddaughter, Elizabeth Davis Frehling, was born to George and Marjorie Frehling April 6. The Frehling are in the theatre and hotel business at Bluefield, W. Va.

It's some birthday Manager Mary Anderson Banks of the Lincoln at Hodgenville, is providing for Bonnie Lee, her daughter. One hour of cartoon shorts have been set for May 18, afternoon, and all the children in the vicinity invited.

Popcorn and ice cream will be on the house.

H. H. Maddox is managing the Sandy, Sandy Hook, Ky. Paul Sanders of the Sanders Theatres, Campbellsville, has returned from three weeks in Washington. General Manager Louis Phumphery was in charge during his absence.

Mrs. Johanna Hammel, mother of Chakere Shelbyville Theatres Resident Manager Eric Hammel, died at the Jewish Hospital in Louisville after an illness of several months. Mrs. (Continued on Page 38)
LONDON OBSERVATIONS

Rank’s Goal: Boost Current 4,500 U. S. Bookings to 12,000; Will Follow ‘Trade Policy’ on Television

By JOCK MacGregor

Back from his American trip, J. Arthur Rank faced a massed press interview at the Dorchester, flanked by John Davis and Sydney Wyne. He had no statement to make and invited questions. These were forthcoming in the inevitable groups—the intelligent, the plain stupid and the truculent, determined to commit him with a paper’s particular policy.

It was a courtesy conference and, frankly, he had little new to say, though he made the front pages of London’s three evening papers. Questions ranged from whether the U. S. American Activities Committee had stopped any of his films to whether he export “No Orchi¬

dids,” with which he has nothing to do, to the U. S. Another gentleman with a poor command of the language regularly interrupted with queries about Sweden. Continuously, the reporters from one group thrusted with the awkward and were as skilfully parried.

Asked his greatest hopes of the U. S. market, Mr. Rank replied: “To get 12,000 bookings for my pictures against the present 4,500." While no agreement has been signed, he believed that two of his pictures will play New York’s Radio City Music Hall (presumably “Oliver Twist" and “Red Shoes," which would give Eagle Lion their first bookings in this theatre). He will send over at least 24 pictures this year and would like to see “Hamlet," in the main, road-shown in slightly better theatres than was “Henry V.”

NBC has approached him for the television rights of his pictures, but any decision he makes in this matter will be in line with general trade policy.

Mr. Rank promises an increase in production and lowering of costs by keeping producers to schedules. He should be well pleased with the changes that have been made while he has been away and find a very different atmosphere at Denham.

One detects now a pride in making commercial subjects at reasonable cost. Josef Somlo and Earl St. John, since they took over production at Denham, have set a strong lead. No longer is it fashionable for technicians to work only on expensive films. They have learned that thought, not cash, makes good pictures.

Currently, three films are being made on the seven stages while two units are on location. Continuous production is planned, insuring full employment. This has greatly improved morale.

There have been changes among union shop stewards and Mr. Somlo tells me that they are now more cooperative regarding overtime. Work will also proceed on at least one production on Saturdays during the summer to free the Technicolor camera for the Olympic Games feature.

Newest production at Denham is “I Know You” which Harold Huth is directing with Margaret Lockwood, and a very happy atmo-

phere prevails on the set. Nobody shouts, least of all Assistant Director Roy Goddard, and the star’s cheery manner makes her a very popular personality. This comedy-drama of international crooks promises to be a top grosser.

A preview audience this week was held by the superlative film and technical brilliance of Sir Laurence Olivier’s “Hamlet.” This screen adaptation of William Shakes¬
pearce’s famous tragedy is destined to become a screen classic. A Two Cities Film of the J. Arthur Rank Organization, “Hamlet” ran 150 minutes.

On the high seas, New York bound, are John Wooll of GFD and his wife, Edana Rom¬

ney, who has hit the headlines in so uncertain manner with her first picture, “Corridor of Mirrors.” In addition to starring, she co-pro¬
duced and partly wrote the script.

Watching the preview of Sydney Box’s “Good Time Girl," I felt that another press attack on sex, sadism and brutality was forth¬
coming. This is a tough picture, but it puts over a strong moral and I am glad to say that the critics held their horses. Several of the boys are a trifle upset over the results of their handling of “No Orchi¬

dids." Some feel that their blasting has overestimated the film’s importance, others that they have handled a new independent.

Quite an American atmosphere around the Screenwriters Club these days with Bill Heine¬
man, Max Youngstein and Jerry Dale in town to look over Rank product and prepare campa¬

igns for the U. S. market. After years of British executives going to New York and Hol¬

day for consuls, it is good to see the tables reversed.

Culled from a young member’s letter to the Odeon Children’s Club magazine: “Please will you save me a picture of either Roy Rogers or Lynne Roberts. If you have neither of them, well, Stewart Granger will do.”

For the record: The Royal Silver Wedding has given a great fillip to the new cinemas where lines have been the daily order... Castle¬
ton Knight has produced a fine Technicolor three-reeler of Princess Elizabeth’s wedding presents and adds a plug for the GB-Kalke 21 projector which was among the gifts... Norton Richly in town for Monogram business... Expect to see a new Warner nominee as joint managing director with Jack Goodliffe of ABC... Cineguild publicist Josephine Smith made the Sunday papers when she married this year’s Oscar-winning cameraman, Guy Green... MGM’s Virginia O’Brien tops the Casino va¬

tiety bill... West End business is slipping through lack of drawing product, and one big house took only $160 on Monday. But after eight years, 20th-Fox’s “The Great Command¬
ment” came off the shelf, but lasted only seven days at the small Tatler... Certain reissue houses are bidding for new independent Ameri¬

can product.

REGIONAL NEWSREEL

Gratia B. Locke, co-owner of the Savoy here, is touring the East. All show business tied in with the benefit at the National Theatres for the cancer control fund.

Floyd D. Morrow of the East and Dide Drive-in was busy entertaining Derby guests. Charlie Behlen of Nicholsville, R. L. Castillo of Lexington, and Harry Connelton of Lan¬
caster were in town to attend the races.

SAN FRANCISCO

Marie Nuno, booker secretary for Warners, married William Jackson. Mrs. Anita Martinez has returned to Warners as secretary to Man¬
ger Al Shunitken. Dolores Toso of the same outfit will be married May 8.

Fox West Coast’s neighborhood, El Capitan, was robbed of $300 as stick-up men forced As¬
sistant Manager Upton Glenn to open the safe. Universal’s “The Mikado” which flopped here years ago is now doing capacity at the Stage Door with the film booked as using “England’s Famous O’Doye Corte Opera Company” for a catch line and no mention of the cast. “Hatter’s Castle” at the St. Francis is billing Robert Newton over James Mason and Deborah Kerr in the newspaper ads.

San Francisco’s appeal for $3,750,000 to re¬
habilitate eight youth agencies is getting a mo¬
tion picture plug in the Motion Picture Service trailer playing downtown houses and showing Mayor Elmer E. Robinson making a plea.

TORONTO

Famous Players plans to spend $3,000,000 for remodeling and construction during 1948, Presi¬
dent J. J. Fitzgibbons told stockholders. Com¬
pany spent $1,200,000 a year on newspaper ad¬
vertising and $600,000 on other media. The an¬
nual payroll was about $6,000,000. The circuit, he reported, handled close to $12,000,000 in taxes, of which $8,000,000 came from various amusement levies.

Astral films, Canadian importers, has moved into new premises. Arthur Silverstone, Cana¬
dian district manager for 20th-Fox, is off to New York for conferences. The Ottawa Film Council held its annual meeting, announcing that 104 community religious and educational or¬
ganizations had enrolled as members. A board of 20 directors was elected, including 10 from the French-Canadian groups. F. Graeme Fraser, general manager of Crawley Films, Ltd., is the president.

The National Film Board, Ottawa, has shipped a print of “Birds of Canada” to the Grand Lama of Tibet. Prints of the Marian Congress, made by General Motors of Canada, have been sent to the Vatican.

(Continued from Page 37)
CLEVELAND

A farewell testimonial dinner was tendered Martin Prinzt, who had the first sound installation in Cleveland and who is retiring to live in Los Angeles, last Monday at the Alhambra tavern. Prinzt is a veteran who has operated several theatres in the area. He has sold all his interests in the Alhambra Bowling Corporation and Assistant Manager Merle Cowan will take over management of the Alhambra Theatre.

Telenews Theatre Manager Charles S. Burris has been promoted to New York where he will be in charge of the company's sales and advertising. Frank Cosa and Herman Weiss, assistant managers, will operate the Cleveland house. Capt. Donald Wolf, son of Warner Ohio Zone Manager Nat Wolf, has received a sabre for being the best commanding officer at Ohio U. Universal-International Branch Manager Lester Zucker and Mrs. Zucker are vacationing in Asheville, N. C. Sol Lane, formerly with U-I publicity, has joined the exchange's booking department.

Cleveland's RKO exchange won first place in Disney Appreciation week. P. E. Essick of the Scoville, Essick and Reif circuit, has returned from an extended vacation with Mrs. Essick. Associated Theatres' Leroy Kendis is at Mt. Sinai hospital convalescing from a spinal operation necessitated by a football injury.

Harry Young, who used to sell for U-I in Columbus, has been named manager of Theatre Enterprise Corporation. Mrs. Fred Scheuerman, wife of one of the Co-op bookers, is wearing an ankle cast. She was doing a leading while house cleaning. Jack Shaw, who owned the Cedar and Quincy here, is moving to Winter Haven, Fla., where he will operate a tavern with Oscar Bloom, his former partner. Rose Weitz, now secretary to United Artists Western Division Manager Morrison B. Orr, paid the local branch, where she had been a secretary, a visit.

Warners Theatres' personnel tossed a party in honor of Tony Stern and Lou Ratner, now in a buying and booking of theatre sales, welcomed into the Warner fold their successors—Contact Manager Robert Knepton and Film Buyer Ted Minisky.

NEW HAVEN

World premiere of MGM's "Summer Holiday" is scheduled for Poli theatres in Springfield and Worcester, Mass. on May 12.

I. J. Hoffman, head of Warner Bros. theatres, and Mrs. Hoffman announces the engagement of their daughter, Paula Hoffman, to John L. Strauss of Mobile, Ala.

Louise Kleper, daughter of the Loew Poli college manager and Mrs. Sidney Kleper, is out of the hospital after having her tonsils removed.

VANCOUVER

Alberta has rejected Universal's "Brute Force" and RKO's "Devil Thumbs a Ride" for showing in that province. J. Arthur Rank officials of the Odeon circuit estimate that showing of British films in Canada has jumped from four per cent in 1946 to 30 per cent in 1948.

Fire damaged the Ritzy, Saskatoon, Sask., to the extent of $20,000, owner Bill Geatross reports. Projectionists in Calgary, Alta., won 10 cent-an-hour wage increase from Famous Players Canadian and Odeon circuits.

Famous Players British Columbia Supervisor Maynard Joiner is elected first vice-president of Vancouver's Rotary Club. A daughter, Paula Alice, their first child was born to Sovereign Films, British Columbia Manager Fred Stone.

SYNOPTES

(Released Saturday, May 8)

MOVEITONE (Vol. 31, No. 36)—Eisenhower holds press conference at Columbia U.; May Day parade in New York by Citizens for Peace in Yokohama, Japan; Apple Blossom Festival at Winchester, Va.; Texas; Universal's first Recovery Festival (only show Dallas); Burned-out Laramie helped by "Little Marshall Plan" (Except Washington, D. C., and Dallas); Fashions in gold; Citation wins Kentucky Derby.

NEWS OF THE DAY (Vol. 19, No. 279)—Palestine report: Army bill; a goodbye to "Ike"; May Day around world; Apple blossom time in Dixie (except Boston); Children's May Day marked in Boston (Boston only); Kentucky Derby.

PARAMOUNT (No. 72)—Apple Blossom Festival at Washington, Va.; General Eisenhower takes leave of army; May Day around the globe—Paris, Berlin, Tokyo and New York; Death celebrated; Eisenhower takes over presidency at Columbia U.; Citation wins the Kentucky Derby.

WARNER PATHE (Vol. 19, No. 75)—Eisenhower leaves the army; Europe halls new U. S. ad; Bus village for Tokyo homeless; Chimes in the news.

(Released Wednesday, May 5)

MOVEITONE (Vol. 31, No. 35)—Britain's monarchs acclaimed on their silver anniversary: Duchess of Kent and the Duke of Edinburgh in Order of the Garter; Red post-election demonstration in Milan; $10,000 to electric plants; Mrs. Helen Hayes, Springfield, Ill., American mother of 1949; Mrs. John Muse.

New Mirrophonic Sound
JOE HORNSTEIN has it!!

Colder, 27, mother of 10 children; Sports: Jockey sets record—Auto hold-downs—Shooting the rapids.

NEWS OF THE DAY (Vol. 19, No. 269)—All London acclaims King and Queen on silver jubilee; Reds in post-election riots in Italy; L民間er Elisabeth brings notable: Giant span brings hope of new era to Puerto Rico; Sports: Jockey Johnny Langdon makes turf ball of fame—Outdoor circus in Germany.

PARAMOUNT (No. 72)—Red riot in Milan: Circus thrills amid ruins; Royalty's hour in England.

UNIVERSAL (Vol. 21, No. 139)—Royal wedding anniversary: Voting in Switzerland; Princess gris “Garten”: French miss explosion; Divers “discover” mermaid; Sports: Thrilling yacht regatta—High-wide-high-jumps.

WARNER PATHE (Vol. 19, No. 74)—Britain honors royal family: Averell Harriman sworn in as roving ambassador; A Brooklyn fan sees Dodgers lose; Ceremony marks Swiss election; Motor daredevils in swilling hill climb; New outdoor school for Miami models.

ALL-AMERICAN (Vol. 6, No. 289)—Hundred-and-four-year-old slave and Civil War veteran celebrates birthday; Col. Davis welcomes Air Corp recruits; Halle Selassie receives memorial album from people of Brussels; Cincinnati Clowns beat Red Sox in exhibition game; Annual Woodsum Co. horse and rodeo crowd; Track stars compete in annual women's A.A.U.; Track meet.

TELENEWS (Vol. 2, No. 18)—May Day parades around the world; Civil war in Costa Rica; First ERP ship arrives in Holland; Western nations meet to discuss military policy; U. S. wards off show of force in Oslo harbor; Mahta moths roam; Bulgarian Prime Minister in Prague to sign pact; Indonesia makes household articles from aluminium of wrecked planes; Congress moves to outlaw Communist party; Eisenhower at his Colorado U. home; New half-thrust engines; European children see New York; Candidate, N. J. police conduct slot machines; New liquid spec waterproofs clothing; Sports; Ted Horn wins 100-mile auto race—Electro-driven brigs new sport—King Haakon attends Norwegian ski-jumping contests—Sovieth-Olympics competition.

RELEASED THRU ASTOR PICTURES CORP.
R. M. SAVINI, Pres.
130 WEST 46TH STREET, NEW YORK 19, N. Y.
and his wife.

Booking policy at Famous Players’ Strand, Vancouver, has been changed to single bills at increased admissions from its former moveover, twin-bill bookings.

KANSAS CITY

Loew’s Midland Manager Howard Barkhardt has taken off for eastern points on a three-week vacation. Loew’s Division Manager Mike Cullen is up from St. Louis to look after the house in Barkhardt’s absence.

Walter Donohoe, house manager at the Roxy, is the proud papa of a six-and-a-half pound daughter, named Cynthia, his first child.

Tri-States Theatres President A. H. Blank and family were in town from Des Moines briefly on their way to Excelsior Springs.

A. Jules Bendle, widely known in theatre and newspaper circles, died in Christchurch, III., April 29 from a heart attack. He was traveling for King Enterprises of Des Moines, with which he had been since last October, when he left a motion picture trade paper.

Fox Midwest Division Manager Leon Robertson announced these managerial changes: Joe Redmond, manager of the Tower, to manage the Esquire, downtown first-run; H. D. (Butts) Carroll from the Esquire to the suburban first-run Fairway; Roy Cato, from the Fairway to the Warwick, replacing George Mullare, resigned; Bob Collier, from manager of the Up-town to manage the Tower.

The Paramount exchange held a picnic at Swope Park Monday. The Salesmen’s first Movie Ball last Monday at the Muehlebach Hotel was a success with over 200 advance reservations and more persons than that in attendance from the industry. The first Allied convention for this area to be held May 12-13 at the Muehlebach Hotel will have an impressive list of visitors, including William Ainsworth, president of National Al.

Des Moines

After 26 years with Tri-States Theatres, L. E. Davidson, city manager at Sioux City, Ia., has resigned to operate a new drive-in theatre in association with John P. Kampmeyer there.

One Omaha witness, Joseph Meyer, who owns the S. & M. Film Ad Service, was called by the government in a Federal Trade Commission unfair practices hearing here against Alexander Film Service of Colorado Springs, Colo., and the United Film Service of Kansas City, Mo., charged with signing monopoly contracts with theatre circuits.

Dale Skinner has bought the Doonis, Davenport, Iowa, from Arthur Dutton of Omaha. He formerly operated at Deshler, E. E. Graham has sold the Plaza Theatre at Monona, Ia., to G. A. Partlow, owner of theatres at Logan and Stuart, Ia.

Harry Walker, more than 50 years in theatre business, is seriously ill here.

Mary Olson has resigned as RKO booker. Erna Deeland, secretary to Branch Manager Jack Reinfurw, succeeds her. Stenographer Nancy Franks replaces Erna and Evelyn Sunblade is the new stenographer. Cheri Sherman is the new Columbia stenographer, Harold Postman, MGM maintenance department, New York, was in town. Hazel Andersen Kemptgen, MGM office manager, left over the weekend for her new home in Milwaukee where she joins her husband, MGM branch manager there.

ATLANTA

Mrs. Flo Tucker, formerly with Monogram, has joined Astor Pictures, Charlie Clark, who has been with several exchanges in Atlanta and New Orleans, has joined Classic here. Norman Colpouson, formerly Republic’s south-west district manager, is the new Atlanta manager for Eagle Lion, replacing Nelson Towler, resigned. V. Hopkins has rejoined Republic, in the booking department.

Matthews N. Seal has sold the Fox, Kingston.

ADVANCE DATA

On Forthcoming Product

Mounroie (Republic) Principals: Dane Clark, Gail Russell, Ethel Barrymore, Allyn Joslyn, Rex Ingram, Director, Frank Borzage. Drama of the son of a hill-billy killer who is so bullied about his criminal father that he murders up a row, is finally convinced that lie should confess and not run away like a coward.

Mr. Peabody and the Mermaid (U-I) Principals: William Powell, Ann Blyth, Director, Irving Pichel. Comedy about a vacillating Bostonian who looks a blonde mermaid, becomes accustomed with her and then loves her while searching for his wife, who has disappeared.

Martin Rome (20th-Fox) Principals: Victor Mature, Richard Conte, Director, Robert Siodmak. Gangster drama of two boys who grow up together, one a gangster and the other a homicide officer, and of how the officer must shoot his former friend as the gangster tries to escape.

Let’s Fall in Love (Columbia) Principals: Dorothy Lamour, Don Ameche, Willard Parker, Janis Carter, Adele Jergens, Wanda McKay, Douglas sire, Musical comedy about a discharged movie director who tries to get his job back by developing a hoax in the form of an Irish came-on carnival girl.
The following is the complete text of the Supreme Court Opinion except for an omission of footnotes and an introduction covering the history of the case:

First Restraint of Trade—(1) Price Fixing.

No film is sold to an exhibitor in the distribution of the non-theatrical reproductions, nor is the copyright price, if any, licensed. The District Court found that the defendants competed with the plaintiff only in the latter sectors of the business. The District Court held that the plaintiff had no right to license the defendants to distribute films, and that the copyright price was not fixed by the defendants. The District Court held that the defendants competed with the plaintiff only in the latter sectors of the business.

(2) Clearances and Run.

The clearances involved in this case are those which were obtained for a particular run of a film against a subsequent run. The District Court found that the clearances were obtained by the defendants to distribute films, and that the copyright price was not fixed by the defendants. The District Court held that the defendants competed with the plaintiff only in the latter sectors of the business.

The District Court found that the clearances were not unlawful per se under the Sherman Act. The clearances were held to be lawful because they were not in restraint of trade, and because the clearances were not in restraint of trade. The District Court held that the defendants competed with the plaintiff only in the latter sectors of the business.

The District Court held that the clearances were lawful per se under the Sherman Act. The clearances were held to be lawful because they were not in restraint of trade, and because the clearances were not in restraint of trade. The District Court held that the defendants competed with the plaintiff only in the latter sectors of the business.

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than the existence of joint ownership of theatres by two or more persons to be prejudice by the District Court that the joint ownership eliminates "potent competition" and adds no "substantive support." For it is said that the facts of the record show that many of the instances of joint ownership are of the kind where the parties are cases wholly devoid of any history of or relationship to each other than the joint ownership, and are said to be rather fortuitous results of bankruptcies; often the result of the failure of one of the parties to the joint ownership to meet his obligations, granting outside interests who have no desire or capacity to operate independently.

It is conceded that the District Court made no inquiry or ruling that any interest had been acquired. It treated all relationships existing under joint ownership as if there were no ownership. That decree is concerned. In this we think it erred.

We have gone into this question because it con

cerns some of these acquisitions by the exhibitor-defendants were the products of the contract provisions which have been held to have mitted from the industry. To the extent that these acquisitions were the products of the joint ownership of trade, they should be disallowed. And no permission to have them made.
The United States v. Crescent Amusement Co., supra, p. 183. A consideration of the provisions of the District Court is that the court did not have any findings as to the respective findings upon which the joint ownership would afford opportunity to perpetuate the effects of the restrictions of the agreement on the exhibitor-defendants on the industry.

It seems, however, that some of the cases of joint ownership of the kind under consideration here have not been listed. Some appear possible more to the unorganized and uncontrolled independent or potential operators. If in such cases the acquisition was not the result of an informal or organic combination its retention by defendants would be justified absent a finding that it would tend to fortify the already existing restraints. A finding that such an acquisition would strengthen the restrictions might be given the defendants to acquire the interests.

It is contended that the district court erred in allowing the court by the board that neither monopoly nor unreasonable restraint can be extended. Indeed, it is the rule of the court is that no non-infringing restriction unless its purpose is also not prohibited. The results of inquiry along the lines suggested in the findings of the District Court on demand of the case.

(d) Formulas, Deals, Master Agreements, and

A formula is a licensing agreement with a circuit of theatres in which the license fee for a feature is measured, for the theatres covered by the agreement, by a specified percentage of the feature's national gross. The District Court found that Paramount had made formula deals with independent and affiliated circuits. The circuit was allowed to allocate playing time and the film so assigned it was not the inclusion of theatres of a single agreement. The court upheld the formula to have had for the feature in their respective areas and, in the view of the District Court, the formula for the District Court. The court found some master agreements that cover exhibition in two or more territories. The circuit is required to allocate the film rental paid amongst the theatres as it is extended over the entire circuit, and the assignment is at the time that it would be asked the other territories to the agreement.

The District Court condemned the making or furtherance of any formula deal of the kind mentioned above reliance on the making or furtherance of any master agreement covering the exhibition of features in a number of theatres. The findings of the District Court in these respects are not in our opinion compelling evidence that the formula deals and master agreements constitute restraint of trade. The court does not find in the findings of the District Court that the formula deals and master agreements are unlawful restraints of trade. The court did not find that the amount of the possible their overt purpose was to affect any territory.

There, however, are some practical considerations of the formula deals and master agreements. TheDistrict Court, on the other hand, points out that the possibility of holding for films, theatre by theatre.

In that there is no evidence that the parties have chosen any films at all, except the choice first run, and put a premium on the title of the circuit.

The District Court, on consideration of the continuance of an entire circuit in holding for films, is a matter of mere speculation and conjecture. There are no factors in closed towns with competitive situations. The reason, states the District Court that the motion picture is so homogenous.

It is argued that Transparent-Wrap Machine Corp. v. Stokes & S., 331 U.S. 111, 67 S. Ct. 777, 91 L. Ed. 1072, that the motion picture and the motion picture industry is in the hands of a few large companies. It is said that the same is necessary to add that distributors who join in the mass licensing is not only a restraint of trade, but is compelling all parts of enforcing a restraint of trade and a monopolization of the motion picture industry.

The District Court also enjoined the making or furtherance of any formula deal of the kind mentioned above reliance on the making or furtherance of any master agreement covering the exhibition of features in a number of theatres. There is no compelling evidence in the record that the motion picture industry is in the hands of a few large companies. It is said that the same is necessary to add that distributors who join in the mass licensing is not only a restraint of trade, but is compelling all parts of enforcing a restraint of trade and a monopolization of the motion picture industry.

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SHOWMEN'S TRADE REVIEW, May

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1948

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hirst
pictures,
monopoly" in the exhibition of motion
or absence of
there is 'no finding as to the presence
the nrst-rim
monopoly on the part of the five majors
field
first-run
the
in
country,
for the entire
field
the
or
92 largest cities of the country,
in the
first-run
the
localities
Jet
first-run field in separate
of the exhibition busicream
the
constitutes
which
field
Section 1 ot
cases
ness, is the core of the present
restraints irthe Sherman Act outlaws unreasonable
incommerce
respective of the amount of trade or
Oil Co., 310
volved (United States v. Socony-Vacuum
condemns monopoly
S 150 224, 225, n. 59), and § 2
"Any part is
commerce.
of' "any part"' of trade or
of interstate or
part
appreciable
an
mean
to
construed
v. Yellow
States
foreign trade or commerce. United
Second, we pointed out
S. 218, 225.
Cab Co 33?
that "specific
purpose or inintent" is not necessary to establish a
purthe requisite
tent" to create a monopoly but that
results as a
pose or intent" is present if monopoly
findings
The
done.
was
what
ot
consequence
necessary
phase of the cases are
of the District Court on this
mean by the absence
not clear, though we take them to
So conspecific intent
of "purpose" the absence ot a
In
any event they are
strued they are inconclusive.
of he cases.
ambiguous and must be recast on remand
lawfully or unlawfully
Third, monopoly power, whether
Sherman Act though
acquired, may violate § 2 of the
(United States v Griffith ante,
ft remains unexercised
Tobacco Co. v.
American
in
stated
we
f r as
n
the existence
United States, 328 U. S. 781, 809 811,
it is desired to
when
competition
of power "to exclude
provided it is coupled
do so" is itself a violation of § 2,
lhe
that Power
with the purpose or intent to exercise
concerned ^ith the
District Court, being primarily
defendof
holdings
number and extent of the theatre
of the monants did not address itself to this phase
Here also, parity of treatment as beopoly problem.
owntheatre
as
majors
five
and
the
tween independents
same general conspiracy,
ers, who were tied into the
question.
this
necessitates consideration of

conspiracy

little

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rather that such
pose of creating a monopoly. It found
of competiconsequence resulted from the inertness
theatres

m

build
their lack of financial ability to
tors
Preference
comparable to those ot the hve majors or the
And the
theatres.
equipped
best
the
for
of the public
ot the
any
which
percentage of features on the market
found
was
theatres
own
its
in
five majors could play
in nowise to approximate a
to be relatively small and
monopoly of film exhibition.
owned or
Even in respect of the theatres jointly
with each other or
jointly operated by the defendants
monopno
found
with independents, the District Court
Those joint agreements
oly or attempt to monopolize.

U

U

be unreasonably reor ownership were found only to
Court, indeed found no
straints of trade. The District
.although it did
monopoly on any phase of the cases fixing of prices
the
find an attempt to monopolize in
clearances, block-booking
the granting of unreasonable
trade we law
and the other unlawful restraints of difficulties,
acof the
"root
The
alrendv discussed
theatre ownercoiamg to the District Court, lay not in
practices.
unlawful
ship but in those
five maThe District Court did, however, enjoin the
theatre holdings in
jors from expanding their present
ot the
request
the
grant
It refused to
any manner.
the five
Department of Justice for total divestiture by
total
that
found
It
majors of their theatre holdings.
five majors and
divestiture would be injurious to the
score
:te
damaging to the public. Its thought on the la
would take
was that the new set of theatre owners who
be unlikely for some
the place of the five majors wou d
those they
as
service
years to give the public as good
demonstrated exsupplanted "in view of the latter's
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must be regarded
perience and skill in operating what
equipped theatres
as in general the largest and best
remedy where
Divestiture was, it thought, too harsh a
competitive bidthere was available the alternative ot
divestiture was
It accordingly concluded that
ding.
of that sysunnecessary "at least until the efficiency
tem has been tried and found wanting.
majors are concerned,
It is clear, so far as the five
it
exclusionary, i. e
that the aim of the conspiracy was
on the exhibition
hold
their
strengthen
to
was designed
monopoly
In other words, the conspiracy had
field.
the District Court
exhibition for one of its goals,
interdependent, lhe
held. Price, clearance, and run are
licenses fixed the
the
of
clearance and run provisions
a certain
theatres
relative playing positions of all
based on plaj
were
area the minimum price provisions
required to
being
theatres
first-run
the
ing position—
theatres the
charge the highest prices, the second-run
Court found.
next highest, and so on. As the District
of minimum
"In effect, the distributor, by the fixing prior-run exadmission prices, attempts to give the
patronage as poshibitors as near a monopoly of the

m

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sible."

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m dealing with a
certain large
projection of the same conspiracy through
unaffiliated and the
the
of
treatment
of
Parity
circuits.
r or
here,
approach
affiliated circuits requires the same
denied the indethe fruits of the conspiracy which are
this
In
pendents must also be denied the five majors.
result of the
connection there is a suggestion that one
Inc

town.

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we have taken
United States, ante,

the position

is

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in
business.
first-run phase of the exhibition
in somewhat
The five majors in 1945 had interests
United States—
over 17 per cent of the theatres in the

Sensed

the need

monopoly,"

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Divestiture.

the First

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determining
It is, therefore, not enough
the District Court that
for divestiture to conclude with
or has been
organized
was
defendants
the
of
none
national
maintained for the purpose of achieving a
their
five majors through

By
first-run theatres
exhibition business— that of the
do not intend to bethe issue so narrowly we
that the queshowever,
shows,
It
importance.
little its
public will see or lf
tion here is not what the
I .is.clear
certain features.
will be permitted to see
that under the existing system the
Maturess
the
see
cannot
public
If the
access to none.
the second, third,
on the first-run, it may do so on
by
presented
problem
The central
fourth or later run.
the highly profitable
these cases is which exhibitors get
aspects
important
That problem has
first run business.
But it bears onl,
under the" Sherman Act.
question of freedom of thejress, save
if at all, on any
may be a factor ol mi
release
only as timeliness of

would not
Exploration of these phases of the cases
of Justice argues,
be necessary if, as the Department
distributing and exvertical integration of producing,
But the mahibiting motion pictures is illegal per se.
In the
that view
jority of the Court does not take
integravertical
of
legality
opinion of the majority the
the purpose
tion under the Sherman Act turns on (1)
or (2) the power
or intent with which it was conceived,
J; irst,
intent
or
purpose
attendant
the
and
it creates
Act if it was a calculated
it runs afoul of the Sherman
segment
appreciable
an
over
control
scheme to gain
suppress competition,
of the market and to restrain or
legitimate business
rather than an expansion to meet
253 U. i>. 4*.
United States v Reading Co
needs.
2 3 4 U. is.
57- United States v. Lehigh Valley R. Co.,
integrated enteronse,
vertically
a
Second,
'69-270.
'55
Mates
(United
units
like' other aggregations of business


v. Aluminum Co. of America, 148 F. 2d 416), will constitute monopoly which, though unexcused, violates that part of the law which requires that competition is corrupted with a purpose or intent to do so. As we pointed out in United States v. Griffith, supra, p. — the public interest in respect to which the District Court denying leave to intervene must be afforded, should the provisions of competitive bidding have been eliminated from the decree and the court allowed to hear their legal rights. Whatever may have been the situation below, no other reason appears why at this stage their intervention was warranted. Our decision for making them parties has disappeared.

The decree was fully reheard in part and reversed in part, and the cases are remanded to the District Court for proceedings in conformity with this opinion.

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SHOWMEN'S TRADE REVIEW, May 8, 1948


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**Feature Booking Guide**

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Listed in the following index are titles of exhibitors' current (exclusive of western series releases and reissues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

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<td>Campus Honeymoon (M.C.)</td>
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**SHOOMEN'S TRADE REVIEW**

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**KOB(AM) & WAYO**

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<td>Bill and Coo <em>U (N)F.</em></td>
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Screen Guild Productions

CURRENT
Negro Coast ....... 60. ... 9/20/47
H. Wilcoxon-M. Brian-D. Dunbar .... 71. ... 2/15/47
B. Morris-A. Heyward .... 71. ... 2/14/47
Stepin Fetchit
Wade-MacDonald-Blackley-Barnett .... 72. ... 4/6/47
J. Everest .... 76. ... 3/4/47
M. Sholto .... 76. ... 3/5/47
J. S. pitching .... 77. ... 4/17/47
J. Shelton-A. Doran-G. Williams .... 77. ... 4/17/47
LaRue-A. John-P. Stewart .... 76. ... 2/14/47
H. Daniels-P. Patton

Outpost in Morocco .... 87. ... 1/21/47
F. Farrell-A. Tommira

To the Ends of the Earth .... 86. ... 12/18/47
R. Powell-L. Scott-J. Wyatt

Sheriff of Red River .... 86. ... 12/18/47
John Wayne-Walter Brennan

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El Negro Coast .... 60. ... 9/15/47
H. Wilcoxon-M. Brian-D. Dunbar .... 71. ... 2/15/47
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R. Powell-L. Scott-J. Wyatt

Sheriff of Red River .... 86. ... 12/18/47
John Wayne-Walter Brennan
sister Traveler  
So This Is New York  
Strange Gamble (W)  
Tennessee (W)  
Time of Your Life  
Vendetta (D)  

UNIVERSAL-INTERNATIONAL

CURRENT

650 A Double Life (D.A.)  
R. Colman-S. Hasso-E. O'Brien  
104-Mar. 48  
b12/26/47

620 Black Bart "T"(W-D.A.)  
Y. DeCarlo-D. Duyns-J. Lynn  
86-Apr. 48  
b11/31/47

629 Black Narcissus "T"(D.F.)  
DeCarlo-J. Lynn-Kerr-Kelly  
96-Mar. 48  
b11/21/47

633 Captain Boycott (D.F.)  
Stewart Granger-K. Ryan  
93-Jan. 48  
b9/6/47

630 Casbah (D.A)  
DeCarlo-Kerr-Granger  
96-Apr. 48  
b11/21/47

624 Frieda (D.A.)  
DeCarlo-Kerr-Granger  
96-Mar. 48  
b11/21/47

651 Naked City, The (D.A)  
F. Fitzgerald-H. Duff-D. Hart  
96-Mar. 48  
b11/21/47

632 Pirates of the S.S. "T"(D.F.)  
Portman-Granger-Redgrave  
94-Oct. 47  
b10/17/47

627 Secret Beyond the Door (D.A)  
Portman-Granger-Redgrave  
94-Feb. 48  
b12/13/47

633 Singapore (D.A)  
MacMurray-Wells  
93-July 47  
b12/13/47

628 Slave Girl (D.A)  
DeCarlo-Kerr-Granger  
96-Feb. 48  
b12/13/47

631 Upturned Glass, The (D)  
J. Mason-Rosmond-John  
94-Oct. 47  
b10/17/47

630 Wistful Widow of Wagon Gap "C-WF  
A. Abbott-L. Costello-M. Main  
78-Oct. 47  
b10/17/47

COMING

Margaret Lockwood-Stewart Granger  
113-Oct. 48

Edward G. Robinson-Burt Lancaster  
94-May 48  
b2/14/48

F. March-E. Day-T. Dolan  
96-May 48  
b3/13/48

Y. Hobson-S. Granger  
95  

Patricia Roc-Will Pyfe  
96  

R. Cafferty-L. Fornais  
95  

Margaret Lockwood-Dennis Price  
109  

J. Fontaine-B. Lancaster-R. Newton  
94  

J. Fontaine-C. Field-C. Gehring  
96  

W. Powell-A. Blyth  
95  

S. Field-Greta Gynt  
106  

S. Field-N. Marlowe  
95  

R. Walker-A. Gardner-D. Haynes  
96  

Y. DeCarlo-D. Duyns  
94  

D. Van Hefin-S. Fairen  
95  

B. Gadsby-M. Stang-John  
87  

D. Durbin-H. Haynes-V. Price  
96  

M. Lockwood-I. Hunter  
91  

M. Redgrave-V. Price  
97  

J. Fontaine-Stewart E. Albert  
94  

WARNER BROS.

113 Always Together (C.F.)  
96  

110 Storms (C.F.)  
96  

703 Dark Passage (D.A)  
95  

706 Escape Me Never (D.A)  
95  

117 I Became a Criminal (D.A)  
95  

707 Lindeley M. "T" (D.F.)  
95  

715 My Girl Tisa (C-D.F)  
95  

707 T"Legend of Lorraine" (D.F.)  
95  

707 That Hagen Girl (D.A)  
95  

720 To the Victor (D.A)  
95  

714 The Mud Grant (D.A)  
95  

760 Unaspected, The (D.A)  
95  

714 Voice of the Turtle, The (D)  
95  

721 Winter Meeting (D.A)  
95  

COMING

R. Hutton-J. Reynolds  
78  

J. Carson-A. Scherher-A. Alda  
95  

B. Bogart-L. Bacall-B. Bennett  
96  

D. Clark-B. Brooks-Z. Sakall  
95  

I. Dunne-W. Powell E. Taylor  
96  

L. Palmer-S. Wannaker-A. Tamlin  
95  

D. Morgan-W. Prince-M. Matthews  
95  

S. Temple-B. Reagan-C. Calhoun  
95  

D. Morgan-W. Prince-M. Matthews  
95  

H. Bogart-W. Huston T. Holt  
97  

C. Rains-J. Caulfield-A. Torter  
96  

R. Reagan-B. Fay  
97  

B. Davis-J. Davis-P. Paige  
96  

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major or minor companies, in parentheses, by name of country of origin and U. S. national distributor; name of director, and date of issue in which review appeared, in that order.

A LOVER'S RETURN (France-Westport Int.) L. Jouvet-G. Morley 96 b12/24/48

ALL'S WELL (U.S.-Independent) D. Lamour-C. Laughton

BEAUTY AND THE BEAST (Parnell) J. Marais-Jo Day 96 b1/2/48

CRIME AND PUNISHMENT (Swe-De-Film Rights Int.) L. Poulet- 97 b3/20/48

DAEMEN, THE (France-Discina) H. Vidal-F. Marley 96 b5/14/48

DAY OF THE DRAGONS (Sver-Disenauer) L. Movin-T. Roose 96 b5/14/48

DER NIEDERMAUS (Germany-Artino) M. Harrel-J. Heesters 96 b5/20/48

ETERNAL RETURN (France-Discina) J. Marais-M. Sologn 96 b12/17/48

FANNY (France-Sistruck) Raimu-P. Felix 96 b5/24/48

PARABREQUE (France - Sistruck) Non-pro. cast 96 b3/6/48


(Continued on Next Page)
The Paramount Premiere of the Year

THE NIGHT OF MAY 26th
AT THE PARAMOUNT HOLLYWOOD THEATRE

THE WORLD'S FIRST PUBLIC SHOWING OF

BING CROSBY - FONTAINE
in "The Emperor Waltz"

Color by TECHNICOLOR

A full-dress red-carpet gala Hollywood opening, our first in six years, indicates the exceptional nature of this superb production.

To be followed shortly by the EASTERN PREMIERE
AT RADIO CITY MUSIC HALL
Early in June

ROLAND CULVER • LUCILE WATSON
RICHARD HAYDN • HAROLD VERMILY
Produced by CHARLES BRACKETT
Directed by BILLY WILDER
Written by Charles Brackett and Billy Wilder
At the Hunting Room of the Hotel Astor, N. Y. and wherever film men meet, they're saying:

**M•G•M HAS THE PICTURES!**

What a banquet! Read the Menu on next page!
Week after week
All Spring and Summer long!
One tasty dish after another!
Frank Capra’s “State of the Union”...
A feast from coast-to-coast!
Homecoming”...Wow!
Breaking every M-G-M record in the
Entire history of the Capitol, N. Y.
Then “Summer Holiday” (Technicolor)
And “Big City.” Then “The Pirate” (Technicolor)
On An Island With You” (Technicolor)
Irving Berlin’s “Easter Parade” (Technicolor)
A Date With Judy” (Technicolor)
Then “Julia Misbehaves”! Followed by
A Southern Yankee”
Then “Three Musketeers” (Technicolor)
And more M-G-M Big Ones!
Everybody’s saying it: Happy days
Are here again, thanks to—
Naturally—“VITAMIN M-G-M”!

MGM GREAT
IN '48!
IN THE GREAT TRADITION

The strangest desperado the West has ever known!

"FOUR FACES WEST"

The Enterprise Studios present "FOUR FACES WEST"
World Premiere
MAY 15th
SANTE FE

immediately followed by saturation circuit and independent day-and-date bookings throughout New Mexico, Colorado, Wyoming, Nebraska. 200 bookings completed to date with more pouring in every hour!

The Big Day in Sante Fe is May 15th... "FOUR FACES WEST" Premiere will have big Hollywood star junket... attended by Governor of New Mexico and other state dignitaries... wire breaks... all West and Southwest radio hookup.

starring Joel McCrea, Dee Dee Bickford, Charles Bickford... from UA
1. It's got the quality to go with any feature attraction—gorgeous Cinecolor and name stars!

2. It's 50 minutes long. Gives time for an additional show and additional revenue!

3. It's the talk of the town in some 50 Loew* and Warner* situations where that extra weekend business is really adding up!

4. It's got the critics cheering:
   "Belly laughs plentiful. No trick overlooked!"
   – N.Y. HERALD-TRIBUNE
   "The audience screaming for more!"
   – FILM DAILY
   "Pure, unadulterated comedy!"
   – BOXOFFICE
   "Riotous...the kind any exhibitor will welcome!"
   – HOLLYWOOD REPORTER

You’ll have no trouble with this "TROUBLE" from UA
Howard Hughes Takes Over

This week a figure long dominant as an industry personality and independent producer came into eminent importance as the head of a major producing, releasing and theatre-owner company when Howard Hughes took over as head man of RKO through acquisition of the Atlas Corporation stock in one of the industry’s biggest organizations.

On the record it would seem that Mr. Hughes can bring to the industry a fresh supply of vigorous new blood to stimulate the body of film business throughout its members.

Known in terms of glamor as a millionaire, a big business man, a pioneer of outstanding accomplishment in aviation, a playboy, and a movie producer and discoverer of stars, Mr. Hughes on many occasions has shown that he doesn’t scare easily, has that courage of his convictions which is known as “intestinal fortitude,” and with his resources of financial strength and business acumen, he consistently has managed to reach his particular objective come hell and high water.

Such characteristics, many will argue, could very well prove tonic to an industry which on occasion has shown some hesitancy about moving ahead aggressively against attack from various and sundry sources when they train guns on the movies.

In his eleven years of association with the industry as a producer, Mr. Hughes has made less than ten pictures—two still un-released—but in that comparatively modest output from the standpoint of volume there has been a notable percentage of box-office quality.

What the entry of Howard Hughes into the driver’s seat of one of the industry’s most important production and distribution outfits may mean in the near or distant future to the exhibitor who goes to market for film fare, remains to be seen. Mr. Hughes is not given to discussion of his plans (he followed his own precedent by making no statement about his purchase of the Atlas stock which gives him control of RKO). But, on the record, he can bring to the industry a brand of vigor touched with daring, and a shrewd business sense, alert to the swiftly changing tides of current affairs, which could promise much for film business generally.

Accent on Showmanship

It is most heartening to see the way some of the companies are getting into the more familiar stride of optimistic, aggressive show-selling.

Those companies which have stepped up their own advertising are finding that the theatremen are demonstrating keener interest in pictures they book and play. It is a sort of revival of the showmanship spirit which, during the dull period of negative attitude regarding the product, was utterly dormant in the industry.

But the spirit of he-man showmanship is again stirring within the whole system of the industry by reason of a revived energy and enthusiasm for the entertainment this business supplies.

The enthusiasm at the source of supply of the product is flowing to the point of sale of the pictures. It is a cause and effect that can’t be beat as a means toward profitable pay-off figures at box-offices and on producer-distributor financial statements.

The companies now in there pitching are headed for leadership which the laggards may find very hard to overcome if too much water goes over the dam before they catch on and do likewise.

Smelly Stuff

It is amazing that the syndicated columnists in Hollywood cannot find enough interesting and newsy production activity to write about.

Possibly, these guys and gals fear that if they don’t “spice” up their space with cheap gossip, mud-slinging and divorce rumors, their “loyal” readers will rebel.

We certainly are not intimating that any one in this business should attempt to dictate to newspaper writers as to what they report in their columns, but we definitely say that in Hollywood there ought to be a lot less kowtowing to these scandal-mongers who use movie glamor to fashion pressure-tools they apply against Hollywood itself.

Jimmy Fidler used to go in for such stuff to an extreme, but, thank goodness, he was smart enough to learn that there is a real difference between dirt-peddling and genuine news. In our opinion Fidler’s material now is the cleanest and most informative to movie-goers now being syndicated by Hollywood columnists.

Hollywood long has been in the silly habit of catering to the pesky pests. It is high time top studio executives and their armies of subordinates stop bending backward to please these dealers in smelly stuff.

—CHICK LEWIS
LITIGATION—There was plenty of talk about it, but little done this week. While film rows, theatre managers' cubby holes and home movies were being influenced by the Supreme Court's action, no one discussed the Supreme Court opinion in the anti-trust trust case and its possible effect on business, said business went on as usual and the general attitude on the part of the industry is that the future will write the answer.

No ruling, however, came one clarifying point. The Department of Justice there, while indicating that it had no plans to proceed with its collusion or inde- pendent circuits, pointed out that the Supreme Court opinion did not block such actions where there was indication that the anti-trust laws might be violated by the com- bines. And in New York at least one major defendant had asked its legal department for a ruling in the form of a specific order or tactics.
80,000 16-mm. Projectors In Use Blank Tells Allied

There are some 80,000 16-mm. projectors in the country competing with the nation's 20,000 to 18,000 theatres. DuMont Theatre Executive Myron Blank told the annual convention of the Allied Independent Theatre Owners of Iowa and Nebraska in Des Moines Monday. Blank claimed that these machines should not be allowed to compete against the larger theatres.

Organizer President Howard E. Brookings opened the convention with a plea to get back into show business. He explained public-licly had hurt the box-office and asked for a campaign at consumer groups in order to "sell the public our merchandise:" Allied General Counsel Abram F. Myers spoke on the recent Supreme Court opinion in the Government suit. Approximately 150 exhibitors were present.

Raibourn Sidesteps Divorce Questions on Paramount

Paramount Vice-President Paul Raibourn Monday sidestepped questions on Paramount's possible plans to divest itself of its partnership in United Artists. Raibourn, who was testifying before the Federal Communications Commission at Washington on television connection with the network's Motion Picture Licensing, replied in an answer to a direct question on the theatre situation that the subject was "an enormously complicated matter which our lawyers are still studying."

He also told the FCC that he was "not convinced that television broadcasting into the home, as now practiced, will in the end be the most advantageous use of video. He declined to comment whether theatre television or a subscription service in the home would be more "advantageous" and advised the FCC that Paramount would be willing to sell its stock in DuMont—bought for $164,000—for $10,000,000. DuMont reportedly is offering $6,000,000.

Sees No Consent

Reports from New York that the major defendants in the Government anti-trust suit would seek to end a renewal of the motion picture consent decree were dimly viewed in Washington this week. The Department of Justice apparently indicated that the defendants could ever agree on anything substantial enough to suit the Government.

Dynamite to Fight Censors

Civil Liberties Counsel Ready to Set Up Test Case Under 'Press' Opinion

By BILL SPECHT (News Editor)

Dynamite which might be used to blast state and municipal censorship out of existence has been placed into the hands of the motion picture industry by the U. S. Supreme Court through the opinion it rendered in the Government anti-trust suit.

That is the view expressed this week by Clifford Forster, a counsel for the American Civil Liberties Union, who declared that his organization is ready to start a test action on censorship as soon as the motion picture industry will give it a helping hand.

The section of the high court opinion upon which he bases his opinion that censorship can be attacked reads:

Court Opinion

"There is a suggestion that the hold the defendants have on the industry is so great that a problem under the First Amendment (freedom of press, religious liberties, etc.) is raised. We contend that motion pictures, like newspaper and radio, are included in the press whose freedom is guaranteed by the First Amendment. The issue would be focused here if we had any question concerning monop-

Justice Dept. Will Act If Complaints Against Buying Combines Are Filed

The U. S. Supreme Court decision in the appeals against the decree issued by a lower court in the Government anti-trust suit do not block actions against independent buying combines, a spokesman for the Department of Justice declared Washington this week.

Any complaints that such combinations are being used against non-members in violation of the Sherman Act will bring immediate attention from the Justice Department, the spokesman said.

The spokesman further warned that any attempt by buyers for independent groups to throw their weight around can mean federal action to investigate the situation to see that the group is not getting away with anything forbidden to the defendant circuits in the anti-trust suit.

Universal Said to Study Buying Angle Action

Universal-International was reliably reported this week to be studying the possibility of instituting actions against buying combines whose activities might be violative of what the U. S. Supreme Court has ruled against in the opinion it rendered in the Government anti-trust suit decree appeals.

The U-1 approach, SHOWMEN'S Trade Review learned, was purely one of inquiry. Other motion picture companies were also reported to be considering this phase of the question.

Columbia Attorney Lou Frohlich declared that there was a possibility of action when a buying combine or a circuit would be violating the practices upon which the high court frowned, but that he did not anticipate taking any action.

Business as Usual

Though the Supreme Court decision in the Government trust suit was the prime subject of conversation in exchanges, theatres and in bars along film row where bars are legal, business on the whole went on as usual—for the immediate present at any rate—an STR check of the nation revealed.
Naughty, Naughty

A cute blond feminine juror with curves in the proper places threw a curve which monkeywrenched the $2,100,000 Fifth and Walnut anti-trust suit in federal court at New York Tuesday after she held a tete-a-tete with Fifth and Walnut Detective Vance Schwartz during the noon lunch hour.

Federal Judge Vincent Liebbeh, apprised of this conversation despite his instructions to the contrary, sent for the defendant and dropped the lady, Mrs. Della Brennen, from the jury. Now everybody has to start over with a new jury and hear the complaint again by Fifth and Walnut that its National in Louisville, Ky., was not allowed to bid for product because of an agreement on the part of the defendants in favor of an affiliated theatre. Said defendants are: (you guessed it) Paramount, KKO, 20th Century-Fox, Loew's (MGM), Warner Bros., United Artists, Columbia, Universal—and Republic. The Marcus Loew booking agency is also named.

Goldman Will Press Suit for $8,400,000 More

Exhibitor William Goldman of Philadelphia, whose $2,575,000 damage award against the eight majors and Warners' theatres was affirmed in effect last week by the U.S. Supreme Court, is ready to press for $8,400,000 more.

Goldman, who operates 18 theatres in Philadelphia and environs, said the second claim would be for the period between December 1924 and December 1946 and has already been entered in the district court at Philadelphia. The exhibitor, when advised of the Supreme Court's decision in the Government anti-trust suit, declared:

"A monopoly still exists in the film industry. Competitive bidding for films is not the answer. The only solution is a divestment of production and exhibition activity."

Report Trade Restraint Charge Against Legion

Hygeia Pictures, producers of "Mom and Dad" reportedly launched a restraint of trade complaint against the Roman Catholic Legion of Decency before the Federal Trade Commission in Washington last week. The complaint is based on the allegation that a priest who did not attend the film's screening, which was held to have been approved by other Legion of Decency representatives in his community, warned his parish to stay away from it, caused the other reviewers to withdraw their approval, and picketed the theatre showing the picture to prevent attendance. The FTC, in accordance with its usual custom, will not discuss the case until it has been investigated.

3 Majors File Percentage Fraud Suits in Detroit

Three separate suits alleging percentage frauds were filed in Detroit federal court Monday by Loew's (MGM), Paramount and Universal against Jeff Williams, C. A. Ruedeschild and Kenneth D. Newton, operating the East Detroit Theatre in East Detroit, and Roseville Theatre in Roseville, Mich.

Case SRO Treasurer

Directors of Selnick Releasing Organization Wednesday appointed Leonard R. Case as treasurer. He was formerly assistant treasurer.

Coin Is Why Independents Seek Majors—Cagney

Financing is the principal reason for the apparent trend of independent producers in seeking deals with major studios, Producer William Cagney, in New York for the world premiere of "The Time of Your Life," told a press conference Tuesday.

"My inclination is to remain as independent as possible," he said, adding that while banks were willing to lend to the independent who showed a good product, their facilities of the majors to furnish that part of the production funds which the banks did not loan plus a completion bond and possible stars as well as studio facilities, were a great convenience. On the other hand production on a major lot, he said, had a drawback in that "the major lot overhead is 50 per cent."

Cagney revealed that such an affiliation had been discussed with Warner Bros. at the time his company planned to deliver "Time of Your Life" to that company instead of United Artists. The deal fell through when UA threatened suit and Cagney declared that his company would deliver one more picture to UA before the expiration of two years. Properties which Cagney owns and the order in which they may be produced in the company's plans for two a year are "A Lion Is in the Streets," "Only the Valiant," "The Stray Lamb" and "Too Many Boats."

Field Open

"The field is wide open as far as we're concerned to get a distributor," Cagney said, claiming he had the right at the present moment to produce for distributors other than UA, provided he did deliver one more picture to UA before the expiration of two years. Properties which Cagney owns and the order in which they may be produced in the company's plans for two a year are "A Lion Is in the Streets," "Only the Valiant," "The Stray Lamb" and "Too Many Boats."

The producer paid tribute to American technicians. "I'm sure that the American technical help is superior," he said, speaking of the European situation. Independents are dropping plans from producing abroad because of the "confusion" there, he said, declaring that if he could build up a picture in Europe as it is in the United States, production costs would be 50 per cent cheaper, but that the Europeans "don't permit of a short schedule."

Hollywood Awake

Hollywood, he said, had awakened to the seriousness of the situation and workers are on their toes. Original shooting time had been three set-ups a day. Reteaks were made after the crisis and studio help "did better without any persuasion," running up the schedule to 10 set-ups a day.

"I imagine," he said, "production costs are going to stay where they are now and I think everybody realizes the situation is serious and is going back to work. It was just soldiering that changed schedules from 36 days in 1940 to 72 days in 1948."

 Hits Jim Crow

St. Louis Alderman Sidney R. Redmond this week introduced a bill which would make it punishable by fines of $25 to $500 to segregate or discriminate against anyone because of race, color, creed or nationality in public places, including motion picture theatres.
Not So Bad

The House Ways and Means Committee in Washington this week refused to include in its new tax-revision bill a proposal that exemptions be granted firms forced to divest themselves of assets because of anti-trust law violations. The refusal, however, does not necessarily mean a defeat for the majors since diversification has not been ordered to date and if it should be, the bill could probably be revised next year.

Calendar

MAY
15-17, meeting of board of directors, Allied States Ass'n, Cosmopolitan Hotel, Denver.
17-21, semi-annual convention, Society of Motion Picture Engineers, Ambassador Hotel, Santa Monica, Calif.
18-19, convention, Allied Rocky Mountain Independent Theatre Owners, Denver, Colo.
18-22, convention, National Screen Service, Rita Carlton Hotel, Atlantic City, N. J.
21, annual dinner, Motion Picture Associates, Waldorf-Astoria Hotel, New York City.
22, regional sales meeting, Eagle Lion, Chicago.
24, membership meeting, Southern California Theatre Owners Ass'n, Ambassador Hotel, Los Angeles.
24, regional sales meeting, Eagle Lion, New Orleans.
24-26, sales meeting, Paramount Central division, Knickerbocker Hotel, New York City.
24-27, first Washington Film Festival, campus of American University.
25, "command performance" for American Overseas Military Forces, National Guard Armory, Madison Square Garden, New York City.
26, luncheon to Andy W. Smith, Jr., by 20th-Fox division sales managers, Waldorf-Astoria Hotel, New York.
29, regional sales meeting, Eagle Lion, San Francisco.
29-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JUNE
16-18, exhibitor-distributor "Round up," Salt Lake City Motion Picture Centre Club, Salt Lake City.
20-22, convention, Theatre Owners of North and South Carolina, Myrtle Beach, S. C.
28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY
26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER
20-22, convention, Theatre Owners of America, Drake Hotel, Chicago.
30-2, joint meeting, Theatre Equipment Dealers Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

Praises Kirsch, Wants Him to Run Again

Allied Motion Picture Theatre Owners of Western Pennsylvania this week adopted a resolution expressing appreciation to former national Allied President Jack Kirsch for his work as president and expressing hope that he might in the future "find that the business of his own personal business may lessens sufficiently to permit him again to assume" the national presidency.

SMPE to Demonstrate 2 Home Sound Projectors

Two new and probably inexpensive sound projectors for home use, this week presented the possibility of making the home a further competitor of the movies. To be demonstrated by the Society of Motion Picture Engineers at its 63rd semi-annual convention at the Ambassador Hotel, Santa Monica, Calif., were 17-21, one of which is that of the Armour Research Foundation—will display an 8-mm. mechanism with a magnetic sound track. The second—less conventional—carries pictures and sound on a 12-inch disc played like a phonograph record. A 300-watt point cold light source is used to project the picture which is recorded on a film sealed underneath the record and remaining in permanent synchronism with it. One disc plays for 10 minutes.

Film Trails Ponies in Drive-In Baby Stakes

Ponies and playgrounds are moving out in front with films trailing as the lure, St. Louis drive-ins are emphasizing in competitive play for the family trade. In the St. Louis "battle for the babies" (and pop and mom), the pay the baby), the ponies and playgrounds rivalry is reflected in the newspaper advertisements above for Midwest Theatre's 500-car showground on Manchester Road and Fred Wehrenberg's 1,000-car 66 Park-In on Highway 66. The latter, it appears from the billing, figures itself in front on the picture angle, but does not neglect the play facilities for the kiddies.
Hughes Gets Control of RKO
By Purchase of Odllum Stock

Howard Hughes Tuesday gained control of RKO through the purchase of the dominant stock holdings of Floyd B. Odllum's Atlas Corporation.

The deal, unofficially reported to involve some 929,000 shares at a purchase price of $8,825,000, was announced by Odllum who pointed out that he retained an interest in the company by holding his warrants which would allow him to buy RKO stock at $15. Hughes remained silent, but RKO President N. Peter Rathvon issued a statement to employees in Hollywood which indicated that Rathvon anticipated no marked changes in personnel or policy.

Odllum Statement

"The tentative contract that Howard Hughes and I entered into several days ago," Odllum declared formally, "permitted me to withdraw if within a period of time I should obtain a higher cash offer from others. I have received such an offer but notwithstanding that I have today (Tuesday) made the purchase agreement with Howard Hughes firm and final, and the shares will change hands within the next day or two.

"I accepted the Hughes deal in preference to the alternate bid having in mind Mr. Hughes' indicated plans with respect to the future of the company. These plans are important to Atlas Corporation not only because it has been the sponsor for RKO during more than 12 years past, but also because Atlas Corporation eliminated from the sales to Howard Hughes, and

will continue to hold, a large block of RKO option warrants and is therefore maintaining a direct and heavy financial interest in the company's progress and future.

The text of Rathvon's statement follows:

"The protracted negotiations between Mr. Hughes and Mr. Odllum have given rise to many groundless rumors and the circulation of much mis-information.

"I have had numerous conversations with Mr. Hughes and we seem to be in agreement in all matters of policy and there is no reason to assume it will be otherwise in the future.

"Mr. Hughes has no hungry army of relatives looking for your jobs, nor substitutes waiting to step into RKO management.

"Mr. Hughes has many and wide business interests and much experience in our industry. I believe he will be a valuable and constructive influence in our company."

Goldwyn May Stay
In RKO Distribution

Samuel Goldwyn productions will probably remain in the RKO distribution fold, usually well-informed sources declared in New York late this week. The sources said that the entry of Howard Hughes into RKO was no bar since Goldwyn and Hughes were friendly and respected each other's abilities and that negotiations for a renewal of the Goldwyn-RKO contract had been opened two weeks ago.

TRANSLATION:

Wuxtry! Wuxtry!

Rea alla bowdit!

Hennery Mawgin

starr a aaaydoo

inna woniful

noo mooom pitcha

"SO DISIZ NOO YAWK"

No Mad, No Pickets

United Intermountain Theatres, which had been picketing Salt Lake City's RKO exchange, announced this week that it had settled differences and was friends again. The picketing started after 18 months of disagreement. United buys and books under President Irving Gillman.

13 for $13,000,000 Is
Allied Artists Program

Declaring that the "best way to meet a depression is with expansion," Monogram Allied Artists President Steve Brody announced an Allied Artists production program for the next 12 months which would cost 13 features to be made at a total cost of $13,000,000. Brody also said that Monogram, Allied Artists' parent company, will have produced 41 features in the next 12 months.

"Instead of talking about a depressed condition within the film industry and doing nothing about it, we are increasing production," Brody said.

Republic to Release
Impossible Cartoons

Republic has signed a contract with Impossible Pictures, Inc., to release four of its series of Trucolor cartoons beginning July 1. Republic President Herbert J. Yates and Impossible President Leonard L. Levinson announced Thursday. First will be "Romantic Rumbolla, the Seat of the Rhumba." Three additional—"Glamorous Hankey-Panky," "Jingle Jangle Jingle," "The Three Minutes, Sota-Tonka and Ha-ha"—will be delivered shortly thereafter.
$200,000 Ad Budget on 'Twist' EL's Biggest Yet

"Oliver Twist" will get the biggest advertising budget of any Eagle Lion release to date, exceeding that of "I-Men," the top spender of that company, Max Youngstein, vice-president in charge of advertising, publicity and exploitation, declared last Friday. The "Twist" budget initially will exceed $200,000.

Youngstein, who returned from a trip to England where part of the ELBritish releases were viewed, said that all EL British releases would get comparable budgets to the American product. He declared that the new method of pre-selecting the pictures was a great advantage from the exploitation viewpoint and blasted away the road-block which had existed before.

Under the old system, he pointed out, when Eagle Lion did not know what Rank product it would get until it arrived in America, where it was selected, no long-range program could be set up for an individual picture and advertising in such media as magazines, which make up months in advance would severely hand-capped. Now, he continued, EL exploiters and ad men can work on a picture from the time it goes into production, develop the angles of appeal to America and set up a well-worked-out campaign.

Youngstein also told a press conference that his company would bring English stars to America for personal appearances tours in order to build up their popularity.

Canadian Trip Prize in 'Whispering City' Contest

A contest to identify famous landmarks is being conducted by Eagle Lion in connection with the engagement of "Whispering Smithy" at Brandt's Gotham Theatre in New York. Contestants are required to identify the landmarks displayed in the lobby and write a letter of 25 words or less beginning with the phrase, "I would like a weekend in the Whispering City because..."

Prize is a Memorial Day weekend for two persons, with all transportation and hotel expenses paid, at the Frontenac Hotel, Quebec, Canada.

Change Premier Date

To avoid a conflict of two worthwhile charity shows, the benefit world premiere of United Artists' "The Time of Your Life" has been changed from May 25 to May 26 at the Mayfair Theatre. Already scheduled for the previous evening is the "Command Performance" at Madison Square Garden for "The Crusade for Children." The saloon film premiere will benefit the Witsvryck Aid to Youth Fund.

Hunt's Salon Tieup

Manager George Hunt of Loew's Theatre, Louisville, tied up with a local charity organization to have pictures of Angela Lansbury appear in the salon's newspaper ads plugging MGM's "State of the Union."—LOU.

Premiere Marks Historical Date

Commemorating the 50th anniversary of the "Rough Riders" in Santa Fe, N. M., units of the U. S. Army and the U. S. Air Force from Ft. Bliss and William Beaumont General Hospital, El Paso, Texas, were to take part in the one-day celebration on May 15 culminating in the world premiere of Harry Sherman's Enterprice production, "Four Faces West" at the Lomita and Buena Vista theatres in Santa Fe.

Presence of both units of the original Rough Rider regiments; Governor Mabry and other state functionaries; ranking Army officials and Hollywood stars Joel McCrea and Frances Dee, as well as Producer Harry Sherman, were expected to highlight the day's ceremonies in front of the State Capital. The stars and producer were also scheduled to appear in person at the premiere that evening.

Entire Community to Participate in 'Green Grass' Premiere at Lancaster

Lancaster, Ohio, is all set to celebrate, as it has never celebrated before, the world premiere of 20th Century-Fox's "Green Grass of Wyoming" at the 1000-seat Palace and 500-seat Broad theatres May 22-25. The houses are owned by Leo Kessler.

The program will get under way almost a week before the premiere with the selection of a "world premiere queen," but the real celebration will move under full steam on May 22 when Boy Scouts, Girl Scouts, Campfire Girls, Cub Scouts and bands will parade as a preliminary to a soupbox exhibition race at historic Main Street. The winners willl compete. That night the queen will be crowned in ceremonies to be climaxed by a fireworks display. The queen and her two escorts will be chosen in final judging at the Palace May 19.

A baseball game and presentation of "Man of the Year" award by the Fairfield Post No. 11, American Legion of Lancaster, will highlight activities on May 23. Visiting stars of the picture, expected to include Charles Coburn, Lloyd Nolan, Bart Allison, Arthur, Peggy Cummins and Geraldine Wall, will be honored in special ceremonies at the game.

On May 24 the visiting stars will leave their footprints in a cement square in a downtown location. Mayor Wiltwyck Von Storch will present to them the keys of the city at the official premiere ball to be held in Lancaster High School gymnasium. Senator Joseph O'Mahoney of Wyoming will dedicate the former Laurette Park as Wyoming Park. A strip of Wyoming soil will be sent by plane to be transplanted in the park.

Senator John W. Bricker and Governor Thomas J. Herbert have been invited to represent Ohio at the park dedication. A huge parade with 30 bands and many floats will be held Tuesday afternoon. Movie stars and notables will parade in open cars. Merchants with the best displays tied in with the picture will receive awards. Movie stars will judge the windows.

The Palace and Broad have been renovated and redecorated for the premiere. Racing scenes of the film were made at the Fairfield County fairgrounds track with hundreds of Lancaster and Central Ohio residents appearing in crowd shots. Replica of the judges' stand has been erected in downtown Lancaster and is serving as an information center. Tickets for the premiere are on sale at the stand.

112-Paper Ad Rings Up Curtain on 'Iron Curtain'

A 112-newspaper announcement ad which broke across the continent on May 2 rang up the curtain on the more than 400 mass theatre premieres of 20th Century-Fox's "The Iron Curtain." Combined subscriber circulation of the 112 newspapers was 27,766,432.

Ad-Publicity Director Charles Schaffer, weeks in advance, had informed exhibitors, film critics and the superintendent of his department's arrangements to facilitate precision timing and maximum impact for the opening. All received copies of the unique "advertising preview," which highlighted in short form the advertising, publicity and exploitation ideas upon which to base an intensive campaign. This was followed by immediate action for the premieres in each territory.

All prepared stories, advertisements and pictorial displays for "The Iron Curtain" were held up until after the 112-newspaper announcement ad in order to make the campaign between that date and May 12, the mass premiere date, hit its maximum stride in the 10-day period. Volume of prints necessary for the more than 400 theatres prevented early screening of the film, but this turned out to be an advantage, resulting in the intensification of interest in the documentary-type motion picture.

Premiere on Video

World premiere of Paramount's "The Emperor Waltz" at the Paramount Theatre in Hollywood on the evening of May 26 will be televised in a one-hour program "covered" by station KTLA. It is estimated that 200,000 viewers in southern California will see the program. Opening of the Bing Crosby film is expected to attract a record turnout of film celebrities, social leaders and civic figures.

'Forest' Premiere

Universal-International's "Another Part of the Forest," based on Lillian Hellman's Broadway stage play, will have its world premiere at the New York Rivoli Theatre on May 18.
Entertainment 'Hamlet' Campaign Keynote

Exciting, Absorbing Tale Angle Highlights Selling Plan for Olivier Picture

By Jock MacGregor
STR London Representative

Faced with a number of tricky problems in putting over Sir Laurence Olivier's "Hamlet," John C. Dennett, director of advertising and publicity for the J. Arthur Rank Organization, called in the London Press Exchange to handle the specialized campaign.

The two major objectives were to present the film to the public as an exciting and absorbing story without cheapness or vulgarization, and to make it quite clear that "Hamlet" is not in color.

Aimed Too High

To achieve this, the Press Exchange deliberately aimed too high rather than too low and concentrated on combinations of photographs with subdued color backgrounds without sacrificing richness and warmth.

With its campaign completed, LPE held an exhibition of the many designs. It was interesting to see that the heads used in the various displays were taken from ordinary stills and, wherever possible, from stills of action and expression rather than from the usual portraits. The head of Sir Laurence, which is prominently used in many of the designs, for instance, measured only one and one-fourth inches in the original and was blown up to 20 inches.

The problem of contractual obligations was overcome by two methods: displays with a minimum of names, and series, each devoted to an artist. Newspaper advertising and double crowns for poster shipping were prepared on this principle and used well in advance of the premiere.

The head of Sir Laurence Olivier as Hamlet, which dominates this 24-sheet designed for use in the dominions, reflects the dramatic tension of the title character through the use of a still of action and expression rather than the customary portrait. This method of selecting heads for various displays was followed in the case of every outstanding member of the cast. But aside from the fact that it sells "Hamlet," the poster also emphasizes Sir Laurence as a star, and that is well, too, for his popularity extends not only to the dominions but clear around the world.

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OVERSEAS POSTERS REFLECT ACTION WITHOUT SACRIFICING CLASS PRESENTATION

While the majority of advertising and poster displays for the home market concentrated on heads of the artists appearing in Sir Laurence Olivier's "Hamlet," those destined for use in the dominions and abroad were predominantly on the action side. This "exciting, absorbing story" angle was also injected into several of the displays for advertising the J. Arthur Rank film on its home ground but not as prominently as has been accomplished in the posters which are reproduced directly above. The three-sheet displayed at the left highlights the famed dueling match in the Shakespearean drama, which is said to be one of the film's most dramatic moments. The six-sheet (center) also presents a dramatic scene for its appeal, while the one-sheet at the right gives one an impression of the pictorial scope achieved by the cameraman. All posters shown are for use in the overseas market.
'Father Dunne' Premiere
Is Held in St. Louis

Many persons prominent in American social, civic, military and religious activities were present at the Fox Theatre in St. Louis, on Tuesday night for the world premiere of RKO Radio's "Fighting Father Dunne," with Pat O'Brien, star of the picture, appearing in person.

The attendance list included Gov. Phil M. Donnelly of Missouri; Mayor Aloys. P. Kastmann of St. Louis; Archbishop Joseph E. Ritter, head of the St. Louis archdiocese; Rt. Rev. John P. Cody, Auxiliary Bishop for St. Louis; Rev. Harry L. Byrne, present director of the home founded by the late Msgr. Peter J. Dunne in 1906; National Legion Commander James F. O'Neil, and others.

The publicity program which had been worked out by Robert (Bob) Johnson, director of advertising and publicity for Fanchon & Marco- St. Louis Amusement Company theaters, was unfortunately disrupted a few days before the premiere when O'Brien, who is also a Legionnaire, was confined to his hotel because of blood poisoning and could not participate in the America Legion's Founder's Day parade, and had to cancel engagements to speak at the Legion's luncheon at the Hotel Jefferson, as well as a planned visit to Father Dunne's Newsboys Home.

While the parade was being viewed by close to 100,000 people, O'Brien spent the day soaking his infected hands in hot water in his hotel room. He was pleasantly surprised, however, when the newsboys of the home came to visit him when they learned of his illness and inability to visit them. The boys were entertained by Mrs. O'Brien and actress Jane Wyatt, who accompanied the O'Briens to St. Louis for the premiere.

Following the St. Louis opening, Mrs. and Mrs. O'Brien and Miss Wyatt were scheduled to head for Atlanta, Ga., where the southern premiere of the picture was to take place May 15.

POTENT ANGLES HIGHLIGHTED.

Not only is the above lobby display, with its six-foot figure unusually attractive, but it also highlights the potent selling angles of Enterprise Studios' United Artists release, "Arch of Triumph." It was set up four weeks in advance of the film's opening at the Boyd Theatre in Philadelphia by Everett Callow and Irving Blumberg of the Warner Theatres publicity staff.

Freddy Promotes Short
Along With Feature

Having booked the Texas-made short, "Bells of the Tajoos" (Texans), Manager Jim Freddy of the Telenews Theatre, Dallas, Texas, proceeded to give it an exploitation campaign that rivaled the one for his feature, Universal-International's "Black Narcissus."

To place special emphasis on the short, Freddy mailed out 500 letters from the producer, H. K. Carrington, to churches, schools and clubs, in which Carrington called attention to the short's story of the religious influence and cultural background of the early days of the Tajoos (Texas) people and continues to the present time, emphasizing that fact that it is the first picture dealing with the religious influence of the early Tajoos.

'Know Your Stars' Contest

The New York Rivoli Theatre is again using its popular "Know Your Stars" contest, which has become a general publicity stunt, offering prizes to contestants who recognize most of the pictured 50 screen stars on display in the mezzanine. A number affixed to each portrait is used by patrons to key their guesses as to the stars' identities. As usual, the prizes will be valuable.

In the contest might not be too easy, Managing Director Montague Salmon had the 50 stars pose for special portraits so as to avoid the conventional pictures which might "give them away." The players do not, however wear disguises.

Campaign Material for
EAGLE LION'S
"Ruthless"

GENERAL APPROACH: A powerful, punch-laden drama of a man's mad pursuit of power—ever more power, more money—carrying all rivals, finding aside the woman he loved and those he married when their usefulness to his purpose is ended. The film's appeal to men is supplemented by an equally strong one for women.

NEWSPAPER ADS: The line of 32 newspaper ads illustrated in the pressbook as well as the posters and accessories, have as their central theme the tycoon's campaigns for money and influence. The ads, with a few exceptions, are crowded with copy and pictures, but they are punchy, fast-moving, powerful, selling the drama, and the six stars. They will stand out in any amusement page display. The four 100-line "coming" ads play up the word "power" which is further emphasized by the floating waters of the river background to the "Ruthless" title. A cut of Tycoon Zachary Scott with clenched fist dominates the larger ads, two of which correspond to the smashing format of the 24-sheet.

DISPLAY MATERIAL: The full-color 24-sheet is a standout for any billboard in any situation. Top two-thirds is a pictorial map of the world, with the white-coated tycoon dominant. He is flanked by large heads of two other stars on each side, with the sixth at the lower right hand corner. The general format is repeated in some newspaper ads in the one-sheet, in one of the two 22x28 lobby cards, and in the herald. These all have fields for ties with local dealers and for further interviews. Of the many helpful stunts, one is a lobby or newspaper pictorial contest "selling" the two stars through four mats of "Ruthless" players with inset stills from other pictures in which they have appeared; those guessing the true identity of the player phrasing receive ticket or promoted prizes. A six-merchant stunt plugging the stars calls for each merchant to give a picture of one star with each purchase; the customer making purchases at all six stores has portraits of the six stars and receives guest tickets or other prizes.

NEWSPAPER PUBLICITY: Highlighting many publicity mats is one repeating the four featured stunts of the 24-sheet; another of the three women in the life of the ruthless financier; and a "Ruthless" fashion layout. Feature stories run in the fashion section on the picture itself to those on the individual stars. The variety of stories makes them suitable for small-town dailies and weeklies and to the big-city dailies.
The Next Precision-Planned, 20th Showmans

268-THEATRE, 12-STATE W
DECORATION DAY

Mary O’Hara’s
GREEN GRASS OF

Hear Burl Ives sing:
WHERE ON WHERE IS DEAR LITTLE SUSIE
(Way Down Yonder in the Popow Patch)
I'M MARRIED A WIFE
(I Wish I Was Single Again)
THE BALLAD OF THUNDERHEAD

Starring Peggy CUN
with LLOYD NO
Directed by LOUIS
Screen Play by Martin
WORLD PREMIERE WEEK!

"Assures large, happy crowds and BULGING BOXOFFICES!"
—Showmen’s Trade Review

"Wide appeal and resultant RECORD-CEILING GROSSES!"
—Boxoffice

Wyoming

Technicolor

MINIS • Charles COBURN • Robert ARTHUR
KING • BURL IVES • GERALDINE WALL
KING • Produced by ROBERT BASSLER

20TH CENTURY-FOX

Based on the Novel by Mary O’Hara
150-Theatre Premiere for 'Silver River' on May 18

A 150-theatre world premiere, with Denver, Colo., the headquarters and scene of premiere activities, has been planned by Warner Bros. for "Silver River." The picture will open at the Webber, Denver and Esquire theatres on May 18, with engagements to follow immediately in other Fox intermountain theatres throughout the midwest silver empire.

Highlights of the campaign include: Official welcome by local dignitaries; "Speed and Accuracy Throwing Newspaper Bicycle Derby" in which 1000 newboys will participate. Silver baskets will be erected on corners around State Capitol into which boys must throw their papers. Two winners will receive a presentation by Errol Flynn attending. Visit to ghost-town silver mine, where $200 worth of raw silver will be planted for under-privileged kid prospectors. Silver River ball to be held at Colorado Women's College, with Flynn choosing local girl as "Silver Queen." Dinner attended by press, radio, public officials and theatre executives.

Climax of the activities will be Flynn driving a coach, with three couples celebrating their silver anniversaries, to the Denver Theatre premiere, and his presentation to them of silverware on the stage of the theatre.

Cincy 'Mama' Campaign Addressed to Youngsters

The appeal to children of RKO Radio's "I Remember Mama," in which the youngsters in the family play an important part, was stressed by Manager William Alexander of the RKO Radio Theatre, Providence, in his promotion campaign. He obtained a letter from John Locke, superintendent of Cincinnati's public schools, addressed to all public school teachers, urging pupils to see the picture. This exploitation approach was supplemented by a radio contest: old-fashioned autos with banners announcing "I Remember Mama"; banning of the trucks of the Curtis Publishing Co.; cards at all book stands and drug stores that carried the Rambant Book edition of the novel upon which the film is based; window displays and newspaper stories and pictures.

Cover Television Screens With 'State of Union' Copy

The screens of more than 1,100 Philadelphia television sets in the stores of dealers in Philadelphia will be covered with blowups of stills with copy for the showing of MGM's "State of the Union" for William Goldman's showing of the film. The Philadelphia copy also calls for the making of special streamers for the store windows of dealers. 50 of the larger stores will use stills and credit cards in their windows. Many of the dealers will place counter cards of the newssheets.

Displays will also be placed on 125 television sets to be installed in the Commercial Museum during the Republican convention. The Philco deal was set by Goldman's advertising and publicity directors, Ted Vanett and Jimmy Dornmond. -PHIL

'T-Men' Business Booms Via Campaign by Loew's

Success of the engagement of Eagle Lion's 'T-Men' in citywide bookings on the Loew's metropolitan circuit is credited to the campaign executed by the staff of Loew's Advertising and Publicity Director Ernest Ermering, based on the campaign originated by the EL forces under Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation.

The unusually well-rounded campaign, according to Ermering and Youngstein, is definite proof that New York is just as fertile a field for exploitation as any small town in the country, and that smart showmanship, properly conceived and executed, will always sell good pictures.

One of the "T-Men" campaign was an intensive area-wide schedule of advertising which included the Long Island papers and Westchester press in addition to the metropolitan press. The ad campaign started with a week-long teaser series before breaking into the regular large-city ad program. Other advance promotion included special advance standees in every Loew theatre lobby, displayed for a full week before opening. At the Saturday morning matinee preceding opening day, a total of 5,000 membership cards in the "Junior T-Men," was handed out to youngsters in attendance.

Lobbies and local offices of banks carried large window cards with the legend "Know Your Money," carrying information about American money and full credits for the picture and playdates.

Jeeps were used to tour the city giving out "lucky number" fake money heralds, with ten large display cards carrying the "lucky numbers" which won ticket prizes displayed in each theatre.

Newspaper cooperation included large space art and stories, as well as two separate art contests from the pressbook. These were "How Good a T-Man Are You?" with contestants invited to identify the one fake bill among a group of four; and "Name the Screen Tough Guys—Win Tickets for 'T-Men'," a four-day contest with each day's puzzle carrying two columns worth of "T-Man" stars and a story plug giving local playdates.

The campaign, which was begun for the first-run houses in the Loew's metropolitan circuit, will be carried throughout all bookings on the second-and-third run lists of theatres.

Plugs Native Player

The fact that Jeffrey Lynn, one of the stars of Universal-International's "Black Bart," was a native of Worcester, Mass., was seized upon by Manager John Mathews of the Warner Theatre to get extra breaks in the local daily newspapers. -HFD

'Phone Stunt for 'Casbah'

A tipup with the Los Angeles telephone company, suggested by Universal-International's exploitation department for its production of 'Casbah,' was so successful that the telephone company, swamped with calls to Disc Jockey Al Jarvis, also tied up on the stunt, asked that the use of the telephone be discontinued. It was to have lasted two weeks.

Disc jockey plugged the film on his show by asking listeners to identify the songs played on the air, and offered free tickets to winners who phoned to C-A-S-B-A-H to give their answers. This promotion is one that may be used in various situations, but National Theatres' Showmanship warns that permission and cooperation should first be obtained from persons whose telephones it is desired to make use of.
More Production?

Production should continue to rise this year, judging from the increase of scripts reviewed in 1947 as shown by the report of the Motion Picture Association of America's Production Code Administrator Joseph I. Breen. Breen revealed that 1,217 scripts were submitted in the comparison period of 1946. Original stories led by about 58 per cent, slightly under the 1946 figures, with published novels accounting for 15.3 per cent a year earlier. Thirty-eight foreign pictures were approved.

Censor Dynamite Seen

In High Court Ruling

(Continued from Page 9)

Supreme Court if necessary, using the high court's opinion on freedom of motion pictures as a sledge hammer to batter away at the censor laws.

Forster said the Union would prefer not to fight the issue in defense of a picture which was subject to attack on the grounds of obscenity or indecency as a practical matter. He felt that this might put the attack on censorship in bad odor from the start, though he pointed out that obscene or indecent matter was subject to other statutes and had no need of censorship to be prohibited.

Obscenity Laws

Newspapers, which are protected from censorship by the freedom of the press clause in the Constitution, are subject to prosecution for obscenity or obscenity, it was pointed out. Leading newspapers have as a matter of fact contended that an indecent or obscene motion picture can be prosecuted under statutes covering these subjects in court but that censorship in itself is arbitrary.

"What we’re going to do first of all," Forster declared, "is to go to Mr. Johnston (Motion Picture Association of America President Eric Johnston) and ask him in the light of the Supreme Court decision to still believes censorship is a matter of state control."

Apparently the Union feels that its fight will be stymied before it starts if it cannot exhibit a picture for admission to the theater.

Other sources were not certain that the court ruling on the subject of freedom of the screen was sufficient to initiate a successful action. They pointed out that it might be tried, however, and that if the Union could not initiate the case, exhibitors faced with censorship could do so at any time, provided distributors cooperated enough to let them have a print of an uncensored picture in a territory which had censorship laws. This would of course make the distributor equally punishable before the law in most instances.

Some Doubt

There seems to be some doubt whether distributors at the moment are ready to start any more legal proceedings. Some views were expressed that it was a bad time now for the industry to be seeking trouble, especially on a subject like censorship, which has powerful defenders. They believe that to arouse the ire of these believers in censorship would be bad public relations at the moment.

Holmes Sells Plants

Burton Holmes Films this week announced sales of its New York plant to a subsidiary of Deluxe Laboratories and of its Chicago plant to a subsidiary of 20th Century-Fox.

Harold Fitzgerald—He Makes Civic Affairs His Business

There are wages around Milwaukee who say that the only reason the Japanese surrender articles were not signed in one of Harold Fitzgerald's theaters in Milwaukee is because Harold didn't hear about it in time. Almost everything else connected with war activities and support got its start in one of his houses, they say.

While allowing that this remark may be a slight exaggeration, the fact remains that Harold Fitzgerald, president of the Wisconsin Division of National Theatres, believes in making his houses community centers and in himself taking part in community events.

To citizens of that state Fitzgerald isn’t just the man who runs theaters. He’s the chap who sits next to them at civic affairs and who speaks drives for charities, safety weeks, libraries, museums, sports arenas, stadiums and—roos even.

Heads Civic Organization

Right now he’s the president and directing head of the 1948 Corporation. This outfit has to do with his directly or getting people to the theatre. It is an organization which was formed to work up Milwaukee's centennial celebration. It's a group which has as its direct aim nine projects to better the city, and which will have a whole of a job raising a whale of a lot of money to carry out them out.

But it’s the type of thing that Fitzgerald has been keeping his theaters and his company tied in with ever since he’s been operating. Probably the war years illustrate this phase of civic activity more graphically because it made more demands upon him, but anyway the policy of working with civic-minded citizens is one that exhibitors might generally study. Anyway the war saw the Wisconsin theaters in every bond drive, with Fitzgerald sparking it. It saw the houses in the Army and Navy Relief campaign, in the Greek War Relief, in Red Cross campaigns, in recruiting drives for the navy, the marines and for the Wacs, in salvage drives, in scrap metal collections, in clothing collections—in every phase of war-time home front activity.

Postwar periods saw Fitzgerald and the theaters tied into a “don’t buy another depression” campaign, national airmail week, a move to urge voters to vote, safety drives, etc.

Steady Drive

As to Fitzgerald himself, folks who know him to date say he hasn’t lost a bit of his drive. They say further that he hasn’t lost the feeling that a well-disposed public is a good customer, that the same feeling he had in the days when he sold refreshments in Milwaukee’s melodrama houses. From that he went into distribution with General Films at Chicago, working for nothing when he found the company. He could not put him on the payroll and eventually returning to Milwaukee when the office moved there. Afterwards he moved up to the point where he was managing three exchanges—that of First National, Independent Pictures and Educational. This triple post seems to have taken him in stride and held down until he joined Saxe Amusement Enterprises as general manager.

This change put him into exhibition where he has since remained.

Doesn’t Know What Television Means To Box-Office, So Manager Tries It

Manager Lawrence Schanberger of Keith’s Theatre in Baltimore will probably tell you that he doesn’t know what television will do to the theatre or what it means at the box office. Nonetheless, he is taking steps to find out.

Baltimore theatregoers are learning gradually without fuss or fanfare that they can view television shows in a special auditorium atop the Keith’s. Originally this was a half-hour known as Keith’s roof, into which Schanberger in his experimental room replaced Colonial 7x9-foot screen rear-projected television. At present he has a capacity for 150 patrons and can add 300 more chairs if needed.

As the experiment went into its seventh week Schanberger figured attendance was good, though he had used no outside exploitation or special lobby displays beyond a small lobby card, and a trailer on the screen.

Free for Patrons

Both tell patrons that, if they choose, they can go upstairs and view whatever is being televised at the time. Apparently the patrons “choose,” for Schanberger finds he has crowds varying in size, according to the video attraction scheduled for the night.

Flight night, which is Monday, draws very well and right now the local professional basketball team, engaged in a playoff, has the edge on the draw.

Schanberger, who runs the house for the Schanberger interests, stresses the point that he is only offering this extra service for extra convenience and hasn’t done anything to use it to spur ticket sales. He says the house is experimenting to satisfy itself of the workability of television. So far they find reception dependable but numerous transmission difficulties crop up from the broadcasting end which cause variation in clarity of the images.

Amazed

Patron reaction, he finds, is all to the good, some patrons thinking they are seeing a movie and expressing amazement when they learn what they have been looking at. One man from North Carolina told the box-office he had heard about the new invention and that getting a look at it had converted him to the ranks of devotees.

Schanberger says he has some doubt whether the house will continue the service, but that he feels it is worthwhile to go along with television now feeling the way at a time when mistakes are still overlooked and the novelty of video does not require the amount of perfection demanded of other theatrical entertainment. With two television channels in town, he has a choice of several programs. Sports top the list.
Within the past couple of months I've visited in six of the nation's film exchange centers and engaged in jaw jousts with more than a score of branch managers and higher distribution executives.

Getting these fellows to engage in rhetorical outbursts on the ever dominant subject of picture product and the price of product is simplicity itself. Just let it be known that your ears are open and they'll unload with everything they possess in the way of fact and conjecture on current and future conditions. Since this same duo, product and price, are at an all-time high in the mental meanderings of just about everybody carrying a key to a theatre box-office, I'm sure that the pattern developed in our word weaving will prove interesting and mayhap elucidative.

From the smallest state-righter to the higher representatives of the majors, there was accord in the opinion that the reissue field was being overworked; that the flood of "oldies" was detrimental to theatre attendance and serving to weaken many regulars away from box-office. This bears out the published complaints of many of the nation's better critics and columnists to the effect that their desks were being flooded with mail from readers resentful about the practice of theatres repeatedly exhibiting old favorites at the new and higher admission prices.

During the war years when production was curtailed and struggling with tangle restrictions, there was excellent excuse for pulling the proved grossers of the past off the shelves for another go-round in a market bulging with new customers. But with the bars down and normal facilities at 100 per cent efficiency it's pretty difficult to justify the presentation of such films as an ever-thinning line of more discerning and discriminating patronage at prices in line with the newest program releases. Mr. and Mrs. Public don't like it and are voicing their dissatisfaction to the chips whom we of the theatre depend upon to "carry the message.

As an industry problem, it is still harder to reconcile the fact that distributors are demanding top terms for these "has beens." Everybody with an ounce of "know" about the business, realizes that normal customer expectancy is certain to drop through loss of those who saw it before; the growing tendency of patrons to resent the offer of former 30-cent shows at 50-cent prices and the risk—if the practice becomes too common, of tabling a grade "A" house in sub-run brackets. With all this reverse English on the always-to-be-avoided 8-ball, there is no telling where it will light or when it will block off the profit pocket completely.

Exhibitor Taking All the Gamble in Risking Prestige

All this being factual, it seems grossly unfair for distributors, even in instances where the reissue is needed to fill a gap in the release chart, to be insisting on "A" prices and playing time. The exhibitor is taking all the gamble in risking the prestige of his theatre with its fixed operating costs, and if a big profit cake is being cut by the producer-distributor—which it most certainly is, he should be given a full portion in the form of reduced rental terms. The prod-dist theme song about higher costs making a hike in terms and extended time necessary for every new release capable of getting its head above the program picture category backfires as bulwark to the theatreman's argument for lowering the terms on films whose cost, is reasonable to assume, were amortized on the original release schedule.

Over and above all question of revenue and its division between parties is the distressing situation in which big and little companies are bringing onto the market a flood of back releases of highly questionable entertainment quotient. The percentage of "former greats" meriting return at top prices is relatively very small and the customer response to these is certain to shrink perceptibly when they are presented in a market glutted with ossuary clinkers that originally were, at best, "just so-so" and now rate "stinko." Continuance of the practice is certain to result in further clipping of the already short hairs of profit in the exhibition tills.

A precise count in one exchange center showed 269 reissues (excluding program westerns) being offered exhibitors. The major portion of these were, of course, intended for the smaller and low-bracketed houses where the quality of product is no prime source of worry. The balance showed every tendency of lesser and major distributors of new pictures going a bit beyond the barriers of good judgment in the selection of films calculated to cash in on the "repeat profit" craze.

Exhibitors must take the lion's share of the blame for the flood of customer complaints, since (Continued on Page 23)

Keene's Juvenile Talent Hunt Wins Press Praise

That the quest for stage and screen talent among young amateurs may result in giving future stars a leg up is recognized by Columnist Ralph T. Jones in a recent issue of the Atlanta Constitution. He based his column, and his prediction, upon the fact that Lionel H. Keene, manager of the Rhodes, Atlanta, Ga., conducts such a talent quest in his "What Can You Do?" program at the theatre which is also broadcast over radio station WBGW.

The three best performers are selected at each of these Saturday shows to appear at the following program where they compete for prizes of U. S. savings bonds. "It is not so much the prizes," writes Jones in his Constitution column, "but the opportunity which is the really big offering of these programs." He goes on to state that each contestant is presented with a recording on an unbreakable disc of his part in the program and a print of a candid camera flash of himself in action on the stage.

"Lionel Keene," the article contends, "is again in his element. He always delighted in working with youngsters and I believe every later success achieved by erstwhile performances in the old (Keene) Kiddie Revues was as big a thrill to him as if he had scored a new triumph in person."

Keene acts as emcee of the talent hunt programs and hopes to build them to a point of civic interest that will make possible circuit participation to offer more opportunities to more youngsters.

Incidentally the kiddie talent quests bring out increased patronage by adults as well as by children.

Benefit Show Nets $300 For Schools' Milk Fund

When the Parent-Teachers' fund to supply milk for needy children at the public schools of Redlands, Calif., was omitted by some oversight from the community chest drive for 1948, thus threatening to cut off the milk service for the rest of the year, Fox West Coast Redlands Manager Campbell Meicklejohn and Manager Bill Hallett of the Loma Theatre stepped into the breach. Through the Lions Club of Redlands they offered to stage a benefit for the milk fund at a showing of their current feature, Warners' "My Wild Irish Rose."

The benefit netted $300, enough to assure completion of the PTA's milk fund for the rest of the year. The Lions Club and the PTA sent a letter of thanks to FWC headquarters for the use of the Loma and the cooperation of the circuit.

This is a fine example of community service by a theatre and greatly increased goodwill.

Odeon Mural Contest

Canadian Odeon is seeking a design for a mural for the grand staircase of the large Odeon in Toronto, scheduled for opening some time this year, and has launched a contest among Dominion artists to get a suitable one.

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The TENSION...
of relentless pursuit!

The TERROR...
of unknown danger!
HIGH-VOLTAGE RAVES for a HIGH-TENSION HIT!

"SUSPENSEFUL!" — FILM DAILY

"REALISTIC!" — MOTION PICTURE HERALD

"CRISP!" — BOX OFFICE

"UNUSUAL!" — HARRISON'S REPORTS

"NOVEL!" — THE INDEPENDENT

ALLIED ARTISTS PRODUCTIONS presents

the Hunted

A SCOTT R. DUNLAP PRODUCTION

starring

Preston FOSTER and BELITA

with PIERRE WATKIN

LARRY BLAKE • RUSSELL HICKS

Associate Producer Glenn Cook • Directed by Jack Bernhard

Story and Screenplay by Steve Fisher

"Belita's skating is one of the highlights!" — The Exhibitor
Jackson...
(Continued from Page 20)

all too many theatres neglect to inform patrons through newspaper advertising, on screen, in front displays and all other advertising media, that the film has been played before. Keeping faith with the public is strictly a matter of good will and the major can be bound to duty, regardless of the prolific reissue rate, to take every precaution possible to avoid dissatisfaction of any kind on the part of the ticket buyers. It will, as mentioned above, prove costly, but still remains the only course to long-range favor with the customers.

Dissipated Playing Time

For the first-run houses playing major product there is still another angle well worth consideration. Too many too many repeat bookings take severe toll of patronage, by discouraging attendance from the regulars and working against the goal of making weekly theatre visits a habit with the community families, there is the all-important matter of dissipated playing time. For most theatres, a rigid policy of exhibition places a fixed limit on the number of attractions playable in any given period, and the period consumed by seemingly endless playbacks is retarding the progress of deserving producer-distributor companies of less than major magnitude. These smaller companies must have exhibitor support if they are to continue putting forth their best efforts, and such support can best be manifested in playing time granted for their product. There is little reason to point out what would happen to rental demands if available exhibition time is permitted to go to 100 per cent. These little fellers are allways pecking away at the job of bringing out a big one that will get into the higher revenue and extended-time brackets, and one occasion their continued interest would be the top line, big-company releases.

To cite one of several examples, one of the newer companies, Eagle Lion, has put some 40 or more new pictures on the market since it came into existence a year or so ago. These have all had limited appeal and solid program variety, ranging from the inexpensive western to good adventure and family drama. Recently "T-Men," "Noose Hangs High" and "Adventures of Casanova" have given some indication of what these people can do in the way of box-office values for the average situation. Coupled with this is the salient and all-important fact that in an era of ever growing advertising, publicity, exploitation, and assist-campaigns on the part of the majors, this company has kept its field force of exploitation men intact and continued all phases of exhibitor help, including assist newspaper ads.

Stem the Tide

Gesture of this kind on the part of growing companies merit encouragement from the exhibitor body since this development offers the most realistic promise of providing a hike to stem the tide of unreis bookings in order to supply the demand of screen time schedules.

The drop in theatre revenue has brought a deluge of requests for rental reductions. The gripes are coming from all classes of theatres, and exhibitors have enjoyed the full range of the boom with little or no increase in film costs are trying to get into the price cellar. Except in rare instances, the local branch managers are powerless to do more than submit recommendtions to higher authority. And the tremendous increase in the labor costs of all exchanges--to say nothing of the rise in production disbursements--augurs against any blanket green light for application of the film cost savers.

For the most part, the requests are unwarrented, since the drop in gross is not sufficient to bring about any boom in the red ink market. The efficiently operated theatre is still showing a better than normal profit when compared with other business endeavor and those that are not efficiently operated must look beyond film reductions to bolster their bank balances. At this writing the average theatre is experiencing no hardship other than the loss of the frosting from a richly constructed profit cake. This is not to say that the field is not without a large number of operations that are getting their bumps in severe measure.

I sat in one branch manager's office and listened to an exhibitor who in one breath bemoaned the costs of remodeling and revamping a millionaire's playing that had been acquired during the flush business period and in the next demanded that the distributor cut something about the price of a film charge at his theatre to lower levels. As a case in reverse, I sat with a small-town exhibitor in Pennsylvania who had been incensed in granting increases for both percentage and rental during the boom period. This fellow showed me the record of his ride down the gross receipt toboggan and then exhibited letters from film companies who were refusing to serve their patrons at any figure less than that granted while business was at peak.

In the South there is a marked number of theatre closings. These are the smaller enterprises born of the war years and gauged to care for Negro and low income trade. It seems that with the drop from top salary these classes, faced with higher living costs, can no longer afford the movies. While this loss is serious to the independent state-righter, it is not as yet being felt in the offices of the majors. The state-righter does business in the $10 to $1250 rental field, and when a dozen or more accounts drop from the books, it really hurts. A few advisiory that they are picking up a date here and there from theatres no longer able to meet the rental demands of the majors, and that these seem to be on the rise to a degree that promises to fill the gap occasioned by the small-house closings. This can grow serious for the big companies if allowed to continue.

A few exchanges reported a tendency of theatre offices to curtail patronage by repressing. The most popular time permits the exhibition of more pictures weekly and coaxes a few extra dollars from the dyed-in-the-wool-sees-ever-show patrons. The practice is most prevalent in the small-town two- and three-features-a-week situations, with theatres going for a one-day show on Saturday at low film rental calculated to take advantage of the shopping crowds and fill the till with rural dollars.

The distributors' fraternity seems no more satisfied with the quality of pictures released in the recent past than are the exhibitors. They all admit that something seems to be wrong and that the line-up is a whole from all companies. Yet none are able to supply any information as to what is being done to correct the situation, and all have the skins of the drums well stretched in preparation for the making of loud and enthusiastic noises in reponse to the promises of home office bigwigs about whatever film may be next on the release chart. Everybody brags about the curtailment of production costs at the studio but allib against reduced rentals by pointing out that every film now on release and coming into circulation was made at high dollar levels and must consequently stand high rental bracketing in order to recoup.

Prizes Awarded in Reade Jubilee Drive

Cash prizes for the best exploitation campaigns during the Walter Reade circuit's recent 40th Anniversary Jubilee were awarded at a meeting of district and city managers at the home office last week.

First prize went to Guy Hevia, city manager in Morristown, N. J., for the joint campaign of the Community, Jersey and Park theatres there; second to Ralph Lanterman, city manager in Long Branch, N. J., for the joint campaign of the Paramount and Strand; and special prizes were awarded to Jerry Segal, Lyric Theatre manager, Asbury Park, N. J., and John Balmer, Strand Theatre manager, Freehold, N. J.
The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatromen's Standpoint

Return of the Badmen

RKO Radio Western 90 mins.

AUDIENCE SLANT: (Adult) A star cast and unusual subject place this pretentious western at the head of its class. When they're dead in this one, they stay dead, but it's mighty lively entertainment.

BOX-OFFICE SLANT: If you're looking for a western strong enough to head the bill here the b.o. office favorite, "Badmen's Territory," so act accordingly.


Plot: The Oklahoma land rush opens up Guthrie, and the Dalton and Younger brothers combine with Wild Bill Doolin (Robert Armstrong) to make a big killing, financially and otherwise. Randolph Scott, engaged to marry the widow, Jacqueline White, is made marshal. He captures banditte Anne Jeffreys, Doolin's niece, and reforms her, thus creating a love triangle. Robert Ryan's inquisitorious harrises the bandits' plans a little and Scott and his deputies round up the culprits after stiff gunplay, with a personal encounter ending in Ryan's death, following the latter's revocation.

Comment: This picture is listed as "adult" because of the numerous killings and the fact that they are more personal than usual, with Ryan's throttling of Anne Jeffreys the high point in this respect. This western is along time-honored lines, but a certain tough realism and smooth acting, not always present in westerns, give it a touch of believability that set it apart from the run-of-the-mill horse opera. There is an element of story surprise, too, in that Anne Jeffreys does not get her man. With the Daltons and Youngers running against and Scott looking and acting the marshal to perfection, and the added names of Jeffreys and Hayes for the marquee, you have a lineup for both the regular and more sophisticated western fans. As safe for the box-office as a U. S. Savings Bond.

National Reviewing Committees Audience Classifications

BEST MAN WINS (Col.) FAMILY—National Board of Review.
CLASS II—National Legion of Decency.
(Object: Reflections on the possibility of divorce.)

WINNER'S CIRCLE (20th-Fox) FAMILY—National Board of Review.
CLASS A—National Legion of Decency.

FOUR FACES WEST (UA) FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

KINGS OF THE OLYMPICS (UA) FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

HOMECOMING ( MGM) FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

DESIGN FOR DEATH (RKO) granted and the attention focused on Eileen Herlie's brilliant portrayal of The Queen or Norman Wooland's credible Horatio. The non-theatrically trained artist is Jean Sargent designed, ring stands up with distinction. Photography, Desmond Dickinson, Art direction, Carmen Dillon, Music by William Walton. Directed by Lawrence Olivier. Produced by Two Cities pictures. The management of Filippo Del Giudice, A J Arthur Rank Enterprise presented by Laurence Olivier. UK Distribution. GFD.

Plot: Surrounded by intrigue in the thirteenth century Danish court, the undecided Hamlet, Prince of Denmark, broods over his father's death. His suspicions are aroused by his mother's quick marriage to Claudius, his uncle, who having committed the murder, schemes against him. His life, like his romance with Ophelia, ends tragically.

Comment: In Laurence Olivier's "Hamlet," a literary classic truly becomes a screen classic. Magnificently acted and conceived with brilliance, it defies normal film criticism. It is in a class by itself. Olivier has experimented both with Shakespeare and the cinema and will arouse enormous controversy; he has streamlined passages, altered the sequence and deleted characters, either sacrificing the lines or giving them to others to speak. He has conceived it as an etching and called in the full scope of the studio with enormous gain setting tricks, unusual use of sound and skilled camera work to put it over. Alternating slow, lyrical passages with high drama, this is a stunning picture which will hold discriminating audiences spellbound, leaving them with a feeling of exhaustion. The acting, rich and fiery, is probably the finest ever seen on the screen. Oddly enough, Olivier is so much the picture that his performance is apt to be taken for granted. Olivier's Hamlet is a born stage player, a natural to this acting tour de force. "Hamlet" calls shy at two and a half hours of Shakespearean speech. "Henry V," however, has proved that properly handled, such subjects can gross big money in the right cinema. While lacking the Technicolor and action of that picture, "Hamlet" is a finer and more mature production which, however, is not more so. Showmen will have to get behind it with the right campaign and not only will they enhance the prestige of the cinema, but will receive a good dividend for themselves.

Stage Struck

Monogram Drama 71 mins.

AUDIENCE SLANT: (Adult) A timely story of the constant search for missing girls, with all the interesting procedures used by the authorities in unraveling these cases. Good entertainment for those who like this type of fare.

BOX-OFFICE SLANT: An exploitation special that should bring in better-than-average returns, if it is properly sold. The title is somewhat of a handicap, for it isn't sensational enough to attract those who like films of this type.


Plots: This is a box-office called in to solve the murder of a young girl about whom they have no information. Two detectives assigned to the case track down her family and with the help of her sister find a bogus talent agency, whose head man was responsible for the girl's death.

Comment: Another Monogram exploitation special that will attract attention and bring in better than average returns. If the authorities and other law-enforcement agencies cooperate. This should be particularly true in the neighborhood and rural sections, where a story of this kind is of interest. The title is somewhat of a handicap, for it is not sensational enough to give the patron interested in this type of fare any knowledge of this picture's particular entertainment values. Cast is good, with Kane Richmond and John Gallant turning in capable performances as smooth-heavies and Conrad Nagel and Ralph Byrd typifying the average person's conception of detectives. Audrey Long does a fine job in her role and Anthony Warde does okay as the undercover man, William Nigh directed and Jeffrey Bernerd produced.

Four Faces West

United Artists Western Drama 90 mins.

AUDIENCE SLANT: (Family) An excellent western drama with a suspenseful and thrilling chase scene, coupled with a customary gunplay and fisticuffs. It is made believable by its documentary quality. Performances by Joel McCrea, Frances Dee, Charles Bickford and Joseph Callelia are outstanding.

BOX-OFFICE SLANT: This has all the potentials of a box-office winner.


Plot: This is the story of a young bank robber whose exploits were carried on (Continued on Page 26)
FEAR RIDES BESIDE EVERY PASSENGER ON THE BERLIN EXPRESS!

“First-rate mystery thriller . . . Strong cast . . . Background shots outstanding.” — BOXOFFICE

“Exciting melodrama . . . most of the film was made on the scene — Paris, Frankfurt, Berlin . . .”
— M. P. HERALD

“Fast melodrama backed by solid cast and authentic backgrounds . . . might ride the headlines into the boff B.O. class.”
— VARIETY

“Sure-fire boxoffice . . . melodrama comparable with the best.” — FILM DAILY

“First-rate melodrama . . . superb touches of realism and on-the-spot background photography.”
— M. P. DAILY

“Exciting . . . well made and maintains interest on high . . .”
— THE EXHIBITOR

“Thrilling, absorbing, timely, dramatic . . . Extensive exploitation recommended.”
— SHOWMEN'S TRADE REVIEW

“As action display and exploitation item, geared for quick, profitable playoff.”
— HOLLYWOOD REPORTER

“Shots of bombed-out Berlin and Frankfurt alone make it worth the price of admission.”
— DAILY VARIETY

...they all say
IT'S IN FOR THE MONEY!

Merle Oberon • Robert Ryan
Charles Korvin • Paul Lukas
in
Berlin Express

Produced by BERT GRANET • Directed by JACQUES TOUREUR • Screen Play by HAROLD MEDFORD
Box-Office Slants

(Continued from Page 24)

around age-old Inscription Rock, now known as El Morro National Monument in New Mexico. It tells of his subsequent dealings with the law and of the girl he loved, who agreed to wait.

Comment: Again Producer Harry Sherman has produced an excellent western, this time one that is really different. Replacing the customary gunplay and fistfights is a suspenseful and thrilling chase which takes the spectator through the most magnificent country, with background scenery the actual historical locales in which the event novelized by Eugene Manlove Rhodes in his novel, "Paso Por Aqui," took place. From this novel and Saturday Evening Post story Producer Sherman has brought forth a western tale that is made believable by its documentary quality. The casting is excellent. As the young fugitive, Joel McCrea gives a sympathetic portrayal and dresses it with a finesse that has forced him to commit a crime, and he adds stature to his film career. And opposite him in the feminine romantic lead is Frances Dee (Mrs. McCrea). When one thinks of the average couple discarding romance after several years of married life and glorying at each other over the morning coffee, it is refreshing to see Mr. McCrea and Miss Dee invest their love scenes with the tenderness and romance that one usually associates only with those to whom romance is still a novelty. An understanding and yet forceful marshal is well portrayed by Charles Bickford. Winifredalla Callea reverses his usual characterization by being a sympathetic and helpful friend. The screenplay by Graham Baker and Teddi Sherman is worthy of mention, for the situations and dialog are well contrived and honestly interpreted. The experienced hand of Alfred E. Green is apparent in the direction; he has made his characters sincere and convincing and has made the chase suspenseful and thrilling. "Four Faces West" is a little above the average series-western fan, for it has been so well done; but there is no doubt that it will provide excellent entertainment for the majority of western fans. It's returns should more than satisfy all concerned.

In the Big City they not only spend a great deal of money on clothes, but they fall for each and every unattached man that comes their way. They end up by losing all their money, and the young girl goes back to her small-town boy in Chicago.

Comment: Henry Morgan, the radio comedian whose satirical humor has created a large following, makes his debut in this picture which has been tailored into a vehicle to suit his talents by Producer Stanley Kramer and his associates, from the Ring Lardner novel, "The Big Town." Some audiences may find the picture only mildly entertaining, for one must become accustomed to the Morgan wit, and after the first laugh he gets so wild and subtle and done with such off-hand casualness that not a few moviegoers could miss them altogether. For those familiar with Morgan's radio show, there is recognition and entertainment in his off-screen voice as it delivers the commentary during much of the action; and there are also laughs, as well as nostalgic appeal in the film's old-fashioned flavor. As a movie personality, therefore, Morgan's acceptance will depend upon the individual situation, and this in turn will determine the picture's standing at the box-office. One thing must be said: this is a different kind of picture from a different kind of comedian, and it may turn out to be just what the public wants. Among the supporting cast are Virginia Grey, Dona Drake, Rudy Vallee and Bill Goodwin. Richard O. Fleischer directed.

So This Is New York

United Artists

AUDIENCE SLANT: (Family) Moviegoers unfamiliar with the Morgan style of sly and subtle wit may find this film only mildly entertaining, but his radio followers will find it entertaining and suitable to his special style. It is a different kind of picture with a different kind of comedians, and it may turn out to be just what the public wants.

BOX-OFFICE SLANTS: Returns will depend on the individual situation, since the Henry Morgan name is the box-office attraction.


Sword of the Avenger

Eagle Lion

AUDIENCE SLANT: (Adult) Heavy stuff, this may please those who revel in Latin melodrama. The kids are likely to laugh.

BOX-OFFICE SLANT: With its dark, foreign atmosphere in both theme and execution, the film appears doubtful for regular-run theatres; in neighborhoods catering to Latins it should do good business.


Plot: A young Filipino (Ramon Delgado) is in prison for a traitorous Spade. He is kept there for six years by his interner and two Spanish officials. He escapes, locates a treasure cave and comes back disguised as a Spanish grandee with his sweetheart (Sigrid Gurie) and members of the rebel band in the mountains. He then avenges himself on his enemies and wins freedom for his friends and himself from the Spanish king. Such an adventure suggests adventure, excitement, romance and a deep philosophy of revenge in this picture, but the only impression made on the average spectator is a deep, dark, wildly improbable story. The production is said to have been filmed in Hollywood, but the effect is purely Latin. Along with this is rather stilted dialog, so that the whole has a curiously naive air. On the credit side, the photography is by Clyde DeVinnia and a pleasant music score by Eddison von Ottenheim. Ramon Delgado and Sigrid Gurie do yeoman work with what their roles offer, while Ralph Morgan brings the dust out of his red beard. Duncan Renaldo is fine as villain No. 1. This offering is best for audiences of rather unacquainted tastes who enjoy the heavy theme and love under mixed circumstances. Houses doing well with Latin romance-language pictures will find this a welcome addition to their programs.

Docks of New Orleans

Monogram

Audience SLANT: (Family) This new Charlie Chan release has plenty of action and should satisfy most mystery fans.

BOX-OFFICE SLANT: Sustained popularity of Charlie Chan, plus good word-of-mouth, should register at the box-office.


Plot: A secret shipment is impertor by two bandits who want to learn a formula contained therein. When Charlie Chan discovers the matter, he signs an agreement with his partners, he learns that the poisonous gas concealed in a radio tube was the cause. Two more murders occur before Chan gains a confession from a man who committed the crimes in revenge.

Comment: This new Charlie Chan release has plenty of action and should satisfy most mystery fans. Roland Winters shows improvement in his title role over his initial efforts, and Mantan Moreland is a welcome change of pace. W. Scott Darling's screen play represents some ingenious planning and will please moviegoers who like oddities in their mysteries. The picture shows sufficient story satisfactorily at small-town and neighborhood box-offices because of the sustained popularity of Charlie Chan, plus good word-of-mouth.

Under California Stars

Republic

AUDIENCE SLANT: (Family) The Roy Rogers fans will get a kick out of apparently seeing him at home on the RR ranch among his pals. The younger kids will love this, for Trigger is unusually friendly and a rag-tag dog offers extra animal talent.

BOX-OFFICE: The remarkable consistency of the Rogers series continues; this is no less true at this time, and it might be worth while to emphasize Trigger because the story revolves around him.


Plot: Roy, back from radio engagements, no sooner reaches his ranch than he faces the loss of Trigger, who is stolen and held for $10,000 ransom by George Lloyd and Wade Crosby. The boy, Michael Chapin, stepson of Crosby, runs away to Roy, but does not tell the secret of where Trigger is because of the threat of royal and the possibility of break-up as引起的 stable by Roy. The villains destroy each other in greed over the ransom money.

Comment: This very modern western could just as easily have been set in the West, with the added tag "Visit to Roy Rogers' Ranch," for that's what it amounts to, despite the plot. Roy is seen with his pals at the ranch and the informality of it is pleasing indeed to the Rogers fans. Trigger, however, is the real star, for the story revolves around him. He acts all over the
SHOWMEN'S TRADE REVIEW, May 15, 1948

place—literally, and so does a little rag-tag dog. Kids of all ages will delight in the antics and laffs and is plenty in the way of fights to keep up the excitement. As usual, they are all well staged. Andy Devine furnishes capable comedy although he hasn’t much to work with. Jane Bryan fits nicely into the picture as the girl. The heavies are convincing, while the Pioneers sing at the slightest urging. This is another of the Rogers releases that are as delightful as gilt-edged stocks.

Fighting Father Dunne

RKO Radio Drama 93 mins.

AUDIENCE SLANT: (Family) This film has strong appeal for everyone, with the possible exception of super-sophisticates and violently anti-religious persons. Pat O’Brien and supporting cast are excellent.

BOX-OFFICE SLANT: Should score in virtually any run. Will benefit from strong word-of-mouth plus appeal of O’Brien in this type of role.


Plot: The pastor of a church starts a home for新闻boys in 1915 in St. Louis to keep them off the streets and out of trouble. Only one boy chides Father Dunne’s efforts, and this youngster, involved in a robbery, kills an officer and is sentenced. The priest works desperately to have the sentence commuted, but to no avail. Depressed at his failure, his confidence is restored when a small boy seeks him for aid.

Comment: “Fighting Father Dunne” has strong appeal for everyone with the possible exception of super-sophisticates and violently anti-religious persons. Pat O’Brien does one of the best jobs of his long career as the beneficent priest, and his supporting cast is excellent. Outstanding among the talented group of children who enact the roles of Father Dunne’s charges are Darryl Hickman as the n'er-never of the group and Donn Gritt as the saintly priest. The picture has a heart-warming quality that never becomes saccharine, and yet will leave most audiences with a satisfied feeling in their hearts. The picture should score in the first run, will benefit from strong word-of-mouth plus the appeal of O’Brien in this type of role.

Marius

(French Dialog—English Titles)

Sirtitzky Int'l Drama 128 mins.

AUDIENCE SLANT: (Adult) Those who understand the Gallic mind will find this both humorous and tragic, with fine acting to make it realistic.

BOX-OFFICE SLANT: For those theaters playing foreign products, offers the chance to see a literary picture by the French star, Rauni, who died in a German prison camp.


Plot: Rauni, a bistro owner, has a son, Pierre Fresnay, who is in love both with the girl, Orme Donnais, and the sea. The picture gives herself to Pierre in the belief this will induce him to stay home, marry her and settle down. But she feels that the sea has the stronger hold and that she is unfair to him. She tells him to go ahead. He goes.

Comment: This French film, one of three on the subject of these characters, was made in 1933, but never before released in this country. Since the followers of French pictures know this so-called “Fanny trilogy,” and since Rauni is still top to such fans, “Marius” boasts terrific word-of-mouth, audience and to a degree. Despite Korda’s directorial hand, the picture is purely Gallic in realism, acting, and dramatic thought, with a wealth of detail in the small things that contribute many moments of stave humor and tiny pathos that build up to the tragic ending. The acting is authoritative on all counts. Although “Marius” is patently not for the neighborhood house, it has first-rate sales appeal for the art theatre.

Port Said

Columbia Drama 68 mins.

AUDIENCE SLANT: (Adult) Good action drama with fast pace and timely story.

BOX-OFFICE SLANT: For average theatre, as a double bill.


Plot: An American author in Port Said on vacation tries to unravel the murder of a friend. With the help of two performers, a man and his daughter, the author finds the person who did it.

Comment: “Port Said” is a good action drama with fast pace and a timely story. William Bishop, Steven Geray, and Gloria Henry deserves special plaudits for her dual role of heroine and villainess. Brenda Weisberg’s script is handled with a professional flourish and Louis Pollock has a neat original plot on which to base the screenplay. The film is suitable for the average theatre as the lower half of a double bill.

Jane Doe

Republic Drama 85 mins.

AUDIENCE SLANT: (Adult) Heavy courtroom flashback drama is artificially constructed, but will appeal to matrons of the unsophisticated type who doze on soap operas.

BOX-OFFICE SLANT: Good marque names will put this over as a program topper in most spots, but discriminating filmgoers will find the hoke hard to take, so don’t look for good word-of-mouth from them.


Plot: Vera Ralston kills John Carroll, and in the first trial is convicted and sentenced to die. Ruth Hussey, who is Carroll’s wife and a lawyer, then gets a second trial and takes the defense, eventually admitting she was about to kill Carroll herself because of his infidelity just as Vera did the job. Vera is acquitted and returns to her childhood sweetheart.

Comment: This courtroom flashback drama stems from the “Madame X”—“On Trial” kind of technique that was hot stuff 30 years ago, but appears artificial and forced today, with principals of the drama taking legal part and sensational evidence popping up like firecrackers. Sophisticated patrons will scoff, but the less sophisticated—chiefly women of romantic leanings—who will get a kick out of the convoluted dramatic claususes. With it all, Miss Ralston and Miss Hussey divide acting honors in their separate ways: the former, appealing performance as the wretched defendant and the latter handling the “legal” wife role expertly. On these two rest most of the box-office appeal, which in most situations will prove sufficient for satisfactory returns.

‘Paradise Lost—1947’

To Be Made in Italy

Three to five American stars, together with Producer Robert Buckner, a director and key production staff men from Universal-International studios will trek to Italy this fall to film the recently acquired “Paradise Lost—1948,” it was announced this week by Production Head William Goetz, who added that his visit to England to confer with J. Arthur Rank would be extended to include production conferences in Italy.

“Paradise Lost—1948” will depict the story of a criminal deported from America to his native land and will be filmed in its entirety on Italian soil.

3 RKO Pathe Shorts on Juvenile Delinquency

Juvenile delinquency is the theme of three shorts being readied by RKO Pathe for theatrical and commercial distribution.

One short is being made under the auspices of the National Organization of America, with its theme charting the course to be taken by communities in combating juvenile delinquency. A second subject, sponsored by the New York Youth Commission, shows the origin of delinquency in the home and points to the responsibility of parents toward their children. The third, to be released as a This Is America subject, will stress other aspects of the theme.

Contracts Signed for ‘Mozart’ Distribution

John J. Jones, president of Screen Guild Productions, announced last week that contracts have been signed for worldwide distribution of “The Mozart Story,” Vienna-produced musical.

In addition to the domestic market, the Philippines, Cuba and Mexico, distribution arrangements have been completed for the British Empire and Central and South America. The picture is based on the life and music of the famous composer and features the Vienna Philharmonic Orchestra.

‘Amboy Dukes’ to U-I

Screen rights to “The Amboy Dukes,” a 1947 novel by L. Frank Shattuck dealing with the underprivileged boys of the Brooklyn-Bronxville slums, have been purchased by Universal-International. Maxwell Shluke will produce, direct.

Eronel’s Story Buy

Eronel Production, headed by Alan Posner and Sam Abarbanell, has purchased “The Birds Are Walking,” a comedy melodrama written for the screen by Roland Kibbee.
ALBANY

Warner Theatres Zone Manager I. J. Hoff
man is vacationing at Saratoga Springs; Leo
Drexler, Warner Theatres office manager, at
ended the Catholic War Vets convention at
Rochester; National Screen's Shipping Clerk
Dany Matera is back after honeymooning at
Atlantic City. Twentieth-Fox Salesman Mike
Neyko Theatres' William Howard, accompanied
by J. J. Shimback, assistant division manager
from Chicago, and James Roth, were visitors
here. Tri-States A. Don Allen is the new city
manager at Sioux City. He formerly was
charge of advertising for the circuit. F. J.
Weatherly has taken over the Snyder, Snyder,
Neb., from Omar Brazda. MGM Branch Man
ager Jerry McGlynn is back at work. Vernon
Wheeler sold the Allen Theatre, Allen, Neb., to
Kenbel Hatchting.

OMAHA

Film transport companies in Nebraska will
discontinue Sunday deliveries beginning June 20.

CINCINNATI

Lee J. Goddard has been appointed chairman of
the motion picture division of the Jewish
Welfare drive with Billy Ben, Maurice White,
Bill Onis as co-chairmen. Drive starts May 17.
Charles O'Neill has been transferred from
Philadelphia here as another salesman for 20th-
Fax. Dick Breolin is head booker at Eagle
Lion; was with Universal.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

ALBANY

Regional News Index

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INDIANAPOLIS

George T. Landis, manager, 20th-Fox ex
change, visited the home office in New York
City during the past week.

Mat Scheidler, operator of the Orpheum and
Jefferson, and the Hartford in Hartford City,
and the Main in Dunkirk, Ind., will buy and
book through the Affiliated Theatres, Indian
apolis.

Verne Jenkins has acquired the Monroe in
Monroe City, Ind. Earl Bell, of the Howard
here has taken over as operator. The Mon
Joe and William Riese, of the Riue Circuit, Louis
ville, Ky., are renovating and installing new
air conditioning in the ideal.

Republic Manager Edwin Brander spent sev
days in New York at the home office. Jack
Norriss has acquired the Rialto in Walkerton,
Ind.

Russell Blecke, office manager and head
booker at Republic exchange, is home with an
ear abscess. Warner Bros. Manager Claude
McKein was a Chicago business visitor last
week. Fred Dolle, head of the Fourth Avenue
Amusement Co., Louisville, Ky., spent several
days in the city, looking over his theatre in
rests. Mrs. Harvey Orr, operator of the Sprec
way City, has returned to her
post after a brief vacation.

HARTFORD

At the State Capitol the following new Con
nnecticut firms have filed certificates of or
ganization: Crown Management Corp., Har
ford, now operating the Crown here; president,
Henry C. Oppe; treasurer, Mimi D'Amato,
and S. Bennett Alderman; Theatre Sales, Inc.
Naughtack; president, Ralph S. Pasco; secre
try, Anne M. Pasco; treasurer, Edward Lin
dell; Nuremberg State Association, Hartford;
president, Fred C. Butterfield; treasurer,
Daniel G. Nesta; secretary, Rocco A. Nesta;

Unbilled Performance

A 20-year old seaman created quite a stir at the Capitol in Vancouver, Canada,
when he jumped 25 feet from the balcony
and landed in a seated position in one of
the upholstered orchestra chairs. No one
was injured. Police held the seaman as a
mental case.

LOS ANGELES

Pasadena hopes to get its first new theatre in
17 years this fall when the Terry Daniel-
E. Poynter operation, seating 750, is sched
elled to open.

Bill Wasserman is the new Eagle Lion sales
man; Moz Burks was to go to work at
Paramount peddling film, changed his mind in
stead and went to Sefron as exchange man
ager. Paramount's Les Coleman went to Chi
cago to help set up the company's new central
division there.

Walters District Manager Henry Herbel is
back from a New York sales meeting; Rodney
Pattiges is back after a trip to the same town
to confer with RKO tops.

The Southern California Theatre Owners
Assoc will hold a membership meeting at the
Ambassador Hotel May 24 with a complete
round-table discussion of the Supreme Court
decision scheduled.

Showmen's Trade Review, May 15, 1948
Double, Double . . .
Manager Sol Bolnik of San Lorenzo is a man who can think twice and come up with the answer. Since he has twins five years old, he did a bit of thinking and rounded up five sets of twins in the neighborhood to set up a softball team comprising twins only.

WASHINGTON
Latest Washington Variety Club humanitarian enterprise will be the Emergency Hospital that will receive a $5,000 denial clinic able to handle about 1,000 patients a month and operating on a 24-hour schedule under Dr. Harold Krogh and six other dentists. Recently the club donated $31.20 to the Children’s Hospital Building fund and has a record of $195,000 contributed to various Washington institutions since 1935.

Sam Roth’s Valley Enterprises has added the McLean at McLean, Va., to its circuit. MGM Manager Jerry Adams is the father of a boy named Cooper Philip; already has a daughter, Penny. Theatre Advertising’s Ben Seigel is also father of a boy—Michael Harvey; this is his second child, first being a daughter, Susan. Mrs. Fred Vinson, wife of Supreme Court Justice, will be Guest Mother at the Variety Club Luncheon May 17. Visitors to England included 20th-Fox’s Frank Blake and Hizer Theatres’ Ray Gingell.

SAN FRANCISCO
Sherrill Corwin and Sol Lesser took over the United Artists Theatre last week from the Blumenfeld circuit and will continue to use UA product, with reissues to be the present policy.

Universal’s District Manager Bill Parker is back after a lengthy illness. Kevin Wallace, Examiner critic, has shifted to the news side of the Chronicle, a morning paper. John Hobart, drama critic of the Chronicle, is back from New York and a play-seeing tour in which he saw 16 plays in 14 days.

Walter Armstrong, purchasing agent for the past 20 years with Golden State, will leave June 1. No future plans as yet.

MINNEAPOLIS
Ben Berger, president of North Central Allied, and Stanley Kane, its executive secretary, are attending the board meeting of national (Continued on Page 30)
LONDON OBSERVATIONS

"Hamlet" Seen as Films' Contribution Toward Postwar Swing to Culture; Film Stills Exhibit on "Arty" Side

By Jock MacGregor

Without being pompous or imitating a publicity handout, Laurence Olivier's "Hamlet," done for the Strand Theatre in London, broadens the scope of the cinema. Setting a new standard for acting, it is a magnificent picture but it is not popular entertainment in the general sense.

Previously I have maintained that the cinema's job is to hold the regular patron who is already skipping away rather than create new types of audiences. This picture has made me think again. With the war, there has been a swing towards "art" rather than "showmanship." There has been a boom in the classics, opera, good music and the ballet, and other forms of entertainment have reached out toward it. The industry's only contribution has been the rather unfortunately dubbed "specialized hall" or "art" theatre.

The customers are scattered, but the cinema by some means should provide for them. "Henry V" has proved that such pictures, properly exploited in the right theatre can gross really big money, enjoy extended runs and foster enormous prestige for the industry. "Hamlet," a more mature production, will do even better.

The market will have to be pioneered and production of such films must be limited. This field is truly an Anglo-American creation, with the pictures being made in London and the showmanship devised in New York. In England, "Henry V" went out on normal release, played big cinemas continuous performance, and did not do so well. Adopted by the Theatre Guild and carefully nurtured, it has recovered its production cost in the U. S.

This scheme is being followed now for "Hamlet" in Britain. There will be set performances, an emphasis on atmosphere, late arrivals will be discouraged, and candy will not be sold in the auditorium.

It has opened at the Odeon, chosen because of its suitability for a Royal premiere rather than for the film with two performances daily. The $2.30 and $1.90 seats may be reserved in advance; patrons line up for the $1.30 and 90-cent seats.

The newly formed British Film Academy's first public function is an exhibition of film stills in a Mayfair art gallery. Efforts to improve this department are to be applauded, but I fear this may encourage cameramen to attempt artistry at the expense of suitability for newspaper reproduction or display outside theatres. While some special efforts are wanted for certain publications, the cinemanager still has, through wartime restrictions, to make do with 8x10s printed on non-sensitized paper. Several publicists and cameramen shared this opinion.

The exhibition seems to attach too much importance to ART. While sections are devoted to color transparencies, production selections and individual entries, the all important fashion and pure publicity still, including "cheesecake," which after all are vital for star promotion in a young industry, are neglected. Maybe it is significant that I noticed no exhibitors at the private viewing.

Leading light in a new company, Constellation Films, which is producing "The Small Voice" at Riverside, is Anthony Havelock-Allan. While connected with the J. Arthur Rank Organization through his directorship of Cineguild, he is going ahead to prove that good pictures can be made independently. If keenness has anything to do with it, he has a certainty. Aiding and abetting him is his wife, Valerie Hobson, who stars. While I was at the studio, she was doing the set they were to use the next day and was doing so well that she now has an invitation to refurbish my flat.

Leading man is Harold Keel, Broadway's singing star of "Oklahoma!" and for once the normal procedure of Hollywood stealing a London actor is reversed. Actually even more so, for once he was car park attendant opposite the Paramount studio.

Mr. Havelock-Allan is not very pleased that his name has been linked with a newly formed independent producers group, as he is a staunch supporter of the recognized British Film Producers Association. He is a firm believer in strength for getting things done.

Recently Evening Standard Critic Milton Shulman claimed he could find six girls more attractive than the British stars any night on the subway. Sydney Box accepted the challenge, queried whether the newcomer, who, incidentally, started the "No Orchids" controversy, was a woman who would like Margaret Lockwood's job and salary. Trust the old newspaper man to strike the right note.

Bert Elton, who owns all the cinemas in the northern market town of Retford, plans an all-British film week to coincide with Empire Day and is getting the support of local dignitaries. This is smart showmanship.

For the record: It was Margaret Lockwood herself that Jerry Dale escorted to the Royal Premiere of "Hamlet," and it is no exaggeration to say that he was a trifling agitator when, unavoidably detained at the studio, she was late in collecting him. . . . Norton Richie passing through town on his way for a European tour on behalf of the Montagu Marzo mayor of chief of Two Cities, returns as an independent, with a novel chiller, "Fatal Night" and proves that he has lost none of the old magic. . . . Howard Thomas, Pathé News chief, on route to New York for contacts with principals, has no Beech, or Pathé Journal of Paris, all separately but linked internationally by a single name. . . . Alan Byre has resigned from SRO.

(Continued from Page 29)

Allied in Denver.

Radio City, 4,000-seat Minneapolis house, is getting its face lifted in a $25,000 project. The "touching up" job includes the theatre's lobby, foyer, lounges and audience, and is expected to be completed in two weeks.

Eight speaking engagements before members of the Rotary Club have been set for Maurice Wolf, MGM public relations executive, in the Minneapolis film zone by W. H. Workman, MGM branch manager.

CHARLOTTE


Seen on film road are: Col. G. D. Davis and Henry Krin of Selznick who came to confer with local Manager Sam Hinson; Harry Williams, former United Artists salesman, who has been ill in the coast; T. A. Little, Camden, S. C.; Wade McMillan, Laitsa, S. C.; Roy Rowe, Burgan, N. C.; Sam Bogo, Batesburg, S. C.; Bill Conn, Gastonia, N. C.; W. G. Fussell, Baldwinboro, N. C.; R. E. Bramley, Tryon, N. C.

H. D. Heard and D. H. Reinhardt of Exhibitors' Service recently bought the New at Black Mountain, N. C., formerly operated by A. J. Terrell. They plan extensive remodeling and to reopen as the Fix.

Everett Enterprises of Charlotte has taken over the H. B. Meiselman circuit houses in four North Carolina cities, President H. H. Everett announced. The five theatres acquired are: Strand, Waynesville; Strand, Rockingham; Strand and Ritz, Fayetteville; Manor, Wilmington.

SALT LAKE CITY

Utah Exhibitors held a meeting at Orem, Utah, May 14, President Victor Anderson announced. Twentieth-Fox Manager Charles Walker is on vacation; due back June 1. Joe Nercession, sales head for Associated Films and affiliates, is back from a business trip to Denver. Favorite Films Manager Gordon Le-Sueur is back from Idaho and Montana. Monogram District Manager Harold Mittisch is due here to confer with Branch Manager Dan Tibbs. Exhibitor Al Barrett of Blackfoot, Idaho, is visiting film row. Bill Seib, exchange manager for Columbia, is working the nearby towns. MGM Manager Carl Neelley is back at his managerial desk and says "Ninotchka" will get reissued here.

KANSAS CITY

The downtown exhibition situation was enlarged last week when the Folly Theatre went to straight movies on a summer policy of subsequent-run double features. The theatre has operated for several years with burlesque and films.

Elmer C. Rhoden, Fox Midwest president, recently conducted the annual horse sale at his Star Lane Farms. Osage Theatre, Kansas side subsequent, was to reopen May 15, after completing extensive
Play Films!

Paul I. Fagan, multimillionaire who finances the San Francisco Seals baseball club, wants to use the ball park as a motion picture studio when the team is on the road. Film row is bollering for an umpire.

COLUMBUS

John Pennington of Cincinnati is the new manager of the local Majestic, succeeding Louis Loh, who has leased the Imperial, Zanesville, O. Ladies committee of the Columbus Variety Club throw a farewell luncheon for seven members of the Columbus Theatre’s stock company which closed after three weeks of a projected 18-week season. First cooking school since the war opened last week at the Palace having been set by the theatre’s Harry Schriber with Ramon Crom, promotion manager of the Dispatch. Several Columbus theatres have tied in with the May Queens selections.

ATLANTA

Mrs. M. Dailly has joined U. S. Army Picture service. Film Classics Dot Gardner has quit to join National Screen and Gloria Chambers replaces her. Teddy Pictures’ S. Hickman and wife are back from a Miami vacation. Ray Collins, secretary to Film Classics Ralph McCoy has returned from a Florida visit. “Scotty” Chestnut, whose ties and shirts make one think of the aura borealis, is laid up ill.

Jack Gaither of the Hefflin at Hefflin, Ala., has sold it to Duncan and Richards; Motion Picture Advertising Services’ Bill Johnson and A. E. Chadwick of New Orleans were calling on Atlanta Manager Guy Browa this week. Mack Jackson of Alexander City, Ala., recently celebrated his 30 years in show business.

Sunday movies in Dalton are out as the mayor and city council tabled the matter.

NEW YORK

Allied Theatre Owners of New Jersey President Ed Lachman is going to make an extended trip to the coast as an observer for his organization. First stop is Chicago for Illinois Allied; second Denver for the national Allied board meeting and the Rocky Mountain Association, where he will address the latter. Then to Los Angeles for talks with independent exhibitors. He should be back late in May.

The Paris, newest foreign-language house owned by French Pathe, has set back its opening from May to September. Bad weather delayed construction. James A. Watson has quit the Walter Reade circuit as an assistant booker. Joseph Kurse will succeed him. Selznick Book Ira Michaels is transferring to the sales end. Amelio Tomaso has taken over the Biltmore at Harrison, N. Y., and will remodel it.

Warner Bros. Theatre held a zone meeting here Wednesday under leadership of President Henry Kalmine. Attending were:

Zone Managers—James Cuyton, Chicago; Nat Wolf, Cleveland; J. J. Hoffman, New Haven; Frank Burns, Newark; C. J. Latta, Albany; Ted Schlaeger, Philadelphia; M. A. Silver, Pittsburgh, John J. Payette, Washington and Ben Wallenstein, Hollywood. Film Buyers—Alex Halpern, Chicago; Ted Minsky, Cleve-

MOTION PICTURE ASSOCIATES

SALUTE

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HOTEL ASTOR, NEW YORK 19, N. Y.

(Space donated by Showmen’s Trade Review)
LOUISVILLE

Reports from exhibitors in Louisville indicate a slump in box-office receipts, quite noticeable in some instances. Regular prices instead of the anticipated $1.40 top for the showing of "Arch of Triumph" will prevail at Locw's. President W. C. Carrell of the Falls City Equipment Co. has returned from a sales trip through Kentucky.

Construction delays will defer for about 30 days the opening of Foster Lane's new Lane, Williamsburg, Ky., and of Walter L. Campbell's Bell in Raverna. It is reported that a new house will be erected in Pineville to replace the Gaines, recently destroyed by fire.


CLEVELAND

Community Circuit Owner Henry Green Berger and Warner Ohio Zone Manager Nat Wolf head the motion picture drive here for the Jewish Welfare. Committeemen are M. B. Horowitz, Saul Frifield, E. J. Stutz, Bert Liekovich, Harry Weiss and Martin Sperberg.

Local 160, IATSE, presented gold life membership cards last week to Member Lee Kolb for 25 years of service as a director and to Attorney Martin Blum, former state representative, who has maintained his union affiliation.

Allen Shaw has shifted from selling for Screen Guild to Film Classics. Harry Henderson resigned as manager of the Urbansky Lorain-Fulton where he had been for almost 20 years; Charles Rice, manager of the Urbansky Jennings succeeds him and John Urbansky, Jr., succeeds Rice at the Jennings.

Ex-Republic Manager Norman Levin, who has been ill since last summer, is back from California looking fine but with no definite plans for the future. RKO Assistant Booker

Honor Herman Levy

Political and motion picture leaders turned out last week in New Haven to throw large banquets for Theatre Owners of America General Counsel Herman M. Levy at the Racebrook Country Club.

The 500 who attended heard Levy's work praised and TOA President Ted Gabile declared that motion pictures were "misunderstood" and were the greatest force in the world for good. Gabile said that theaters are a two-billion-dollar institution that pay to 95 million patrons a week.

Levy was presented with a silver tea service by Hy Fine of M&P Theatres.

Among those attending were:

- State Police Commissioner E. J. Hickey.

Blanch Knobloch Brent has quit to concentrate on housekeeping. MGM Cashier Mollye Davis became an aunt last week when twin daughters were born to her sister. Twentieth-Fox's Manager J. J. Schmertz's daughter, Esty Schmertz Kaufman, will marry Bob Bobb of New York. Louis Kaufman was a local visitor to the Warners offices.

VANCOUVER

City Council of Saskatchewan, Canadian, has voted to drop box-office taxes when Canada removes the excise. It propose it as a local levy. Exhibitors have pledged themselves to pass on the savings to the patrons.

Daylight-saving and night baseball, besides the coming of summer, has hit the box-oftices here. Empire-Universal Manager Leslie Plottel has quit to open an apparel shop; Perry Wright of Toronto resigned his post. Steve Andriak is at Elk Point, Alberta, is rebuilding his recreation hall as a 300-seater for movies.

The Carsons of Fort St. John, B. C., owned by Jack Carlson and the town's only movie, was destroyed by a $75,000 blaze which almost wiped out the business district.

Rank officials find that British picture playing time in Canada has jumped from four per cent in 1946 to 30 per cent at present.

PHILADELPHIA

William Goldman's Erlanger admitted mothers free on Mother's Day provided they were accompanied. Dick Brown, former checker for Warners, is now a publicist for Stanley-Warner Theaters. Columbia Contract Clerk Jerry Levy and Office Manager are on the sick list, Ex-Republic Manager Joe England is now manager for Quality Premium Distributors. National Screen Service Manager Stanley Goldberg is offering $10 as a settlement for that dozen white shirts lost when Sis Chinese laundry got robbed. Sylvia Pomerantz is the new inspector at Clark Films and Frank Spedler is the new night inspector. Mr. and Mrs. William Charles have announced the engagement of their daughter Joan Louise to Leon W. Cotrell. The future bride's father is head of Stanley-Warner's sound department.

The Philadelphia Motion Picture Preview Group held its annual spring luncheon last week with Mrs. Arthur and Loeb, in charge of arrangements.

TORONTO

Win Barron, manager commentator of Canadian Paramount News, scored a beat this week by having pictures of the Royal Silver Wedding Anniversary shown from New York where he added descriptive material to form a nine-minute short.

Odeon Eastern Division Manager C. J. Apple, Sam Fингold and Ralph Dale of its subsidiary National Theatres Service, have returned here after a complete tour of the circuit's eastern Ontario houses.

Demand for a popular vote on daylight saving time in Ontario has been turned down by the Government.

Jerome Cady, script writer for 20th-Fox, was stricken with a heart attack here and hospitalized while preparing a film story on the Royal Canadian Mounted.

Harold T. "Tubby" Long, 53, for 27 years in the film business and one-time general manager of Hanson Theatres Corporation, died of a heart attack last week a year after retiring. Survivors are his wife and his son.

DALLAS

Bill McCraw, executive director of the Variety Clubs International, was the principal speaker at the May Dallas Variety Club meeting. Texas Theatres Service has moved to larger quarters at the same address. Vernon Arnett, former exchange manager and salesman in the southwest, is back in Dallas as exchange manager for Warner Bros.

Ed A. Wheeler has been appointed special sales representative for Sack Amusement Enterprises in Cincinnati, Cleveland, Indianapolis, St. Louis, and Pittsburgh.

HARRISBURG

Colonial Assistant Manager Jack Trumbo visited Pottsville recently with his mother. Twentieth-Fox's Mike Weiss was in town; ditto Fabian Area Manager Lou Golding. Harry Chubb, manager of the Hershey Community Theatre, is back at work after an illness, Senate Veteran Cashier Midge Frenk, who has been with her husband, a marine, at Oceanside, Calif., plans to return here next month.

Exhibitor Walter F. Yost became a grandfather when his daughter, Mrs. Lynn A. Creason, gave birth to a son, and Mrs. Ed Fabian of New York visited the town. Harry Kuh, advance manager for the "Aqua Parade," was another visitor. The city's cancer fund drive ended last week with presentation of prizes to jingle winners from the Senate stage.

New Ideal Theatre Chairs

JOE HORNSTEIN has it!
THE CITY council of Casonshoacket, Pa., has adopted an amendment to its proposed 10 per cent wine and liquor license admissions, which would exempt religious and educational groups from the levy when the events are held on their own premises. The ordinance was delayed pending a public hearing.

Several hundred film industries and personal friends turned out last Monday for the testimonial dinner for F. D. (Dick) Warner, Pittsburgh branch manager to eastern division manager at Boston. Ralph Mervis of the Mervis Bros. Circuit has announced his engagement to Mollie Bloom of Reading. A son was born last week to Mr. and Mrs. Dunn Waurnath of the Fairmont at Fairmont, W. Va.

**ST. LOUIS**

Joseph F. Woodward is the new Eagle Lion manager here. United Artists Chicago Publicity Director Chick Evans was a St. Louis business visitor. Paramount St. Louis Manager Maurice Schweitzer has resigned to enter the drive-in field. Maury Stahl, former St. Louis theaterman who now operates theaters in Newark, N. J., and Miami Beach, Fla., spent a week here. L. R. Cutts of the Royal, Royalton, Ill., has recovered from a recent illness.

Earl Mitchell has assumed his new post as manager of Fox Midwest's Globe in Christoper, Ill.; employees of the circuit's local Orpheum and Plaza threw a party for him and his wife. The home of Richard Phillips, operator of the Algerian, Tisco, Mo., was completely destroyed by fire. Owner Charles Brecher of the Premier in Grayville, Ill., is considering plans to rebuild the theatre recently destroyed by fire.

**PORTLAND**

Paramount has reopened its Portland branch with Wayne Thiot, formerly Salt Lake City salesman, as manager. Astor Films Hal Boehme, Paramount exploiter, Bob Blair is from a northwest Pacific trip. Oscar Paisley is building a drive-in near Coeur D'Alene, Idaho.

Mrs. Agnes Frakes and Mrs. Ruth Bishop have combined their theatre circuits in Idaho and eastern Washington.

Charles Feldman, western division manager and Barney Rose, western district manager of Universal were here confering with George DeWaide, Seattle branch manager.

A. J. Sullivan, branch manager for United Artists, conferred with W. E. Callaghan, western district sales manager in Portland. Also in conference was Alex Singelow, northwest representative.

A theatre thief held up Betty Kelly of Helig Theatre, Eugene, Ore., and annexed $300 plus. Manager Arthur Turner reports no trace of the bandit was found.

**BOSTON**

Independent Exhibitors, Inc., of New England (Allied) met here last week and elected Daniel J. Murphy president with the following other officers: Vice-presidents James Guarino, Maurice Sabin; Secretary Julian Riklin; Treasurer W. Leslie Bendslev; Business Manager Ray Feeley.

The Exhibitors heardArt Moger tell them of Publicity Anonymous, press agent outfit which has been organized in Boston to combat erroneous public opinion about motion pictures. Moger, who outlined the positive policy which the Publicists request, asked that each New England exhibitor serve on a committee and send all adverse material about pictures to Business Manager Ray Feeley, who will marshal forces to combat it. He also issued tear sheets of the Boston campaign to "educate" the public to attend the movies.

**Gulistan Wilton Theatre Carpet**

JOE HORNSTEIN has it!
PRODUCTION PARADE

by Ann Lewis

The most decorated soldier of World War II, Audie Murphy, who was brought here for a film career after the Cagney saw his picture on the cover of Life, is being tested this week for the leading role in the Variety Clubs rehabilitation picture, “Bad Boy,” which Paul Short is producing for Monogram. The screenplay is presently being written by Robert D. Andrews with filming to start in July.

Tony Martin expects to spend some of his spare time at Universal-International. He has just signed a term deal with the studio calling for one picture a year over a period of years. Arrangements are to star him in a big-budget musical with several properties now under consideration for the 1949 program. Top cast and composers are also part of the plan.

Harry Popkin, an exhibitor who decided to try his hand at producing, and who is presently in the process of filming “My Dear Secretary” for United Artists, starring Laraine Day, is currently dickering with David Farrar, British star, for one of the starring roles in his second film, “Impulse.” He has already acquired the novel “Shelia” as his third film on his ten-picture UA release schedule.

At MGM Shorts Producer Fred Quimby plans to inaugurate “Tom and Jerry in Holland” as the first of a new series for the cat-mouse duo. One that will take them to every important country in the world, for it will combine educational messages with entertainment in such a way as to make learning pleasurable. Co-directors will be William Hanna and Joseph Barbera.

At Columbia, a property that the studio purchased six years ago was put into production as a Rosalind Russell starting vehicle. This was an original story by Gene Towne called “Miss Grant Takes Richmond.” And for Rita Hayworth the studio acquired the screen rights to “Lona Hamon,” a forthcoming Thomas Savage novel. Along with Miss Hayworth go the services of producer S. Sylvan Simon.

The famous Texas Rangers will again be a screen subject in Paramount’s “Streets of Laredo.” Based on an incident in their exploits, the picture will have William Holden, MacDonald Carey and William Bendix in the top roles, with Leslie Fenton directing for producer Robert Fellows. To be photographed in Technicolor, it sounds like a film of major proportions.

Another T-Man picture is being planned at Eagle Lion. This time it will be called “T-Men on the Border,” and preparations have already been started for its filming. William Katzell and Aubrey Schenk will co-produce this semi-documentary tale, with the full cooperation of the Treasury Department. A cast has been set.

The comedy team of Abbott & Costello are going to invade the horror department again. They are slated to make a picture called “Abbott & Costello and the Invisible Man,” the only one of the genre groupings that Universal-International left out of their last horror film. Before the boys meet “The Invisible Man,” however, they are going to make “Mexican Hayride,” scheduled to start in August.

Ten years after he signed a term contract with RKO, Albert Sharpe, Irish actor of “Finnian’s Rainbow” fame, drew his first assignment at the studio. A series of loan-outs as other studios took time off the interference, and now he gets to play one of the major roles in “Baltimore Escapade,” which Richard Wallace will direct. He joins a cast including Robert Young, Shirley Temple, John Agar and Johnny Sanso.

James Nasser has just announced that he is expanding into the short subject field. His immediate plans call for the installation of a special department devoted to industrial, commercial, educational and religious, as well as regular program subjects. With his theatre operations and his feature productions, this covers quite a bit of territory.

The two Bills of Pine-Thomas Productions have just completed arrangements for a Technicolor commitment for their big-scale production for Paramount, “Captain China.” This will be their fourth production in color.

RKO Buys Screen Rights To Song, Nature Boy

Screen rights to Nature Boy, the song by Eden Ahbez which became a nationwide hit shortly after a recording by Nat (“King”) Cole was released, have been purchased by RKO Radio, which will feature it in the Technicolor production, “The Boy With Green Hair.” The film is the story of a “nature boy” who is endowed with green hair as a peace symbol.

Lantz Goes to Grass Roots for Audience Reaction

A grass-roots tour of small towns in the South has convinced Walter Lantz, president of the Cartoon Producers Association and one of the industry’s foremost makers of shorts subjects, that the western flavor will give wider appeal to his pictures.

The producer of “Woody Woodpecker” and other cartoons was counting the profits to his “feel” of audience tastes by reason of his trip at the time this correspondent interviewed him. And he had concluded that more producers should visit the small towns to learn how the mass of the American picturegoers want their entertainment fare.

“Many theatremen told me their theatres were virtually empty during the week, and that weekend showings of Westerns really saved their hides,” Lantz declared.

“In the towns I visited, I learned that the average audience is composed of family groups, so if the plot of the picture is complicated there are plenty of complaints to the exhibitor.”

The immediate result of the trip Lantz made to more than 40 towns with population of from 2,000 to 20,000, was a change of his production plans whereby the first two of his new “Woody Woodpecker” pictures made in 1948 for 1949 release through UA had to be turned to different cartoons.

Pictures now before the cameras represent a tremendous investment. As an example, the biggest cartoon and glassware breakage of 1948 was last week necessarily added to production expenses of Warners’ “Silver River.” Reason: Ray Bolger had to practice yanking a tablecloth from a loaded table in a nightclub sequence with June Havner. About 50 assorted plates and glasses crashed to the floor before the rubber-legged dancer succeeded in whisking away the cloth without mishap. Another small item of expense was kicked up when a Warners second unit camera crew returned to the Burbank studio after shooting backgrounds at Jones Beach, N. Y., for “The Girl From Jones Beach.”

Marin Starts at Warners

Edwin Marin starts his first directorial assignment at Warners on May 17 when “Younger Brothers,” an adventure yarn with Wayne Morris, Janis Paige, Bruce Bennett and Geraldine Brooks heading the cast, gets the gun.

Another example of the expense involved in current production is at Universal-International where an enlarged department has been established on one of the stages to accommodate a C-47 transport plane which is being used in the Joan Fontaine-James Stewart film, “You Can’t Get a Man.” None of the present doors are large enough to permit the plane’s passage, even with the wings detached. Furthermore, the U-I boys have to grade and pave the outside of the large set to get the C-47 inside. Joe Cook, Jr., son of the famous comedian, was assigned the role of a bellhop in the film.

Biggest Battle Scenes

U-I also had quite an expenditure last week when the biggest battle scenes for any of its films since “All Quiet on the Western Front” got under way on the back lot, with principals and extras milling around in “fighting” scenes between French Foreign Legionnaires and Indo-Chinese guerrillas for “Rogues’ Regiment.”

Scheduled to start May 17 is “The O’Flynn.”

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Scheduled to start May 17 is “The O’Flynn.”
which Douglas Fairbanks, Jr. will produce and direct. The second unit has been shooting pre-production on location.

Producer Harry Popkin arranged the shooting schedule of Cardinal's "My Dear Secretary" so that Laraine Day could finish her assignment as soon as possible and rejoin her husband, Leo Durocher, manager of the Brooklyn Dodgers.

Goldwyn Film Begins

Samuel Goldwyn's "Take Three Tenses," co-starring Teresa Wright and David Niven, starts this week. Goldwyn, who devotes considerable care on his pictures, just brought back background and process footage from England. His unit was headed by Gus Schroeder. Then he hired British actor Alan Napier as voice coach for the film to help members of the cast (with the exception of David Niven) develop English accents for their roles. Miss Wright gets a special instructor.

RKO's "Indian Agent," a Tim Holt western, started on May 10 on location at Lone Pine, Iron Eyes Cody, Cherokee Indian whose given name was the result of a 22-hour dance endurance contest, plays a top role.

Kristine Miller was borrowed by independent producer Frank Seltzer from Hal Wallis, and Arthur Franz from the Broadway stage success, "Command Decision," for roles in "West of Tomorrow," which went into work May 10 for 20th-Fox release. Miss Miller is the only woman in the cast of 123 men. Sol Wurtzel, another independent producer at 20th-Fox, set the production wheels in motion for "Trouble Preferred" on May 12.

Keaton at MGM

Former comedian Buster Keaton is serving as technical director at MGM on comedy routines for Red Skelton's "A Southern Yankee." Edward Sedgwick took over the direction from S. Sylvan Simon for two weeks' additional shooting. William Baldwin and his son are working together for the first time as the veteran director and youthful assistant handle Monogram's "Kidnapped," starring Roddy McDowell, which started May 10. William Bendix left Hollywood for New York to film scenes during the New York-Cleveland series at Yankee Stadium for Allied Artists' "The Babe Ruth Story."

Kane to Raise Cain With Busy Schedule

With one picture set to start this month, the script completed on a second story, and a third screenplay nearing the finish line, Republic Associate Producer-Director Joseph Kane is slated to put all three before the cameras are the year ends, giving him a busy schedule at the valley studio.

First to go is "The Far Outpost," which starts May 21. Then will come "The MissouriANS," which is tentatively set for an early July start. After Kane gets his breath—he has time—he'll go to work on "Ghost of Gunsight Pass" in September.

In Supporting Roles

Jann Paige and Douglas Kennedy have been named by Warners to support Wayne Morris and Robert Hutton in "The Younger Brothers," a forthcoming sequel to the 1941 film, "Bad Men of Missouri."
CLASSIFIED ADVERTISING

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PROJECTORS

Advance Data

On Forcoming Product

Sorry, Wrong Number (Paramount) Principals: Barbara Stanwyck, Burt Lancaster, Ann Richards. Director, Delbert Mann. A femme fatale and a hard luck private eye are involved in a complex situation which turns out to be a real case of murder.

Now and Forever (Paramount) Principals: Claude Rains, Miconald Carey, Wanda Hendrix, Andrew Kendall, William Tabbert. It’s about a young man who marries his boss’s daughter.

The Shamrock Touch (20th-Fox) Principals: Tyrone Power, Susan Hayward, and Edmund O’Brien. Director, Henry Koster. Drama of an American correspondent who sacrifices the publisher’s daughter, whom he thought he was marrying.

The Window (RKO Radio) Principals: Barbara Hale, Bobby Driscoll, Arthur Kennedy, Director, Ted Teta. A young lawyer is murder, but no one believes him until the murderers try to kill him too.

The Charming Matt Saxon (U-T) Principals: Robert Montgomery, Jane Wyman, and John Litel. Director, Cune Torrey. A Broadway producer deliberately robs his own girl of her Hollywood chance by declaring her a disbarred, cross-dressing movie star. A novel by a man and his wife continues his villainous ways despite being exposed.

I Surrender Dear (Columbia) Principals: Gloria Jean, David Street. Director, Arthur Dreifuss. Musical about a singing career-seeking girl who goes to Rio to sing with a band without the knowledge of her dis-jockey father.

The Mystic (EL) Principals: Turhan Bey, Lynn Bari, Carlos Cortez, and Lyle Talbot. Director, Bernard Vorhaus. Drama of a woman deified by a fake spiritist into believing she is communicating with her supposedly dead hus- band, who turns out to be a real husband. The spiritist is alone, and the wife is cured of her delusion.

Hollow Triumph (EL) Principals: Paul Henreid, Joan Bennett. Director, Steve Sekely. Drama of what hap- pens when he directs his intelligence into the wrong channels.

The Big Punch (VI) Principals: Wayne Morris, Mary Stuart, Gordon MacRae, Director, Leroy Sh SOL. A football star is a gam- bler frames a fighter in connection with a murder.

Smart Girls Don’t Talk (WB) Principals: Virginia Mayo, George Raft, Guido Stern, Richard Barre. Gangster drama and a woman who forms an indispensible friendship to a gambler of his money.
Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with names of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Company

Title

Time

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Ref.

ALIENED PICTURES

2 Black Gold °C (D.F).

A. Quinan-K. deMille-E. Knox.

92. 3/25/48

b5/8/48

73.

Babe Ruth Story, Th.

W. Bondix-C. Trevor-B. Bickford.

87.

b5/8/48

5/30/48

b5/8/48

73.

7 Hunted, Th (D.A)

Bella-S. Sullivan-J. Loring.

63.

b5/8/48

b5/8/48

86.

6 Smart Woman (D.A)


83.

b5/8/48

b5/8/48

86.

4 Song of My Heart (D.F).

Frank-Stundrum-Audrey Long.

83.

b5/8/48

b5/8/48

86.

COMING

Babe Ruth Story, Th.

W. Bondix-C. Trevor-B. Bickford.

87.

b5/8/48

b5/8/48

86.

8 Dudo Goes West, Th (C.F)

R. Cameron-C. Downs.

84.

b5/8/48

b5/8/48

86.

7 Paleface (W.F)

B. Abner-C. Bennett-S. Sullivan.

83.

b5/8/48

b5/8/48

86.

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### S W O M E N ' S  T R A D E  R E V I E W

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### Years Between

- You Gotta Stay Happy, rose 7, 1947
- You Were Meant for Me, 1938
- Your Red Wagon, 1938

### MISCELLANEOUS FEATURES

Listing of features pertinent to the industry, and U. S. origin not distributed by major companies, followed, in parentheses, by name country of origin and U. S. national distributor: names of stars, running time, and date of issue in which review appeared, in that order.

### A LOVER'S RETURN (France-Westport-Int'l.)
- J. Jouvet-G. Morley.
- 91.0.

### CRIME AND PUNISHMENT
- Sweden-Film Rights Int'l. H. Faust.
- 105. 113/16/47

### DAMNED
- Thee Family-Path.
- 103. 113/16/47

### THE EASt (France-Lopert) J. Marais-Joy Day.
- 93. 113/16/47

### CRIME AND PUNISHMENT
- Sweden-Film Rights Int'l. H. Faust.
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### DAMNED
- Thee Family-Path.
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### THE EASt (France-Lopert) J. Marais-Joy Day.
- 93. 113/16/47

### MISCELLANEOUS FEATURES
"ABBOTT AND COSTELLO HAVE 'EM ROLLING IN THE AISLES: A SLAPSTICK KNOCKOUT"

"LAUGHS ENOUGH TO KEEP THE CUSTOMER LINING UP AT THE BOX OFFICE!"—DAILY VARIETY
"COMEDIANS AT THEIR BEST!"—HOLLYWOOD REPORTER
"A FUNFEST FROM START TO FINISH!"—VARIETY

EAGLE LION FILMS PRESENTS

"THE NOOSE HANGS HIGH"

BUD ABBOTT
LOU COSTELLO

JOSEPH CALLEIA LEON ERROL CATHY DOWNS
PRODUCED AND DIRECTED BY CHARLES BARTON
FEATURES REVIEWED:
Best Man Wins 28
Blonde Ice 11
Give My Regards to Broadway 10
Guns of Hate 11
Jinx Money 10
Melody Time 11
Raw Deal 10
The Cobra Strikes 10
Wallflower 10
Will It Happen Again? 11

THE MOTION PICTURE THEATRE EQUIPMENT AND MAINTENANCE

STUDY BIDDING AS SAFEGUARD TO 'COMPETITIVE PRINCIPLE'

URGE FILMS TO JOIN BEFORE VIDEO PARADE PASSES IT BY

JACKSON QUOTES DRIVE-IN VETERANS ON PROFIT ANGLES

REGULAR FEATURES:
National Newsreel
Regional Newsreel
Hollywood Newsreel
Showmen's Silhouette
Selling the Picture
Theatre Management
Audience Classifications
Feature Booking Guide

Entered as second class matter February 20, 1940, at the Post Office at New York, N.Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N.Y., U.S.A. 10 cents a copy, 45 a year.

MAY 22, 1948
Vol. 48 No. 21
Today's No. 1 Hit!

Talk about Vitamin M-G-M! "Homecoming" is breaking every M-G-M Capitol, N.Y. record (in spite of early heat wave!). And in its only other date so far at Trenton, N.J. it's the best in 2 years! Watch this baby ignite the nation.
The Lion Is Roaring

Exhibitors can ask for no sweeter music than the roar of Leo The Lion when he really gets started... and from all indications, he has started again.

The present loud roars started with "Homecoming," and will continue with "The Pirate" and on to "Easter Parade." There are several others but these three stand out as being in the best traditions of Leo again hitting on all cylinders.

If our daily mail is any criterion, and experience has taught us to so regard it, then the spirit of enthusiasm is rapidly spreading to theatremen who are recapturing the urge for showmanship and smart show-selling that brought this industry to great heights.

Tin-Horn Dictators

If there is one thing this industry can do without it is those tin-horned dictators who, acquiring some power and authority, think of themselves as cockeyed wonders who merely have to sit on their swivel chairs and issue ultimatums.

Trace back to their source some of this industry's worst headaches, and you will find some low form of these dictators who by their very acts have proven that the responsibility and power placed in their hands was, definitely, misplaced and misused.

This dangerous ego takes various forms. Sometimes petty and silly bombast and other times really dangerous acts that all too often come back, not to haunt or harm them, but to harass and plague the industry as a whole.

We've run across one of these recently who suddenly zoomed to a position of importance and trust from a previous position of not-such-importance. From where we sit, his job is much too big for him and in hopes of matching a small mind with a large job, he apparently bought himself some over-sized britches.

He and his counterparts have got to be weeded out before this business can really live up to its position as one of the country's major industries.

Super-Terrific

The waves around Times Square still maintain that the picketing and the near-riots around the Roxy Theatre where "Iron Curtain" is currently packing them in, was Charlie Schlaifer-inspired.

Now Charlie may not like to be tagged that way, but he can't deny that it is one hell of a terrific tribute to his already fine reputation for smart showmanship.

His capacity for widespread and varied activities seems unlimited. With each new release from 20th-Fox he pulls some new gags out of a bottomless hat and each in its turn seems to set off a barrage of publicity and attention that cannot help but build up grosses.

Studio Labor Troubles

It's going to be awfully hard for the rank and file of this industry to figure out why there should even be the slightest thought of a possible strike or even a drawn-out discussion on wages and working conditions among the various studio units.

It is no dark secret that those employes have been working under the highest possible wage scales and the best possible conditions. We doubt if anywhere in this broad land of ours, anyone could find better wages or working conditions.

Maybe they never read the story about killing the goose that laid golden eggs. If not, then we offer it as recommended reading to the union leaders. Seems to us that the goose has been doing pretty fine by those men and unions for many, many years.

Speaking of Pictures

Seems as though no type of picture can equal the good, outdoor, action entertainment for year in and year out dependability at the box-office.

To further prove the point, two great western pictures were screened last week and rated high praise from all reviewers and many circuit buyers.

One was Harry Sherman's "Four Faces West" for United Artists release, and the other was Nat Holt's "Return of the Badmen," from RKO-Radio. The former has the added punch of being good family fare although the latter has enough strength to make top-gross returns even for the adult trade.

A Great Record—Maintain It

The MPAA Conservation Department reports to President Eric Johnston that again, for a second consecutive year, not one fire was reported in any of 400 exchanges in which 6 million miles of film were handled during the period covered. Thus, Conservation Department Head John B. McCullough and the entire operation under his direction are due a vote of thanks for a vitally important job well done. Let all branches, particularly the theatres, strive constantly to keep up the industry's fine record for fire prevention.

—"Chick" Lewis
WHAT'S NEWS
In the Film Industry This Week

LITIGATION—Deadline for a plea to the 7th U.S. Circuit Court to reverse the
argument in the Government anti-trust suit
against the eight majors passed this week
without a single exception for review. But
the Theatre Owners of America, as Washington was quiet, in
Chicago it showed some activity again as
Federal Judge Michael Lorge denied the Bal-
adam motion to kill the two-week maximum run he has ordered for their Loop
houses as a result of the Jackson Park Theatre
suit. Assistant U.S. Attorney Thomas McConnell asks for a clarification of
the injunction. In Buffalo RKO came out
singing as Federal Judge Harold Burke set
aside the damages a jury had awarded the
Bordonaro Bros., OleaN. Y., exhibitors on
grounds of insufficient evidence. Judge Burke,
however, allowed the damages assessed
against Paramount and Warner Bros., to
stand which probably means an appeal from
these two companies. In the Indianapolis
in the suit in which V. said to the 
(Wiley of the Fox sued Affiliated Theatres,
the usual majors and a raft of produ-
cers for $381,000 charging product monop-
opoly. In St. Louis Stereoptype Matt Davis
filed suit for $250,000 against RKO because
the name "Matt Davis" was used for a
juvenile delinquent in "Fighting Father
Dunne."

* * *

EXHIBITION—National Allied’s director’s
election placed the ownership of the
chain of theatres by film company and exchange
personnel and warned exhibitors to watch
that the advantages they had gotten through
the Federal Court rulings not be invalidated
by violations.

In New York Walter Lasker, veteran
eapeninews said to be the first
official, has formed what is said to be the first
central office to buy and book foreign product
for theatres across the nation. In Kentucky
exhibitors there found themselves held
accountable under the minimum wage act after
they had been told it didn’t apply to them.

In Hartford a featherbedding test on standby
orchestras came to nothing as the musicians’
union and the State Theatre got together on
a new contract calling for six instead of eight
men in the pit and the theatre asked the
NLRB to drop its charges. Kansas City’s
Mainstreet may reopen under the RKO ban-
er; Charlottesville, V. A., under the mandatory
court is considering a straight five cent admission
price instead of the present sliding scale.
Wau-
kegan, Ill., has voted for a four per cent box
office tax to make up a $40,000 annual deficit.
In Boise, Idaho, C. C. Vocler was elected
president of the Idaho Theatres Assn. to
succeed Hugh Jorgensen.

* * *

DISTRIBUTION—David O. Selznick and
Sir Alexander Korda joined hands to pro-
duce four pictures within the next year in
RKO to which Selznick would have the
western hemisphere distribution rights. Uni-
versal—International will lease houses to play
"Hamlet" at advanced prices and is getting
a staff field together for the Rank production.
Monogram announced it would release
Charles Chaplin’s "My Brother Jonathan" and "Temptation
Harbor." Sypsos Skouras was relected 20th-
Century’s president as the company proudly
said its 21 exhibitors were receiving all sales rec-
ords and going ahead with the Andy Smith
drive. Eagle Lion will start its 26-week "Bill
Hale" program June 1. Paramount, which
estimated its net for the first quarter at
$7,760,000 compared to a similar 1947 quar-
ter of $7,922,000, also running a sales drive.

Motion Picture Romance Association Vice-
President Irving Maas was scheduled to sail
for Europe to see what could be done there
as the Russian Government was making it tougher for American films,
and J. Arthur Rank was proposing a sliding
tale to British theatres which would range
from 20 to 70 per cent.

* * *

TELEVISION—Video held the spotlight at the
intemational convention of the Society of
Motion Picture Engineers (P. 6) and in the
news this week. Los Angeles Ficaf started
what could be a test case by photographing
Movietone’s live reel on film and showing it,
thereby gaining the advantage of time before
the regular theatre reel was delivered; 20th-Fox said Movietone’s "Director" was
in 1924.

Justice Dept. Enters
Schine Divestiture Case

Determined to block any possible attempt by
the Schine Circuit to delay the disposition of
five theatres it bought since the government suit
against the circuit was first brought in 1939, the
Department of Justice in Washington has
asked the Supreme Court for a specific ruling
on the matter. This month’s decision in
the Schine case failed to make specific reference
to the theatres Schine was to sell under the terms
of the 1942 consent decree.

Sixteen theatres were originally involved, in
1942. Ten have been sold and the lease of one
expired. Schine has challenged the government
over the disposition of the other five, holding
that it is no longer obligated to dispose of them.

Sees 90% Divorce

If the New York federal statutory court fol-
ows the mandate of the U. S. Supreme Court
opinion in the Government anti-trust suit, at
least 90 per cent of the major-controlled the-
atres will be ordered divested, Fred Weller,
general counsel of the Independent Theatre
Owners of Southern California and Arizona,
told that organization’s directors Tuesday.
He urged independents to help the Justice Depart-
ment in gathering facts to bring about enforce-
ment of the opinion.

Veteran Legislator,
Exhibitor, Dies

Alpha Fowler, Sr., 61, veteran Georgia legis-
lator and one-time theatre owner in Geor-
gia, died of a heart attack in Atlanta May 17.
Hed operated houses in Atlanta and Douglas-
ville. Surviving are his widow, Dorothy Sel-
man Fowler, three sons—General Alpa, Oscar
and George—and a daughter, Mrs. W. H. Whit-
ham of Miami.

Petijohn, Hays Aide, Dead in Indianapolis

Charles C. Petijohn, 67, general counsel for
the Motion Picture Producers and Distributors
(Hays office) of America from 1924 to 1942,
died in Indianapolis Wednesday. He is survived
by his son, a sister and two sons.

SHOWMEN'S TRADE REVIEW, May 22, 1948

French Go to U. S. Films
For Sex, Says Director

A French director who has such films as
"Passionnelle" and "The Devil Is a Woman"
behind him took time out in Hollywood this
week to declare that the majority of French
films are "not concerned with sex at all." He
is the famed quoted director who recently
completed "Noose" in England for War-
br Bros. release and who is in Hollywood seeking
American talent for his forthcoming
foreign films. On the subject of sex in movies, he
said blithely:

Sex?

"As a matter of ironic fact, French audiences
watch for American films because of their sex
appeal."

Greville, who returns to France in June
and hopes to start work then, plans to have as
many American actors in films as French.

"We will try to tell our stories with cameras," he
explained, emphasizing the importance of
visual action rather than talk, "and 50 per cent
of the dialogue will be in English."

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INDEX TO DEPARTMENTS

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Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $3.00 per year in the United States and Canada; Foreign, $5.00; Single copies, ten cents.
Competitive Principle in Film Buying Established, Says U.S.

By BILL SPECHT (News Editor)

Whether the motion picture industry in general and the Motion Picture Association of America in particular would get behind an attack on censorship based on the recent Supreme Court opinion that films were entitled to the same freedom as the press, remained an open question this week.

Reports from Washington said that industry lawyers were studying the high court's view, handed down in its opinion on the Government anti-trust suit. The MPAA office there seemed to indicate that before any action would be taken the MPAA wanted its lawyers to further study the possibility of action based on the high court opinion.

In New York an MPAA spokesman declared that he did not anticipate the association would take any action on the court opinion because it was not a party to the suit in which the opinion was rendered. The spokesman insisted in this stand even though if it were not possible for the MPAA to make use of a byproduct of the suit to fight censorship even though it had not been involved in the original suit.

Union Seeks Test

Officers of the American Civil Liberties Union declared that the organization still sought a test suit. The Union officials declared that a letter calling attention to the possibilities of the high court's "free press" view had been sent MPAA President Eric Johnston and that a reply had been received saying Johnston was travelling but that the question would be called to his attention.

Meanwhile some legal circles were expressing the view that the court opinion might not be powerful enough ammunition to start a censor war on. They pointed out that in 1915 the Supreme Court had upheld the right of local censorship in Kansas and Ohio and they were un-

Industry Use of High Court View To Fight Censors Is Open Question

(Continued on Page 22)

Great Record

Film rows of the United States went through their second straight year without a single fire, Director John B. McCullough reported this week. Motion Picture Association of America President Eric Johnston, McCullough, who reported on some 400 exchanges, said the mark that in some instances the older buildings "offer a challenge to exchange operation executives to be constantly on the alert to prevent a loss of production." There have been only 16 fires with a total loss of $220 in 22 years, McCullough reported.

Competitive bidding as proposed by the New York federal statutory court in the Government anti-trust suit is dead as far as the U. S. Supreme Court is concerned, but the high court decision has definitely established the competitive principle in buying films, a spokesman for the Department of Justice declared in Washington this week.

The spokesman's statement came as reports in New York indicated that some of the defendants in the anti-trust suits might retain the bid system or some modification thereof, and that in most instances the defendants would not change the sales systems they had set up pending the hearing of their appeal to the Supreme Court.

The Department warned that distributor-defendants would lay themselves open to contempt proceedings if they failed to permit independents to buy films on equal terms with affiliated houses or if the independent came off consistently as second-best even though he was willing to match the buying terms set by the affiliates.

At the same time the Department authority pointed out that "neither this decree nor any other can tell what the results of any particular negotiation must be."

The Department spokesman warned that consistent favoring of affiliated houses over independents might look to the courts like prima facie evidence that a conspiracy to restrain trade was being continued.

In New York distributors for the most part seemed to be adhering to the sales practices they adopted when the original decree went into effect. In the question of bids, Paramount said: "No bids."

 Warner Bros. said, "We will wait to see what happens."

MGM declared that the bid system would be retained "where it is a good thing; where it didn't work it is out."

RKO: "We're reviewing the situation; nothing definite so far."

Universal-International on the bid question: "That I don't know. The Supreme Court has ruled. We've been discussing it over here and haven't come to any conclusion."

RKO Cleared of Damages
In Bordonaro Action

Federal Judge Harold P. Burke in Buffalo Tuesday set aside a jury damage award against RKO in the anti-trust suit of the Bordonaro Bros. Inc. of Olean, N. Y. The judge, however, upheld the damages awarded by the jury in the same suit against Paramount and Warner Bros., both of which will probably appeal to the United States Circuit Court of Appeals.

The RKO victory came as the judge found the "evidence" insufficient to establish that after the entry of Warner Theatres into the field at Olean RKO had taken its product away from the Bordonaro Bros. Palace, a charge which was the basis of the suit against RKO.

As to the damages awarded against Paramount and Warner Bros., the judge remarked: "I think the evidence was sufficient for the jury to find a conspiracy substantially" as charged in the complaint.

The Bordonaro had originally filed a suit under the anti-trust laws charging that RKO, Warner Theatres, Paramount, Warner Bros., United Artists, 20th-Fox, Loew's (MGM), had conspired to deprive them of product. The jury returned no verdict as to the charges of conspiracy and fraud, but returned a verdict of $4,500 against RKO for $300 against Paramount and $1,500 against Warner Bros. asked the court to set aside the damage verdict, a request which the court granted RKO.

Allied Lashes Exchange Employe Theatre Ownership

National Allied's directors closed a three-day meeting in Denver early Monday after holding a lashing session on the ownership of theatres in whole or in part by exchanges of film exchanges the motion picture companies. The Board claimed such action could easily lead to discrimination against other theatres especially in film deals and decided to fight such situations. Seventeen board members attended.

The Supreme Court opinion in the Government anti-trust and other anti-trust suits were discussed by General Counsel and Board Chair-man Abram F. Johnston. Allied units were warned to be alert against any violation of the high court opinion which might weaken the protection intended for independent exhibitors.

Discussion of television was postponed after Truman Renvoche read a report. It was decided to hold up action on this matter until Allied heads and television executives could discuss the matter.

Indepe-nents Worry

Independent circuits in several sections of the United States are apparently worried in view of the Supreme Court opinion in the Government anti-trust suit. The Department of Justice is planning inquiries into their operations with the possibility of court action, reports from several sections of the country indicated this week.

Fear Damage Suits To Affect Production

Fear that anti-trust damage suits against major distributors will eventually affect production schedules and cut down the type of product needed for successful circuit operation has been expressed privately by several circuits. It was learned in New York this week.

Drops Featherbed Test

What could have been a test case to determine whether the theatre orchestras in theatres violate the "featherbedding" provisions of the Taft-Hartley Act apparently came to nothing in Hartford, Conn., this week as the State there asked to withdraw the complaint it had filed with the National Labor Relations Board against the musicians.

The withdrawal came as the house signed a new contract with the union for next season which calls for a pit orchestra of six musicians at all times whether or not there is a travelling orchestra. The old contract called for an eight-man orchestra. The theatre had filed an NLRB complaint in an argument over standbys. The Board had not ruled on the withdrawal petition.

Showmen's Trade Review, May 22, 1948
Television Holds Spotlight At Film Engineers' Meeting

Television held the spotlight this week as the semi-annual convention of the Society of Motion Picture Engineers went into high gear at the Ambassador Hotel in Santa Monica.

The new medium stepped boldly into the front of all discussion shortly after the convention opened Monday when Paul Larson, associate chairman of the Society's television committee, warned that if motion pictures did not move fast, radio would take over television.

It continued to hold its own when Vice-President John A. Maurer declared that video would require billions of dollars to maintain telecasting on a nation-wide basis and added that much money could be saved if 16-mm. were used instead of 35-mm.

Needs More Film

And it picked up speed as RCA Engineering Vice-President W. W. Watts declared that television stations would require at least three to four times the industry's current production to serve it. Watts pointed out that under the proposed revised channel allocations before FCC, almost 1,000 video stations would be available and that the present radio broadcast pattern worked about 500 of these stations would be network affiliated, presenting approximately two and a half hours of video shows daily.

"How the motion picture industry fits into the television picture will be determined solely by the industry itself," Watts said. "Television is here and must be reckoned with. Decisions must be made, and to make them a whole body of facts and knowledge must be assembled ... Motion pictures are Hollywood's business. If Hollywood truly senses the gigantic industry that is growing up across the nation, recognizes the technical facilities this new industry already possesses, the size of its present and potential audience, then Hollywood will get into what can eventually be a bigger market than the much lamented 'foreign field.'"

Hits Films

Ralph B. Austrian, television Vice-President of Foote, Cone and Belding, told the Society that a survey made by his firm showed that television had an impact on motion pictures. Three-quarters of the families interviewed spent more evenings at home since they have a set, he said. Half the set owners interviewed go to the movies less often and most of these had been heavy goers, Austrian declared.

SMPE President Loren Ryder, reported to the opening luncheon Monday that the Society had established more American Standards As-

They No Like

Anita Colby was back in New York Wednesday after a cross-country tour with a dim view of the nation's opinion about film censorship.

Miss Colby, who went out to ballyhoo Paramount's "Emperor Waltz," found the studio complaint was about the product, coupled with the question when Hollywood would stop "sending us that junk." Other complaints were about Hollywood's way of life and thought, she said, indicating that a public relations program countering these opinions was an imperative need.

Tele-Film Council

An organization to comprise representatives of television stations, film distributors and advertising agencies was organized in New York Tuesday (18th) under the temporary title of National Television Film Council, with Mel Gold, advertising manager of National Screen Service, president pro tem.

Purposes of the organization are a coordination between distributors and buyers of film entertainment for television, with a view to specific agreements on uniform contracts, etc.

Picfair Lays Ground For Television Test

Los Angeles' Picfair Theatre was expected to lay the ground for a test case which might partially answer whether or not a theatre could pick up a television broadcast sent out primarily for homes and show it on a screen of an auditorium to which admission was charged.

The possible test was started by Picfair owner James H. McMillan who is photographing the televised version of Movietone News from a receiver and using it in his theatre. Nicholson claims that he has a right to do this since he buys Movietone News and the television set is practically the same as the theatre reel.

The Picfair manager is running the print of the videocast complete with the sponsor's message in his theatre. The principal advantage he apparently gets thereby may be his opposition playing the newsreel to the screen by picking it off the air.

Twentieth-Fox officials concerned in New York could not be reached for comment.

Union Starts Video Training School on Coast

Anticipating theatre television as the coming thing, the Moving Picture Projectionists Local 150, 1ATS, of Los Angeles, will start a television training school for its members next week.

Union members have assembled and built their own equipment and a television set has been set up in the union hall. Instruction will be by the staff of the Butte Engineering Company. The union's television committee consists of Jim Boyd, Larry Kasden, Jerry Mendelson, Clyde Shuey, and Al Adams. Daily day and night classes are scheduled.

20th-Fox May Enter Wired Video-Skouras

Televisioning motion picture programs into the home by wire and for a fee paid by the home user was envisaged in New York Tuesday by Twentieth Century-Fox President Spyros Skouras in a talk to the stockholders. Skouras declared that a system of wired video might be developed to offset possible losses at the box-office, saying that his company was an entertainment manufacturer and intended to continue its expansion "no matter what the channels of distribution are."

United World Mulls Television Production

Conferences between Universal and its 16-mm. subsidiary, United World, on the possibility of the latter's entering film production for television, were reported to have taken place last week by reports from the coast Wednesday.
Foreign Film Booking, Buying Firm is Formed

Formation of what is said to be the first booking and buying office primarily intended to handle foreign films for motion picture theatres throughout the nation, was announced in New York Tuesday by Walter I. Lasker and Irving Schwartz, who have formed Lasker-Schwartz, Inc.

Lasker, president of the new outfit and formerly associated with Major Pictures and Siritzky International, said the idea had come to him because at present there was too much confusion in the buying of pictures for the average exhibitor and there was need of a coordinated central office which could offer him buying and booking services. He declared the market for foreign pictures was there but the trouble lay "in the lack of an over-all program."

"We will fill that gap by operating as a central agency," he declared, "with an eye on the individual problems of our member exhibitors."

The organization further, he said, would assist the exhibitor in finding a way to solve the shortage of advertising and publicity matter in the foreign field through providing individual houses with material slanted to appeal to their special audiences. The firm now claims some 150 theatres on the east coast, and having Mr. Schwartz, associated in the firm, is an attorney formerly with the OPA’s General Counsel’s Office and the SEC’s Corporate Reorganization Division.

Special Staff, Leased Houses for ‘Hamlet’

Universal-International this week was developing a special staff to handle J. Arthur Rank’s ‘Hamlet’ and was reportedly creating an office to handle the theatres for key showings throughout the country so that the picture could be played at advanced admissions without violating the Supreme Court opinion which outlawed roadshowings. Vice-President and General Sales Manager William Scully said this week.

The feature, produced, directed and starring Laurence Olivier, will be handled in the same manner. One staff handled ‘Henry V’ and the field staff will be under Jefferson Livingston, U-I home office publicist who handled ‘Henry V’ for United Artists in some key exhibitions.

Spyros Skouras Again Heads Twentieth-Fox

Spyros P. Skouras was reelected president of 20th Century-Fox by the board of directors on May 18 in New York. Other officers elected were: Executive Vice-President William C. Michel; Production Vice-President Darryl F. Zanuck; Vice-Presidents Murray Silverstone, Joseph H. Moskowitz; Secretary-Treasurer Donald A. Henderson.


‘Outlaw’ in Congress Library: It’s Legal

Howard Hughes! “The Outlaw” went into the Library of Congress at Washington, D. C., this week as Lewis C. Coffin, chief of the Exchange and Gift Division of the Library, officially requested a new print of the picture for permanent preservation in the Library’s archives.

He Ought to Know

Freedom of advertising can survive only in free countries, 20th Century-Fox Director of Advertising and Publicity Charles Schäffer told the Advertising Club in Washington, D. C., this week Schäffer, who is doing a one-man public relations job as a speaker around several spots in the country, reminded his listeners that “within the limits of good taste, honestly and common morality, your vast advertising establishment in the United States is almost wholly unhampered in the exercise of its freedom. It is not so,” he added, “in some other countries.

Sales Drives

Warner Bros. Distribution Vice-President Ben Kalmenson has set that company’s annual sales drive for 13 weeks from May 23-Aug. 23.

United Artists Montreal Branch Manager George Heiber gets the Grad Sears Gold Cup award for “outstanding sales achievement during the 1947-48 drive period.”

A 26-week “Bill Heineman Sales Drive,” starting with $27,500 cash prizes gets under way June 4, Eagle Lion announced this week, as the first of its four scheduled sales meetings were held in New York City. Included in these funds are $7,500 for J. Arthur Rank sales and $5,000 on the Edward Small pictures released by EL.

Twentieth Century-Fox sales forces have set a new all-time record for volume on feature sales, General Sales Manager A. W. Smith announced this week. The 31 branches beat the 1947 record by 52 cent per share and also beat the previous all-time record for the first 18 weeks of 1946, Smith said.

Finance

Twentieth Century-Fox’s consolidated net profit for the first quarter ending March 27 was $2,926,842 after deducting all charges, or $1.90 a share. The 1947 net for the same period was $5,857,503 or $2.07 a share. The company’s directors have authorized the following dividends: $1.12 1/2 on outstanding preferred, payable June 15; 37/8 cents on convertible preferred payable June 30; 50 cents on common payable June 30.

Paramount estimated its earnings for the first quarter, ending April 3, 1948, including deductions for charges, at $7,760,000 or $1.17 a share as compared to $9,522,000 for the same period in 1947 when the earnings amounted to $1.30 a share. The directors authorized a regular dividend of 50 cents a share on the common payable June 25.

Names

Paramount President Barney Balaban is in Hollywood to confer with Production Vice-President Henry Ginsburg, Balaban was accompanied by Paramount Attorney Ed Weisl. David A. Lipton, Universal-International Studio Coordinator for ads and promotion, is in New York for talks with the home office staff. United Artists President Grad Sears is off to Hollywood to close the deal whereby UA gives up its stock in United Artists Theatres at San Francisco and the four Los Angeles Music Halls to Showman and Loew’s International Sales Manager Samuel N. Berger and David Lewis, regional director for continental Europe, are back in New York after touring abroad.

Jerald Dale, advertising and publicity director for the J. Arthur Rank Organization, is back from England.

Calendar

MAY

24, membership meeting, Southern California Theatre Owners Ass’n, Ambassador Hotel, Los Angeles.

24, regional sales meeting, Eagle Lion, New Orleans.

24-26, sales meeting, Paramount Central division exchanges, Knickerbocker Hotel, Chicago.

24-27, first Washington Film Festival, campus of American University.


28, testimonial dinner to Andy W. Smith, Jr. by 20th-Fox division sales managers, Waldorf-Astoria Hotel, New York.

29, regional sales meeting, Eagle Lion, San Francisco.

JUNE

11, directors’ meeting, Kentucky Association of Theatre Owners, 427 South Third Street, Louisville.

14, exhibitor-distributor “Round up,” Salt Lake City Motion Picture Club, Salt Lake City.

20-22, convention, Theatrical Supply of North and South California, Mystic Beach, S. C.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.

28-30, joint convention, Theatre Equipment Dealers Protective Ass’n and Theatre Supply Manufacturers Ass’n, Hotel Jefferson, St. Louis.

Ray Beale Joins Manley, Warner Named Executive

P. A. “Bob” Warner was appointed vice-president of Manley, Inc., popcorn equipment and supply manufacturers, with Ray Beale, formerly of Interstate circuit, as an assistant in charge of advertising and publicity, Mrs. V. G. Manley, president of the corporation, announced in Kansas City Tuesday.

Warner has been associated with Manley for 15 years. Beale, for 18 years an ad and publicity executive with Interstate, will take his new job June 1. Both will headquarter in Dallas.

Williams Opens TOA Coast Publicity Drive

Paul Williams, general counsel of the Southern California Theatre Owners Association, last week launched the Theatre Owners of America public relations drive on the west coast with a press conference at which he and Dick Dickson of Fox West Coast presided. To the gathered press Williams said:

"This, the economy wave doesn’t mean the country will be flooded with B pictures as some self-styled critics have said. Instead, by the limitation of waste and inferior apparatus, studios will release higher caliber pictures produced on a small budget."

Still ‘Outlawed’

Reported opposition on the part of the Roman Catholic clergy is said to be the reason why the Colonial Harrisburg, Pa. last week suddenly changed its billing from "The Outlaw" to "The Fighting 69th." Cashiers, delimited by inquiries, answered that the picture was "postponed."
M-G-M HAS THE PICTURES!
The Line-up that Peps-up!

APRIL 29
SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

MAY 20
"SUMMER HOLIDAY" (Technicolor). MICKEY ROONEY, GLORIA DEHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27
CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3
"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10
JUDY GARLAND, GENE KELLY in "THE PIRATE" (Technicolor). Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24
"ON AN ISLAND WITH YOU" (Technicolor). ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8
IRVING BERLIN's "EASTER PARADE" (Technicolor). Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29
"A DATE WITH JUDY" (Technicolor). WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5
GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12
RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER
"THE THREE MUSKETEERS" (Technicolor). LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

M-G-M GREAT IN '48!
LEO TO THE RESCUE!

"SUMMER HOLIDAY"
Success of test engagements confirm Trade Paper Raves!
It's a Technicolor Honey!

"A DATE WITH JUDY"
Keep this in mind. It's one of the year's top Technicolor treats!

PREVIEW ACCLAIM!
"On An Island With You" (Technicolor) sure-fire at California Theatre Audience Preview!

MR. EXHIBITOR

DOLDRUMS APATHY SLACK ATTENDANCE
The Box Office

Current and Forthcoming Feature Product Reviewed from the Theatremen's Standpoint

The Cobra Strikes

Eagle Lion Mystery 61 mins.

AUDIENCE SLANT: (Family) Well produced moderate-budget murder-mystery that crams plenty of action into an hour’s running time.

BOX-OFFICE SLANT: Should help bolster house bills and support biggies.


Plot: On the eve of the introduction of a revolutionary medical instrument, a doctor is wounded, and the knife stolen from him. Subsequently, two members of an importing firm in which the doctor’s twin brother is a partner are mysteriously slain. Meanwhile, the doctor recovers sufficiently to point the finger of guilt at his own brother. The guilty man is finally trapped.

Comment: This is a well produced moderate-budget murder-mystery that crams plenty of action into an hour’s running time. Story premise is sufficiently off the well-worn track to give the film some extra interest, and the cast is well chosen. Sheila Ryan and Leslie Brooks are both extremely attractive, but do more than augment the picture with their presence. There are no names to sell in this offering, but it should help bolster double bills as supporting fare.

Wallflower

Warner Bros. Comedy 77 mins.

AUDIENCE SLANT: (Family) Fast-paced and clean, this comedy of young romance offers most pleasant escapism for young and old, naive and sophisticated—that means everybody.

BOX-OFFICE SLANT: Fair cast names and a production that will get excellent word-of-mouth put this in the sure-thing class, provided it gets adequate promotion.


Plot: Stepister Janis Paige receives all the male attention until Joyce Reynolds gets in a mix-up with Robert Hutton. He takes too many glasses of punch after Janis refuses his hand at a dance and also proposes to Joyce. She takes him for a swim to sober him and their clothes are stolen by pranksters. In an ensuing brush with the local police Joyce wins popularity with the boys, but not her father. During the melee Robert discovers he really loves Joyce, and so...

Comment: A clean-cut comedy in every sense of the word, “Wallflower” will send them away smiling and hoping their own families are as attractive as the one they have just seen. The girls, Joyce Reynolds and Janis Paige, are the best personnel, as are their “parents,” Edward Arnold and Barbara Brown, and the entire cast works beautifully together in the utmost good humor. An equally important factor—if not the most important—is the screenplay by Phoebe and Henry Ephron, with its bouncy dialogue and genuine laugh lines. This and the knowing direction by Frederick de Cordova make the production suitable for all situations. Call it a “sleepers” comedy, but get behind it pro-motionally, for your efforts will be rewarded.

Give My Regards to Broadway

(20th-Fox Comedy with Music 89 mins.

AUDIENCE SLANT: (Family) Laughter, some tears, music and fine trimming put over this all-pleasing number with a flourish. Real stars are the authors, who concocted a fresh story out of old ideas.

BOX-OFFICE SLANT: A rising personality, swell cast, and ace production give you material for a big promotion effort; direct it to all-class—young and old, naive and discriminating. The film stands to pay off.


Plot: Charles Winninger, former trouper, always believes vaudeville is coming back and has become a factory executive while waiting for many months to return to his first love—the stage. Meanwhile the growing family, two daughters and a son, gradually leave the act, and when the chance for “16 weeks in Denmark” finally arrives, Albert the Great grudgingly gives it up.

Comment: All hail to the writers on this picture—John Klemperer, Samuel Hoffenstein, and Elizabeth Reinhardt—they have performed a miracle. Taking a back-stage theme (fundamentally, that is) they dodge all the usual cliches and turn out a human, diverting entertainment that has about everything—tough turns and good music. The trick had to be done eventually, and this is it. The entire cast do a fine job, with Dailey, Winninger and Fay Bainter carrying the brunt of the work, although there are very few roles for all hands. Because of the clever story handling, the picture can be said to carry appeal to all audiences. The theatreman can spread himself on exploitation in full confidence that the picture will stand up. Let ‘er go, Gallagher!

National Reviewing Committees

Audience Classifications

PANHANDLE (Moro.) FAMILY—National Board of Review.
CLASS A—National Legion of Decency.
BIG CITY (MG) FAMILY—National Board of Review.
CLASS A—National Legion of Decency.
THE EMPEROR WALTZ (Param.) FAMILY—National Board of Review.
CLASS A—National Legion of Decency.
DREAM GIRL (Para.) FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
(Gesture: Reflects acceptability of divorce.)

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Jinx Money

Monogram Mystery 68 mins.

AUDIENCE SLANT: (Family) A natural in appeal for action fans, especially kids. The Bowery Boys score again in a fast-moving comedy-mystery.

BOX-OFFICE SLANT: Exhibitors who have played the Bowery Boys know the business this series can do. This latest release should bring home the bacon again.


Plot: The Bowery Boys find $50,000 in the streets, dropped by a gangster when he is killed by a man with an umbrella containing a deadly weapon. Two more gamblers are killed for the umbrella, and police capture him just as he is about to complete his killings at the expense of the boys, who use the money for charity donations and income tax.

Comment: Monogram and Producer Jan Grippo have a natural in appeal for action fans, especially kids. The Bowery Boys score again in a fast-moving comedy-mystery. Leo Gorcey is outstanding as the tough leader who constantly gets his vocabulary confused. Huntz Hall gets a good share of the laughs as the dumb aide to Gorcey, and Donald MacBride—the man with the raucous voice and angry temper—is a sure bet for guffaws. The story is neatly tailored to the Boys’ needs. Exhibitors who have played the Bowery Boys know the business this series can do. This latest release should bring home the bacon again.

Raw Deal

Eagle Lion Melodrama 79 mins.

AUDIENCE SLANT: (Adult) A suspenseful and exciting picture guaranteed to hold the interest of the average spectator throughout its 79 minutes of running time. Has those “touches” which lift it from an ordinary program picture into a topnotch melodrama.

BOX-OFFICE SLANT: Should do well in the majority of situations, provided exhibitors get behind it with big campaigns.


Plot: Gangster Raymond Burr engineers a prison break for Dennis O’Keefe, who has taken the rap on a robbery charge. Burr is certain O’Keefe has little chance of making a successful getaway and, furthermore, does not wish to risk with him on the job they did. But O’Keefe does succeed, with the aid of his sweetheart, Claire Trevor. During his flight from the police, he forces Marsha Hunt, secretary of the attorney who defended
McLoughlin's "Citizen Saint"

This biography on Saint Frances Cabrini, first United States citizen to attain sainthood, was reviewed in these columns May 3, 1947. The book, which has just returned to the theatre for cutting and the insertion of new material by its producer, Clyde Elliott. The new version, as last week, is a matinée-type film that accents the human side of Mother Cabrini's life, linking her to several worldly characters and to the picture's realism. Altogether, the effort now presents an attractive program for showing under Roman Catholic auspices or for those wishing to offer a religious subject for a special occasion. The musical background has been deftly handled, with a theme song added by Harold Orlob, "Saint Frances Cabrini," which not only offers an ingratiating melody, but also has the elements of popular appeal along the line of "The Bells of St. Mary's." The picture is released by Clyde Elliott Attractions. The running time is 70 mins.

Blonde Ice

Film Classics Drama 73 mins.

AUDIENCE SLANT: (Adult) Cold murders, a homicidal maniac, provides many tingly moments in luxurious setting. The theatre patrons become psychiatrists along with the doctor in the story. It's a little different and worth seeing.

BOX-OFFICE SLANT: A neat package of entertainment for adults, with Leslie Brooks and Robert Paige contributing both marquee and acting strength.


Plot: Leslie Brooks, with an unquenchable desire for wealth and social position and an accomplishment before her, sets out to shoot the doctor who has revealed her to the homicidal maniac.

Comment: This story, which sounds ridiculous when told baldly as above, has been handled so deftly by scenarist Gatel and Director Bernhard that it carries conviction, once the spectators get used to the idea. The psychiatrists plays the two husbands and an accomplice before her, coming to the attention while trying to shoot the doctor who has revealed her to the homicidal maniac.

Will It Happen Again?

Film Classics Documentary 62 mins.

AUDIENCE SLANT: (Adult) Private films taken at Berchtesgaden, although quite vivid and interesting, are not capable of news value. The rise and fall. The comparison with Soviet methods is pointed.

BOX-OFFICE SLANT: Those wishing to play up "Hitler's life and Eva Braun" form will find this a fine curiosity-arouser. A ten-strike for downtown grind houses.

Cast: Those appearing include Adolph Hitler, Eva Braun, General Paul Joseph Goebbels, Julius Streicher, Heinrich Himmler, Benito Mussolini, and others, both famous and infamous. Credits: Production, Robert Cross and Gary Laven. Editing, Ed Oser and Doris Reinhardt.

Comment: A good portion of the footage in this cumulative view of the Nazi rise and fall is made up of amateur shots made at Berchtesgaden. Eva Braun, her sister, and guests appear throughout—most of the time in bathing suits—and Hitler is seen in moods of (Continued on Page 28)
1. JOE (James Cagney), his hobby is people...B-girls, big-shots, wrong guys, crooked cops...he knows 'em all!

2. KIT CARSON (James Barton), an Indian fighter who loved a 39-pound midget!

3. WILLIE (Richard Erdman), pinball maniac, whose one ambition is to beat "the machine"!

4. MARY L. (Gale Page), the kind of girl you fall in love with at first sight!

5. HARRY (Paul Draper), a born dancer who'd like to make the world laugh!

6. WESLEY (Reginald B. he plays a mean piano
7. KITTY (Jeanne Cagney), a would-be burlesque queen who still has her dreams!

9. NICK (William Bendix), owner of the waterfront honky-tonk!

11. McCARTHY (Ward Bond), a brawny longshoreman!

8. TOM (Wayne Morris), so much in love that it hurts!

10. BLICK (Tom Powers), a heel!

12. KRUPP (Broderick Crawford), a bewildered cop!
The Brass Tacks of Efficient  

**Picture Theatre Management**  

**DRIVE-IN TIPS FROM MEN WHO RUN 'EM**

By Jack Jackson

Just when I was flattering myself that I had completely blanketed the Drive-In situation I baled out in Dallas, Texas, and landed kerflop in the middle of the "Fount of Knowledge" about what did, what does, and in all likelihood what will, happen in and to the star-donned movie spots.

From the desk-side of Claude Ezell, his partner Bill Underwood and their general manager Al Reynolds, I got a whole typewriter full of dope about a phase of Drive-In operation completely omitted from my previous word-gatherings on the subject. Then I spent an hour or so with Jack Corrigan, the architect responsible for the plans used in the building of more than 50 such places in the past 8 years and whose office is now jammed with orders from all corners of the nation.

In complete knowledge that I had struck a new and prolific vein of valuable information ore, I oiled and polished my sharpest and keenest mind-mining machinery and set to work. I kinda felt there'd be a lot of secret passages in the knowledge mounds of fellows who had built a chain of 15 top-ranking drive-in cinemas that were all doing enviable business, and was prepared to dig till I struck the kind of pay dirt wanted by the readers of these weekly discourses. Imagine my surprise when I found the whole outfit willing and anxious to pull out desk drawers, open filing cabinets and ferret in the archives for complete and illustrative details about any and everything I considered pertinent or pertaining.

If you happen to find bits of information here that are in conflict with or in contradiction to what has been written in previous articles on the Drive-In, remember that this particular word porridge concerns the de luxe type of operation with construction costs running 3 to 6 times higher than those of prior chronicles. To get as many of these out of the way as possible at the start, let me set down the primary differences as gathered from Corrigan and the Underwood-Ezell combine.

**Attendance Average Two and One-Quarter Persons Per Car**

The ideal plot is 800x800 feet or approximately 16 acres and this space, under the U&E system found most conducive to complete patron enjoyment, accommodates only 650 cars on 12 ramps. The ramps are 38 feet from dome to dome, and posts containing lines to two attached in-car speakers are so spaced that two automobiles are accommodated in an 18-foot space. The space between highway and Drive-In front and entrance is as near 250 feet as possible, with a 30-foot entrance and a 40-foot exit at either side of the screen tower. The first ramp is located about 150 feet from the screen and the space between given over to a kiddie playground and seats for walk-in customers and such of the car arrivals who might be sufficiently concerned about their youngsters as to want them close enough for constant parental supervision. Attendance average (covering 8 years) is two and one quarter customers per car.

A concession center, located as close to the middle as possible for easy access from all customers, and an elaborate ladies' lounge with insect lamps, sanitary napkin, diaper and other vending machines carrying personal items, bottle warmers for baby formulas and a nurse in attendance, are two of the better features of the de luxers. The Underwood and Ezell Drive-Ins do not allow perambulating vendors. Mr. Ezell contends that long ago the company determined that car occupants resent any interference with the screen program. It is possible that the company may make provision for the answers to post signals, now being featured by companies catering to Drive-In needs, but he tells me that the company tried signals before and found them to be annoying to surrounding patrons.

Mr. Ezell says that the units of his company are not the best but rate second to a Los Angeles plant where the cost of construction and installation zoomed to the half million mark and others on the West Coast whose cost ran better than $400,000. The more recent of the Underwood and Ezell units were completed at costs averaging close to $200,000, with a couple exceeding that figure due to high rent values. The company admittedly attempts to acquire as much surrounding real estate as possible and practical to cash in on the "community center" future they vision for their various establishments. Emergency gas and oil, tire changing and all the other Drive-In services mentioned in previous articles were pioneered by this company.

The services, accommodations and conveniences placed at the disposal of patrons by the Under-

(Continued on Page 15)

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**Denver Plan Is Set Up For Juvenile Protection**

A "trouble pattern" has been set up by Fox theatres in Denver, following complaints from managers that they had seen, or had reported to them, instances in which children at kiddie shows had been annoyed or molested. When these were reported to Fox Denver District Manager Harry Huffman, he enlisted the cooperation of the police department which sent Policewoman Mrs. Ruth Herman to make the rounds of the city's theatres, giving talks to the youngsters.

A close watch was kept on patrons and it was soon found, as a result of the policewoman's rounds, that people with police records for degeneracy have since avoided the shows put on for children.

Mrs. Herman talks to the children on safety and citizenship, and gives them instructions on what to do if anyone molests them. Police believe that this course will make children safer, no matter where they are, as the unsavory characters will know a spotlight is on them, and the children themselves will develop the confidence to seek immediate aid if they are disturbed.

**Coast Circuit Resumes Ticket 'Gift Books'**

Admission ticket gift books, discontinued during the war, are being resumed by San Francisco Theatres, Inc., at both adult and children's admission prices. Company Divisional Director Irving M. Levin stated that resumption was decided upon in response to requests from many patrons who wish to utilize them as personal and holiday presents. The coupons are interchangeable in the circuit's six neighborhood houses—Alexandria, Coliseum, Metro, Balboa, Harding and Vogue.

Levin has started a selling campaign emphasizing the value of the gift books of tickets on all holiday occasions, and has prepared trailers with standard and specialized copies, 40x60 posters, box-office cards and newspaper layouts.

**Boys Club Choir On Stage**

Boys Club Week was seized upon by Manager Charles Gaulino of the Hippodrome, Bridgeport, Conn., to obtain the services of the Boys Club choir of 30 voices to appear on the stage for an hour at a Saturday matinee in a "sang" that considerably increased the day's "take." Gaulino also used a number of amateur acts.—HFD.

**Sympathy**

When anyone in the trade calls on him with stories of bad taste, Tom Corrigan, Secretary of Theatrical Productions, Hartford, Conn., silences them with a small black-bordered card bearing this copy: "Your Story Has Touched My Heart. Never Before Have I Met Anyone With More Troubles Than You Have. Please Accept This Expression of My Sincere Sympathy."
Jackson...

(Continued from Page 14)

wood and Ezell company is the result of 8 years of trial and error procedures.

For instance, the company now employs the in-car speaker exclusively, regardless of proximity of neighbors. Their first unit employed the central speaker and was found annoying to tenants one and one half to two miles distant. Then they tried the underground, grill-covered sound outlets located at specified distances calculated to cover an adequate area. These proved impractical due to wet weather “shorts” in the electrical system, refuse accumulations, etc. The in-car speaker of high quality has entirely eliminated these troubles according to Ezell, adds to patron satisfaction in that it permits selection of tenal quality exactly suited to individual wishes.

What this writer has been doing for a week —interviewing patrons as they enter and depart from the Drive-In—Claude Ezell has been doing for 8 years. He makes it a practice to interview as many customers as possible whenever he visits his own or other Drive-Ins and has marked up a score of 40 to 50 on many occasions.

From these interviews have come the basic principles of construction, service and accommodations that go into the building of the new and the revamping of old units of the company theatre holdings. That they are constantly being altered and changed, goes without saying.

It is an information gleaned from these interviews that Mr. Ezell bases his conclusion that the Drive-In is not a competitor to the orthodox theatre in that practically half of the patrons he has interrogated could not—even if they wished—be comfortably accommodated or properly serviced with the necessarily restricted facilities of the regular movie emporium.

Limited to 12 Ramps

Experience has proved that accommodations for more than 650 cars do not permit maximum enjoyment for all patrons. The Underwood and Ezell Drive-Ins are limited to 12 ramps because further increase from the screen will only mean to the profitable operation of their well-policed, well-serviced and elaborately appointed type of operation. Jack Corrigan, the architect, advises that he views a draw of 3,000 or better essential to profitable operation anywhere, despite the success of many establishments situated in far smaller areas.

Ezell takes a practical view of the position and future of the Drive-In. He figures that the public will eventually determine the status on Drive-Ins on an individual basis, with the better establishments enjoying the greatest patronage favor and, just like theatres, the lower-priced, more poorly appointed enjoying only such attendance as may desire that type of operation.

Let me tell you briefly, the Underwood-Ezell combo goes about the business of building goodwill. It’s no different than theatres could do—but don’t do—and goes to show how one aggressive newcomer can capitalize on obvious but long neglected avenues of public favor.

Their units are available at all times (other than operational hours) for civic gatherings of any kind. Offers are made to churches of all denominations for free use of lots and facilities for the holding of Easter Sunrise services, etc.

ONE OF THE NEWER DRIVE-INS which stud the state of Texas is shown above. This is the Circle Theatre, Waco. It is operated by Underwood and Ezell and was designed by Architect Jack Corgan of Dallas, Texas. At left an aerial view of the place; right above, a closeup of the frontal display, featuring a neon installation and attraction board to ballyhoo current attractions.

If the occasion is of sufficient general interest, arrangements are made to serve free coffee to all attending. To this last Ezell adds: “You have no idea how much coffee a gang can drink when it’s for free. It takes rivers of it.”

All programs include at least one cartoon subject and this is always shown first to allow the kiddies to go to sleep or leave the car and amuse themselves in the playground area if use feature happens to be one of little interest to the children. The practice also eliminates any prospect of abandoning the elders because of the feature being suited only to adult entertainment.

In another instance the company found one of its units attended by great numbers of college students who delighted in making a nuisance of themselves and generally sabotaging the enjoyment of other customers. It was a long and bitter fight, but eventually the management made friends of the college lads through the simple expedient of making it known through school officials that students wishing to attend but lacking funds could be accommodated without embarrassment by use of a specified signal to the manager. Fulfillment of the arrangement demanded the manager’s presence at the entrance during the early hours and there were frequent instances of imposition when the scheme was in its early stages. However, Ezell says that after a few weeks the boisterousness ceased entirely and instances where college lads came to pay for admissions they had gained under false pretenses were frequent. At this writing he has little use of the signal and a total absence of disturbance of any kind, despite a constant rise in the number of college students attending. Seems like there’s always a “way out” for the fellow who thinks.

Here again I found great masses of evidence to support my contention that the Drive-In was performing a great service to the motion picture industry as a whole in bringing back that long neglected but highly important segment of family and rural customers. The orthodox theatres, in their mad scramble for that fast available in war boom years from the $70-a-week welder and war plant worker—now halved and skidding on dollar-a-pound butter greaseways into the tills of grocers and butcher—forgot all about this bread-and-butter group that have always been the very backbone of theatre business. The Drive-In is doing a swell job of re-inoculating these folks with the go-to-the-movies bug and it is to be presumed that when Old Man Weather halts attendance at any favored spots they will again be swapping their dollars for pasteboards at the box-offices of the weather-proof emporiums.

An almost dead source of badly needed revenue is being revived, with producer, distributor and exhibitor all realizing the advantage that the Drive-In has in its own way in keeping attendance up.

Any percentage demand predicated on other than dollar probability is fallacious, yet there are few distribution executives willing to give any consideration to the latter which is the ultimate arbiter of actual revenue. That the practice makes thieves of poorly patronized establishments (not only Drive-In but conventional theatre operators) is a well known fact and one that seems to be taken in normal stride by the average exchange. There are few moments of solid and sincere reflection on the part of the topmost minds that set the pattern for the regional managers should bring realization of the fallacy of the present practice.

Suppose the theatre should decide to let all children in free and depend on getting the admission money at the concession stands? Suppose they go for two-for-one, lucky seven, or any other number of similar schemes that will build attendance—and necessarily concession money—at the expense of the box-office take?

Such maneuvers are not only possible but highly probable unless somebody in authority wakes up and removes the “cheater” megis and gimmicks from the tables where the base film rental formulas are computed.

Minister to Manager

Rev. A. C. MacKinney this week stepped from the pulpit of the Swope Park Christian Church at Kansas City to the management of the 69-Drive-In Theatre, Pittsburg, Kan., in which he reportedly owns an interest with the Dickinson Circuit. MacKinney’s change of vocation coincided with a series of managerial changes in the circuit with Bill Meyer coming in as city manager of the Kimo, Glen and Tampico and Charles Boshart leaving the latter May 8 to enter advertising on the coast.
Goldwyn Aids Polio Victim

An exciting aftermath to the recent Miracle Contest held in Memphis, Tenn., under the sponsorship of the Press-Scimitar and Loew's Palace Theatre in connection with Samuel Goldwyn's "The Bishop's Wife," occurred last week when polio victim Virginia Ball, an honorable mention winner, received this letter from Producer Goldwyn:

"Your verse in the Memphis Press-Scimitar, in which you expressed your need for a folding wheelchair, has been called to my attention. I have given instructions that over the coming week, you and I am happy to have the privilege of releasing you from the confinement of your home. With all best wishes for a fuller and happier life."

Not knowing that kind-hearted Memphians not only would see that she got the chair but almost $200 in cash as well, Goldwyn wanted to make sure Virginia's dream would come true. A slightly-used folding wheelchair presented by a local resident will, as soon as Virginia's chair arrives from Hollywood, go to another child who otherwise would not be able to obtain one.

'4 Faces West,' 'Silver River' In Gala Southwest Premieres

The southwest was the scene of two world premieres this week when United Artists' "Four Faces West," the Harry Sherman production, opened at the Lenisc and Burro Alley theatres in Santa Fe, N. M., and Warners' "Silver River," made its bow at the Denver, Equinox and Weber theatres in Denver, followed by openings in 147 other houses in the Rocky Mountain area.

With the U. S. Army and Governor Thomas J. McCall cooperating, an Army parade high-lighted the festivities in connection with the "Four Faces West" premiere on May 15. Replete with full-battle accoutrement, the marchers honored the 50th anniversary of the recruitment of the Rough Riders under the leadership of Teddy Roosevelt. At noon the State Capitol Grounds were the scene of a gigantic barbecue sponsored by the American Legion, the Governor and other visiting dignitaries.

Rough Riders Ceremonies

Afternoon festivities began at 2 P.M. with the reenactment of the original Rough Riders ceremonies and the swearing-in of new recruits to the U. S. Army with full coverage by the press and the ABC network. Stars of the film, Joel McCrea and Frances Dee, were sworn in as Private and Master Sergeant, respectively. Later, the Boy Scouts of America took over the main streets of Santa Fe in a huge jamboree of song and festivity.

At 6 P.M. the Gibraltar Theatre and John Greer played host to the stars, exhibitors and visiting dignitaries at a cocktail party and dinner at the La Fonda Hotel.

Climax of the day's ceremonies came in the evening when the world premiere of Sherman's production for Enterprise Studios took place at the two theatres, with Producer Sherman and the stars making personal appearances. Prolonged applause greeted the luminaries following the screening of the film.

The day's celebration ended with a grand costume ball at the Armory with nearly the entire populace in attendance. Miss Dee and Mr. McCrea were guests of honor.

A few days later (May 18) in Denver, Warners' "Silver River" had its gala world premiere at three theatres, keyed by a series of personal appearances by Errol Flynn, who co-stars with Ann Sheridan in the picture.

On May 17 Flynn made a personal appearance before 500 physicians at the General Rose Memorial Hospital Dinner at the Cosmopolitan Hotel. Following day (premiere day), the star visited Publisher Palmer Hoyt and the staff of the Denver Post, later visited City Hall to meet Mayor Giles and city officials. From there he went to the State Capitol to meet Governor Lee Knous and to place a silver dollar on mile-high step for the General Rose Memorial Hospital Fund. Flynn and the Governor swept, the dollar from the step into bank bags for newsweek coverage.

Governor Knous then presented Flynn with Forty-Niner gold and silver keys for Governor Earl Warren of California, after which the executive, Mayor Giles and Flynn went to Cherry Creek at West Side High School where the Governor officially renamed the creek Silver River. The public participated with the three men in throwing a silver dollar across the creek into a big silver bowl for the hospital fund.

Visits Denver Mint

Other Flynn activities included a luncheon at the Brown Palace for press, radio, state, city and theatre officials; a visit to Idaho Springs where underprivileged Denver Post newsboys mined silver ore; a visit to the Denver mint where he gave each boy a freshly minted silver dollar.

The star was interviewed over station KFEL by Ray Perkins, and visited the Fitzsimmons Hospital.

The activities were climaxed when the star drove a coach, with three couples celebrating their silver anniversaries, to the Denver Theatre premiere, where he presented them with gifts of silverware. Flynn also presented prizes to winners of three contests, including the Denver Post's "Cycle Derby," which took place May 15, and made personal appearances at the Weber and Esquire.

Following the Denver premiere, "Silver River" opened immediately in 147 other theatres to take full advantage of the effects of the Denver campaign.

'SG's 'Prairie' Is Premiered in Medford

World premiere of Screen Guild Productions' film version of James Fenimore Cooper's "The Prairie" was held Wednesday at the Craterian Theatre in Medford, Ore., backed by an intensive advertising, exploitation and radio campaign conducted by EdFinney, producer of the picture, Matt Freed, city manager of Robert L. LipperTheatres in Medford, and Lee Ryan, advertising director.

Highlight of the campaign was a newspaper contest to discover new talent for Finney's future productions. Several newcomers (Jack Mitchell, Russ Vincent, David Gerber and Don Lynch) appear in "The Prairie." Leading civic organizations of Medford, as well as social agencies and youth clubs, tied-in with the picture's "Americanism" theme.

MGM Short Plugged As Father's Day Tie-in

Following the award by the National Father's Day Committee, which named it as the short subject best advancing the cause of Father during 1947, MGM's "A Really Important Person," a John Nesbitt Passing Parade short, is being given special treatment by MGM short subject representatives at the company's exchanges. Exhibitors have been mailed complete plans to tie the award in with Father's Day, June 20.

Ad Tieup on 'Regards'

A national magazine ad tieup has been effected with Royal Crown Cola whereby Nancy Guild, featured in 20th Century-Fox's "Give My Regards to Broadway" will appear in a series of large ads scheduled for August issues. Credits will go to the picture which will premiere in Boston on June 9.

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Now
THE MAGIC OF WARNER SHOWMANSHIP!

ERROL FLYNN ANN SHERIDAN
"SILVER RIVER"

DIRECTED BY RAOUl WALSH PRODUCED BY OWEN CRUMP
WITH THOMAS MITCHELL BRUCE BENNfETT
SCREEN PLAY BY Stephen Langstreet AND Honnrr Frann, Jr.
FROM A NOVEL BY Stephen Langstreet MUSIC BY Max Staller

IN THE WEST'S GREAT SILVER TERRITORY 150 THEATRES JOIN
IN THE JUBILEE CELEBRATION OF ITS WORLD PREMIERE!
RKO Sells 6 Top Films With Hit Parade Campaign in N. Y.

With six outstanding films—"Miracle of the Bells," "Sitting Pretty," Gentleman's Agreement," "Winter Meet'ng," "I Remember Mama" and "The Naked City"—booked into RKO metropolitan theatres for successive weeks, the circuit has gone all-out on a widespread campaign to acquaint its patrons with the entertainment quality of the lineup.

Now in its third week, the "RKO Hit Parade," as it is being called, has been boosted with such slogans as "Watch for the Big Six at RKO" and "RKO's Great in '48," and every medium of advertising and publicity is being utilized not only for the sextette of pictures but also for each individual attraction.

RKO theatre managers have been making personal announcements and using teaser trailers, followed by longer trailers. Special set-pieces were designed for the lobby, as well as special pictorial overheads, valances, banners, medallions and crowds for lobby panels, all carrying out the Hit Parade idea. The theatres have also been gaily decorated with strings of pennants above their marquees, and ushers and usherettes are wearing die-cut medallions around their necks with ribbons. A "telephone directory" carrying Hit Parade copy is being distributed to adults at all theatres, while the children receive blotters.

Subway Stations Covered

Away from the theatres all subway stations, including the BMT, IRT and the Independent lines have been covered with 3,500 two- and three-sheet, while stores in the vicinities of RKO houses and RKO window cards. Extensive radio advertising is also being used and major radio networks serving the New York area are carrying spot announcements.

New York newspapers have also been carrying RKO Hit Parade material. All metropolitan dailies carried stories in advance of the campaign's opening, while local papers ran special mats prepared by the RKO Theatres publicity department, featuring stars appearing in the pictures, accompanied by photos.

During the first week special large "run of paper" ads were used in all the important New York newspapers. The Times carried a full-column eye-catcher, the Journal-American had an effective eight-column, 50-line ad, and the News and Mirror ran special 450-line ads, all of which were in addition to the regular layouts selling the current shows and including Hit Parade copy. The second week big 300-line ads continue in the dailies. These special ads will run throughout the campaign, with special emphasis on the current offerings.

Not Being Overlooked

Individual attractions are not being overlooked in the general ballyhoo about the six weeks of big shows. Special campaigns have been mapped out for each one. Special stunts used for "Miracle of the Bells," for instance, included the playing of a ringing bells record, heard outside the theatre, as well as a Kate Smith recording of the "Miracle" song for exit marches. An accordion herald and a walking book ballyhoo were also used.

Malgra sitting in high chairs, or ushers dressed as banns in play pens, were used in many RKO houses to advertise "Sitting Pretty." There were also tie-ups for posters for army recruiting, and with furniture stores and savings banks. One theatre used a laugh record in the lobby, with copy reading, "You are listening to audiences seeing 'Sitting Pretty'"

Picketing of theatres with signs reading "Unfair to Papa" will be one of the gags used for "Remember Mama." A special series of weekly one-hour "Junior Hit Parade of Shows" matinees are being held as the youngsters' part of the celebration.

Woman in White' Aids Albany Cancer Fund

(Continued from Page 16)

and pictures teasing the contest along and ran lists of the merchants who contributed prizes totaling $1,000. The newspaper also ran display ads of two from two to four columns and ran a front-page display on the winner.

The Albany cancer fund drive benefited through a provision that all entrants in the contest should make a contribution to the fund, the money being turned over to it by the radio station which acted as a clearing house for the campaign.

The Strand helped the contest along through an advance lobby display in which were featured all the merchandise prizes contributed by the cooperating merchants. It also proclaimed the query as to the identity of the mystery "Woman in White" on the screen, advising patrons to listen to the radio program and to read the Kickerboxer News.

The campaign was excellent throughout and stepped up attendance.

'Jane Doe' Ties-in With Edwards Air Show

Opening gun in Republic's nationwide campaign on "Jane Doe" was fired recently when Ralph Edwards announced a new contest on his NBC program, "What or Consequences," tie-in with the picture.

The contest, which ends May 22, consists of conducting a nationwide search for a "Jane Doe" or Miss Average American Girl. The winner will receive a trip to Hollywood, all expenses paid, and a speaking role in the forthcoming Republic film, "The Far Outpost."
IN THE EAST! . . . NEW YORK—2nd day bigger than the 1st! 3rd day bigger than the 2nd! 4th day bigger than the 3rd! 5th day bigger than the 4th! Each successive day bigger than the preceding one! . . . and building those big 20th grosses in PHILADELPHIA, BOSTON, WASHINGTON, D.C., BUFFALO, ALBANY, SYRAEUSE, ROCHESTER, BRIDGEPORT, NEW HAVEN and PORTLAND, ME.

IN THE MIDWEST! . . . MILWAUKEE—150% over all other true-to-life record-breakers! . . . a sweeping triumph through DES MOINES, SPRINGFIELD, INDIANAPOLIS, CINCINNATI, KANSAS CITY and ST. LOUIS!

IN THE SOUTH! . . . Pacing the biggest 20th real-life triumphs in HOUSTON, MEMPHIS, RICHMOND, MIAMI, OKLAHOMA CITY and LITTLE ROCK!

ON THE PACIFIC COAST! . . . All up and down the western seaboard, long lines lead to THE IRON CURTAIN, as LOS ANGELES, SAN FRANCISCO, LONG BEACH, PORTLAND, ORE., SAN DIEGO, SEATTLE and OAKLAND keep pace with the nation!

... The biggest grosses in every size theatre in every size town, picture after picture, continue to be made by
Nearly $4,000, representing the entire evening's net receipts, will go to three local hospitals—the Hartford, St. Francis and Mt. Sinai—as the result of last week's benefit world premiere of Columbia's "The Fuller Brush Man" at Bushnell Memorial Auditorium in Hartford, Conn.

Prominent political figures, as well as leaders of society, journalism and industry attended the premiere; which was held in the Connecticut city because, for the past 42 years, it has been the home of the Fuller Brush Co. and the Fuller Brush man who inspired the film.

Hollywood was represented at the opening by Adele Jergens, who has a featured role in support of Co-Stars Red Skelton and Janet Blair, and her appearance in Hartford in connection with the gala affair received front-page coverage in Hartford Times, as can be seen from the clippings reproduced above. Note also the editorial in the Times, which urged the public to give full support to the premiere, not only in honor of Alfred C. Fuller, chairman of the board and founder of the Fuller Brush Co., for his civic and philanthropic activities, but also for the financial benefits to the three local hospitals.

In photo at the left, Miss Jergens and several of the nurses from the benefiting hospitals are shown being interviewed in a direct-from-the-hall broadcast over radio station WTIC. The star is welcomed in photo at right by (left) Robert Parsons, Lieutenant Governor of Connecticut; Mrs. Parsons; Mrs. Alfred C. Fuller, and Alfred C. Fuller.

Serlin Named Warner Central Field Man

Bernie Serlin, who joined Warner's exploitation department last year, has been appointed field man of the company's central district by Mort Blumenstock, vice-president in charge of production. With headquarters in Cincinnati, Serlin will cover that area, as well as Indianapolis, Cleveland and Pittsburgh.

A practicing attorney before the war, Serlin became a captain in the U.S. Army E.T.O., and was wounded during the Battle of the Bulge.

'Dream House' Opens In Des Moines June 11

First showings of "Mr. Blandings Builds His Dream House" outside of its pre-release run at the New York Astor Theatre, will take place simultaneously at the Des Moines and Roosevelt Theatres, Des Moines, Iowa, beginning June 11, it was announced last week by Milton S. Russell, vice-president in charge of domestic and Canadian sales.

The double opening will be highlighted by the unveiling for public display of the first "Blandings Dream House" in the nationwide promotion campaign involving the construction and eventual display of more than seventy "Dream Houses" in key cities throughout the country.

An intensive local publicity, advertising and promotion campaign centering about the "Dream House" organized by SRO in cooperation with R. H. Kenworthy, builder, and Younkers Bros., Inc., prominent Des Moines department store that furnished the house, has been set to break in ample time before the opening.

Dinner for Lasky At Midwest Premiere

A testimonial dinner in honor of his three decades of purposeful activity in motion pictures will be tendered Producer Jesse L. Lasky in connection with the Midwest premiere of "The Miracle of the Bells" in Chicago on May 25. Lasky and Walter MacEwen produced the picture.

The premiere is planned as a gala event, all receipts of the opening day's performance going to The National Cancer Fund under sponsorship of the Chicago Herald-American. Frank Sinatra, one of the stars of the picture, will appear in person for the occasion.

Win RKO April Awards

The RKO Theatres "Stunt of the Month" Showmanship Awards for April have been won by Myron Feltheimer, manager of the RKO Shore Road Theatre, Brooklyn, for the in-town group, and by George Maxwell, RKO Keith's Theatre, Syracuse, for the out-of-town managers. Both men received checks for $25 and Showmanship Certificates.

White Towers 'Babe' Tieup

Allied Artists has arranged an exploitation tieup for its Roy Del Ruth production of "The Babe Ruth Story" with White Towers, Inc., which operates 205 restaurants in the eastern states. Publicity will break with local showings of the picture. A special promotion feature will be free admissions for inmates of orphans' homes in each city.

London Debut for 'Evil'

Paramount has set the premiere for its "So Evil My Love" for the Plaza Theatre, London, on May 27.
We think this is one of the most remarkable raves ever printed in a top-ranking newspaper!

By JIMMY STARR
Motion Picture Editor

Last Tuesday night I saw a mint in celluloid—a picture that literally rocked the Ritz Theater with laughs and excitement—REAL entertainment...the King Brothers—Frank and Maurice came through with a ditty called "The Dude Goes West" that is as refreshing and as new as the morning dew...

It's something different...even the tried and true audience at the Ritz Theater thought so, too...with TONGUE-IN-CHEEK, authors Richard Sale and Mary Loos have told a western story in a delightful unique manner...and Director Kurt Neumann caught their gay, whimsical spirit as did the performers—and the result is truly an outstanding motion picture...

It's the kind of movie that will make you laugh on the way home, instead of thinking of the grocery bill or why film plots usually are so dull...

Eddie Albert and Gale Storm are expert as the leads in the picture, and are splendidly supported by James Gleason, Binnie Barnes, Barton MacLane, Gilbert Roland, Olin Howlin, Douglas Fowley, Edward Gargan and many others...

Albert portrays the timid soul (from Brooklyn, no less) who goes West and practically outwits bandits, Indians (hey, kid, this is great shootin') and the girl who says she'll "never marry him until Death Valley freezes over)...

Congratulations to Allied Artists, the King Brothers and everyone who had anything to do with this genuine giggle-getter...

* * *

The DUDE GOES WEST is Coming from ALLIED ARTISTS
Censorship Fight Is Open Question In Industry
(Continued from Page 5)

able to say whether the Supreme Court’s recent opinion constituted a reversal of the 35-year-old decision.

Opponents of censorship retorted that the 1915 ruling represented antiquated legal conceptions and that the more recent ruling was worth using for a test. They also claimed that as early as 1931 the Supreme Court had issued a decision which could have been used by the motion picture industry to fight censorship if it had been so inclined.

This decision came in the Near vs. Minnesota case where the high court ruled that attempts to act against matter before it appeared was unconstitutional. The Near case was based on a newspaper complaint. In it an attempt had been made to stop, through injunction, publication of what was feared to be libel. However, opponents of censorship claim that a ruling which affects the press would be taken to affect films in the light of modern jurisprudence, and that censorship was acting in matters before it appeared.

The American Civil Liberties Union claimed that it had been trying to interest the industry to fight censorship on these grounds before the more recent “free press” opinion.

Exhibitor support of the censorship fight seemed unlikely at the moment. The Theatre Owners of America, when queried on the subject, replied that it could not involve itself in such a fight since it would have to be conducted on a local plane and TOA nationally was pledged not to enter into local situations unless requested to do so by the local units.

Jackson Park

Chicago's Jackson Park Theatre suit saw two developments this week as Federal Judge Michael Igoe denied Paramount Attorney Edward Johnston’s petition to eliminate the two weeks’ maximum showing for first-runs in Balaban and Katz loop theatres and as Jackson Park Attorney Thomas McConnell asked the court to clarify the meaning of the decree issued in the suit so that there can be no reasonable excuse for non-compliance. Judge Igoe also delayed hearing RKO’s petition for a change in the decree.

Ia.-Neb. Allied Elects
A. C. Myrick President

A. C. Myrick, Lake Park, Ia., exhibitor, was elected president of the Allied Independent Theatre Owners of Iowa and Nebraska at the organization’s annual convention last week to succeed Howard E. Bookings of Oakland. Other officers are: Vice-President Phil Laman, Secretary-Treasurer Tim J. Evans, Board Chairman Leo F. Wolcott. Charles L. Niles was appointed director to national Allied.

Monogram Gets Rights On 2 Pathe Releases

Monogram President Steve Brody this week announced that his company has acquired American distribution rights for (British) Pathe's "My Brother Jonathan" and "Temptation Harbor." Release of "My Brother Jonathan" will be in October with "Temptation Harbor" scheduled for November, Brody said.

Selznick, Korda Form Production Alliance

David O. Selznick and Sir Alexander Korda this week announced that they had joined hands to produce four features in England within a one-year period with the eastern hemisphere distribution rights to belong to Korda and the western hemisphere distribution to be handled by Selznick Releasing Organization.

The deal does not affect the Korda-20th Century-Fox distribution deal whereby the English producer is committed to deliver six pictures with an option of six more and upon which he has already delivered three. Its prime importance seems to be that it will allow Selznick to use up any funds that may be impounded in England from the rentals of his American-made product there. It will also allow him to retain all the United States rentals of his British-Korda-made pictures since he owns the films outright, and would take these pictures out of the classification whereby their profits would go into a pool to be shared by all American producers. (This pool on British picture profits is part of the Anglo-American tax accord which allows the U. S. to retain up to $17,000,000 of the rentals British pictures make within the United States.)

Stars for the Selznick-Korda productions will come from the Selznick roster plus other American stars thought to insure box-office appeal in the United States.

2nd Protestant Film

Second of the documentaries produced by the Protestant Film Commission—"My Name Is Han"—will be previewed in 100 U. S. and Canadian cities on June 15, Executive Secretary Paul Heard announced Wednesday.

TRANSLATION:

Something NEW has been added to motion pictures and it's HENRY MORGAN in "SO THIS IS NEW YORK"

Ya gits it troo U.A.
May 22, 1948

**Featured in this issue**

**Lighting**

Exclusive Regular Features:

- Maintenance Check Guide
- Theatre Advisory Council
- Projectionists' Check List
- Projection Advisory Council
- Architects' Advisory Council

Aaron Nadell, Technical Editor
Invitation to Your Patrons

ENCORE
Theatre Chairs By

INCENTIVE 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.

HEYWOOD-WAKEFIELD COMPANY • Theatre Seating Division • 666 Lake Shore Drive, Chicago 11, Illinois
This is as Far as You Can Go
IN PUTTING LIGHT ON YOUR SCREEN!

Announcing...

THE NEW STRONG SINGLE PHASE 80-AMPERE TUBE RECTIFIER
for use in Drive-In Theatres where only single phase power is available.

projects 15,000 lumens—the maximum that film will accept without damage—providing a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more from the screen.

This 70 ampere, 40 volt projection arc lamp accordingly is

IDEAL FOR DRIVE-INS AND LARGE THEATRES

It is 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.

When the lamps are STRONG the picture is bright!

THE STRONG ELECTRIC CORP.
87 CITY PARK AVE., TOLEDO 2, OHIO

PROJECTION ARC LAMPS · RECTIFIERS · REFLECTORS

The World's Largest Manufacturer of Precision Arc Lamps

USE THIS COUPON FOR A FREE DEMONSTRATION OR LITERATURE

THE STRONG ELECTRIC CORPORATION
87 City Park Avenue Toledo 2, Ohio

☐ I would like to have a demonstration of the Mogul Projection Arc Lamp in my theatre, without cost or obligation.

☐ Please send free literature on the Mogul Projection Arc Lamp.

NAME

THEATRE

STREET

CITY AND STATE


THE GREATEST SHOW ON EARTH

— STILL HAS TO BE SOLD!

Give those good pictures a chance to make money for you. You'll be amazed at the way Wagner marquee frames and Wagner letters will step up your business. They command attention . . . double the effectiveness of your display board . . . really sell shows.

ONLY WAGNER WINDOW-TYPE FRAMES permit openings of any height and length in ONE panel. It is not necessary to construct a makeshift series of small signs and join them together. (The sign shown in an opening of 11’ x 8’). Wagner Window-Type Frames are by far the most economical to maintain. Lamps, neon and glass can be removed and replaced from any section of the sign without disturbing any other portion and without removing the frames.

ONLY the NEW WAGNER SHOCK-PROOF MULTI-SIZE TRANSLUCENT COLORED PLASTIC LETTERS

- Are made of the new plastic material which is 60% stronger than any previously employed by anyone. Except in zero weather, these new letters can be dropped from a marquee onto the sidewalk without harm.
- Give you the new, jewel-like, gorgeous, deep colors which go all the way through the letter, cannot chip or scale. They never require painting or other maintenance.
- Afford freedom from freezing to the sign, as in the case of letters designed for mounting arrangements which employ channels.
- Afford complete safety. The exclusive slotted method of mounting provides more than six times the bearing surface of the lug-type letter.
- Avoid the eye-monotony of ineffective one-size letter copy.
- 4", 8", 10" and 17" sizes in red, green and blue. 4", 8" and 10" sizes in amber.

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NAME
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The Art of Lighting the Theatre

Combined Report of Latest Meetings of Architects and Theatre Councils:
With Stimulating Ideas on Every Phase of Indoor and Outdoor Lighting

This month the eminent membership of STR's Architects Advisory Council and of the STR Theatre Advisory Council take up temporarily a new role—the status of artists offering a variety of useful and stimulating suggestions. They lay aside for their moment their usual function as boards of technical experts extending solid scientific advice on which majorities of each Council agree.

Among the suggestions they offer this month you may find ideas of utmost value to your own theatre and your own practices in decorating with light. Since all the suggestions come from men of the most distinguished standing in the indus-

try, they are all good, and no reader need hesitate to follow any of them that may strike his fancy.

But (with some exceptions) the reader will not find here the customary concrete guidance backed by a majority of either Council. At these Council meetings majorities did not often form. Lighting the theatre is an art, and artists seldom agree.

If further proof be needed that lighting the theatre is an art and not a science, this wide divergence of suggestions from the very men who know most about it surely constitutes final proof.

Lighting the Facade

The first question the two Councils took up was the lighting of the facade. Among the architects a plurality (but not a majority) favored flood-lighting. The theatremen did not muster even a plurality for any particular method of facade illumination. Some of them prefer flood-lighting, some to stress architectural features by matching lines of neon, and so on. While still others say: "It all depends." Here are a few of the comments of the theatremen:

"If the theatre is new and modern we like featuring the design of the building with neon. If it is of old style or Spanish style we prefer floods or other indirect lighting."

"We like floods primarily, but like to focus them on the displays and on the box office."

"In a number of our theatres, we flood the facade above our marquees. We also use vertical strips of neon in many situations. Which is the best to use is a matter of architectural treatment."

"Yes, choice of type of illumination depends entirely on the architectural design of the facade."

However, as already noted, many other theatremen do not think the type of illumination is a matter of choice, but have definite preferences which they apply to all theatres. In one case only, the preference is a matter of economics: "Neon increases the cost of maintenance in our climate."

And here are some of the varied views of the theatre architects on the same question:

"We prefer painting in light on architectural features, by combining colors of incandescent floods."

"We prefer flooding the entire facade to create shadow lines of the architectural features."

"We combine floodlighting with neon outlines."

"If the theatre is of period design, matching lines of light should follow the architecture; if modern, we prefer 'trick' lighting for 'floating' or other unusual effects."

"We like brilliant lighting on and under the marquee and very little light on the facade."

"In my opinion, the facade should be illuminated with floods. Neon lines following architectural features should be avoided except on the sign and perhaps the borders of the marquee. By omitting any other decorations in neon eye monotony can be avoided."

"Floodlighting is architecturally preferable but it is too sophisticated for box office appeal. Lines of neon following architectural features must be built around color attraction."

And, of course, others among the architects prefer floods invariably; still others favor lines of light stressing architectural design for all theatres; and some say "It all depends."

In addition to considering the type of lighting to be used outside the theatre, the two Councils also took up the question of the color of that light—whether it should be the same as the colors of the materials of the theatre front, or in harmonious colors, or whether there is no necessary connection between the color of the light and the color of the surface illuminated. In this matter pluralities, but not majorities (Continued on Page E-19)

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Meet Your Councilors

Presenting 32 of the 57 theatre executives and architects who comprise the membership of STR's Architects, Projection and Theatre Advisory Councils—whose interest in the welfare of the industry of which they are so eminent a part leads them generously to place at your disposal in these pages every month a massed wealth of technical leadership and experience.
Plastic Opens a Way to New Feats in Theatre Design

Wartime Plexiglas Now Made Available — Holds Vast Possibilities for Decoration and Display

Plexiglas—the stuff used during the war to provide crystal-clear “blistera” for bomb-binders—is now available for architectural and ornamental use about the theatre. This new material opens the way to some advanced and promising developments in theatre design and decoration.

It is available not only in glass-like transparency but also in many colors, orthochromatic fluorescing tints, and in many corrugations and patterns. Post-war developments have resulted in the production of standard sheets as large as 10 feet by 8 feet 4 inches, which can be sawed to the standard 4x8-foot units of the conventional building industry.

The material not only can be sawed, but it can be drilled, and machined; it can be bent at roomy and thorny glass temperatures (roughly 220 to 300 degrees Fahrenheit); and cemented or heat-welded. In a general way, except for the fact that nails and screws cannot be used on it, it can be regarded as almost as flexible in application as wood.

Its uses in the theatre cover a wide variety of applications from material for a facade to non-shatterable manholes, one-piece shower doors for candy and popcorn; attention-compelling frames or mats for poster cases; light-weight, transparent doors, curved or flat material for box offices or box office windows; clear, translucent or opaque standee barriers; partitions, wall facings and endless others.

Piping Light

One of the many remarkable properties of Plexiglas is its efficiency at conducting light around corners. It “pipes” light, which can thus be made to appear unexpectedly at locations remote from any visible source. The ornamental and advertising value of this property will be readily apparent to showmen. Edge-lighting from a concealed source can be used to make the material appear self-glowing, self-illuminating. The light appears only at the end of the tube or sheet through which it is transmitted, it does not leak out appreciably through the sides; but it can be made to appear at any point along the side of the “transmitter” by notching or sanding. Thus, for example, a bar of clear Plexiglas carrying light from a concealed source can be notched with stars here and there along its length, and the stars will glow brilliantly with no apparent reason.

Obvious advantages are provided in the great variety of factory-made forms—rods of many diameters, and clear, patterned, corrugated, or colored sheets of many thicknesses and sizes available and the fact that the material can be sawed and machined to any pattern.

Weather-proof, Plexiglas can be used for outdoor applications, except in the case of the fluorescent sheets, which must not be exposed to direct sunlight since fluorescent dyes are fugitive in this circumstance. Under indoor lighting, however, the fluorescent dye is rated as permanent. It does not fluoresce to ultra-violet light, but to visible light, producing provocative, glowing, orange-pink or greenish-blue, the intensity of which varies with the angle of observation.

In its transparent form Plexiglas approaches, although it does not completely equal, the optical properties of the best plate glass. Additionally, it transmits ultra-violet light. It can be broken or cracked by sufficient violence, but it will not shatter like glass and is not dangerous in that way. It can be ignited by direct flame, but not by hot metal, and will support combustion but not violent combustion—it is rated as slow-burning. Tests made by the U.S. Bureau of Mines and published by the manufacturer indicate that toxic gases are not emitted in harmful concentrations when the substance is burned.

Among other advantages of Plexiglas is its extremely light weight—less than half that of aluminum—which means that where it is used structurally as in a facade or marquee substantial economies should be possible through permissible reduction in the strength of the supporting members.

Plexiglas is soft enough to be scratched or scored by mishandling, but such damage can be removed again by polishing or buffing, and a high gloss surface restored.

Has Strength of Wood

In physical strength, Plexiglas is said to be roughly equal to spruce wood, and with flexibility enough to enable it to withstand hard blows. It is resistant to heat at temperatures up to 140-160 degrees Fahrenheit, and a special form can be obtained that has an effective maximum service temperature of 180-200 degrees. It is rated at high resistance to cold flow—deformation under prolonged stress—at normal temperatures and at stresses less than 1,000 to 1,500 pounds per square inch.

Chemically speaking, Plexiglas is thermoplastic polymerized methyl methacrylate. Its light transmission is rated at 91-92 per cent. Electrically, it has very high insulating properties. It is highly resistant to strong acids and alkalis (including battery acid) and even to such hydrocarbons as white gasoline; but readily dissolves in organic solvents such as alcohol, acetone, ethyl acetate, etc. Its solubility in suitable solvents permits the substance to be cemented effectively on principles similar to those used in patching motion picture film.

Maintenance Requirements

Plexiglas is cleaned primarily by washing with soap and water. It is rubbied dry with chamois—not cloth, since rubbing with cloth builds up an electro-static charge on its surface which will attract dust from the air, while rubbing with chamois does not produce this effect.

Window-cleaning sprays must never be used on it, nor any other cleaner that contains such organic solvents as alcohol, commercial gasoline, acetone, etc.

Minor scratches, if any, that may appear after washing can be removed by hand polishing. After they have been removed, or if none are present, the surface should be waxed with a good grade commercial wax, which will add to the gloss and serve as protection against further scratching.

In place of commercial wax, however, the manufacturer recommends anti-static waxes, which are said to prevent the accumulation of electro-static charges and consequent accumulation of dust. Two manufacturers of such waxes named by the makers of Plexiglas in their literature are Franklin Research Company of 5134 Lancaster Avenue, Philadelphia 31; and Magnuson Products Company of Hoyt and Third Streets, Brooklyn, N. Y.

Plexiglas itself is manufactured by Rohm & Haas Company, Washington Square, Philadelphia. It was developed for the government, and machinery for its production on a large scale was installed during the war. Facilities thus are available for its production today in mass quantities, at prices that will enable it to reach a mass market.
Modern "Package" Air Conditioners Meet Varied Theatre Needs

They Heat and Humidify It in Winter, Cool and Dehumidify In Summer, and Are Built in a Wide Range of Sizes

Further development of air conditioning "packages" and particularly postwar improvements incorporated in them have enormously simplified the once complex problem of conditioning a theatre’s air. For almost all theatres, except perhaps the very largest, it is no longer necessary to go through the complex business of building piece by piece, a tailored unit designed specifically for that one theatre only, and assembled only after it arrives.

The "packages" are made in a sufficiently wide variety of sizes to accommodate practically any size theatre. For larger houses, two or more packages may be installed, as needed. There is no assembling anything in the theatre; the package arrives complete, ready to operate. It needs to be connected to electricity and plumbing; and it may need some ductwork or none, depending on the theatre. Using a number of smaller units strategically placed, instead of one larger unit, can eliminate need for ducts entirely in some theatres.

Three modern package units, products of three different manufacturers are pictured on this page.

At the top of the page is shown the newly re-designed Upright Conditioner manufactured by United States Air Conditioning Corporation of Minneapolis, which provides complete air conditioning, including refrigeration, dehumidification, filtering and circulation of air in summer. For winter use, this unit can be equipped with heating coils to serve as a warm-air system. Its air filters are of the inexpensive throw-away type. The welded steel cabinet is glass-fibre insulated against mechanical noise and heat leakage.

Two or more of these Upright Conditioners may be installed; remote installations, with the refrigerated air circulated through a duct system, are also entirely practical.

These conditioners are manufactured in capacities of 3 and 5 tons refrigeration. Where still larger packages are required, the same manufacturer offers "Kooler-Aire" units, which are made in a series of sizes from 3 to 40 tons. U. S. Air Conditioning Corporation also has a long line of other air conditioning apparatus designed to meet all theatre conditions, usual or unusual, with economy and efficiency.

U. S. AIR Conditioning Corporation’s Upright Conditioner, made in 3 and 5 ton sizes. Larger packages, up to 40 tons, are also supplied by the same manufacturer.

Conditioning Co., Inc. of Brooklyn, N. Y. —an entirely new line, designed to take their place alongside the company’s larger 3, 5 and 7 ton packages. These new units feature a number of refinements, including slow-turning compressors and thorough insulation, which together assure an exceptionally low noise level in operation. Water connections of flexible copper tubing make for easier and more economical installation. A new condensate-removal system has been incorporated. Efficient inspection and maintenance have been provided for in the design of the casing, which permits exposure of the entire mechanism by removal of a single cover.

The cabinet presents a neutral appearance of rich, royal brown crackle, intended to blend easily with almost any surroundings. The package can thus be placed right in the auditorium or lobby or lounge, to eliminate or minimize the need for duct work.

At the bottom left of this page is shown one of the latest units of Governair Corporation of Oklahoma City, now available for immediate shipment apparent for the first time since the end of the war. The manufacturer’s stocks of raw materials and component parts have also been built up, so that even large orders can now be filled promptly. Governair conditioning units are distributed in the United States exclusively through National Theatre Supply.

These packages are manufactured in sizes of from 3 to 40 tons, with fans capable of circulating up to 400 cfm of air per ton. They are improved units, incorporating benefits of wartime research that make them quieter in operation and more efficient than ever in the past. Their construction is such that the principal mechanical components are open to view, and accessible to servicing, without need for removing any part of the casing.
SHOWMEN'S TRADE REVIEW, May 22, 1948

From Rags to Riches
Crown Theatre, Built in Shell of Old Opry House, Now Pasadena's Finest Movie Palace

A 25-year-old opera house, practically forgotten, has just been converted by Al Levoy's Markay Corporation into the impressively modern and beautiful new theatre pictured on this page, said to be the most luxurious first-run theatre in the millionaire town of Pasadena, California. Levoy has succeeded in following a strictly first-run policy, despite the fact that the territory is practically closed.

In the work of rejuvenating the old Raymond Theatre—as it was called before Levoy re-named it the Crown—the interior was completely stripped of furnishings, decorations and ornament, and the future "new look" built into the shell provided by the bare walls and floors. Similarly all projection room equipment was removed, for replacement with wholly modern apparatus.

A new name sign was erected and neon lighting and downlighting were built into the soffit of a new marquee. A new glass-and-stainless-steel box office was designed, and the old poster frames were replaced with ornate stainless steel frames. The outer lobby was carpeted to the sidewalk line.

An appearance of spaciousness as well as modernity was created by replacing the old wooden doors with new, all-glass panels.

And the first object that greets the eye of the patron passing through the new glass doors is a glass-and-stainless-steel concession counter that sells Coca-Cola, popcorn, ice cream, and candy. The foyer, like the lobby, is carpeted completely. Its lighting fixtures are all new.

The decorative scheme of the auditorium relies heavily on full-gathered draperies, which not only impart an air of richness but serve also to conceal out-dated architectural features that were basic parts of the original frame and therefore could not be removed without extensive structural changes. The carpet, a rich design in Karasheian Gulistan, extends from the foyer into the auditorium aisles. Two thousand old-style chairs were removed and replaced with Heywood-Wakefield Encore models having steel backs, standards and seat pans, and finished in rich, striped fabric upholstery. The loge section was fitted with 350 of Heywood-Wakefield's finest loge chairs.

In the projection room, outdated apparatus was replaced with Motograph AA mechanisms, Motograph pedestals, Aircraft C-70 lamps and Microphone sound. The projection room was also equipped with modern spot and effect machines, and an automatic record player for incidental music. Projection angle is practically zero, since the projection room is not located on the balcony level, but at the rear of the main floor, and the screen image consequently is free from any trace of keystone distortion.

All of the projection room equipment, and many of the other furnishings, were supplied by B. F. Shearer Company of Los Angeles. Nat Smythe did the interior decoration. The name sign and marquee were build by Electrical Products.

The new lobby, extreme left, carpeted to the sidewalk line, left, ultra-modern stainless steel concession counter, and below, the modern auditorium with Heywood-Wakefield seating.

Blazing Light-Blend

Glass Blankets Quiet Air Conditioning Units

Glass fiber blankets, suited to quieting "package" air conditioning units, have been put on the market by Owens-Corning Fiberglas Corp. They are installed in the interior of the unit, and in its adjacent plenum chamber if any. They will not burn: the glass fibers do not pick up moisture; and in addition to absorbing sound they offer a high degree of thermal insulation.

The blanket material is available in 1/2" and 1" thicknesses, in rolls 48 inches wide and either 25 or 50 feet long. It is easily cut to size and shape, and fastened in place with adhesives.

Ingenious Sound Effects

Some highly ingenious methods of securing unusual sound effects are described in the March issue of British Kinetographic, official journal of the British Kinetograph Society. The noise of a Chinese crowd was simulated by running an English sound track backward and speeded up. The sound of lava bubbling in a volcano was attained by putting the microphone close to a bowl of boiling porridge. A blood-curdling woman's scream was achieved in a scene in which the actress merely opened her mouth without uttering a sound; they dubbed in the shriek of a train's whistle as it emerged from a tunnel.
How bright?

That is the $64 question in movie projection, because crater brightness is the key to screen brightness, audience approval, and big box office.

National Carbon Company answers the question with the “traveling eye,” shown above. With scientific accuracy, this photoelectric cell in the metal tube, traveling across the actual crater image, measures the brightness of the “National” High Intensity arc. Results show that the brightness of “National” carbon arcs rivals that of the sun itself!

This means that by using “National” High Intensity projector carbons you obtain the brightest light available for movie projection. At the same time, you obtain light with a nearly perfect color balance. Your color movies glow with rich vividness! Your black-and-white pictures sparkle! Good business!

The term “National” is a registered trade-mark of National Carbon Company, Inc.
MAINTENANCE

Checking Guide

Your popcorn profit depends on popping results. Independent tests by a leading agricultural college prove that Popsit Plus liquid season-
ing (1) pops more corn by volume (2) leaves fewer duds (3) gives corn the flavor your customers demand.

popsit plus! means profit plus
Simonin of Philadelphia

1. MAY 24.—Have you had your flags cleaned and all ready for Memorial Day dec-
oration? Spotlight a flag on your screen plat-
form with a fan behind it.

2. MAY 25.—Remember that good taste calls for only subdued decorations on Memo-
rial Day. War and wartime losses are still re-
cent, bitter memories to many.

3. MAY 26.—Are you planning new sum-
mer decorations for your box office? Cool plain colors or flowered designs in chintz will har-
monize with most lobby schemes.

4. MAY 27.—How long since your footlight trough or other curtain-lighting coves have been cleaned and painted? Are lamps and reflecting surfaces buried under dust?

5. MAY 28.—Time to put up summer awn-
ings and to fix or replace faulty window screens. Don't forget screens for the windows of the projection room.

6. MAY 29.—Do you use seat covers in summer? Have them laundered, inspected, repaired or replaced as needed now, for use beginning early next month.

7. MAY 30.—Are projectionists or the sound checker spinning sound quality by fall-
ing to readjust the volume when the size of the audience varies?

8. MAY 31.—Check plumbing, air ducts and electrical wiring in hanging ceiling, cel-
ar, store rooms and other places seldom visited by responsible staff members.

9. JUNE 1.—In these times, a good way to start June is by ordering your fuel supply for next winter. Have oil tanks or coal bins cleaned, ready to accept delivery.

10. JUNE 2.—Check all fluorescent or neon tubing and all reflecting surfaces behind tub-
ing. Have reflecting surfaces cleaned as nec-
essary; weak or defective tubes replaced.

11. JUNE 3.—Before storing away winter uniforms have them inspected, all necessary repairs made, and the uniforms properly cleaned, pressed and folded for storage.

12. JUNE 4.—In booth fires, projectionists are expected to operate safety switches and get out—to save their lungs. Are the switches located for fast operation on the way out?

13. JUNE 5.—When did you last check the emergency light arrangements, switches and fuses? Is everything ready for instant use? Does the staff know what to do?

14. JUNE 6.—Prepare roof for heavy sum-
er rains. Make sure all gutters, drains, lead-
ers are unclogged and in good shape, and all weak points thoroughly repaired.

15. JUNE 7.—Have you revised your candy, refreshment and beverage stocks and set-up for cool summer appeal? Patrons' tastes will change during hot weather.

16. JUNE 8.—Are all your flags and buntings cleaned and freshened up for Flag Day dis-
play? Spotlight a flag on your screen plat-
form with a fan behind it.

17. JUNE 9.—Has there been any increase in noise or vibration from projection room motor-generator, ventilating motors or other motors? If so, have them checked.

18. JUNE 10.—Is old plumbing causing trouble—Does water anywhere drain slowly because of clogged or partly clogged pipes? Have repairs made before a fixture floods.

19. JUNE 11.—Re-check your electrical con-
nections, demand rates and power rates with power company, projectionists and engineer. Remarkable savings can sometimes be made.

20. JUNE 12.—Time to have the box office change-maker overhauled? How long since it has last been cleaned, adjusted, oiled, and had all working parts inspected?

21. JUNE 13.—Is carpet examined daily for tears or loose sections that may spread, or that may trip up patrons? In EVERY part of the house?

22. JUNE 14.—Have all newcomers to your theatre staff been trained in the elements of administering first aid in every possible type of emergency?

23. JUNE 15.—Time to arrange for cleaning marquee changeable letters and cleaning and painting the lighting channels behind the letters?

24. JUNE 16.—Outdoor electric boxes took a beating from winter weather and spring rains. Have them all examined, rust removed, and sanded and re-painted as necessary.

25. JUNE 17.—Time to hold another inspec-
tion of all ceiling plaster and lath to discover any developing loose areas that could pos-
sibly endanger your patrons.

26. JUNE 18.—Time for a thorough inspec-
tion of the anchorage of all hanging fixtures to discover any developing faults that could possibly endanger your patrons.

27. JUNE 19.—Do you have to use deodor-
ants in rest rooms? If so, are you certain you have exhausted every possible resource of cleanliness and ventilation?

28. JUNE 20.—Have the faucets and flush valves on all washroom fixtures thoroughly checked, to assure minimum use of water without sacrifice of efficiency.
Selling Your Show With Light

How to Use this Potent Medium to Catch Attention, Project a Favorable Impression, and Create the Urge to Go In

By A. J. LINDSEY
National Theatre Supply

Today more than ever before theatre operators have the opportunity to make the front of their theatre an effective, attractive means of selling entertainment. They have at their command newer light sources, new techniques, and new equipment and materials.

The application of light as a potent advertising medium is evolving with advances in the art and with new architectural treatments. The underlying functions are now better understood. Two of these functions are of outstanding importance. They are: 1. To attract attention from afar by contrast with surroundings in brightness and color, by movement and sparkle, and by a legible message. 2. To sell the show through projecting a favorable impression and creating an urge to go in.

Attraction from Afar

Attraction from afar usually calls for a high point, an element as part of the front, a free standing pylon, or perhaps the front itself. Some motif at the top should have brightness, and preferably motion and color. Such an element is incorporated in the top of the pylon of the Park-In Theatre in Springfield, Mo. (Fig. 1). Exposed fluorescent tubes, built-in recesses, images reflected from polished metal, and combinations of filament lamps all offer tremendous possibilities for attracting attention from afar.

The name sign should be directed toward the principal traffic zone. The size, spacing and brightness of sign letters determine how far they will be legible for reading. (Too often these factors are overlooked in designing signs and luminous patterns.)

Facade Lighting

Nearby and more distant identification may be had from the vertical sign. Again, many treatments are possible—the silhouette letter type with luminous background is one; the same type of letter with center stroke of fluorescent tubing is another. Changes in color and brightness, or even pattern, can be introduced on the luminous background.

The nighttime mass of the entire front gives maximum effectiveness. The surfaces in textured material, or built up in pattern, may be lighted readily from reflectors located above the marquee. Graded tones from top to bottom, or from side to side, provide interest, especially if one or more colors are used. Mouldings catch highlights from the lighting units and add accent lines or pattern to provide interest. Furthermore, endless possibilities lie in the use of built-in lighting elements where various textured glasses are illuminated from behind with filament and fluorescent lamps. A suggestion of the resources inherent in this treatment is given in the sketch, Fig. 2.

Changeable Letter Panels

The attraction panels compel attention when they are bright and employ clean-cut letters. To date, apparently nothing has been as effective and popular as the luminous background with removable letters because it is difficult to excel the attention values, whether by day or by night, afforded by large luminous areas with legible silhouette letters. Additional attraction may be introduced by color changes in the background, or in the letters, as suggested in Fig. 3. In developing such a changing color-cycle the pattern of the entire front should always be considered, for some of the value of such motion may be lost if the action in the various parts is not coordinated with that of the marquee.

The sofit of the marquee has traditionally been used as a "puller" by means of high brightness, sparkle and directional pattern. Many theatre operators insist on patterns of exposed filament lamps because of their brightness—yet on combinations of them and fluorescent sources. Two systems—filament and fluorescent—can both be complete patterns in themselves, whether used alone or together. For example, the Academy Theatre in Los Angeles (Fig. 4), fluorescent sources can be incorporated for color and for coolness in the summertime, while filament lamps of the reflector or projector type may be used.

(Continued on Page E-18)
Efficiency Check List for Projectionists

May 24.—Have you checked the reflectivity of the screen lately? If it is badly soiled or yellowed, have you recommended a new screen?

May 25.—If the screen is part of your responsibility, do you go over it at regular intervals, cleaning, oiling and adjusting as needed?

May 26.—If your projection ports have glass soundproofing, do you check the cleanliness of the glass daily, clean it as often as needed?

May 27.—Is projector vibration increasing? Go over the mechanism carefully to determine the cause, and apply needed remedies promptly.

May 28.—Will any projection or sound equipment operate at unsafe temperatures in hot summer weather? Take temperature rise readings now; correct unfavorable conditions.

May 29.—Are your arc lamp reflectors badly pitted—badly enough to need replacement now or soon? Order replacements well in advance.

May 30.—Do your film cabinet doors still close tightly and perfectly? Don’t delay needed repairs; tolerate no conditions that are unsafe or unlawful.

May 31.—Have you checked up on the performance of the new postwar sound equipment? If yours is an old model, have you recommended replacement?

June 1.—Do projection room lighting arrangements interfere with your critical examination of screen results? If so, alter lighting fixtures as necessary.

June 2.—Are you compelled to play the monitor so loud it creates an apparent echo in the theatre? Have it moved to a location where you can hear it at low volume.

June 3.—Do you sometimes forget to inspect rectifiers or motor-generators located outside the projection room? Set up a regular inspection schedule for them.

June 4.—Do you keep careful records showing every repair and replacement made, as a check on the cost of maintaining each item of your equipment?

June 5.—Will the projection room be uncomfortably hot in summer? If better ventilation will be needed, now is the time to have it installed.

June 6.—Will all relief projectionists know every detail of their fire-fighting duties in YOUR theatre? Post full instructions on your bulletin board.

June 7.—Are you absolutely certain that your projection room door can’t be locked from outside while the show is on—that you can’t be locked in with a fire?

June 8.—In case of serious fire, you will operate the emergency controls and get out. Are the controls all located where you can operate them on the way out?

June 9.—Check the condition of all projection reels; order new ones in advance of urgent need. Take no chance of having to run on faulty reels or shipping reels.

June 10.—When changes are made in projection room wiring do you always recommend oversize conduit and extra pairs to minimize the cost of the next change?

June 11.—Are you reading up all you can on theatre television equipment? You may have to operate it one of these days—why be caught short of knowledge?

June 12.—Do ceiling or walls painted in pale colors keep the projection room too bright for critical observation of screen results? Recommend re-painting.

June 13.—Is the projection room bulletin board crowded with obsolete notices that hide the important ones? Clear it off; throw away dead junk; keep it up to date.

June 14.—Inspect changeover mechanisms and their switches thoroughly for signs of wear. Order any replacements that may be needed soon well in advance of need.

June 15.—Never rob any fire extinguisher of carbon tetrachloride for cleaning purposes. Order extra carbon-tet; keep extinguishers ready for emergencies.

June 16.—Do you ever have to mutilate a print to make sure you won’t miss a change? Simple and effective cue markers are available at very low cost.

June 17.—Re-check the starting time of both projector motors. If either has slowed down since the last check, find and remedy the cause.

June 18.—Does your hand or motor rewind ever damage film? If so, adjust it properly; or have it repaired, overhauled or replaced.

June 19.—Check your power line voltage at 2, 5, 6, 7, 8 and 10 P.M. Variations greater than plus or minus three percent should be reported to the manager.

June 20.—If you have two amplifying channels, use them alternately to make certain each will always be ready for instant operation if the other fails.
HELPFUL BOOKS

Aside from trying to be a salesman, an advertising man, a publicity man and six different kinds of engineer all at the same time, the theatre manager is also (and first of all) a business executive. His other responsibilities he can delegate more or less. His business responsibility is his alone. He is in direct charge of an enterprise having a capital value of from tens of thousands of dollars at the minimum up to hundreds of thousands or millions of dollars; and that is one trust he must discharge personally and cannot transfer to others.

He will find help in discharging it in the recently-issued Third Edition of Prentiss-Hall’s “Business Executive’s Handbook.” It covers the subjects of executive responsibility and standard business procedures from A to Z. It is so simply written that it can be read through as an instruction book, and could well be loaned to junior members of the staff for that purpose; but at the same time it is so well organized and indexed that the over-worked manager can readily use it as a reference book to almost any possible business subject that may be a problem at any moment. It should prove a very useful and frequently consulted addition to his office bookshelf. It can help junior staff members develop business-like habits of thought.

The volume embraces 1,600 pages including 65 pages of alphabetical index; it is cloth-bound, clearly printed. Price is $7.50; publishers are Prentiss-Hall, Inc., 70 Fifth Avenue, New York.

Puts Showmanship Into Theatre Candy Sales

Showmanship has been introduced into the sale of theatre refreshments by Pacific Candy Service Corporation, a two-year-old organization with headquarters in Los Angeles. Herbert Ebenstein, President, provides his theatre customers with a one-minute trailer, featuring “The Candy Man” and then announcing the intermission for refreshment buying. When patrons pass out into the lobby they see another figure of “The Candy Man” perched on the top of the refreshment counter.

Additionally, Ebenstein mails a weekly newsletter to his theatre customers throughout the Far West, a publication called “Candy Man Comment” and printed in bright colors. Pacific handles popcorn, ice cream and beverages as well as candy, and consistently stresses the showmanlike idea of service to its customers—who are, of course, both theatremen and the theatreman’s patrons. Regulated deliveries; weekly accounting and profit statement for the exhibitor; regular inspection and maintenance of equipment, merchandise and sales promotion aids, and training of sales personnel are among the services extended.
I. A. Notes

News of the Locals and Men
Who Put Shows on the Screen

A new device for digging out the bases of broken lamp sockets has been invented by Jack and Marvin Shapiro of Local No. 1, New York. Inserted into the socket of the broken lamp, it eats through and forces out glass and cement, allowing the old bulb to be unscrewed easily. Manufacturing headquarters have been set up at 365 W. 52nd St., New York.

JOHN FLAHERTY, Business Agent of Local No. 163, Louisville, Ky., sound engineer for the Fourth Avenue Amusement Co. and Chief Projectionist at the Strand Theatre, Louisville, is seen here inspecting the Strand’s newest equipment, which consists of Motograph projectors and sound, and Brentkert lamps. Flaherty also helped to install the Strand’s original sound equipment. This was a Vitaphone system utilizing Western Electric 8-B, 9-A and 10-A amplifiers. It was wired in 1927 and is believed to have been the first sound installation in the country outside New York City.

Joseph Gazelka, President of Local No. 487, Hibbing-Virginia, Minnesota, is also Park Commissioner of the Village of Hibbing (largest village in the world, population, 17,000). John Rolph, business agent, is Hibbing’s Police Commissioner. George Chalmers, who has served as Secretary for 27 years, is a member of the Army Advisory Committee of the Fifth Army and President of the Minnesota State Federation of Labor.

Edmund Maurice Buras, Jr., son of Edmund Maurice Buras of Local No. 298, New Orleans, is working toward his Ph.D. at Tulane University. Young Buras, who won his Master’s degree only last year, has already published eight scientific papers and invented a specialized electronic apparatus for chemical titrations.

Charles R. Brown of Local No. 181 has obtained a patent for a carbon-dioxide automatic fire extinguisher designed to be attached to any standard projector. In event of fire, the device opens-circuits the arc, stops the projector motor, and floods both magazines, the mechanism and the soundhead with harmless CO2.

ON THE JOB. President and Acting Business Agent Wendell F. Bassett, of Local No. 792, is seen above pursuing his regular duties in the projection room of Interstate Theatre Corporation’s Old Colony Theatre, Plymouth, Mass.

Local 329, Scranton, Pennsylvania, held a testimonial dinner for International President Richard F. Walsh on May 19th. The Arabian Ballroom of Scranton’s Hotel Jermyn was rented for the occasion. Local 329’s President John DePeep and Secretary Harold Brazill were in charge of the arrangements.

The United Nations are entertained by I.A. members John Seyferth, Jr., and C. Reinhold Lauterjung, both of Local No. 640, who project 35-mm. and 16-mm. pictures at Lake Success. The contract was negotiated by Local No. 640’s business agent, William Nagengast.

Veteran projectionist Cecil Wood (left) and Altec Operating Manager Elmer Q. Wilichke are seen examining the new white blackboard or “whiteboard” which Altec has distributed to theatres that use its service. The special crayon is used to write operating instructions or other notes on the patented surface, which can be rubbed clean again with a dry rag. Each Altec Service inspector, when installing one of these whiteboards in a theatre, pastes his own office and emergency telephone numbers on its upper right-hand corner. Whiteboards measure 12 x 18 inches.

Edward A. Madden of Local No. 301 is the author of a popular song that has been published by Arlington Music Company of Hollywood. The title is: “Would You Care If You Knew?”

C. B. Rankin of Local No. 374 fell while changing a light bulb at the Victory Theatre, Greenboro, North Carolina and suffered a fractured leg.
Equipment Dealers

Southeastern Theatre Equipment Company of Atlanta has installed complete projection and sound apparatus in R. L. Dowling’s new Skyview Drive-in Theatre, located on Kings Road near Jacksonville, Fla. Projectors and lamps are Brenkert, with Bausch & Lomb lenses; sound is RCA and includes the latest in-car speakers. The Skyview sells refreshments to its patrons with the help of scooters and walkie-talkie equipment.

Falls City Theatre Equipment Co., of Louisville will install complete new projection room equipment in E. L. Ornstein’s Ace Theatre, Brandenburg, Ky. Moviograph projectors, Mirrophonic sound, Altec Lansing speakers, and Strong lamps and rectifiers have been specified. The Ace, which is managed by Eugene Martin, is undergoing complete interior and exterior remodeling.

Capitol Theatre Supply Company of Boston recently installed Brenkert projectors and lamps in A. P. Stewart’s Franklin Theatre, Durham, N. H. and in Charles Miller’s State at Bridgeston, Me. Additionally, Capitol provided the Franklin with RCA rectifiers and Kollmorgen coated lenses; and fitted the State with Brenkert pedestals, tube-type rectifiers, and Mohawk carpeting.

Cleveland’s branch of National Theatre Supply has fitted up the Eastern Lake Drive-In at Russell’s Point, Ohio, with Simplex sound and in-car speakers; the Skyway Drive-In at Coshocton, Ohio, with Simplex sound, and the State Theatre at Barnesville, Ohio, with Super-Simplex mechanisms.

National Theatre Supply’s St. Louis branch has installed new Simplex sound heads and pedestals in Bill Sherman’s Theatre, Advance, Mo.; and new Super-Simplex mechanisms, pedestals, sound equipment and lenses into George Flikas’ Criterion Theatre, St. Louis.

Missouri Theatre Supply Company of Kansas City announces installation of new projection and sound equipment in Homer Strogg’s Plaza, Abilene, Kansas; George Werts’ Main Street, Beloit, Kansas; Bob Gorham’s Liberty, Horton, Kansas, and Henry Beardsley’s Chief, Oberlin, Kansas.

Graham Brothers of Denver report furnishing 1,600 new Heywood-Wakefield chairs to the new Center Theatre, Oklahoma City, Oklahoma; 752 new Heywood-Wakefield chairs to the Rialto Theatre, Loveland, Colorado, and 318 to the Ord, Ordway, Colorado.

Academy Theatre Supply Co. of Chicago has installed 700 Irwin chairs in the Bailey Circuit’s Apollo Theatre at Princeton, Ill.; and complete DeVry projection and sound equipment in William Fred’s Atom Theatre at Hayworth, Ill.

Falls City Theatre Equipment Co. of Louisville has supplied fully-upholstered Ideal Mercury chairs to Roland D. Foster’s new deluxe Bloom Theatre at Bloomfield, Kentucky.
For Concrete Floors

Installation and future replacement of carpets and chairs on concrete floors can be facilitated if chamfered wood strips are laid down before the finish coat of concrete is floated on. As shown in the accompanying drawings, fastening or removing chairs then involves only use of wood screws, and carpet can be tacked in place above a concrete floor. This is one of the methods of mounting chairs and carpets that is in wide use in both the United States and foreign countries; the above illustrations are from architect’s drawings for Gazina Theatre, Pretoria, South Africa, built by the export firm of Streuber and LaChicotte.

New Chemical Cleanser Cures Noises in Sound

Noisy sound resulting from imperfect connection in switches, volume controls or other electrical contacts is said to yield to application of “No-Ox” — meaning, no oxidation — a contact cleaner manufactured by William V. Stancel, North Hollywood, California. The material, available in both paste and liquid form, is described as capable of dissolving rust and corrosion and of minimizing future oxidation. It also lubricates, the manufacturer states, adding that it will not gum; and that it is chemically neutral and without either acid or alkaline reaction on metals. Electrically conductive, it must not be applied across insulation.

Metro Chocolate Co. Now Ridley’s

Metro Chocolate Company, manufacturer of the long-established Ridley line of candies, has changed its name to Rid- ley’s, so that brand name and company name will be the same. The Ridley line of candies is one of the oldest in the country, having been established in Brooklyn in 1806. The manufacturer is a subsidiary of Huyler’s.

WHY Your Theatre Must Be Really Clean This Summer

Summertime presents special problems to theatre managers. Many people come to get relief from heat in the well-ventilated, air conditioned coolness of your theatre.

But in poorly cleaned houses these comforts become annoyances. Dirt is blown about polluting the air, menacing your patrons’ health, and soiling their light-colored clothing. Dirty floors mean dirty white shoes, soiled gloves, and dirt stirred up by shuffling feet. A Heavy-Duty Super Specialized Theatre Cleaner makes it easy to clean your theatre thoroughly. It is equipped with special tools which reach every corner and crevice. A spotlight on the handle provides illumination for under seats.

and the Super Blower attachment boosts popcorn boxes and other debris from the front of the house for easy disposal. The Super Screen Brush and Hi-up Tube cleans your screen.

Don’t risk loss of patronage and damage to furnishings because of dirt, when it can be so economically avoided with a Super. Ask your supply dealer for information about our 5-day free trial offer.

National Super Service Company, Inc.
1951 N. 13th St.
Toledo 2, Ohio

National Super Service Company of Canada
Toronto, Ont.
Vancouver, B. C.

YOUR ASSURANCE OF THE BEST!

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 Mechanism

WENZEL PROJECTOR COMPANY
2509-19 S. State Street
Chicago 16, Ill.

Light Sells the Show
(Continued from Page E-13)

for projecting light on pedestrians and on the sidewalk during cooler periods.

Simple patterns formed by straight fluorescent lamps, as in Fig. 1, can be effective and the standard lamps offer ease of replacement plus flexibility in changing colors from one season to another.

Well-lighted posters—about ten times the brightness of their surroundings—brought the theater to life and start their selling job immediately and can help draw prospective patrons in. If the traditional poster frames are used, greater depth should be provided in them, in place of the more uniformly the entire poster and thereby do away with the dark center portion, now so prevalent. The new Slimline lamps available in 42” and 64” lengths offer high light output and their small diameter (¼”) permits accurate control of light with polished reflectors to aim a sheet of light across the poster. This is indicated at the right of Fig. 5.

Where space for lamps behind the poster frames is not available, or where additional attraction is needed, adjustable spotlights as at the left of Fig. 5 provide a simple, effective solution. Many types of recessed, attached, and suspended housings are available for PAR-38 and R-40 spot and flood lamps.

Theatre people have always been well known for their imagination and creative ability. These few suggestions may be helpful in stimulating many other ways of using light to make the theatre front play its part in “selling the show.”

Mineral Vermiculite Saves Show in Boston

A light-weight sand substitute, vermiculite, manufactured by Zonolite Company, made possible a seemingly impossible rush plastering job in the Astor Theatre, Bos- ton, and the show went on next day as scheduled.

John Boyle, plastering contractor, received a call from the theatre at 7 P. M. for a quick re-plastering that had to be started at 11:30 that night and completed before the theatre opened next day. He needed three tons of sand, and was not able to transport it in time. Substituting for the 6000 pounds of and 480 pounds of the Zonolite vermiculite—which he carried his own car in fifteen 32-pound bags—Boyle got the job done in time.

Add Dealers Listing

Amusement Supply Company, New York, was inadvertently omitted from the listing of Equipment & Accessory Dealers in the STR “Where to Buy Theatre Equipment Directory” published April 24, 1948. The information omitted is as follows: Amuse- ment Supply Company, Theatre Equipment Dealers, 341 W. 44th St., New York, N. Y.; Tel.: Circle 6-0850 (night phone: NGersoll 2-6691).

Nathan D. Golden Has New Title

Reorganization within the Department of Commerce has brought a new title to Nathan D. Golden. Mr. Golden is now Chief of the Motion Picture-Photographic Branch of the newly-formed Commodities Division, Office of International Trade.
ties, did develop. In both Councils, plurality opinion favors light of colors that are harmonious with the colors of the surfaces illuminated; among the Architects the plurality was almost but not quite a majority. Other members of both Councils prefer to use light of the same color as the surface illuminated; still others feel that there is no connection between the color of the light and that of the surface; there is some considerable opinion in favor of using white light for all surfaces whatsoever.

Indoor Lighting

Passing indoors, the Councils next considered the closely related question of the color of light to use in relation to the colors of the decorative scheme; and here for the first time a definite majority view appeared. This was in the Architects’ Council, and in favor of indoor lighting colors harmonious with the colors of the decorations. The Theatremen feel differently; their preferences are very scattered but insofar as any plurality opinion can be said to have appeared among them it is that no necessary connection exists between the colors of the decorations and that of the light which illuminates them. Other views on this topic are: that the relation between decorative color scheme and lighting color scheme is an individual matter to be decided separately for each theatre; that the color of the light should be generally the same as that of the decorations illuminated; that the light should be whatever color will show off the decorations to their best advantage.

Once again a majority appeared—and this time in both Councils—on the question of the best arrangement for lighting the auditorium. Ceiling troughs won the nod. But few of the Councilors who voted for them favor relying on ceiling troughs alone; most members combine them with other light sources, including aisle lights, down lights, side wall troughs, and so on.

None of the Theatremen endorse fixtures of any kind for auditorium lighting. A very light vote among the Architects favors fixtures on the auditorium side walls—but not on the ceiling, while others among the Architects say that “any concealed” lighting can be used satisfactorily. And a number of members of both Councils (but by no means a majority or even a plurality) consider auditorium lighting arrangements a matter of the individual design and needs of each theatre.

For the Auditorium

Here are a few of the detailed suggestions of members of both Councils:

“Light wall areas indirectly; eliminate fixtures for maintenance reasons.”

“Concealed floods on dimmers plus aisle lights are the least distracting and afford ready control of intensity.”

“Ceiling troughs make possible some decorative lighting while the picture is showing; downlights should be added for accent and aisle lights for safety.”

“I prefer ceiling lighting arranged for two or more colors. It can be either incandescent or cold cathode, recessed in continuous coves with or without louvers.”

“We use recessed ceiling lights for soft general illumination; bracket lights in some theatres; and aisle lights every fourth row.”

“We like ceiling troughs running across the auditorium, facing the screen, so no light source is visible to the seated patron to distract him.”

“We invariably use ceiling troughs for operating lights, and in many cases, depending on the size of the theatre, wall troughs also. For house lights we invariably use downlights recessed in the ceiling. Where side lights or troughs are also used for operating light we install house-lights with them. All house lights are wired through a rheostat controlled from the projection room so they can be dimmed when the picture starts. Aisle lights are always provided, staggered every fourth row of seats; this is a requirement in many State codes.”

“Ceiling troughs, wall troughs, and ceiling downlights all built into the design of the auditorium. Aisle lights also are needed.”

“Ceiling troughs, vertical wall troughs, and aisle lights.”

“Ceiling downlights and wall troughs call least attention to the lighting scheme.”

“Ceiling downlights for one-floor theatres, otherwise a ceiling cove located well away from the walls.”

“We prefer indirect lighting to as great an extent as possible. Depending upon the theatre, this can be obtained through either ceiling or wall troughs. We try to eliminate wall fixtures completely. We do use floodlights in the ceiling (generally accompanied by color filters) for direct downlighting and for spotting wall areas. We have had a great deal of success with wall troughs near the ceiling, at the rear of the auditorium only, for running lights. These are lamped with blue tubing. We try to hold the intensity at the back of the auditorium as high as possible to eliminate aisle lights, except for steps, where we feel aisle lights are still required.”

“All our new theatres have ceiling troughs with red, white and blue neon. From these three colors we are able to obtain a number of pleasing effects.”

“We prefer concealed ceiling trough lighting and ceiling pin-point downlights. We find this arrangement gives less glare, softer general illumination, and is more restful and pleasing.”

“We like ceiling troughs, wall troughs and aisle lights while the picture is running; ceiling downlights to provide high illumination for opening and closing.”

“Ceiling downlights for work lights; wall fixtures for running lights.”

There you are, friend reader, select your own choice.

“Black Light”

If, to the number of Architects participating who favor “black light” fluorescent murals generally, is added to the number of Architects who favor their use only in special cases, then a majority of the Archi-

(Continued on Next Page)

W. H. Crockett
Crockett—Pender Theatres,
Virginia Beach, Virginia, says:

“WHAT ALTEC DOES PROTECTS OUR INVESTMENT AND OUR BOX OFFICE”

**The motion picture theatre must recognize the competitive entertainment being offered its patrons to-day. You must give patrons better theatres, better projection, better sound, better pictures, if we are to remain leaders of the entertainment field.

ALTEC
Service Corporation
250 West 51st Street
New York 19, N. Y.

Altec Service helps me do this in my theatres, so I recommend and thank them.”

Altec Service, known for its service “over and above the contract” is a vital ingredient of your theatre’s ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY
Joint Council Report on Lighting the Theatre

(Continued from Page E-19)

Architects Council approve this form of ornamentation. If the same addition is made in the case of the Theatre Council the number of these Councilors who favor use of black light under some circumstances is exactly equal to the number who oppose it under any circumstances.

Among the members of both bodies who favor black light murals for theatre ornament, some specify emphatically that these must not be located where they can distract attention from the screen; but others put them on the ceiling, or over the front exit doors, and in similar places objected to by their colleagues.

A very strong majority among the Theatremen dislike the proposed semi-illuminated screen border as a substitute for the conventional black margin around the picture. Among the Architects, however, only a plurality are opposed to the idea; others think it has possibilities or may have possibilities; some are outright in favor of it as easier on the eyes, among other reasons; some have not yet made up their minds about it.

It has already been noted that theatre lighting must be regarded as an art and not a science—at least for the present. It is further confirmation of this view, if any is needed, can be found in the very different figures offered by some of the Councilors in the matter of what light intensity should be used in each part of the theatre. Not only do the members differ in their figures, but even in the units of measurement they use. Taking into account only those figures based on the foot-candle or its equivalent as a unit of measurement, the range of preferences runs:

- Under the marquee: 100 to 20 fc
- Outer lobby: 30 to 10 fc
- Inner lobby or foyer: 10 to 0.2 fc
- Rear of auditorium: 5 to 0.1 fc
- Front of auditorium: 2 to 0.1 fc
- Lounges: 10 to 5 fc
- Stairs: 3 to 1 fc

It will be noticed that with reference to the rear of the auditorium, the light intensities used by different Councilors vary greatly as 50 to 1; in other cases the variation in practice is as great as 20 to 1 (The Projection Advisory Council also is unable to agree on what light intensities should be used in different parts of the theatre—see STR for January 31, Page E-8. The Society of Motion Picture Engineers has investigation of this matter on its agenda.)

There is good agreement, however, that whatever intensity of lighting is used, it should taper down progressively from the outer entrance to the front of the auditorium.

The Projection Advisory Council's report does not appear in this issue. The Projection Council will advise on Theatre Television in the issue of June 19th. Don't miss that timely discussion.

T. J. VERMES—Partner, Yale, Norwood and Yorktown Theatres, Cleveland, Ohio—says:

"RCA Service has meant uninterrupted shows for at least 15 years. I wouldn't be without it."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.
NEW THEATRE PROJECTS

Jackson, Tenn.—M. A. Lightman, President of Malco Theatres, announces that bids will be received for construction of a new house to replace the State Theatre here. Malco's Paramount Theatre is being modernized, with installation of 575 new chairs, new carpets, a front of structural glass, installation of air conditioning, and new concession counters.

Fall River, Mass.—Abraham Yamin has closed his Strand Theatre for remodeling into stadium-type seating. Capacity will be reduced from the present 1,850 to 1,200; balcony and loges will be eliminated. Entrance and lobby will be altered, and the entire theatre re-equipped.

Morgan City, La.—Work is under way on a 600-seat theatre and parking lot at the corner of Front and Onstead Streets. A contest will be held to choose a name for the new house, which is expected to open within three months.

Greensboro, N. C.—S. W. Craver and F. H. Beddington, both of Charlotte, North Carolina, will remodel their Criterion Theatre here at a cost estimated to exceed $20,000. The house will be renamed the Elm Theatre.

Newport News, Va.—Sidney B. Lust and Tidewater Theatres are building a 750-car, $150,000 drive-in between this city and Hampton, Va. The project will have moonlight lighting and hard-surface ramps.

Flora, Ill.—Flora Amusement Company, headed by J. E. B. V. and Larry Spalding, will take bids shortly for the construction of a new 900-seat theatre to be located on East North Avenue.

Tusculum, Ala.—Steel has been ordered for the 900-seat house to be built here by Muscle Shoals Theatres, Manager Louis Rosenbaum announces. Excavation and footings have already been completed.

Liverpool, N. Y.—Reuben C. Cantor and S. P. Slotnick, of Syracuse, who operate a number of theatres in New York State, have begun construction of a new 800-seat house here.

Winston-Salem, N. C.—Twin City Theatre Corp. and North Carolina Theatres, Inc., have begun construction of their new 1,000-seat Winston Theatre on West Fourth Street.

Chicago, Ill.—Midwest Drive-In Theatres Co. is building a 1000-car theatre (plus 200-car waiting park) at the corner of LaGrande and Joliet Roads, here; and a 750-car drive-in in Griffith, Indiana.

Brookdale, N. J.—A. A. Adams, operator of four theatres in central New Jersey, has broken ground here for a fifth, a 1,250-seat house which will cost, in combination with a store development, $300,000.

Ogdensburg, N. Y.—William Morley, William Turnbull and John E. Free will build an open-air theatre on Riverside Drive.

Fishkill, N. Y.—Footings have been completed for W. Cecil Gage's new 400-seat Cecilwood Theatre, which will accommodate both motion pictures and stage plays.

Mechanic Falls, Me.—Joseph Lifshitz, of Lewiston, owner of the Community Theatre here, will build a new $60,000 theatre in the course of this summer.

Magnolia, Ark.—Robb-Rovley Theatres of Dallas will build a new 1,100-seat house here through their subsidiary, Magnolia Amusement Company.

Tulalassee, Fla.—A $50,000 drive-in will be erected here by Bill Bailey and Frank D. Lewis of Atlanta.

St. Francisville, Ill.—Max Krutsinger of St. Louis will build a 499-seat theatre in St. Francisville.

Tallahassee, Fla.—A $50,000 drive-in will be erected here by Bill Bailey and Frank D. Lewis of Atlanta.

Kimundy, Ill.—W. L. Cates of St. Louis has leased the Elder Building here and will remodel it into a 300-seat theatre to be called the Kindy.

Downey, Calif.—Exhibition Enterprises, Inc., of Los Angeles plans an 800-car drive-in here.

Lone Pine, Calif.—A new theatre will be built here soon by Western Amusement Company of Los Angeles.

Burlington, Va.—Sunset Amusement Co. of Hartford, Connecticut, will build an open-air theatre in Burlington.

Westfield, Mass.—The Sundown Drive-in, owned by Owen Holmes of Hartford, Conn., has been completed.

Gloversville, N. Y.—Schine Circuit, Inc., has applied for a permit to build a 1,800-seat theatre here.

Columbus, O.—Two new drive-ins will be built here by Miles Circuit of Cincinnati.

Coral Gables, Fla.—Wometco Theatres of Atlanta will build a 1,600-seat house here, to be called The Miracle.

New York, N. Y.—Continuing his program of building drive-ins throughout the country, the late James B. T. Clinton, Jr., left a $100,000 bequest to the United States, for the purpose of erecting a theatre in New York City, which will be named the Clinton Theatre.

New York, N. Y.—The New York State Theatre Association, which has been active in the promotion of the arts in the state, has announced the appointment of a new executive director, Charles A. Griffith.

Chicago, Ill.—The Chicago Theatres, Inc., has announced the appointment of a new manager, Mr. Sidney B. Lust, who will be responsible for the management of the city's major theatres.

New York, N. Y.—The National Theatre Supply, a leading supplier of theatre equipment, has announced the appointment of a new sales manager, Mr. John E. Free, who will be responsible for the sales of the company's line of theatre equipment.

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A Quonset Theatre Insulated Against Canadian Winters

The ROXY
Brampton, Ontario

A distinct innovation in Canada, the Roxy Theatre at Brampton, 25 miles from Toronto, is the first Stran-Steel "40" unit in the Dominion. The entire building is insulated against both sub-zero weather and summer heat. The ease of construction which Stran-Steel design made possible is emphasized by the fact that this 618-seat house was built in 18 weeks in spite of the handicaps presented by an Ontario winter.

The Roxy is operated by National Theatre Services, Ltd., for Odeon Associated National Theatres. Joseph Wolfond of Guelph was the building contractor. National Theatre Sales Company of Toronto, agent for Great Lakes Steel Company, supplied the Quonset structure.

A front section 12 feet deep, built of Georgian sandstone, contains the box office, lobby, refreshment stand and rental rooms. The heating installation is under the lobby. The projection room is inside the Quonset structure proper, with two windows and a door opening on the roof of the front section.

The chimney of the heating unit serves as part of the facade design. The horizontal trim, poster case frames and entrance door frames are wood, painted Spring green. All the poster cases have indirect lighting.

Cashier Also Sells Candy

Patrons enter the lobby at the extreme right of the picture here shown and pass into the auditorium at the extreme left. The candy bar, seen at the right behind the ticket box, is so located that the cashier can also take care of candy sales except during rush periods.

The lobby is walled in knotty pine, has a ceiling in two tones of blue, and carpet basically terra cotta in color. Behind the banked flowers is a mural in scenic wall paper which emphasizes tones of buff, brown and white to harmonize with the knotty pine walls.

The auditorium has knotty pine wainscot with blue-painted Celotex on the Quonset arch and rear wall. Chairs have red plastic covers over sponge rubber upholstery. Stage curtains and drapes are red velour.

The 618 chairs are spaced 34" back to back, on a reverse slope floor. The screen measures 13'x18'.

Projection room equipment includes Century "C" mechanisms, Motograph 1 kilowatt lamps, Strong 1 kilowatt rectifiers and a Northern Electric 15 watt sound system, all supplied by Dominion Sound Equipment, Ltd., of Toronto.

Attractive Simplicity

Facade, above, is of sandstone, with wood trim painted Spring green. The working chimney forms a major feature of the design. Lobby, center, has candy stand located where cashier can take care of candy sales, except during rush periods. The auditorium, below, is decorated with carpet basically buff in color, knotty pine wainscot, light blue arch, red-upholstered seats and screen curtains and drapes of red velour.

Heating and cooling equipment, by Canadian Sirocco Co., Ltd., includes oil heating, hot and cold water coils, and individual radiation throughout except in the auditorium where air is changed every three minutes.

Auditorium heating grilles can be seen in the illustration at either side of the proscenium arch. Acoustical treatment has been extended to cover the wall behind the screen. Work lights have been built into the auditorium ceiling arch.

Although eighteen weeks were required to build the Roxy under the extreme handicap of Canadian winter conditions, the contractor reports that in normal construction weather only ninety days would be needed.

Odeon-Associated National Theatres, owner of the Roxy, is headed by Sam Fingold and Ralph Dale. Keith Wilson, who is also manager of the recently-opened Odeon Theatre in Brampton (a house of entirely conventional construction) will be in direct charge of the Roxy's operations.
MRS. L. R. ROBERTSON—Owner, Lucas Theatre, Dallas, and Fox Theatre, Fort Worth, Texas—says: "We never have unexpected repair or replacement headaches with RCA Service. Regular checkups keep equipment performing at its best."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

H. V. (ROTUS) HARVEY—Partner of Westland Theatres (18 Theatres), San Francisco, Calif., also President of PCCITO—says: "Years of experience have proven that sound service is a must. RCA Service has proven most satisfactory."

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THE F & Y BUILDING SERVICE
328 East Town St., Columbus 15, Ohio
"The Buildings We Build Build Our Business!"

"Voice of Theatre Speakers" JOE HORNSTEIN has it!
REQUESTS for any or all of the items of literature listed below receive prompt attention. We will also do our best to obtain for readers theatre equipment that are not listed here. Please be sure to print your name, name of theatre and street address clearly and legibly.

AIR CONDITIONING EQUIPMENT. A large amount of information about air conditioning equipment is contained in a very attractive, two-color, illuminated folding pamphlet issued by Conditioning Corp. It describes component items of equipment, tells how to select the right system in sub-division system conditioning, and illustrates both apparatus and installation of sheet-work. A booklet well worth having. (217)

BOOKLETS. A series of ten small booklets, each of six pages, printed in two colors, conveys a wealth of information on many aspects of theatre equipment. Each booklet is a pamphlet in size, covers an area of three hundred square inches in a paper cover. Patrons also can mix two different designs of paper cover (Brenkett style, brown paper or black in color), have their name printing on the cover, and pressing another, Machine will take nickels, dimes or quarters, and will return change for the larger coin. Booklets are available at stations in which they are also available. The whole story is told in detail in a well-illustrated, three-color, four-page pamphlet that should interest every theatremen. (361)

CARBOCANE DECORATING MACHINE. Spacecraft, Inc., has produced an automatic carbocane decorating machine which produces any of the three basic shapes in a paper cup. Patrons also can mix two different designs of paper cover (Brenkett style, brown paper or black in color), have their name printing on the cover, and pressing another, Machine will take nickels, dimes or quarters, and will return change for the larger coin. Booklets are available at stations in which they are also available. The whole story is told in detail in a well-illustrated, three-color, four-page pamphlet that should interest every theatremen. (361)

CHAIRS. Griggs Equipment Company has brought out a complete line of fully enclosed, all-plastic Fox style chairs. Each one is different models of theatre chairs, showing how they are constructed, and selling four in full the different sections. An attractive booklet is also available for upholstery and upholstery in four pages, which can be supplied. Although this little booklet can be built in a few minutes, it contains wealth of information about theatre chairs that makes it well worth the time of anyone who contemplates laying chairs at this time. (242)

LARGE-SCREEN TELEVISION. The large screen television equipment described in STR for February 1948, Page 4-10, Inc. RCA literature and described in literature issued by Colonial Television Corporation in the early 1940's, is mentioned in detail, together RCA theplastic, rubber, and metal sheet materials. This large-screen television will find its worthy of their attention. (243)

PLASTIC structural and ornamental material, Plexi-PLUS, the same that was used for bomber blisters during the war, is now available for theatre applications in a cast-plate and sheet forms, including large sheets. Some of the many forms, corrugations and colors in which Plexi-PLUS is available are indicated in a plastic extrusion form. This is the same material used in the large-screen television application and described in a four-page, two-color booklet issued by Rohm & Hass Company—a fascinating glimpse into the near future. (251)

PROJECTION LAMP. High intensity projection lamp drawing up to 70 amperes at the arc are described in a folder issued by Strong Electric Corp. Four models are illustrated in detail, together theplastic, rubber, and metal sheet materials. This large-screen television will find its worthy of their attention. (252)

PROJECTOR LENSES. The Kollmorgen Super-Snaplight and Snaplite lenses (1/2 and 1/2, respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are available in greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described are the Kollmorgen Universal, designed for good projection at low cost. Included in the brochure in illustrations of use of any Kollmorgen lens with any of twenty-three models of American-made projectors. A two-page, tabular listing less table determining the focal length necessary for every projection distance and screen width. (264)

PROJECTOR MECHANISM. Complete information on installing, operating and maintaining the Century Model CC mechanism is given in a 3-page illustrated folder. Four line drawings show the details of the projector's interals, and in these drawings all com- ponents of the machine are illustrated. Instruction are written accordingly—for example: "loosen retaining screw Fig. 6, 217"—and are thus absolutely explicit and unmis-takable. The folder is addressed alone for those who have Century 3's, but for anyone interested in studying the details of a large projector. (291)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runners have been brought out in new form by Loristan Mans-
**MINNEAPOLIS**

Ben Berger, president of North Central Al- lied, expressed disappointment at the recent Supreme Court action and said that he will continue to push the issue until complete divorce ment is obtained.

The village board of Minnetonka township, in suburban Minneapolis, has voted down a move to rezone property west of the city limits to pave way for construction of a drive-in for the Minnesota Entertainment Enterprises.

Construction is beginning on the new Falls Theatre at 42nd Avenue S. and 38th Street, Minneapolis, by Volk Bros., who operate several neighborhood theatres in the area. Their first new house to be built in this city for over 12 years, it will replace the old Falls, a mile away. The new theatre will seat about 500 and will cost an estimated $12,000. The circuit is also preparing to build a new 1,000-seat house in Robbinsdale, Minneapolis suburb, which will cost around $200,000.

Four corporations of the Mandan-Bismarck, N. D., theatres group have been dissolved and reorganized into a partnership. John Fritchie has resigned as office manager of United Artists to devote his time to managing his resort near Big Fork, Minn. Betty Ann Steinman, 13-year-old daughter of Monogram Manager Morris Steinman, is convalescing after an attack of pneumonia.

Republic Branch Manager Joe Loeffer's mother, 62, died in Buffalo, N. Y.

**PHILADELPHIA**

Motion Picture Associates are all set for their fund-raising campaign, President Sam Palan announced after a meeting last week in the RKO screen room. Stanley-Warner hello girl, Claire Happ, is recovering from her recent operation and should be coming over the phone shortly. Film Classics Office Manager Florence Weiner is another operational re- coveree; Paramount Bookier Lou Fortunato is the father of a girl; Jerry Levy of the Colum bia booking department is the father of a son. S-W Orpheum Manager Lee Kline is out with a slight heart attack.

A cigarette, carelessly thrown into some rubbish, set the old Pottstown Opera House afire as sparks from the rubbish flew through a broken window. The intact portion of the thea tre, which has been closed for many years. William Goldman's Bryn Mawr has gone into a foreign policy for three days a week, making it the first Main Line showing for all-foreign product.

**NEW HAVEN**

Stamford, Conn., has again been chosen by 20th Century-Fox for background shots for its new picture, "Letter To Three Wives." It was used for "Boomerang" backgrounds.

Loew Poli Division Manager Harry F. Shaw returned from a South American vacation in time to celebrate his 15th anniversary with the circuit. Bijou Manager Bill Brown, New Haven, and Mrs. Brown are celebrating their 30th wedding anniversary. Bill is also observing his 35th anniversary in show business.

Joe Dolgin will manage the new drive-in in Newington, expected to open within a few weeks. Peter Perokas' new Elmwood, Stratford, will open in the fall.

RKO Division Manager Gus Schaefer was in town conferring with Branch Manager Bar ney Pitkin. Harry Osham of Columbia in Mil waukee, with Mrs. Osham, is in New Haven and will visit several Canadian spots before returning.

**TORONTO**

Astral Films President J. H. Allen has formed Telefilm of Canada for prospective distribution in connection with television. The Canadian Film industry is awaiting the budget for the House of Commons to learn if the government is abandoning the 20 per cent admission tax. Odds are that it won't, though there is a surplus of $800,000,000, Toronto's third movie club for the juveniles got under way as Odeon's Danforth started up such an organization. The National film board of Canada is expected to go on a five day week, affecting some 600 em ployes. J. Arthur Rank has denied financing proposed production of 32 religious films to be made by Beacon Productions, though the shorts are being made in Rank's Queensway studios here and he holds the distribution rights.

**CINCINNATI**

Lee Goldberg, Popular Pictures, acquired Redhart franchise for his Cincinnati territory, as well as Cincinnati, Telenews Strand Theatre Manager Ben Cohen, Cincinnati, has been transferred to Cleveland to manage the Telenews there. Jack Silverthorn replaces him. Rube Shor is handling the booking and booking of film for the Newbold Circuit, West Virginia. RKO Pittsburgh Salesman Al Glanberger will be married July 4 to June Goldfarb of Dayton.

The Dayton Variety Club will hold its annual picnic on Wednesday, June 9, at the Idle weiss Park, Jane Everett, bookkeeper and credit clerk, National Screen, has resigned. MGM City Salesman Harry Sleenan has returned from a vacation in Memphis. The new drive-in at Bowling Green, Ohio, was opened May 11 by Flounters and Palmer. Other drive-ins sched uled to open in June are the one at Forestville, Ohio, by Robert L. Fitzwater; and at Mt. Holly, Ohio, by Jerry Jackson, Jr.

Roy O. Simons celebrated the 25th anniversary of his Fayette Theatre on Friday, April 30. Irene Sagel is the new office manager at 20th Century-Fox, replacing Wm. Gumenick, who has rejoined the company's traveling auditing department.

**DENVER**

Joe H. Gray, Dexter, N. M., business man, is remodeling a building into a 250-seat theatre to give the town its first films. Henry LeClaire, former manager the Webber here, is now managing the Searsdale, Searsdale, N. Y. The Gems, Govt. pool, will be closed for approximately three months while it is being enlarged. Dave Davis, Atlas Theatres general manager, has gone to California for a vacation. Tom Martinez has sold his El Cortez, Ranchos de Taos, N. M., to John Merlodge. Low Heckert is opening the 200-seat Granby, Granby, Colo. Mickey Gross, formerly manager of the Orpheum here, has returned as city manager for Cinema Amusements and Drive-In Theatres. Paramount District Manager Hugh Brady and his assistant, Harold Wirthwein, were here for the installation of Chas. J. Duer as branch manager.

**CLEVELAND**

The Cleveland exchange area lost one of its pioneer exhibitors last week in the death of Harley L. Tracy, for more than 25 years owner and operator of the Temple Theatre, Willard, Ohio. Recently he was a patient at University Hospital here.

National Screen Branch Manager Nat Barach and wife, following graduation of their son, Stanley, from Ferris College, will make an auto tour of the east, accompanied by Stanley and his wife. Clarence Kohner has bought the Cleveland Rex from Margaret Strinka. Harry Henderson, long manager of Urbansky's Lorain. Fulton, succeeds Pearce Parkhurst as manager of the Yorkshire. Jack Guilla has purchased the Case Lake drive-in at Russell's Point. Charles Deciman is in Florida. Associated

(Continued on Page 24)
**REGIONAL NEWSREEL**

(Continued from Page 23)

Theatres’ Leroy Kendis, recovering from a spinal operation, plans to return to his desk with the advent of the summer.

RKO Theatre Manager Max Mink is feeling the public pulse on television by installing a home size Philco instrument on the Palace mezzanine.

Monogram Head Booker Nathan Gerson and Mrs. Gerson drove to California for a 3-week vacation.

**CHICAGO**

Sam Katz of the MGM studios flew in from Hollywood to visit relatives. Sally Gold of MGM’s booking department was married to Lou Sharff and will return to her job following a honeymoon trip. RKO District Manager Herb Greenblatt attended a Minneapolis trade meeting. Allied of Illinois Chief Booker Edward Mager is vacationing in Detroit. Raymond E. McGreevy is president of the new Renco Co., distributor of television sets and supplies.

E. T. Jones presided at the meeting of RCA sound system engineers at the Merchandise Mart this week. William C. Gehring, 20th-Fox assistant general sales manager, Central Division Manager Jack Lorentz and Exchange Manager Tom Gilliam last week made a survey of local business conditions.

Revere Camera Company’s $3,000,000 triple-damage, anti-trust suit against Eastman Kodak is reported set for hearing June 15 before Judge Phillip Sullivan.

Jack Silverthorne has been transferred from the Detroit Telerevue Theatre to one of the Telerevs in Cincinnati, succeeding Ben Cohen who goes to Cleveland where he replaces Charles Burris who has been transferred to the circuit’s New York office as sales manager of its shorts department.

**BALTIMORE**

Louis Bress of the Norfolk Dunbar and Lenox visited Film Salesman Paul Rose last week and won the Variety Club’s first prize in the “So You Want to Lead a Band” contest. Bress was here for the Prexness which also brought out Buck Stover of Alexandria, Fredy Sande, Izy Rapaport, Mark Silver, Mr. and Mrs. George Ritch, Jim Cotoia of the Regal at Hartford, Conn., and Ben Lamo of the Strand, same town, were visitors too; ditto Kuppie Ornoff of the Norfolk Riverview. The Aurora has been reseated; the Freemont has been sold to the Eden’s Robert R. Lee and the Imperial at Brunswick, Md., was sold.

Ben Roll, manager of the Monroe, is ill at home; Nate Klein of the Roalart threw a party at the Variety Club last week; Sam Eisenstein of Annapolis is contemplating building another new theatre. The Neno has a new front; Mickey Grant, brother of Joe Grant of the Dunbar and RKO was in town for the week from New York.

The Baltimore Variety Club beat the panta-loons off the Washington tent at gin rummy last week. Three holdup attempts in theatres took place last week with the one at the Brooklyn failing, while the highwayman at the Victory and the Patapsco got off with the cash.

**INDIANAPOLIS**

Variety Club Tent No. 10 will build a recreational area costing $2000 at Tindall Towne, a suburb of Indianapolis. In charge of the project are Earl Herndon, chairman, Mark Wolf and Russell Brentlinger.

Republic Exchange Manager Edwin Brauer attended a three-day session at the New York office of Republic. National Theatre Supply Stenographer Suzanne Quinnesser and Harold Jones were married May 10. Helen Sheets of the Republic office staff completed three years at Republic, May 10 without losing a day because of sickness or being late.

Eagle Lion Exchange Operations Manager Frank Soule visited the branch, inspecting the remodeling work in progress at the exchange.

Ferry Jay has taken over the Star Theatre, Freemont, Ind., and will close the 215-seat house to remodel it. Michael Delbacano, from the New York City office of Universal-International is the local booker.

**KANSAS CITY**

Ralph LiBeau, dean of film row managers and veteran of the industry, is slated to retire June 1, after 28 years in the saddle for the same company, Paramount. He entered the film game in 1914, and has been branch manager for the same company for 25 years. Harry Hamberg, branch manager for Paramount at Des Moines, Ia., will succeed LiBeau.

S. P. Franklin is going to his alma mater, the University of Kansas, for a week. He attended the school for one year before entering the industry.

**MILWAUKEE**

This city finally got its opportunity to see “The Outlaw” and the show promptly went into a second week. The Milwaukee Riverside is pulling for the teen-age trade on “I Remember Mama” with ads saying “They’re all raving from grade-schoolers to grandparents.” The Falls at Menomonee Falls celebrated its 10th anniversary under management of Mr. and Mrs. Ray E. Zahn on May 1.

The Westfield at Westfield has been sold by E. J. Avery to Elmer Erickson who has managed the showhouse for the past two years.

**SALT LAKE CITY**

RKO Manager Giff Davison is vacationing on the Pacific coast, Booker Hank Smith, same outfit, is building his own home, a project to which he will devote his June vacation too.

Twentieth-Fox Manager Charles Walker is due back from his summer holiday June 1. United Artists Manager Carroll Trowbridge is back from eastern Utah.

Two armed bandits attempted to rob the
REGIONAL NEWSREEL

Idaho Falls: Paramount, pulling a gun on Manager Vern Fletcher when he admitted him to the building after they had pleaded to use the phone to report an accident. They bound Fletcher and Mrs. Fletcher, took the office keys and safe combination but were routed when Fletcher managed to unbind himself and notify police who closed in on the building.

"Ice Holiday" will be another competitive touch for local films when it opens here June 11. Salt Lake school teachers saw a demonstration of visual education aids at the spring Teacher's Institute. Event was unusual: no speeches were made.

PITTSBURGH

The marriage of Cecelia Cook, secretary in the division manager's office of MGM, and Patrick J. McCann will take place on July 5. Charles Mutterer, stage electrician at Warner's Stanley, where he had been stationed since its opening 20 years ago, died suddenly.

Monogram Salesman Russell Zeha has resigned to become assistant buyer and buyer to Lou Hanna, combine operator in this territory. It's a boy for Mr. and Mrs. Godfrey Leiton. Mother is the daughter of James Spitalny, popular orchestra leader, and father is a son of the veteran filmrowite, Lew Leiton. Alan Tolley has resigned as buyer for Eagle Lion, and Sydney Stroller from a sales post at the same exchange.

Max Shulgold's Crown Films has taken over Dezel reissues, "The Return of Kit Carson," "The Last of the Mohicans," and "Kartoon Carnival."

EXECUTIVES AT PARAMOUNT MEETING. Al Kane, Hugh Owen, Charles M. Reagan, Ted O'Shea and Al Schwaberg (I-r) occupied the dais at the recent three-day divisional sales meeting held in New York at the Astor Hotel. Meeting climaxd the current sales season and prepared the groundwork for Paramount's 1948-49 product and policies, under Reagan's direction.

HERE FROM EUROPE. John Woolf, joint managing director of J. Arthur Rank's General Film Distributors, and his wife, Edana Romney, who wrote, co-produced and is starred in "Corridor of Mirrors," which Universal-International will release here, arrive in New York from London. Woolf will visit U-I exchanges while his wife heads for Hollywood.

ST. LOUIS

Owner Charles Brehmer of the 250-seat Premier Theatre, Graville, Ill., recently destroyed by fire, plans to rebuild. Loss was $30,000, with $6,000 in insurance. Projectionist Rob- ert Whitt of the Lyric, Farina, Ill., checked a fire, due to defective wiring, in the projection room. Arriving firemen quickly extinguished the blaze. Damage was confined to the roof and projection room except for water damage to seats.

Manager Paul Reisman of the American Theatre and the St. Louis Municipal Opera was married last week to Louise Barrero. Maurice Schweizer recently resigned as Paramount branch manager here to enter the drive-in field, was the guest of honor at a testimonial lunch-eon at the Sheraton Hotel. Ralph C. LiBeau, retiring Paramount district manager, was St. Louis manager for the company for 22 years.

Dr. Erwin E. Deer of the MPAA will be the principal speaker on May 21 at the installation of Mrs. V. Ray Alexander, president, and other officers of the Better Films Council. Manager Maurice Davis of the Will Rogers Theatre is home from the Memorial Hospital, Boston, much improved.

Mr. and Mrs. J. D. Graham of Queens City, Mo., have bought the 180-seat Park, Clay- ton, Ill., from L. C. and Ronnie Peterson, Byron (Continued on Page 26)

BOSTON

United Artists Manager John Dervin was a guest speaker at the B'Nai B'Rith lodge in Brookline. UA's Ida Kessler, died last week. E. M. Loew opened a new theatre, the Puritan, on Washington Street, near Northampton this week.

Ringing Bros.-Barnum and Bailey's circus was competition for local theatres but it also provided a great show for the Children's Hospi- tal. Publicist Floyd Bell was again responsible for the event and 20th-Fox took movies of the affair.

United Artists Eastern District Manager Clayton Eastman is back from a trip to New Haven and New York on company business. MGM's Gene Kelly was a guest speaker at the Chamber of Commerce luncheon last week, and Bing Crosby is due this week for the Alphonse McDonald benefit. McDonald is the street car conductor who risked his life to save pas- sengers in an accident last month and lost both legs as a result.

SAN FRANCISCO

King Tremble, who worked as salesman for Eagle Lion the past three weeks, has resigned and is now peddling film for Paramount. Jack McHenry, Universal Newsreel cameraman, and Betty Gamble, booker, are celebrating 18 years' service with that company. Joe Rucker, former with Paramount Newsreel in San Fran- cisco, has resigned from the Jerry Fairbanks studio in Los Angeles. Paramount has not yet filled the newsreel post. Film Delivery Service's Jack Frazier has added another truck to his fleet.

Bud Abbott and Lou Costello make appearances at the Paramount for the opening of Eagle Lion's "The Noise Hangs High." They were presented with honorary deputy district attorney badges from District Attorney Edmund Brown for what they have accomplished in combating juvenile delinquency.

LOS ANGELES

Peter Gray has been promoted from booker to salesman at Paramount, succeeding the late Jack Curly. Warner Bros. Ben Wallenstein and Buyer Leo Miller are back from New York. Republic Western District Chief Earl Collins was belhond several days—ill. Columbia Bookkeeper Dorothy Johnson will marry Bill Higgins Aug. 7.

Elise Carrier, Paramount division contact clerk, is a happy girl these days—$100 happier in fact. She won a slogan in a Paramount con- test for a sales drive. The Vogue went all out for its anniversary celebration using banners, decorations and a cake to get the atmosphere over.

VANCOUVER

British Columbia's Parents-Teacher Federation at its annual convention last week went on record to ask the government to fine parents and theatre managers who permit children under 14 to see "unsuitable" films.

Odell Theatres President and General Manager J. Earl Lavson was a local visitor and expressed himself satisfied with the Dominion's business. He said he is sold on the Quonset hut models for theatres.

Francis Martinac de the Famous Players art department is the father of twin boys; Jack McCusland and Mrs. McCusland (she's the
LONDON OBSERVATIONS

CEA Members Shaken by Rank Suggestion for 20-70% Sliding Scale on Rentals; Good Old Days Are Recalled

By JOCK MacGREGOR

Land of My Fathers would have been an appropriate theme song for the Cinema Exhibitors’ Association’s May General Council meeting, held in Cardiff at the invitation of the South Wales Branch. Several old-timers were present. Snowy-white-haired Victor Davies, president of twenty years ago, came out of retirement to attend a dinner while Jackson Withers and Dickie Dooher are both past the seventy mark though actively high-spirited with flourishing circuits.

Naturally, there were reminiscences. Dooner told of his entry into the business sixty years ago when he helped in his father’s traveling shadow show. He toured the first movies, before opening a hall. Here he projected the films himself and after the show would roll up the screen to reveal a caged lion. To the astonishment of his audience who paid a penny each, he would enter the den and make the very aged and bored beast react. Now he contemplates television in his well-equipped studio.

Dickie tells me that he got caught with some early high-browed art produced by Melies. They were only a few feet but the public would not have them. Fortunately he had the famous train-entering-a-station clip which he showed so often the print got badly scratched. At first, he claimed it was shot in the rain; later—a deluge.

Withers remains a tough nut and a hard fighter. Indeed, one of the current stories is that a famed Wardour Street salesman recently went up to him that he had to remove his coat and still did not get his point.

Next to me at dinner was Fred Morrison of the Northern Branch who has been a delegate since the CEA was formed in 1912. He recalled those early days before the association when a group of showmen met in London to protest against the decision to start hiring Pathe Comics instead of selling them outright. Oddly enough, much of the following morning’s meeting was taken up with rentals. Members were shaken by a suggestion of J. Arthur Rank for a possible sliding scale ranging from 20-70 per cent. Films would be sold on percentage, with these figures figurative; example: 20 per cent on first to a maximum of 70 per cent. Exhibitors would not lose on failures, while the producer gets his share of hits.

Under the chairmanship of cheerful Wyndham Lewis, the branch boasts some 257 cinemas and has many friendly members who looked after the visitor’s comforts, even though one did suggest that the idea Eric Johnston should take over British hotels must have emanated from Cardiff. Branch Secretary Bill Fooks deserves special praise for the organization. All too often at these functions, this particular official has to be asked for, but Bill was always around being helpful.

Off the record; ironically, while the legal and finance committee debated entertainment tax, many delegates reap the benefit of the Chancellor’s concession of reduced tax on sport by going to a cricket match . . . Cardiff, with six halls in the city centre, had only one new film . . . Bill Speakman specially requests I mention “Lou Edwards” who unfortunately said nothing memorable . . . Dicky Pearl and his aide, Dave Harris, entertained on behalf of Langfords who have made great strides during the past year and have become synonymous with advertising films . . . Driving back to London through Newham (pog. 1000), Dicky pointed out a small coach timetable advertising board which he claimed was the first job he ever sold . . . Next month the CEA will again meet out of London . . . The venue will be Douglas, Isle of Man . . . Possibly one month the large London branch might act as hosts and the delegates visit a studio . . . Few know anything about the production side and an exchange of views could be beneficial to both parties.

Through the cooperation of the cinemas, the Daily Mail’s national Film Award gained enormous support and it is amazing to find that the organizers did not extend an invitation to the presentation of the Silver Stars to CEA President Dennis Walls. Otherwise, this was a magnificent function—a large gathering of celebrities attended to see Margaret Lockwood, John Mills and Herbert Wilcox honored.

President of the Board of Trade Harold Wilson spoke of helping the British film industry and in the next breath quipped “No one wishes to see the industry dominated by a large foreign producer.” This statement seems to aid the independent. George Minter made the film as a business proposition. Circumstances have upset his calculations and he anticipates that the press attack will cost him $400,000. The Board of Trade’s job is to nurse the industry, not ridicule it.

George actually is a tribe confused. While Surrey County Council has banned “Miss Blan-dish” and London has demanded cuts, Middlesex approves it. Therefore, residents in Richmond can cross the Thames and see the complete film in Teddington while in other districts cinemas on opposite sides of a street may have different versions. Showmen will bite this and cut George’s losses. New London has lifted the censor’s ban on the Jack Benny comedy, “Horn Blows at Midnight.”

For the record: MGM got the first New American film, “Bride Goes Wild” for public screening . . . GB display ads carry a plug for “Hanna,” at the Odeon . . . John Ware now Columbia’s press manager . . . Whisky Galore: the title of ex-publicist Danischevsky’s first chore as associate producer . . . Publicity hand-handling descriptive dressing at “Hannet” premiere gives stars’ names in black caps, but uses ordinary type for Royal Family . . . Bowing to STF quips, John Paddy Carstairs’ “Sleeping Car to Venice” now “Sleeping Car to Trieste” which, as previously pointed out, always was the topical destination . . . Lana Turner in town.

(Continued from Page 25)

COLUMBUS

Anti-noise ordinance, now effective in Columbus, applies to amplifiers used in “attracting the attention or inviting the patronage of any person.” Charity drives will be harder hit than theaters. Excepted are police and fire vehicles, ambulances, parade bands and church bells. First violation fines are $5 to $50; for subsequent offenses $25 to $100.

HARTFORD

Eddie Harrison, former district manager in the Connecticut and Massachusetts area for E. M. Loew’s circuit, is managing the newly-ereected Sunnondale drive-in, Westfield, Mass.

A 900-car capacity open-air theatre is to be constructed at Wolcott, Conn., midway between Waterbury and Bristol, by a group including Philip Cahill of Wethersfield, Conn., and Louis B. Rogow of Hartford.

Henry Klampe is a new doorman, Center, Hartford. Lou Cohen, manager of the Poli, Hartford, and Mrs. Cohen were grandparents for the second time last week when a girl was born to their daughter-in-law. Manager Jack Brown of the Center, Hartford, and family, triped to New York to observe his 24th wedding anniversary.

Henry L. Needles, Hartford district manager for Warner Theatres, was named theatre committee chairman for the U. N. Crusade for Children. W. B. Lloyd, manager of the M. & F. circuit’s Alyn, was appointed chairman of a Hartford cleanup campaign.

LOUISVILLE

The Veteran’s Theatre at Tompkinsville, operated in the local American Legion Hall, has closed because of a booth fire, but plans to reopen in 30 days, according to Exhibitors M. H. Sparks and Ray Coleman, who have a two-year lease on the house. The Parkview Shelby and Capitol, managed by H. S. Davidson, have new air conditioning. The Fourth Avenue’s Strand has a new front and marquee plus a repainting job.

Harold Lane of the State, Crothersville, Ind., is recovering from an operation. Gratia Locke of the Savoy has returned from a vacation in the east. Theatre Equipment Company President Al Boudoirs stopped over for a visit on route to Evansville. Other visitors were J. E.
Huckleberry of Motograph and Jake Mitchell of LaReze Machine Company, Chicago, who claims to be one of the oldest theatre equipment salesmen on the road.

Other out-of-town visitors, all from Kentucky points: A. O. Perkins, Lynn Theatre, Woodbourne; C. O. Humston, Lyric Theatre, Lawrenceburg; Morris Smith, Valley Theatre, Taylorsville; M. H. Sparks, and Ray Coleman, Strand Theatre, Edmonton; Clark Bennett, Taylorsville; Luther Kniffey, Art Theatre, Kniffey; Lewis Baker, Star Theatre, West Point, Ky.

HARRISBURG

"Now we've seen everything," said Harrisburg exhibitors, when Bob Sidman, manager of the Senate, ran an ad in the Patriot and the Evening News, urging patrons to "See The Fugitive," then go see our friendly competitor's The Iron Curtain.

John Sites, manager of the Elton and Strand in Steelton, recently employed James Smith, Sam Borota and John Szoboscan as ushers at the former. Joseph Chambers is now house manager of the Strand. Sites has instituted a policy of alternating cartoons and westerns to augment the regular features on Saturdays at the Strand to attract the youngsters.

Betty Lou Steinnmueller, last year designated "Miss Greater Harrisburg" in the Miss America contest from the State stage, reigned until her successor was chosen in a competition from the stage of the Forum last week. Miss Steinnmueller is secretary to E. G. Wollaston, Fabian city manager.

Another State employee, Miss Betty Crouse, made the front page of the Patriot, in a picture. She and three companions were snapped by the news photographer as the first persons to brave the icy Susquehanna for early season swims.

The Paramount, Mechanicsburg, closed since the new Valley in that town opened, will be used Saturday nights for westerns, Bob Handley, Yost circuit official, said.

CHARLOTTE

Columbia Booker Mitchell Little was married to Louise Williamson, National Screen Service clerk, in Shelby, N. C., May 9. Miss Louise Deese, secretary to H. D. Hearn, head of Exhibitor's Service, will be married here on June 12 to William Burkhed of the Observer Transportation Company.

Returned from vacations are: Paramount Booker Harry Kerr who visited in Cuba; Columbia Booker Paul Benton; Columbia Booker Mitchell Little who combined a vacation with a honeymoon.

H. B. Meiselman of Meiselman Theatres expects to have the new 1,000-seat Center Theatre open by July 4. He will devote the greater part of his time to its operation and that of the new Negro theatre he is constructing here.

John Calvert, magician and movie star, is touring the Charlotte exchange territory putting on an act in theatres when his Film Classics' picture, "Devil's Cargo," plays the houses.

At a recent meeting of the Charlotte Ministerial Association a resolution was adopted opposing open Sunday in Charlotte.

Cliff Alfred has disposed of his interest in the Victory Theatre, Greensboro, N. C., to Dale Groom. Alfred plans to take an extended vacation to Philadelphia.

Al Duren, Paramount branch manager at Jacksonville, Fla., has been named Charlotte manager, succeeding Harry Haas who was transferred to St. Louis as manager.

Harry Rabin, former United Artists salesman, taken ill on the coast, has returned to Charlotte and is confined to Mercy Hospital, where his condition is said to be "exceedingly grave."

The Rotary Club has presented to the Audio-Visual Division of the Charlotte Public Library a 16-mm. print of the MGM Crime-Does-Not-Pay subject, A Criminal Is Born. The Colonial Theatres in Valdese have taken over the Main, Taylorsville, from C. H. Halliburton.

ALBANY

Paramount Branch Manager Ed Ruff, Booker Pete Holman, Salesman Jimmy Moore and Field Man Ed Wall attended the company's sales meeting in New York. Eagle Lion's home office sales conference drew Manager Harry Alexander and Salesman Gordon Bugie from Albany. Going from Albany to New York for Warner Bros.' zone managers' meeting were C. J. Latta, Charles A. Smakwitz and Max Friedman.

Hank Howard is RKO's new publicist in the Albany-Buffalo area. Fox Branch Manager Dan Houlihan conferred in Oneida with Kallett executives, while Warner Branch Manager Ray Smith met with William Smalley in Cooperstown. National Screen District Manager Leo Abrams spent three days at the Albany office. Albany Theatre Supply's Jack McGrath closed sent deals in Rochester. Neil Holman is inspecting his theatre.

Warner Theatres Booker Joe Weinstein is booking with Buffalo exchanges. Irene M. Smith, secretary to Warner Theatres C. A. Smakwitz, weekended in Buffalo as guest of Selznick Releasing Booker Mrs. M. Stein. Warner Availability Clerk Idaester Miller and Inspectress Marie Holleenbeck are vacationing in New York. Harry Lamont expected to open his 350-car Vail Mills drive-in this week.

WASHINGTON

A. Julian Brylawski, head of Warner Bros. real estate department, worked with Frank Boucher, K-B Theatres, and Eugene Kramer, District Theatres, as co-chairman of the amusement division of the United Hebrew Appeal industry luncheon at the Willard Hotel on May 10. Gael Sullivan, soon to be executive director

(Continued on Page 28)
ANOTHER AWARD. Samuel Goldwyn's much decorated film, "The Best Years of Our Lives" receives another award as Phil Reisman (center), RKO Radio vice-president in charge of foreign sales, accepts a "Victoire" statuette from M. Beary (left), director of "Cinemonde" and "Le Film Français," French fan and trade magazines, respectively, whose readers voted in favor of the film. At right: Vladmir Lissim, RKO European general manager.

(Continued from Page 37)

of TOA, was speaker.

Charles Schlaifer, head of advertising and publicity at 20th Century-Fox, was guest speaker at the Washington Ad Club luncheon on May 18 at the Statler.

Bill Brantly, formerly in charge of the stockroom at Warner Bros., now a Navy flyer, recently visited his old stamping grounds to renew friendships.

Newcomers to Tent No. 11 are Charles deLorier, Television Sales National Broadcasting Co.; Isaac T. Cohen, Alvin Miller and Sidney Wolfe, of the I. T. Cohen Advertising Agency, specializing in television; and Lon Berlin, manager for Morgan Bae'r's Music. The Variety Club of Baltimore gin rummy experts were guests of Tent No. 11 at dinner on May 10, followed by a gin rummy tournament. The following week Tent No. 11 journeyed to Baltimore to be guests of Tent No. 19.

Virginia Summers, Warner contact department, is spending an early vacation at Roanoke, Va.

DES MOINES

Iowa theatres reported a drop in box office receipts of $1,325,000 during the first quarter of 1948 as compared with the last three months of 1947, according to the state tax collections turned into the state tax commission. Movies filed 1,142 returns with $166,190 of the state's two per cent sales tax, compared with 1,445 returns and $182,698 in collections during the final quarter of 1947.

With new canopy and marquee installed at the RKO-Orpheum, Dubuque, workmen have started to modernize the lobby and box office. Regular performances continue.

A 16-acre tract of land has been purchased at Spencer, Ia., for the construction of a drive-in by the Pioneer Theatre Corp., President Harold Fields announced.

Don Lufus of Fort Dodge is managing the Grind, Estherville, Ia., succeeding F. C. Ingram, resigned.

Bob Newnan, office manager for National Screen Service, was married to Irene Blankenhorn at Kirksville, Mo., on May 15.

ATLANTA

Paramount Atlanta Sales Manager William Holiday has been promoted to branch manager at Jacksonville, Fla., while Salesman Ed Fitzgerald has been upped to sales manager of the company's Atlanta branch.

James McCormack, who has served as assistant cameraman and script writer for Southern Educational Films Production Service at the University of Georgia, has joined the sales force of Columbia. Luckie Steln has opened his new 600-seat Turner Theatre in Ashburn, Ga. Realft Vice-President and General Manager, Paul Rogers was in Atlanta conferring with Screen Guild President John W. Mangham. J. E. Masluburn is the new manager of the Pine in Pineville, Ga.

The Southern premiere of RKO's "Fighting Father Dumm" was held here last week.

BOX-OFFICE SLANTS

Will It Happen Again?

(Continued from Page 11)

self-congratulation and brooding thought. Eva's two children are also on hand, the implication being that Hitler is the father. These are contrasted with the shocking scenes of Nazi killings and the pump of the German military. At the end they are contrasted with similar military scenes in Moscow, with Stalin's Mona Lisa smile prominent; hence the title. Advertising of the sensational type, "revealing Hitler's love life with Eva Braun" and carrying stills of the fair Eva in bathing suits—especially the one where she is doing reducing exercises—will guarantee curiosity on the part of nearly everybody, even conservative persons. Pure gravy for the downtown grind houses, but for neighborhood family theatres there may be parental and church opposition at this kind of promotion. The picture itself contains nothing objectionable.

Best Man Wins

Columbia

Comedy

73 mins.

AUGUSTE SLANT: (Family) A wholesome comedy-drama based on Mark Twain's work. Capably handled in all departments. BOX-OFFICE SLANT: Room for the second half of a double bill. Should have appeal in smaller towns and neighborhood runs.


Plot: In Missouri in the 1870's an inveterate gambler, away for many years from his family, returns from California. He helps his boy get a greyhound dog by gambling, and the youngster eventually wins the big race against the favorite. The never-do-well reforms in time to regain his former wife's hand, she having divorced him meanwhile.

Comment: This is a wholesome comedy-drama based on Mark Twain's work. It is capably handled in all departments, with Producer Ted Richmond giving it nice settings and Director John Sturgis interpreting the humorist's story with understanding. Edgar Buchanan is the inveterate gambler and Gary Gray as the chip off the old block are very good, with Robert Shayne performing capably as the villain, Anna Lee's British accent is out of place, however, in the old Missouri locale. The film will be excellent for the second half of a double bill. It should have appeal in smaller towns and neighborhood runs.

IMPPA to Present Plaque to Bob Hope

In appreciation of his "achievements as an inspired member of the motion picture industry and servant of humanity," the Independent Motion Picture Producers Association on June 1 will present a bronze plaque to Paramount star Bob Hope, the third person to be so honored in the organization's 25 years' existence. Previously honored were Joe E. Brown in 1942 and Jean Hersholt in 1945.

Presentation will be a feature of Hope's regular NBC radio broadcast and will be made by I. E. Chadwick and Steve Brody, president and vice-president, respectively, of the producers' group.

Short on Career Girl

A new March of Time subject based on the recent Life magazine story of the career girl is now in the hands, according to Producer Richard de Rochemont. Although not unlike the Life story, MOT's film will be more extensive and detailed in its treatment.

4 June Releases

Monogram has set four films for release in June, starting with "Range Renegades" on the 6th. Then comes "Stage Struck" on the 13th, followed by "Triggerman" on the 20th and "Jinx Money" on the 27th.

Two P-Ts for August

Two Pine-Thomas productions, "Big Town Scandal" and "Waterfront at Midnight," have been given August release dates by Paramount. Currently the two Bills have "Special Agent" in production, with Bill Thomas directing.

Showmen's Trade Review, May 22, 1948
Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check enclosed. Address, Classified Advertising, SHOWWEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS AGAIN AVAILABLE AS PREMIUMS, giveaways at your kids shows. Large variety, 1-6 page newsstand comics. Comic Premium Co., 412 S. Greenwich St., New York City.

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees, $30 per thousand (all 10c values). Universal Toy Co. 40 East 23rd Street, New York.

BEFORE YOU DECIDE TO PURCHASE, with reference to the pictures on television news, S. H. KROLL, 201 W. 19th St., New York City.

LIMITED USE CINEMA, Your New Tool, $125.00, for 5 to 20 shows. 16mm. Kroll Int. Corp., 194 W. 19th St., New York City.

NEW EQUIPMENT FOR THE BEST GOOD SOUND PROJECTION EQUIPMENT, the newest of modern Theaters, Everywhere; at big money savings. Satisfaction Guaranteed! Write: American Theatre Curtain Controls, 1528 W. 14th Ave. at E, Pike, Seattle, Wash. (1946)

KEEP CUSTOMERS COOL! QUICKLY order these—Air Washers to fit your present blowers at 1946 prices. $200.00, 300.00, 400.00, 500.00. With motors and drives, 8,000 cfm, 10,000 cfm, 12,000 cfm, 14,000 cfm, 16,000 cfm. New Sales, 52nd Street, New York.

POP CORN MACHINES

"SAVE" $100 on new popper guaranteed, first class condition. Concourse Products Corp., 4003 Dyre Avenue, Bronx 66, N. Y.

STUDIO AND PRODUCTION EQUIPMENT

WE'VE GOT IT WHAT IT TAKES—TO TAKE PICTURES—Movietone 35mm, Newsreel Cameras, $995.00; Hedworth/Thorpe 16mm Sound Recorder, $179.95; Mitchell Plywood Blimp, $149.50; Klieglite 2000 Watt, $79.70; Barshel McAlister Pipe Fixtures for first rate, $29.50; Sound Recorder with new Modulite, $1,995.00; Preview Movie Projector, $350.00; New, Neumann Automatic Film Cleaners, $165.50. Send for Catalog Sturlesey. New address, S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York 19, N. Y.

THEATRE GAMES

DIE CUT BINGO CARDS—$3.00 per 1,000. 1-75, 1-100. Screen Dial $20.00, S. Klos, c/o Showmen's Trade Review, 1351 Broadway, New York 18, N. Y.

FOR YOUR BINGO GAMES, Controlled or un-controlled, die cut, play right, priced right. S. O. S. Cinema Supply Corporation, 602 W. 52nd St., New York 19, N. Y.

THEATRE SEATING


THEATRES WANTED

WANT TO SELL YOUR THEATRE? We have clients with the money waiting. Quick confidential sales, response invited. Morgan—Wright, Nacona, Texas.

USED EQUIPMENT

BARGAIN—1947 DELUXE VUKING POPCORN MACHINE. Only used few months. Perfect Condition. Price—$450.00, Garden Theatre, 125 North Mechanic St., Ogdensburg, N. Y.

DRIVE-INS—NEED MORE POWER? Western Electric 500 watt Booster Amplifiers, fit any sound system, $50.00. Twin in Car Speakers with junction box, $18.75 complete; 70/140 Ampere Motor Generators, $250.00, Super Snipette 119 lenses from $15.00 up to $100.00, RCA Vacuum Tube Corporation.

DAYTIME SHADOWBOX BEADED SCREENS, 39" x 52", worth $125.00, now $49.50; Soundfilm Amplifiers, $29.50 up; Colofonettes, $49.00; Cool Sound, $29.50; Electone, $49.50; Voidy 16mm Projectors, $109.75 up; Complete PA Systems, $44.75; Rebuilt General sale, 250 Watts for Just $59.50; Soundfilm Recorder with new Modulite, $1,995.00; Preview Movie Projector, $350.00; New, Neumann Automatic Film Cleaners, $165.50. Send for Catalog Sturlesey. New Address, S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York 19, N. Y.

"DRIVE-IN DEAL WITH SOS—SAVED ME $5,000.00," says one happy exhibitor. "Your $2495.00 DeVry out's worth the thrice the price. Super Simplex E. C. Y. 900, $359.00, 21" Breckenridge, Endicott, NY: 302 CA or Simplex 4 Star Sound with high Intensity horns away below the cost of simple or write now! New Address, S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York 19, N. Y.

PAYROLL SUPER SIMPLEX HEAD TIPS. Factory rebuilt and guaranteed to last, $700.00 each, $1400.00 pair. Also standard rear shutter simplex heads $550.00 per pair, in stock. Send for free catalogue, sound systems at bargain prices, Harry Poliwell Exhibitor Service, Box 27, Charleston, W. Va.

Showmen's Trade Review, May 22, 1948
The filming of “Rattleground” a story about World War II “Battle of the Bulge,” has been announced by Production Chief Dore Schary at RKO. It is to be a top presentation with Jesse L. Lasky and Walter MacEwen handling the production reins with the cooperation of the War Department, and Robert Mitchum, Robert Ryan and Bill Williams already set for three of the top male roles. Robert Pirosh, its author, has just turned over the completed script, after working on it secretly for more than a year.

Alan H. Posner and Son N. Abraham, co-producers of Broad Productions’ first film “Ar- gyle Secrets” which Film Classics is releasing, have just acquired another property, called “The Birds Are Walking.” No releasing deal has been set for any of the four stories now in their possession, but negotiations are going on with several studios interested in their product.

The distinguished British star, Sir Ralph Richardson, is coming to Hollywood to play Olivia de Havilland’s father in “The Heiress,” the Liberty Films production. Richardson has never before appeared in an American-made picture, although he is well known in this country through his British films. Another major role in “Heiress” will be played by Miriam Hopkins, and William Wyler will produce and direct.

Al Rogell will make an independent picture for Columbia. The deal was signed this week for the studio to release “Song of India,” which Rogell will produce and direct with Turhan Bey and Sebin as the male stars. For the feminine role Gail Russell was borrowed from Paramount. Tentative starting date is June 1st.

In association with Oscar Hammerstein and Sigmund Romberg, Jack Skirball and Bruce Manning will produce a Technicolor musical titled “Sunny River,” based on the play. Manning is currently at work changing the locale of the story from its original 1870 New Orleans setting to the present day. Mary Martin is wanted for the starring role, with negotiations in progress at the present time.

David O. Selznick who has just gotten an option to the film rights in “The Long Walk,” a novel by Betty Burton, will select for his cast several of the top names under contract to him. Story calls for four top stars in addition to four other important players, and tells the dramatic tale of a single day in the lives of the men and women in a Veterans’ Hospital.

There were several acquisitions of story properties announced this week. Jack Warner purchased “Career Girl” a novel by Isobel Moore which was published in Cosmopolitan, and Warner Bros. is working on the Edelman Damon story. William Goetz placed an original by Director George Sherman, tentatively titled “The Story of Sam Bass” on producer Leonard Goldstein’s slate. This picture is to be made in Technicolor with Sherman handling the direction.

While on his trip to Santa Fe, N. M., for the premiere of his picture “Four Faces West” Producer Harry Sherman planned to contact Bernard de Voto for permission to use the title of his book, “Year of Decision.” Sherman wants to use this for the screenplay now being developed for his picture about General Stephen Kearny, which is on his schedule for next year. Kearny campaigned in the Santa Fe area before coming to California.

Another Texas millionaire has become a producer. With Robert Paige and Monty Collins as co-producers, Glenn McCarthy, Houston businessman, has formed a corporation called the Glenn McCarthy Productions. Their first venture will be a picture about the 4-H Clubs, to be called “The Green Promise.” According to news releases, a nationwide search is being conducted for four girls who will be offered a trip to Hollywood in July for screen tests and the shooting of the film. One important point...the young lady must be a member of a 4-H Club, in good standing.

Renewed interest by producers in pictures with military backgrounds has caused the Army to assign a liaison officer to Hollywood again, as it did during the war. He is Col. H. J. Matchett, who has been working with Producer Robert Bucy, at Universal-International on the Nuremberg trial sequence for “Rogues’ Regiment.” Kell Nordenshield, acting consul for Sweden in the Los Angeles area, was cast as a French Foreign Legion soldier and has been working in scenes with Marta Torron, Swedish-born girl who co-stars in the picture with Dick Powell and Vincent Price.

The screen’s renowned frozen-faced butler, Arthur Treacher, returned to Hollywood after three years’ absence for a role in “The Countess of Monte Cristo” at U-A.

Since his recent arrival Colonel Matchett has also given advice to MGM’s “Command Decision,” another military film. Until his assignment, the studios have had to contact Washington directly on Army matters since the end of the war. MGM’s ace cameraman, Ray June, was used approximately 20-million candlepower last week to light one of the year’s most difficult scenes on the rocky terrain of the High Sierras for the “Sun in the Morning,” where the camera rode alongside Lassie over 300 feet of newly-laid tracks.

Another producer indicating the current trend that caused the War Department to send Colonel Matchett to the Coast is Frank Seltzer. He held his breath awaiting the final okay on his “West of Tomorrow,” for 20th-Fox release. The story had to have official approval inasmuch as it concerns early war days in New Guinea.

George O’Hanlon, who played comic “Joe McDokes” in Warner’s “So You Want to be...” series of shorts, last week won his first straight role in a feature picture. He will appear as Bette Davis’ staff photographer in “June Bride.” Warner Bros. musical chief Ray Heindorf set “Twas the night before Christmas” in

Hollingshead Sees Further Strides for Documentaries

“The documentary picture, which made such great strides during the war is here to stay,” and for a variety of reasons, Gordon Hollingshead, head of Warner Bros. shorts subjects production, told this representative of SHOWMEN’S TRADE REVIEW in an exclusive interview.

“The documentary,” Hollingshead said, “can be used to effectively cover typical events and even political developments briefly, and can be ready for theater showing within three weeks or so.”

Winner of many Oscars since 1933, Hollingshead is an enthusiastic for the short subject. He believes that double bills will be curtailed and that shorts again will come into their own. “I feel that this is happening in the business right now,” he added.

Because that the Olympic Games will be held this year, Hollingshead looks for a greatly stimulated interest in sports reels. But on the more serious side, he also is convinced that shorts of the documentary type will gain wider popularity.

“I definitely feel,” he said, “that subjects such as ‘Power Behind the Nation,’ which illustrate the advantages, progress and power of a democracy, will be released here and abroad. The more and better they are, the greater effect they will have.”

—JAY GOLDBERG.
SHOWMEN'S TRADE REVIEW, May 22, 1948

PICTURES STARTED LAST WEEK


El Dorado Pass—Principals: Charles Starrett, Slimely Burnett, Director, Roy Naccarato.

MONOGRAM: Back Trail—Principals: Johnny Mack Brown, Raymond Hatton, Director, Christy Cabanne.

High Tension—Principals: Boyer Boys, Director, Regina LeBlanc.

RKO RADIO. Take Three Tenses—Principals: David Niven, Teresa Wright, Director, Irving Reis.


WARNERS. The Younger Brothers (Technicolor)—Principals: Wayne Morris, Janie Fields, Bruce Bennett, Geraldine Brooks, Director, Edwin Marin.

Girl From Jones Beach—Principals: Ronald Reagan, Virginia Mayo, Dane Clark, to dovetail into shots of the real Jones Beach where a special Warners crew made at the New York resort recently.

'Tucker's People' Starts

Director Abe Polonsky and John Garfield started production on Bob Roberts' production for Enterprise, "Tucker's People." Background scenes were shot in New York, which has been getting a lot of play lately from Hollywood producers. Actual coast production starts May 25.

Nine-year-old Peter Miles and Warwick Gregson, 15, were picked by Samuel Goldwyn to play David Niven and Philip Friend, respectively, as children in "Take Three Tenses."

Casting about for a new face—and figure—to engage Audrey Totter in a brawl in Paramount's "Dark Circle," Director John Farrow found 280-pound Maxine Gates. She's a nightclub entertainer now to films and plays her first straight dramatic role. Hal Wallis kept things moving for his independently-made "The Accused," for Paramount release. In keeping with the current trend for using actual locales as film backgrounds, Wallis is using 18 locations in and around Hollywood. Director William Dieterle personally supervised selection of the sites.

Babe Ruth lost Los Angeles last week after viewing a rough cut of "The Babe Ruth Story," Roy Del Ruth's Allied Artists picture which covers his life.

Roland Winters, starred in the title role of Monogram's Charlie Chan series, pulled a switch for Monogram's new role for Robert McDowall's current starrer, "Kidnapped." The troupe resumed this week at Nourour studios after locationing at Catalina . . . Edward Kay, Monogram's musical director, doubled in brass last Tuesday when he played a conducter role in "Manhattan Polk Song," current musical starring Phil Brito and Freddie Stewart . . .


Janet Blair withdrew from a leading role in Edward Small's "G-Men Meet Scotland Yard" because of the delayed starting date. The picture originally was slated to start before the end of her seven-year contract with Columbia, but when it was postponed to May 17, Miss Blair's other commitments forced her to resign. Columbia is resuming the Small production, with Lewis Hayden and Dennis O'Keefe headed the cast. Director Gordon Douglas reported from San Francisco, where he shot backgrounds for the drama . . . Janis Carter left town last week for Rome, Italy, to appear in added scenes for Columbia's "The Eternal Melody."


Video Innovation on Studio Expansion Slate

All the latest innovations and developments in the filming of television productions will be installed at General Service Studios as part of the current expansion and improvement program there. James Nasser, head of the studio, has announced.

Nasser, who also heads James Nasser Productions, Inc., revealed that an appropriation of $100,000 has been earmarked for the project. Other major projects in the expansion setup at General Service include a special auditorium, underground garage, and the enlargement of wardrobe, scenery, and other departments. Nasser said.

Kelly Executive Producer

Burt Kelly, for years a Columbia producer, has been elevated to the post of executive producer by the studio, and will head the unit in which Robert Cohn, Rudolph Flothow, Wallace MacD. said and Ted Richmond will produce.
Film Daily Year Books

Are used extensively throughout the year by important people in Production, Distribution, Exhibition and the Theater Equipment Field.

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MGM

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More Drive-In Theatres Use Simplex Projection and Sound Equipment than any other make!

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PROJECTION AND SOUND SYSTEMS
Manufactured by International Projector Corporation
55 La France Avenue • Bloomfield, New Jersey
GOV'T SUIT DEFENDANT MAY OFFER PARTIAL DIVESTITURE

NEW YORK RULE ON 'OUTLAW' POSES PROBLEM FOR FILMS

CALL FOR A UNITED FRONT ON CENSORSHIP IS ISSUED

(Foreign Product Booking Guide)

REGULAR FEATURES:
National Newsreel
Regional Newsreel
Hollywood Newsreel
Showmen's Silhouette
Selling the Picture
Theatre Management
Audience Classifications
Feature Booking Guide
BROADWAY HAS THAT!

GABLE • TURNER
(The team that generates steam)
ANNE BAXTER • JOHN HODIAK

"Homecoming"
Breaking all M.G.M records in Capitol Theatre history!

New M.G.M record for first 4 days of opening week!

JUDY GENE GARLAND • KELLY
"The Pirate" (Color by Technicolor)

Following Sensational Run of FRANK CAPRA's "STATE OF THE UNION"

LOEW'S CRITERION
Scene of its Gay Broadway Engagement!

BIG CITY
Starring
MARGARET O'BRIEN • ROBERT PRESTON
DANNY THOMAS • GEORGE MURPHY
KARIN BOOTH • EDWARD ARNOLD
BUTCH JENKINS • BETTY GARRETT
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VICTORIA
Just completed more than 2 Months on Broadway!
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M.G.M's "The Search"
(starting 2nd month, Wash., D. C.)
There’s pep in every step as Leo marches down Broadway and every M-G-Main Street of the nation! It’s just the start of Leo’s Big Spring-Summer Line-up but already the entire industry has caught fire with optimism!
Who is Henry Morgan?

HENRY MORGAN is the something new.
He's the guy **LIBERTY** says is "a fireball performer to fit American humor and satire!" and **TIME** says is "the freshest and funniest in years" and **LIFE** says is "radio's freshest new funnyman!" and **LOOK** says "will lead the field in popularity" and the **N.Y. TIMES** says is "an oracle of laughter!" and **LIFE** says (again) is "the funniest fellow on the air!"

What has been added to motion pictures!

The **ENTERPRISE STUDIOS** present

**HENRY MORGAN** in

**SO THIS IS NEW YORK**

with Rudy Vallee · Hugh Herbert · Bill Goodwin
Virginia Grey · Dona Drake · Jerome Cowan · Leo Gorcey · Arnold Stang

Screenplay by Carl Foreman and Herbert Baker · Based on the novel "THE BIG TOWN" by **RING LARDNER**

Directed by Richard O. Fleischer · Produced by Stanley Kramer

A Screen Plays, Inc. Production

Something new...something **BIG** from UA
"Red River" is ready!

After two years United Artists has received and screened Howard Hawks' "Red River".

Soon United Artists' home office representatives will be in the field to screen the picture for you and tell you of our plans.

We sincerely believe—and we feel you will agree after seeing it—that "Red River" will take its place in motion picture history beside such epics as "The Covered Wagon" and "Cimarron".
CURRENT OBSERVATIONS

The loud wailing which followed the opinion of the High Court in the anti-trust case has died down considerably and all of a sudden the loudest criers are finding some solace and even some reasons for looking upon the whole business with optimism.

We do not know where they located all this sudden good cheer but it is quite possible, as so often happens, that things which appear gloomy at first sight are not so very bad when you get to looking at them a second or third time.

It would be a mighty sad state of affairs if an industry like ours couldn’t weather this kind of a set-back and adjust itself to function efficiently, fairly and economically in a manner satisfactory to all parties, including the Department of Justice.

Of course, we will have always with us our agitators and so long as they can find a willing ear, they will keep on trying their darndest to hurt the industry regardless of who else gets hurt at the same time.

Speaking about that famous decision; rumors are running around the Times Square sector that certain affiliated circuit heads are getting ready to ask the Justice Department whether they would drop the demand for total divestment if the circuits would voluntarily agree to give up certain theatres in designated situations which could be termed competitive.

This may just prove to be only a rumor and nothing more, but it does add up to something resembling the kind of a consent decree that the government might be willing to listen to with a receptive ear.

There has been much difference of opinion about television among the staff of STR to which we listened but did not participate. The reason: we just hadn’t made up our own mind one way or the other and we wanted to do a lot more looking at the actual programs being televised before we would attempt to work up enthusiasm for or against the so-called television threat.

Well, having spent quite a few hours and evenings looking at what the industry is talking so much about we must confess that we still can’t see anything to get frightened about as yet. The “as yet” is important because, although the present television shows are far from serious competition, next month or next year may tell a vastly different story.

Most disappointing of all the programs we viewed were the few motion pictures we saw on the television screen. The same identical pictures, in a movie theatre, would most certainly have been a darned sight more entertaining than the way they materialized on the medium-sized screen.

There is so much that television has to learn about entertainment, especially where a comparison is to be made with motion picture theatres, that it seems to us a long way off from anything resembling even the remotest competition to theatres.

But, as we said up ahead, there is no telling how much better or faster they will perfect what they are now offering.

We still can’t see where this new medium is going to keep the movie fans at home any more than radio now does. And it's radio which appears to be in the middle on this. But we’ll try to keep an open mind on the subject and will keep watching the situation to note any developments or progress that we can pass along as one man’s opinion.

Whatever it will mean to which particular type of product, the current trend is toward a much swifter passage of films through first-runs to the smaller theatres. Most severely hit by this, of course, is the producer and distributor. Those cushy big chunks that came back very quickly from the first runs with their higher admissions and consequent higher takes for the distributor and producer are not a matter of course now. However, things are not by any means bad, because the top-grade product is still hauling in lots of that money off the top from the sustained runs at the key houses.

But from the standpoint of the smaller operator and his patrons, things are getting better, as more product becomes available and bigger pictures reach into the areas serving those who are either too remote from, or cannot afford the prices at the big houses.

We see by the papers that that “censorship” angle which was nearly broken well ahead of the field last week by STR is now becoming the focus of many headlines in the trade and lay press. The High Court was pretty specific about the freedom of the screen and it is not unlikely that those who have enjoyed a sort of field day in getting headlines by moving in on the rights of the movies as a medium of free speech may find things quite a little different in the not too distant future—we hope.

—CHICK LEWIS
WHATS NEWS
In the Film Industry This Week

LITIGATION—Theatre owning distributor defendant Max Cohen is being sued by the Government in a suit, worried about the possibility that they might lose their theatres if divestiture is finally decreed, seeking ways to avoid this. Latest reports are that the two companies are seriously considering offering partial divestiture in the form of a consent decree in order to save portions of their holdings. 

And the Schine circuit, which is facing a new suit in New York, has been offered the use of some houses as well as the possibility that the order might go even further, told the U. S. Court of Appeals on a separate suit that the Government had been talking of taking over all of the Schine circuit. 

New York Theatres: In New York New Amsterdam Exhibitor Max Cohen is suing RKO, Warner Bros., and 20th-Fox demanding that his house not be left behind the RKO 23rd Street and the Palace and asking $1,800,000 punitive damages. In Albany the Court of Appeals opened a session to hear Cohen's case on appeal. 

Theatre America: The Theatre America office was summoned by the Government, for the possibility that it might be forced to reverse itself when it petitioned the court to clarify its intentions with regard to the house all over town that deal after the Government started its suits in 1939 to the time it had called an intermission to the proceedings with a victory declared in 1942.

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EXHIBITION—Showmen's San Francisco correspondent put down the telegram with the announcement that correspondence reserve for their main editorial offices when they pose what said correspondent thinks is a dumb question. The wire read: "If Joe Schenck closed Naily circuit deal." The correspondent wired back: "Rumors flying that it is complete and unmixed. Called Mr. Nalty, who said: 'Do not know anything about it.' " 

In St. Louis Allied was invading what has been the exclusive territory of the MPTO with the announcement that they got the George Mann and Robert L. Lippert holdings into a 61-house circuit.

In Ottawa the Lyceum, which has been up for sale, apparently took a new lease on life as it became the first independent house to get major product on a first-run through MGM's "Something's Hol- day," "Homecoming," and "The Pirate."

British Need American Films, Says Briton

British Exhibitors know that they need American product since they got a practical illustration of it during the interium period between the adoption and the repeal of the ad valorum tax. Sidney Meyers, assistant managing director for British Lion, declared in Hollywood last Friday that British Lion distributes Republic films in that country.

Meyers, who was visiting Republic studios, declared that American films would again get 75 per cent of British playgoing because that the tax was repealed and declared that he hoped Republic would make some pictures in Britain. Republic President Herbert Yates and Sir Alexander Korda might meet on this subject during 1948, he said.

FRENCH EXHIBIT NEW FILM COLOR SYSTEM

A new system of photographing motion pictures in color without actually using color dyes but instead apparently making use of filters both in the photographing camera and in the projector would be demonstrated at Paris Tuesday night by Armand and Lucien Roux.

Although details have not been revealed, what little is known of the process indicates that in photographing the light is divided into the three primary colors, each of which is focused very accurately at a different depth within the emulsion. Thus the developed emulsion contains three black-and-white images, each in a different depth, each corresponding to one of the three color patterns. In projection, apparently, three projection lenses are very accurately focused, each on one of these black-and-white patterns; each projects one pattern through an appropriate color filter to the screen, where the three color images merge again into one full-color picture.

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Showmen's Trade Review, Vol. 46, No. 23, August 25, 1948

Union Provides Operator, 16mm. Equipment in N.Y.

Sixteen-millimeter equipment leased with the services of a "16mm." film, at the maximum rate of $22 for a three-hour showing has been set up as a package deal by the (New York) Motion Picture Machine Operators Union Local 3. IATSE, it was learned this week.

The packaged deal is part of the union's effort to organize the 16mm. field and was devised by Charles Kielham, head of the union's special 16mm. chapter and other union officials. The 16mm. chapter is open to candidates who work or operate in the 16mm. field only and who restrict themselves to that field. Membership is also open to the local's regular 35mm. operators who after entering the 16mm. chapter, may practice in both fields. The 16mm. package deal which does not include product, has had a good reception, Kielham said.

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Rathvon Holds Film Congress Committee

RKO President N. P. Rathvon Tuesday night was selected by the Academy of Motion Picture Arts and Science in Hollywood to head the committee for an International Film Congress next year which would be similar to FIlm Fair. Rathvon also agreed to provide a special Oscar for foreign-language films, which would exclude British productions, and reviewed Jean Hersholt president.
Consent Decree as Theatre Saver Mulled in Gov't Suit

2 Defendants May Offer Partial Divorce in Effort To Prevent Total Loss

At least two of the theatre-owning defendants in the U. S. Government anti-trust suit are hoping to avoid the possibility of complete divestiture through a consent decree, it was learned in New York this week.

Though a spokesman for the Department of Justice has declared that such a decree seemed impossible from the Department's point of view, since it was not anticipated that any of the Big 5 defendants—Paramount, RKO, Loew's (MGMA), Warner Bros., 20th Century-Fox—was prepared to concede as much as the Government wanted, there is still hope in some of the defendants' breasts that a consent decree can be achieved.

The motivating thought behind this hope is that if the defendants present the court with a proposition that was not written in an equitable, the judges may favor such a plan and the Government may agree to a period when the plan under the decree might be tried out.

The chief advantage to the industry generally in such a consent decree, lawyers pointed out, is that it would end the confusion which would otherwise exist while the case was being fought in the federal statutory court and appealed to the Supreme Court again. In fact, during the period that such a consent decree was put into effect for trial—possibly two or three years—comparative stability might be expected.

This is the view of one branch of the industry and naturally does not coincide with thinking of those who want distribution separated from exhibition.

Voluntary Offer

However, among the defendants, reliable sources indicate that there is a school of thought which favors presenting voluntary divestiture of some theatre properties—especially in closed towns where there is no competition. One Paramount theatre executive reportedly has become reconciled to such a possibility and is even urging it, in the belief that this is the only way to save a major portion of the Paramount Theatre circuit. Several Paramount partners reportedly are also viewing the situation with the same tough realism that enabled them to build up their theatre holdings.

What the thought on this subject is in the 20th Century-Fox camp is not known though New York film circles indicated that its gigantic theatre empire was considering the feasibility of partial divestiture also.

One reason apparently why the idea of giving up theatres in situations where there is no appearance of monopoly if not monopoly in fact, is that it adds a time element to work against total divestiture. If such partial divestiture were tried and the operation proved conclusively to be non-monopolistic and if other Wall Street operations flourished, the argument against divorcing exhibition from distribution might fall under the weight of evidence, some sources believe.

Egypt Stops Remittances

The Egyptian Government Thursday stopped all film remittances to the United States. Distributors prior to this had been getting part of their money.

N. Y. Court Raises Grave Question In "Outlaw" Ruling; Upholds City

New York State's highest tribunal—the Court of Appeals—this week had thrown the industry into confusion by a ruling which some sources interpreted as allowing various municipal authorities in the state to prevent showing of a motion picture even after it had been passed by the legal state board of censors.

The confusion came from the fact that the high court had not written an opinion in the ruling it gave against Howard Hughes who had taken an appeal to it in his fight against New York City License Commissioner Benjamín Fielding and Police Commissioner Arthur Wallander for refusing to permit "The Outlaw" into the city when it was originally scheduled.

Licenses Threat

Fielding had threatened the Radio, Globe and Republic Theatres with the loss of their licenses if they played the picture and threatened arrest. Hughes sued in a lower court for a declaratory judgment and an injunction that this action was unlawful on the grounds that local officers could not override the state censor board and that their contention that the picture was obscene was incorrect since the censor seal said the opposite. On motions Hughes lost in the lower court and on first appeal and then took his case to the high court which also ruled against him but wrote no opinion in the suit, leaving its ruling open to multiple interpretations.

Film Did Play

As far as the actual showing of "The Outlaw" is concerned the ruling was academic since the film played the Broadway Theatre later when Fielding and Wallander allowed it to, claiming deletions had been made. But the larger question of whether the censor approval can authorize showing of a picture when city authorities disagree with it has been raised, a question considered grave in New York in view of the religious pressure groups both in New York City and the Albany area.
Seeking Out

Federal Judge Michael Igoe took under advisement in Chicago Friday the petition of RKO that its Palace and Grand Theatres at St. Louis, for the two weeks' maximum first-run for Loop theatres which the Judge ordered in his Jackson Park Theatre decree.

RKO argued that neither house had been named in the original decree in which only RKO was involved as a distributor and that both houses were operated by separate subsidiaries—the Palace by the Orpheum Theatre Company and the Grand by the Winston Theatre Company.

Bids Give Top Films To Minn. Independent

Minneapolis' Lyceum this week became reportedly the first independent house in that city to get a product through competitive bidding when MGM's "Summer Holiday" opened there May 24, to be followed by "H-mecomming" and "The Pirate." The deal was said to be significant for up to now top product from major distributors had played chain houses exclusively, with MGM's first-runs showing only in the Minnesota Amusement Company's theatres. It also was thought to have had a possible effect on the Lyceum's house had been up for sale prior to its procuring of the MGM films.

Kans.-Mo. Allied Limits Directors' Tenure

Kansas-Missouri Allied adopted a constitution and by-laws which prevents directors from succeeding themselves and raised the number of its directors from 14 to 16. It was learned in Kansas City this week following the adjournment of that organization's first national convention.

The board now consists of three members from Kansas and three from Missouri for three-year terms; three from each state for two-year terms and two from each state for one-year terms. All officers were reelected and the organization also decided to establish a buying and booking organization which will start operation under Manager Jack Stewart with some 18 houses in two states each paying a service fee of $10 weekly.

Allied to Invade St. Louis Territory

Allied this week prepared to invade the St. Louis territory, long the stronghold of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, now a Theatre Owners of America unit. The allied also has decided to establish a buying and booking organization which will start operation under Manager Jack Stewart with some 18 houses in two states each paying a service fee of $10 weekly.

Goldwyn, Korda Close British Production Deal

Sam Goldwyn and Sir Alexander Korda this week decided to produce "The Scarlet Pimpernel" jointly in England with Korda to distribute in the eastern hemisphere and Goldwyn in the western. Emeric Pressburger will produce; Michael Powell will direct.

No Need for Further Rule, Schine Tells Court

The Schine circuit this week told the U.S. Supreme Court it was not necessary for it to rule separately on five houses which the circuit had acquired between 1939, when the Government first started a suit, and 1942, when both parties agreed to a consent decree. Schine was replying to a Government request that the court order sale of these theatres which the Department of Justice claimed had not been covered in the original high court opinion upholding the Government's victory in a lower court and ordering that court to study the entire subject of forced Schine theatre sales further. Schine told the high court that the Government was actually asking that tribunal to reverse itself.

UA Raises Taft-Hartley Issues With SOPEG

United Artists this week advised the Screen Office and Professional Employees Guild (CIO) that it wouldn't deal with it for its white collar workers in New York since the union allegedly had not complied with the Taft-Hartley law in that its officers allegedly had not filed non-communist affidavits or statements of the union's finances.

UA advised its workers that they would not suffer any loss of union gains and that it was willing to deal with its own employees as a group or with SOPEG if its officers complied with the Taft-Hartley law. The union replied that this was a dodge to avoid bargaining with it and charged the International Alliance of Theatrical Stage Employees with attempting to enter its field.

Video Gaining Ground On Coast, Ryder Finds

Television is gaining ground in Hollywood, Loren Ryder, president of the Society of Motion Picture Engineers, declared this week following a demonstration of Warner Bros. large-screen video at its studios last Thursday. The Warner RCA system projects the television image directly on the screen; the Paramount system first makes a movie from the cathode tube receiver.

"The demonstration proved to Hollywood," Ryder said, "that there is complete flexibility in the use of films as a television medium."

Part of the demonstration included the telecast of nine excerpts from initial sessions of the Society's convention at Los Angeles. The meeting also had discussions of a new RCA portable sound recording unit which, mounted in a truck, weighs 8,500 pounds compared to present systems weighing 12,000 pounds and a magnetic film recorder which can be fitted into the existing photographic records so that magnetic sound impulses can be picked up on an oxide-coated sound track.

INS-Telenews Closes Non-Exclusive CBS Deal

International News Service and Telenews Productions video newsreel, both cut and uncut versions, have been sold to the Columbia Broadcasting System on a non-exclusive basis which will allow the same material to appear on competitive stations. Producer Jack Tobin declared Wednesday. This is reportedly the first such deal in video.

The company has also made its Palestine newsreel sequences available to other newsreel companies for theatrical use only, retaining the exclusive television rights. To date Paramount, Warner Pathé, Universal have used some sequences.

Salt Lake Amusements Attack Fairgrounds Use

Attorneys for private amusement interests are to meet in Salt Lake City with S. R. Brewer of the Utah State Fair Board in the offices of Attorney General Grover A. Giles this week to determine the legality of the fairgrounds facilities. The amusement interests claim that the grounds are being used illegally under the state's constitution to present private amusement ventures and are attacking the scheduled showing of "Holiday on Ice" in that city during June.

Curb on Standees

Curbs on standees and greater protection for heating plants seemed likely to be the only amendments to Washington's zoning and building regulations as it affects theatres under District of Columbia amendment. Among the proposals closed this Wednesday, with no other changes of particular reference to film houses was the standee regulation which would limit standing room to 50 per cent of the foyer and lobby floor space, with a diagram showing legitimate standing space to be approved by the authorities and prominently displayed in the theatre. The second change calls for maximum heating in those few theatres where the heating plant is beneath the auditorium.
HERE'S WHAT SMART MEN ARE SAYING ABOUT “SMART WOMAN”

"CORKING MELODRAMA HEADED for CLEAN-UP AT BOXOFFICE!" says FILM DAILY..."SWELL CAST BACKS UP STRONG STORY!"

"IT'S ROUND, FIRM and FULLY PACKED!" says MOTION PICTURE DAILY
"BOXOFFICE STRENGTH IN THE ROSTER OF NAMES... SURPRISES IN THE SCRIPT!"

"DEFT FILM, BOUND for NIFTY PAY-OFF!" says HOLLYW'D REPORTER
"CLEVER STORY ANGLE MAKES A SOLID PEG FOR EXPLOITATION."

"BIG LEAGUE PRODUCTION!" says BOXOFFICE
"SHOULD ASSURE PROFITABLE GROSSES WHEREVER BOOKED!"

and HERE'S HOW SMART SHOWMEN WILL SELL IT!

(See next page, please!)
FIVE MEN... FIVE DANGERS!

What secret would a smart woman like Paula Rogers pay any price to hide?

Why did she "front" for an infamous corruption ring?

She double-crossed the one man she really loved!

Blackmail forced her to protect his rackets!

He wanted her secrets for front page scoops!

He was wise to her kind of female!

She knew all his corrupt deals... but didn't talk!

ALLIED ARTISTS PRODUCTIONS presents

"SMART WOMAN"

starring BRIAN CONSTANCE BARRY

AHERNE • BENNETT • SULLIVAN with MICHAEL O'SHEA • JAMES GLEASON

OTTO KRUGER • ISOBEL ELSOM • RICHARD LYON • SELENA ROYLE

Produced by HAL E. CHESTER • Directed by Edward A. Blatt • Screenplay by Alvah Bessie
Louis Morheim and Herbert Margolis • Adaptation by Adele Rogers St. Johns

It's Another Big One from ALLIED ARTISTS!
Explore United Front Against Film Censorship
(Continued from Page 9)

Picture Association of America, was present but did not comment.

In his opening address Playright Elmer Rice, who presided, declared that "on the whole the courts have given us a very fine line of decisions" against censorship and that whenever an actual fight was made, the censors were usually defeated. Speaking about motion pictures he said:

"We haven't any doubt that if we took a test to the Supreme Court we could knock out censorship," stating that the Civil Liberties Union would do so "if we could get one of the (film) companies to take a test case . . ."

Attorney Morris Ernst told the meeting that "censorship battles are not won by lawyers; they are won by public opinion" and warned that there also existed unofficial censorship whereby powerfully organized minorities attempt to exer-
cise control over what majorities should see, hear, or read.

Later Ernst told SHOWMEN'S TRADE REVIEW that a fight against motion picture censorship could be undertaken without cooperation of 35-mm. distributors. Ernst said the test could be set up with a feature made for 16-mm. simply by presenting the uncensored print in a film where this could be admitted for a fee. From that start the test could be conducted, he added.

Pa., Ohio Seek 16-mm.
Censorship, Says Kruse

Censors in Pennsylvania and Ohio have been attempting to invade the 16-mm. field and com-

people print in that medium to have the censor seal, William Kruse, an executive of the Allied Non-Theatrical Film Association, told SHOW-
MEN'S TRADE REVIEW last Friday.

Kruse said there were instances of attempts to prosecute under the Pennsylvania law for 16-mm. showings that did not bear the seal. The angle is that most censor laws exempt 16-

mm. from such licensing when the presentation is for nontheatrical purposes such as church showings.

To date the 16-mm. industry seems to be standing up against it, Kruse said, though the censors have made the point that the 16-mm. industry should be glad to take out a censor stamp since at the rate of censorship per thou-

sand-foot reel they were getting a more eco-

nomical deal in that the 16-mm. reeds contain more footage.

Ohio also made such an effort, Kruse de-

clared. The Ohio censors had even sent a repre-

sentative to New York to discuss the matter and to offer to make a flat censorship rate of $1,000 a year for all 16-mm. products in the non-

theatrical field, Kruse claimed. The offer was rejected, he said.

Showmen's Trade Review:

Eysell Named Chief Of Rockefeller Center

Gus Eysell, 46-year-old managing director of New York's Radio City Music Hall and Center Theatres, Wednesday was appointed executive manager of 12-

acre Radio City which contains 15 scraper-

building encircling a park built from foreign trade to the Associated Press.

Eysell, who retains his Music Hall post, succeeds Hugh S. Robertson, who is retiring. The announce-

ment was made by Nelson A. Rockefeller, who re-

sumes the presidency of the Center left vacant by the death of Barton P. Turnbull, on May 11.

Eysell entered show business in Kansas City at 16 in a submarine theatre.

Fights Censor Ruling

Los Angeles reports that the owners of nine independent theatres in San Diego have taken the city film cen-

sorship ordinance in the San Diego Su-

perior Court, asking that it rule that the social welfare director who can suspend a business license under the ordinance, has no right to supervise private enter-

prises. San Diego's social welfare direc-

tor can act under the bill's provision if a motion picture has not been approved by both the National Board of Review and the Production Code Administration.

Gus Eysell

Year in Jail, $1,000 Fine for Writers

Screenwriters Dalton Trumbo and John Howard Lawson were fined $1,000 each and sentenced to a year in jail next Tuesday in the Los Angeles Municipal court in Washington this week following their conviction of contempt of congress in connection with refusal to answer questions on their politi-
cal affiliations put to them by the House Un-
American Activity Committee. Both will appeal.

Meanwhile Rep. Gerald Landis of Indiana of the House Labor Committee has proposed a Taft-Hartley Act amendment by which em-
ployers would be forced to hire employees in the same manner if those employees were members of an organiza-
tion listed as subservive by the Attorney Gen-

eral. Studios hope such a measure, if passed, would kill suits against them for their discharge of the Un-American Committee "hostile" wit-

nresses.

Sullivan Speaks

First speaking date for Gael Sullivan who becomes Executive Director of the Theatre Owners of America was June 1 and will be before the United Theatre Owners of Illinois at the Kaskaskia Hotel, LaSalle, III., June 3-4. TOA General Counsel Herman Levy has also been invited to spe-
cify.
Jock Lawrence Now Rank Executive Vice-President

Promotion of J. B. L. (Jock) Lawrence to the post of executive vice-president of the J. Arthur Rank Organization was announced Monday in New York by President Robert S. Berman.

Lawrence has been associated with the company as vice-president in charge of public relations and as one of its directors since it was founded in 1945 to act as a coordinating unit for the various Rank interests. In his new post he will continue in charge of public relations.

During the second world war Lawrence was a colonel on the general staff overseas, first serving as relations officer for Lord Mountbatten's Burma Commandos throughout 1942 and then as chief public relations officer for the U. S. Army's European Theatre of Operations under Gen. Eisenhower during the continental invasion in 1944.

Chas. Skouras Names TOA 'Youth Month' Chiefs

Theatre Owners of America "Youth Month" chairman this week announced the appointment of state chairmen to work with him in the TOA fight against juvenile delinquency. The first step will be the release of the TOA-financed documentary "Report for Action" to be shown not as an entertainment feature but to special groups of selected juvenile delinquencyfighting groups. Next will be a series of special programs, newspaper copy and the like. The state chairmen follow:

Alabama, William W. Griffin; Arizona, Harry Nace; Arkansas, Dave Callahan; Southern California, Dave Berchon and Paul Williams; Northern California, George Nasser; Colorado, Robert Seig; Connecticut, George H. Wilkinson, Jr.; Delaware, Jacobine Flora; District of Columbia, A. Julian Brylawski; Florida, Bill C. McKee; Georgia, Thomas W. Virgil O'Dell; Northern Illinois, John Rahabek; Southern Illinois, Dave Jones; Indiana, Ken Collins; Iowa, C. Ralph Braunton; Kansas, Homer S. Strowig; Kentucky, Guthrie Crowe; Louisiana, E. V. Richards; Massachusetts, Harold Stoneham; Maine, C. Russell; Michigan, Lawrence E. Gordan, and for Detroit, James F. Suckey; Minnesota, Charles W. Winchell; Mississippi, Max A. Connet; Eastern Missouri, Fred Wehrwein; Western Missouri, Elmer Ridon; Montana, Frank Larson; and Nebraska, R. H. Livington; Nevada, Henry Pines; New Hampshire, Mel Morrison; New Jersey, Maury Miller; New Mexico, Ray Bartell and Boyd Scott; New York, Harry Lomant; Buffalo, New York, Robert Hayman; Metropolitan New York, Fred Schwart; North Carolina, C. W. Bragg; Ohio, Howard Dakotah, Mike Cooper; Northern Ohio, Ron Gamble; Southern Ohio, Maurice White; Oklahoma, Charles Freeman; Oregon, W. H. Holdford; Eastern Pennsylvania, Joseph Weber; Western Pennsylvania, M. A. Silver; Rhode Island, Ed Fay; South Carolina, Edward Strouie; South Dakota, Charles Klein; Western Tennessee, W. R. Ruffin; Eastern Tennessee, Walter L. Morris; Texas, Henry Reeve; Utah, Tracy Barham; Vermont, Frank Bennett; Virginia, W. F. Crockett; Washington, Frank Newman; West Virginia, J. C. Shanklin; Wisconsin, Harold J. Fitzgerald.

May Be Soon

Marion F. Jordan, general manager for the Motion Picture Export Association in Germany, who has had a lot of European experience before the MEPA era, was back in New York this week with the news that American pictures may get into the French controlled sections of Germany soon—as soon in fact as the French put decartelization into effect. This he thinks will happen.

What was more interesting is what almost amounts to a parallel between what the Americans are doing in France and what the U. S. Government is trying to get from the motion picture industry in its suit at home. The Government policy abroad is to keep circulation of pictures and sales, distribution and production entirely separate.

However, when the French decartelize it will mean that some 650 movie theatres are added to the total of 2,245 houses which American films now play in France and British areas. Just what advantage this would be though might be somewhat doubtful. It seems there is as present a shortage of negatives in the zone due to a shortage of raw stock, in turn due to a shortage of dollars and the fact that while there is a negative coating plant in the American zone the two raw stock plants are in the Russian zone and relations are... well you read your daily newspapers. Besides it seems the Russians will sell only for dollars, thereby indicating something about their opinion of bourgeois money! At present only six to seven negatives are available for the Anglo-American zones, when 19 would do nicely for the American zone alone.

The Germans, though, like American pictures. But, adds Jordan, "The moment you put up something that is propaganda, they won't go for it." Furthermore, he adds: "I will say that 85 per cent of the population is not interested in politics at all.

The German press are, albeit, reveling in the first freedom it has had in years, is very critical about motion pictures, one might almost say destructive.

Rah, Rah Reagan!

Paramount Distribution Vice-President Charles M. Reagan has been elected permanent chairman of the Council of the Advisory College of Commerce of Notre Dame after a meeting held at the University in South Bend, Ind. Reagan and Paramount Secretary Robert O'Brien became members of the council several weeks ago at the invitation of Father John J. Cavanaugh, president of Notre Dame.

Book Review

PUBLIC OPINION AND PROPAGANDA

by Leonard W. Doob. Henry Holt. 600 pages. $5

At the present time when the motion picture industry not only realizes it needs a public relations program but is trying to carry one out, Fred Doob's story of propaganda and how it is not only put across but how it influences various media, might be instructive reading for exhibitor, distributor and producer. The chapters on motion picture and radio are not only more down-to-earth than are usual with disser-

No Reason

From Zanesville, O., comes the following anonymous rhymed address to the city auditor:

Of all the taxes I pay,
With one I'm most confused,
Why must I pay an amateurs tax
When haven't been amused?
The Dude Goes West

AUDIENCE SLANT: (Family) A hilarious satire on westerns that contains so much entertainment and fun that not only will the entire family enjoy it, but they'll also insist that their friends see it too. Don't let this offering pass you by.

Comment: This is delightful entertainment from start to finish, and the exhibitor who fails to take advantage of “The Dude Goes West” may well find himself considerably out of pocket. Crammed with humorous situations and presented expertly by the King Bros., it is a picture that will provide 87 minutes of rollicking amusement for the entire family. In classification, it is a satire on westerns, but one that is completely different due to the masterful handling of the comedy situations and the etching of the characters. The King Bros. have given it an excellent cast, headed by Eddie Albert. With him are Gale Storm as the heroine, James Gleason as an old prospector, Barton MacLane as the bad man, Binnie Barnes as the educated gang leader and Gilbert Roland as a smooth heavy. They all satirize standard western types, with each individual delineation a pleasure to behold. Even the supporting cast is unusually good. Much credit goes to Richard Sale and Mary Loos for their hilarious script, from which Kurt Neumann in his direction lost no opportunity for laughs. With this offering the King Bros. take another step forward in their proven ability as picture-makers, this being especially true since this is their first wide-open-spaces offering.

BOX-OFFICE SLANT: Get behind this and sell it to the hilt, for with plenty of advance exploitation it should turn out to be one of the sleepers of the season.

LIZA CROCKETT... The Dude saved her from a fate worse than death!!!
4 New Films in Premiere Across Nation

'Second Grass,' 'Time of Your Life,' 'Waltz' and 'Melody Time' Make Bows

Four more important world premiers were held this week in widely separated sections of the country.

In Lancaster, Ohio, 20th Century-Fox's "Second Grass of Wyoming" made its bow at the Palace and Broad theatres on May 25 as the climax of a four-day celebration. A little farther west—practically right on top of the Pacific Ocean, to be exact—Paramount unveiled its Technicolor musical, "The Emperor Waltz" at the Paramount Theatre in Hollywood on May 26, the same evening that Cagney Production's United Artists release, "The Time of Your Life" was being projected for the first time in New York as a benefit premiere for the Wiltwyck School for Boys. Another world premiere took place in New York the following day (May 27) when Walt Disney's RKO Radio release, "Melody Time" moved onto the screen of the Astor Theatre.

One of the most outstanding of these first-time-in-the-world openings was that of "Second Grass of Wyoming" in Lancaster, Ohio, for it was a festive occasion in which the entire community actively participated for four solid days. But even long before this, the town was preparing for the greatest celebration in its history.

A "world premiere queen" was selected a week before the premiere, and on May 22, when the celebration actually began, Boy Scouts, Girl Scouts, Campfire Girls, Cub Scouts and bands paraded as a preliminary to the soapbox exhibition race at Main Hill. That same evening the queen was crowned in ceremonies climaxed by a fireworks display.

Charles Coburn and Peggy Cummins, stars of the picture, and 20th-Fox actress Martha Stewart arrived in Lancaster Monday evening. After attending a cocktail party in their honor, the trio appeared on a thirty-minute broadcast before leaving for a festival ball at the high school gymnasium where they were greeted by Governor Thomas J. Herbert and other dignitaries.

On the day of the premiere, the city's population was swollen from 21,000 to more than 100,000 as residents of neighboring communities flocked to Lancaster to see the spectacular two-mile parade headed by the Governor and the stars. Included in the pageantry were Army

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Table Radio Program

The Motion Picture Association of America's Advertising and Publicity Directors Committee has tabbled a plan for an over-all radio broadcast production and has decided that the best medium of informing the public about the industry is the series of shorts now being made by the Academy of Motion Picture Arts and Sciences and the MPAA, Chairman Maurice Bergman announced last week. The directors, however, decided to make up radio transcriptions on current motion pictures which would be made available to exhibitors.

Giveaway Draws Kids

As a come-on for the kid trade, Manager Lawrence Leiman of the Orpheum, Kansas City, Mo., offered a free copy of the Fort Apache Playbook of Games to all kids under 12 who attended the previous attraction, which was RKO's "Miracle of the Bells." He advertised the giveaway in the Kansas City dailies. The stunt not only drew in the youngsters for the showing of "Miracle" but aroused their interest in "Fort Apache," a coming RKO booking at the Orpheum.

NTS Offers GE Video For Theatre Installation

In line with the trend toward using lobby or lounge television to keep standees happy until seats can be found for them, as is currently done in the New York area at the Music Hall, the Roxy Theatre, the Walter Reade Theatres and others, National Theatre Supply now offers General Electric television for theatre installations. The picture size is 18x24 inches. Picture and control units are separate, and can be located at a distance from each other with only a cable connection, permitting remote and invisible control of the television entertainment.

National Theatre Supply acts as General Electric Company's licensed distributor. The sales price includes installation of the equipment and its antenna, and free service for one year. Deliveries can be made immediately.

2nd Week Winners Are Named in Circuit Drive

First place winners and runners-up in the second week of Minnesota Amusement Co.'s May-June New Business Spring Drive have been announced by the circuit.

First prize of $25 in the "A" houses group goes to Manager Albert Pratt of the Lyric Theatre, Watertown, S. D. Manager Lawrence Stewart of the Gopher Theatre, Minneapolis, wins first prize, same amount, for the "B" houses, while first in the "C" house sweepstakes, same amount, goes to Manager Maurice Wilson of the Moorhead, Moorhead, Minn.

Runners-up in each instance—"A," "B" and "C"—are J. B. Clements, Riviera, St. Paul, Minn., $20; Robert Rosen, Time, Sioux Falls, S. D., $15, and John Baker, Strand, Duluth, Minn., $15.
The theme of a dual life in Universal-International's "A Double Life" was utilized for the campaign staged for the picture by Manager H. W. Reisinger of Loew's Theatre, Dayton, Ohio. Disc jockeys, who had been invited to a special advance screening along with newspaper critics, joined in by working out programs of "records with a double life," used in half-hour programs by WING and WHIO. The former plugged the "double life" records on five programs.

The Dayton Power and Light Company made use of the five-minute transcription, the Colman "Favorite Story," in its WHIO broadcast. It also placed a bust of Ronald Colman in the lobby of its office building, and on two counters inside where customers pay their bills. Bus cards on its "Favorite Story" broadcast were sniped with "A Double Life" credits.

Newspaper reviewers who attended the screening gave the picture wide publicity in their columns via stories and pictorial displays.

Five attractive window displays were obtained in music shops on tunes that have had "a double life." Sears-Roebuck's new department store paid for a three-column cooperative ad in the Dayton Journal and the Herald. In the classified ad sections of both papers was two-column promotion with "a double life." The Herald's inquiring reporter posed this question: "How would you live 'a double life?'" The American News Agency, in a tipup with the theatre and the publishers of the book, banned four of its trucks on both sides. The picture was featured for two weeks on the "Spring Parade of Hits" setpiece in the lobby of Loew's. A letter and bulletin, with stills and pressbook copy, were forwarded to all English and dramatic teachers in the schools, that not only gave credit to the pupils who could answer class questions on the picture but also telephoned Manager Reisinger to thank him for calling their attention to "A Double Life."

Schine Showmen Strong for Benefits

"Carnegie Hall" benefits for local organizations have clicked at various Schine theatres and half a dozen new ones have recently been set. Manager Jake Webber set one at the Liberty, Herkimer, N. Y., followed by Bert Ruder, Malone, N. Y., with the Junior Chamber of Commerce; Walt Powers and Jimmy O'Flaherty with the Fort Ontario Veterans Association, at Oswego, N. Y.; George Cameron with the Senior Class of the high school, Norwalk, Ohio; Pearly Bryant another at Frederalsburg, Md., and Harold Lee at Bath, N. Y.

The towns mentioned are of various sizes and prove that benefits can also be set with local organizations in small and medium-sized communities.

Todorov's Book Tieups

'Two book tieups were arranged for Warners' "Winter Meeting" by Manager Dick Todorov, assistant manager of the State Theatre, Harrisburg. Murphy's five-and-dime store gave a Market Street window, while the Penn Book Shop offered counter space for tieups.—HAR.

Curtain-Ring Earrings

Manager Harold Murphy of the Egyptian, Seattle, provided his usherettes with large brass earrings when his attraction was Paramount's "Golden Earrings."

Set National Ad Tieups On 4 Eagle Lion Films

A series of national tieups on four forthcoming Eagle Lion releases with manufacturing concerns which back their product with advertising campaigns nationally have been made by Max E. Yommerin, Eagle Lion's director of advertising, publicity and exploitation. Other tieups are in the process of negotiation, some on the four pictures — "Raw Deal," "Mickey," "Ruthless" and "The Spiritualist"—others on later releases.

Tieups on "Raw Deal" include that with Emerson Radios which will use six-column, 300-line newspaper ads in 125 major cities across the country, using pictures of Marsha Hunt with liberal credit to the picture. The ad will be run several times in at least 25 of the locations. More than 15,000 Emerson dealer outlets have been lined up for window displays featuring Miss Hunt and the film. Another "Raw Deal" setup is with Aristocrat Wallets which will feature the picture and Dennis O'Keefe in large ads in Life and in leather-goods trade publications.

"Mickey" and its singing star, Lois Butler, get the spotlight in the tieup with Handi-Brella Bags. Its ad campaign will take large space in trade publications and nationally-circulated magazines.

Monte Carlo Camerata has been set for consumer and trade publication advertising on Producing Artists' "Ruthless" and its stars, Diana Lynn and Zachary Scott. Turban Bey and "The Spiritualist" get featured play in the tieup with Suede Master Sports Jackets, with ads appearing in consumer and trade publications and other media.

Candy Bar Enticements

Distribution of 300 candy bars to the first 200 children attending a Wednesday kid matinee during the Easter holidays boosted business at Manager Lou Hartman's Floral Theatre, Floral Park, L. I., a Century house. Showing was plugged by the distribution of 3,000 heralds handed out to youngsters at public and parochial schools.
Conrad's Equine Exploiter

When a horse calls at a newspaper office to get a copy of the paper—that's news. An "intelligent and discriminating" horse named Silver Nip was in Meadville, Pa., as part of an animal show, "Hollywood Animal Stars," and Monogram's "Rocky." Since M. E. Conrad of the Meadville Palace Theatre tied up with the Tribune circulation manager, Ralph Cigan, for Silver Nip to pay a visit to newpaper office where he was given a copy of the Tribune, the paper printed a four-column picture of the horse, accompanied by its trainer, being handed a copy of the paper, with an insert for the show and the Park's attractions.

Other stunts by Conrad included a special stage showing of "Hollywood Animal Stars," with "Rocky" on the screen, for the city's public school pupils on the last day of school; a vigorous advertising campaign in newspapers, on the radio, through posters, window cards, trailers and handbills stuffed in all area Sunday papers.

Green Grass, 'Time of Your Life,' 'Waltz,' 'Melody Time' in Premieres

(Continued from Page 16)

and Navy units, low-flying airplanes, 30 bands and 15 gaily decorated floats donated by local business men.

Before parade time, the trio of stars judged many of the store window displays which had been arranged for the occasion and presented a silver loving cup to a department store owner who had faithfully reproduced the ranch shown in "Green Grass of Wyoming."

The actual premiere at the Palace and Broad theatres was a gala and colorful affair, with the houses filled to capacity and the streets in the vicinity floodlighted in Hollywood style as thousands sought to get glimpses of the visiting celebrities.

On the heels of the Lancaster premiere, "Green Grass of Wyoming" opened in Cincinnati, Cleveland, Indianapolis, Pittsburgh, Philadelphia and Washington, followed by a saturation run two days later in Salt Lake City, Denver, Seattle, Portland, Kansas City and St. Louis.

Record Turnout

In Hollywood, a record number of film celebrities, social leaders and civic figures turned out for the world premiere of Paramount's Technicolor Bing Crosby musical, "The Emperor Waltz" at the Paramount Theatre. Highlight of the opening on Wednesday night was the televising of a one-hour broadcast via station KTLA in connection with ceremonies preceding the premiere. Some 200,000 owners of television sets saw the event on their receivers.

One thousand store windows and interiors were used in advance to call attention to the premiere. Among store displays were 500 Philco dealers, featuring enlarged scene displays in windows with television sets; 200 Decca record stores with window and interior exhibits in connection with Crosby's "Emperor Waltz" album and records; and 50 leading Remington Shaver outlets.

Thirty leading department stores in the Downtown, Hollywood, Wilshire, Beverly Hills, Pasadena and Grnshaw shopping centers used special displays, while Saks Fifth Avenue devoted a battery of windows to the picture.

Back in New York on the same evening, the benefit premiere of "Time of Your Life" took place at Brandt's Mayfair Theatre, attended by one of the largest groups of stage, screen and radio celebrities ever assembled. Headed by James Cagney, William Bendix and Jeanne Cagney, stars of the picture, the celebrity guest list included Dorothy Lamour, Marlene Dietrich, Burgess Meredith, Montgomery Clift, Diana Barrymore, Henry Morgan, Paul Draper, James Barton, Eddie Dowling and a host of others, all of whom aided the $1,000,000 campaign of the Wiltwyck School, sponsors of the benefit opening.

Mrs. Franklin D. Roosevelt, who, with Harry Brandt, is co-chairman of the executive committee for the campaign for funds, attended the opening and addressed the audience in behalf of the Wiltwyck Aid to Youth drive, of which Alfred Goldschmidt Vanderbilt is general chairman. Preceding the premiere, Mrs. Roosevelt was hostess at a dinner party. Other hostesses included Mrs. Marshall Field and Mrs. Edward M. M. Warburg, co-chairmen of a special events committee, and Mrs. Joseph P. Lash, secretary of the beneficiary. Mr. Vanderbilt was also a dinner host.

Secretary General Trygve Lie of the United Nations, Bernard Baruch, Henry Morgenthau Jr., and others were among the prominent persons present at the opening.

Prized with an advertising allocation of $650,000 by Disney Productions for a nation-wide tieup with the National Apple Institute and all its affiliates, Disney's animated Technicolor film, "Melody Time" had its world premiere at New York's Astor Theatre on May 27.

The national tieup, which embraces the nation's apple growers, packers, processors, apple trade publications, merchandisers, agricultural organizations and educational institutions, is based on Disney's introduction to the screen of the famous "Johnny Appleseed," patron saint of orchardists.

The Disney $650,000 outlay covers advertising in trade publications, national magazines, Sunday comics and general newspaper advertising. RKO is also adding a heavy budget to the promotion campaign, while RCA-Victor's album of records featuring songs from the "Johnny Appleseed" sequence, sung by Dennis Day, will be on sale in 14,000 record shops, backed by store promotions. Radio transcriptions are also heavily scheduled.

Daughters Free

Parents of three daughters in Rockville Centre, L. I., were invited, through a herald distributed by Century's Fantasy Manager Johnny Matthews to homes in the city, to bring their daughters to see MGM's "Three Daughters," and the daughters would be admitted free. Matthews used a rag in classified ad columns, calling for Three Daughters who could sing and dance, signed by "Jose Iturbi," and asking qualified to call at the Fantasy on dates that were the picture's playdates.

'Blandings' Campaign Swings Into High Gear

(Continued from Page 16)

film in key cities ranging from June 11 when "Mr. Blandings Builds His Dream House" will have a double-barreled opening at the Roosevelt and Des Moines theatres, Des Moines, to dates in September.

Ted Baldwin, national promotion and exploitation director of SRO, will handle the campaigns in Albany and the entire New England area including the cities of Bridgeport, Hartford, Springfield, Worcester, Boston and Providence. Frank McNamara will visit Atlanta, Chattanooga, Memphis and Knoxville. Later, McNamara will handle the campaigns in Rochester, Syracuse, Buffalo and Utica. George Bennett will go to Pittsburgh, Baltimore, Washington, Cleveland, Toledo, and Detroit.

Ted Tol will be in charge of the exploitation programs to be set up in Des Moines, Chicago, St. Paul, Louisville, St. Louis, Omaha, Indianapolis, South Bend, Kansas City and Grand Rapids. Ben Babb and Max Berceit will handle all openings on the Pacific Coast and in the Rocky Mountain section including the cities of Bakersfield, Albuquerque, Los Angeles, San Francisco, Salt Lake City, Oakland, Sacramento, Portland, Denver, Phoenix, Spokane, Fresno, and San Diego.

Robert M. Gillham, SRO eastern advertising and publicity director, will handle the southwestern area, which supplies the cities of Fort Worth, Amarillo, Dallas, Tulsa, Oklahoma City, Austin, and Houston. He will also help to set up the initial opening of the film in Des Moines.

5-Minute Interviews for 'Largo' Radio Promotion

An unusual radio feature has been prepared for exhibitors on "Key Largo" by Warner Bros. Each of the five "Largo" stars, Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore and Claire Trevor, has made a five-minute interview record. These records will be serviced free to exhibitors as part of the exploitation campaign being prepared on the picture. Exhibitors can use these free transcriptions from local Warner exchanges.

Civic, School Groups at N. Y. Debut of 'Berlin'

Representatives of various civic organizations and groups of history students from the public schools attended the New York opening of RKO Radio's "Berlin Express" last week at the Victoria Theatre.

Special appeal for the school pupils was the film's combining documentary on the-spot realism with the timely significance of the film which was made amid the ruins of Frankfurt and Berlin with Hollywood stars in the principal roles.

Anasco Campaign Tie-in For '16 Fathoms Deep'

Monogram will launch a heavy advertising campaign on Monogram's "16 Fathoms Deep," first feature to be filmed in Anasco color. Mass media to be used will include Life, Saturday Evening Post, Collier's and other national magazines.

Monogram's "Climbing the Matterhorn," first film of any length to be filmed in Anasco color, recently won an Academy Award as the best two-reeler of 1947.
Frat Men Ballyhooers

Some fancy plugging was obtained for Columbia’s “Her Husband’s Affairs,” by the Schine Palgi-Henry managerial team of the Kent, Kent, Ohio, who sold out a benefit performance for a fraternity of a local educational institution. The members of the fraternity constituted themselves into individual ballyhooers for the show by dressing up in goofy costumes and lugging sandwich boards about the streets and selling tickets. The stunt so pleased the townsman that most of them bought tickets.

Approaches Differ on ‘Affairs’ Campaigns

Different angles keyed the exploitation in three cities for Columbia’s “Her Husband’s Affairs.” Manager Harry Rose of Loew’s Poli Majestic in Bridgeport, Conn., arranged a six-day contest on the question, “How far should a wife interfere in Her Husband’s Affairs?” Radio station WPBV conducted the contest to give the contest two plus daily for the six-day period. Theatre awarded $25 in cash prizes plus guest tickets.

Manager Bob Martin of the Olympic in Altoona, Pa., called public attention to his showing of the film’s songs, which are being placed on all the city’s streets and businesses. Ken Hoel of the J. P. Harris Theatre, Pittsburgh, Pa., got cards and stills into the win- dows of practically all stores in the city. The Pittsburgh dailies carried most of the straight publicity.

Green Cross Booth, Contest Promote ‘Dear Murderer’

Universal-International tied up with the New York Green Cross for Safety Campaign for its J. Arthur Rank production, “Dear Murderer,” which opened recently at the Winter Garden, and in a clever promotional device built a special booth in front of the theatre at which 10,000 special “safety” heralds, pointing out that there are a lot of potential murderers on the loose, were distributed to patrons and passersby. The booth also contained a display of Green Cross posters and “literature” on the accident theme.

Continuing the Green Cross safety tieup, U-I conducted a booth-conducting contest; participants were asked to identify famous murderers and to write a 50-word letter on the prevention of accidents.

Films Mentioned

Mention of film attractions at the five downtown theatres in Harrisburg was carried by the Harrisburg Shopping Guide, first of the three proposed giveaways to come out. The other two have apparently folded. Sylvan Lew- bow, local publicist, is the publisher.—HAR.

$1,000 Contest for EL Exploitation Field Men

Announcement of $1,000 in cash prizes to Eagle Lion field exploitation representatives producing “the best and most effective explo- nation campaigns from the point of view of results at the box-office” during the 26-week Bill Heineman Sales Drive which starts June 4, was made in Chicago last weekend by Max E. Youngstein, vice-president in charge of ad- verteising, publicity and exploitation, at the second of the company’s four regional sales meet- ings held at the Blackstone Hotel.

The $1,000 exploitation prizes, which are en- tirely separate and apart from the $27,500 which has been assigned as prizes to sales personnel and branch managers for results in the Hein- eman Drive, will be awarded to field exploitation men whose campaigns on any picture handled during the drive period best display, according to Youngstein, “those qualities of showmanship, intelligent merchandising and ability to work closely with exhibitors, newspapers and other promotional outlets to the end of producing better results at the ultimate point of sale—the box-office.”

Prizes to be paid to field exploitation repre- sentatives during the Drive period will be con- fined to the 11 regularly-assigned field exploiters of Eagle Lion’s National Film Division. Those, with their headquarters branch, are: H. M. Addison, Atlanta; Charles Baron, Buf- falo; Peter Bayes, Cleveland; Leon Brandt and J. Edinson, Chicago; Dick Britt, Seattle; Bob Goodfried, Los Angeles; Joseph Mardel, Boston; Max Miller, Philadelphia; Mit Overman, Kan- sas City, and Dick Owen, Dallas.

Pocket Book Ties-in on U-I Film Promotion

For the first time in its history, Pocket Books is veering from its custom of reprinting only published books in order to put out a pocket-size edition of Robert Carson’s novel, “You Got to Stay Happy,” which has just fin- ished running serially in the Saturday Evening Post.

The Pocket Book edition will carry a photo of Joan Fontaine and Jimmy Stewart on the cover as a part of the big promotion campaign now being mapped at Universal-International. The campaign is based on the tagline, “You Gotta Stay Happy,” adapted from the Carson story and starring Miss Fontaine and Stewart.

Four Hours to Go

Salt Lake City’s Utah is playing to crowded houses with its Saturday morning “Kiddies Cartoon Karival,” a four-hour show which also includes serials and features.—S.L.C.

Loose Turtles Stir Interest

Quick thinking on the part of Manager Morris Rochelle of the RKO Strand, Far Rockaway, L. I., turned a near disaster into a publicity stunt that got unusual “breaks” in the daily newspapers.

Reports received this morning that the turtle show was being held this Saturday Kiddie Matinee, Rochelle sent Emil Martinez, theatre’s messenger, to New York to bring back a cardboard box containing 500 small turtles to be presented to the youngsters attending a special show. As the messenger was leaving the Far Rockaway railroad station, the box broke and more than 250 of the turtles escaped, arousing something of a furor among commuters, Martinez phoned to Rochelle, who hurried to the scene of the impromptu “turtle race” to fix the assistant, Morty Lachs, and two ushers and joined in a search for the runaway turtles. All but about 250 were recaptured.

Reporters, learning of the “race,” turned to stories to the city dailies which gave them a good play.

Campbell Material for METRO-GOLDWIN-MAYER’S “The Pirate”

GENERAL APPROACH: Romantic love story of the colorful pirate days in the Carib- bees, in which a performer in a traveling show falls in love with a pirate: the Macoco to win the girl whose head has been turned by the real pirate’s exploits and who in reality is engaged to another pirate: masquerading under an assumed name. The love story will fetch the women, the swash- buckling heroes the men. Further.

NEWSPAPER ADS: The 27 ads reproduced, varying in size from 14-liners to four- columns, 360 lines, feature Stars Judy Gar- land and Gene Kelly in pirate costumes for their holds check check against back- grounds of still reproductions and small line drawings of action scenes. Copy stresses the Cole Porter songs, the Technicolor photogra- phy and the splendor of the film’s romantic settings. While the ads are cluttered with copy and illustrations, Judy Garland’s Technicolor.
......with 3 of the biggest showmanship events of the year......

THE IRON CURTAIN
The first film ever to become an international front page news event! Returns from the 400-theatre Premiere are writing boxoffice headlines daily across the land!

GREEN GRASS of WYOMING
TECHNICOLOR
Now! Watch for record-breaking grosses to match the size of the tremendous 12-state, 268-theatre day-and-date premiere!

GIVE MY REGARDS TO BROADWAY
TECHNICOLOR
Boston's regards to 20th in June with the big World Premiere at the Memorial Theatre!......to be followed day-and-date across the nation!

ENTERS THE MONTH of JUNE WITH TESTED PRODUCT, PROVED BOXOFFICE POWER, PAYOFF SHOWMANSHIP TO BACK UP ITS SALES MANAGERS' SALUTE TO ANDY SMITH MONTH!
Captain From Castile

One of the year's great hits! Motion Picture Herald Box-office Champion two months in a row!

Call Northside 777

The biggest box-office of all 20th's true-to-life triumphs! Outgrossing "Boomerang!" and "13 Rue Madeleine"!

You Were Meant For Me

All the sweet things rolled into one tuneful ticket seller! The new musical technique that's terrific!

Gentleman's Agreement

Most acclaimed film in history! Academy Award Picture! M. P. Herald Box-office Champion, February, March, April...

Sitting Pretty

Right up there with "Margie!" and "Mother Wore Tights"! M. P. Herald Boxoffice Champion, April...

Scudda-Hoo! Scudda-Hay!

A boxoffice triumph in the tradition of "Flicka" and "Home In Indiana"!

Anna Karenina

From the most widely read novel of all time! "That the picture will play to big grosses is certain," says Variety!

Fury At Furnace Creek

Big and exciting as all outdoors! Action ... on the screen and at the boxoffice!

... and wherever these pictures play, smart showmen are booking them with MOVIETONE NEWS, MARCH OF TIME, TERRYTOONS or other selected SHORT SUBJECTS!
A few weeks ago I gathered a handful of plane and railroad tickets and centered off on a look-around trip covering some 3,500 miles. I honestly believe that I left the imprint of my posterior on more theatre front water plugs in more towns and cities on this trip than any I ever made.

Maybe I'm giving out with advice for film salesmen, but experience has taught me that theatre managers become more mellow and wax more eloquent about their accomplishments and fail- ures when you get them in the vicinity of the sidewalk water plug. Anyway, that's the strategy I used and I gabbed long and lustily with all the best managers in all the stop spots that promised to advance my I.Q. about what was happening for miles around.

What follows will, of necessity, be rather episodic because of the different opinions about different matters from different showmen in different localities. For instance:

In New Orleans, Gaston Dureau, who has been buying and booking for Paramount-Richards and its predecessor, the Saenger Amusement Co., ever since anybody can remember, commented on the great number of reissues, but admitted some of the bring-backs were doing right well at the box-office. He estimated that business was some 25 per cent off from peak—but that the peak had been very high.

Maurice Barr, in charge of public relations for the same company, laments the shortage of proficient help and gave out with an idea that either has been or soon will be the subject of one of these weekly discourses.

Fred Goodrow, midle state rights distributor, contends that the influx of reissues is bad for the little fellers. A give-away agency he had recently acquired was the subject of remark.

Jimmy Brian, MGM's long-time branch manager and one of the Crescent City's top civic leaders, is elated over the office holding to high revenue in the face of six years' absence from the screens of the Paramount-Richards houses. He had been authorized by the home office to continue service to present established accounts. (Bill Rodgers is like that.) He did admit that there was a flood of requests for reductions in playing terms on his desk that were being given consideration.

Business Off in Small Towns, Holding Well in City

Ernest Landaische, head man of a large booking agency, told me that business was off in the smaller towns but holding well in the city. He also gave off with that old bromide about "good pics—good biz," but didn't seem to really believe it himself.

Milton Dureau, manager of Film Classics exchange, was just getting under way in a new office. The low business was attributable in no slight degree to a shortage of product and prints at this particular exchange, but better prospects were in sight to fill a sizable amount of bookings on hand.

Meigs Frost, dean of Southern critics now attached to the Times Picayune staff, lashed out with some choice-worded complaint about the movies becoming cry-stallized and the great need of change to correct existing production static.

In Birmingham I draped myself around the water plug in front of Frank Merritt's Empire and gave ear to the experience of Joe Jackson (too good looking to be a relative). Before taking the Empire reins, Joe was proxy of the local IA group and topped the City Labor Committee. Quite naturally, his understanding of human relations is "A-1," and he possesses a finesse of loyalty that places all previous contacts and accomplishments subject to call if needed in the fulfillment of his present duties. He is a swell housekeeper and an exact, though kindly disciplinarian of the type that gets and holds subordinates in his rooting section.

Birmingham is pretty evenly divided so far as theatres are concerned, but not so with product. Merritt has 5 downtown houses—Empire, Melba, Galax, Capitol and Royal, which are served by Universal, Columbia, Republic and Monogram, Wilby-Kincey, with the Alabama, Lyric, Ritz, Strand and the part-time, combo vaude-pie Temple (now probably closed), has the output of the Big Five, plus United Artists. Result is that Merritt milks every day and every dollar from every picture.

Intensive selling is the rule rather than the exception with this company, which managed 8 weeks from "Tycoon"—three in Empire and five in Capitol—with good business all the way.

(Continued on Page 23)

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Jackson...

(Continued from Page 22)

which goes to prove that it can be done if it has to be done. Must be a lot of revenue wasted on this minor hodge-podge to the House of Commons judge to overflowing.

I'd like to have the exact attendance figures on "Tycoon" for comparison with Binghamton's 90,000 population trade area.

At the Binghamton Theatre I wagged it out with Harry Roberts, managing the house, long closed and re-opened about a year ago, for Biriski of Chattanooga who insisted catering to the city's immense Negro population. The City dads objected and Federal Court called on to decide. The judge is a favor of Biriski. During the interim the house has been doing so-so with state rights and bring-backs. They were running a Russian color film that seemed to be doing right well at the box-office with a price tilt to 50 cents.

Faulkner's Day Off

I visited at the big Alabama but J. S. Faulkner, the manager, was enjoying his day off so I chatted with Mr. Smith, his assistant. Did a short low-down on the public theatre of the Royal and Harry Cuil of the Melva. Talked on phone with Brown Parks, who formerly served with me on the Comerford Circuit in Pennsylvania and was readying himself to take over one of Merritt's nabe houses still having Bill Corey and Dade Carnegie, with a nice array of fanies, crossword puzzle and the popular I.Q. tests. Circulation is 25 thousand weekly on a door-to-door basis in 12 neighborhoods and from the doors of the downtown drug stores.

Over in Knoxville I came across one of the most severe cases of tax fever yet to come to my attention. When Sunday shows were voted back to Knoxville the county took advantage of the opportunity to assess a $1.25 admission tax throughout the week. The taxes in that city on every ticket hits an all time high of 28 per cent, divided like this: 20 per cent Federal, 3 per cent state and 5 per cent county.

Phoned Walter Morris

Frank Nickles, running Frank Dowler's Roxy, and Emil Bernsteker, city manager for Wilby-Kincey, with Wilby's management for the Tennessee, Riviera, Bijou and a couple of nabes, were on my quiz sheet. Bernsteker tells me that plans are in work for the remodeling of the Lyric, now devoted to sports exhibitions, in the near future. I phoned Walter Morris, head of Tennessee Theatre Owners. He had just returned from Los Angeles and was overhead deep in catching up with the neglected work at his Pike and Lee theatres and checking the plans for other neighborhood houses as he intends opening. I missed Tim Smith, owner of the Palace, Capitol and Lake, and W. E. Dunbar of the Dawn and Broadway.

The Roxy had switched from a long-established policy of tab stage shows and pictures and gone to double features. Nickles advised that the change was to the benefit of the theatre, since it cut a chunk off the overhead without any material drop in revenue. Business at this house had slumped to a point where the balcony was being used only on weekends.

I am told, of 12 years standing and is very evidently staffed with competent newspaper men. News matter is about equally divided between feature setting for church and civic procedures, making it an excellent medium of theatre advertising as well as a powerful instrument for the building of public relations. The pages are lined by such columns as Drew Pearson, Frank Colly, Katherine King and Dale Carnegie, with a nice array of fanies, crossword puzzle and the popular I.Q. tests. Circulation is 25 thousand weekly on a door-to-door basis in 12 neighborhoods and the door of the downtown drug stores.

I phoned Walter Morris, head of Tennessee Theatre Owners. He had just returned from Los Angeles and was overhead deep in catching up with the neglected work at his Pike and Lee theatres and checking the plans for other neighborhood houses as he intends opening. I missed Tim Smith, owner of the Palace, Capitol and Lake, and W. E. Dunbar of the Dawn and Broadway.

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Bristol is a city that halves itself in two states with a line of brass markers in the middle of the main street and in 70 cents whether you are in Virginia or Tennessee. Should you happen to miss the markers you can get the same information—but more expensive—from the price signs on merchandise. Virginia is without any special markers and Tennessee has plenty of them. It's a case of your pocketbook doing sentinal duty to tell you which state you are in, and I'll bet that the cash tills of the Tennessee merchants keep them aware of their disadvantage. A humorous experiment was watching a wobbly-legged imbler cluck the clutches of a policeman, stagger across the street, and back against a stone wall, sink to a sitting position from which he proceeded to thumb his nose at the officer.

Confusion Rampant

That confusion is rampant in theatres as well as the legislative halls of the nation's capitol seems evident from the following observations made during a quick skip-see saunter in the downtown district of Washington:

Loew's Columbia reaping in with the playbill of the Francis, Parlor and Dime took over in Golden's store and gave a series of event acts scaled at $3.60 in the National; big stage show and a top first-run picture at Loew's Capitol at 80 cents; a return engagement at Warners' scaled at 70 cents, and Hal Roach's "Comedy Carnival" asking 74 cents at the Pix.

While the above fosters the opinion that nobody cares about price and that Congress has let the independents with the to-bell-with-the-price-buy-it-anyway-use-it-discard-it-to-Europe policy that has been grabbing the newspaper headlines, investigation in other channels refutes that viewpoint. Nickel coffee, cheap but good food in good restaurants, off-brand cigarettes at a dime, premiums at gas stations and cleaning and pressing shops offering the almost forgotten 3 for 2 formula to entire business.

I encountered so many giveaways on the trip that I decided to snap into some premium marts and I'll let you in on what I uncovered in a coming discourse.

Mothers' Matinee

Mothers from 50 to 90 turned out for the Mother's Day Matinee at the Savoy in Ferguson, Mo., managed by Mays of that house as the climax of the week, with their sons and daughters, all registered at the box-office for the prizes that were offered. Top winner was Mrs. S. C. Land, 92, the oldest mother attending, who received a radio and a three-month pass to the theatre, along with a Mother's Day cake. Mothers in the cakes also went to seven other mothers, including Mrs. Ed Doza, who said it was a double treat for her, since Mother's Day was also her 70th birthday.

Kiddie Show Tickets Sold in Patrons' Homes

A switch in his campaign to draw children to his matinee was recently made by Century Manager Ben Taft of the Norstrand, Brooklyn, N. Y., by entering his ticket-selling campaign in the homes of persons living in his area. He took the box-office to the people. Us in and others of the house personnel took blocks of tickets into homes in their neighborhoods and sold them. The matron did a house-to-house selling job at all homes that had gone up in the area, and covered all playgrounds.

On the morning of the kiddie show there had been a storm and the cleaners reported early, not only to put the house in order, but to keep the kids out of cars and into the theatre. Us trailers and lobby publicity were not overlooked.
The Wreck of the Hesperus

Columbia Drama 67 mins.

AUDIENCE SLANT: (Family) Well produced story, based on Longfellow's great work. Should entertain average audiences.

BOX-OFFICE SLANT: Should do well as a supporting feature on dual bills.


Plot: A captain whose ship is wrecked in a storm is forbidden to sail by ship owners. He takes a man who sells salvage from wrecked craft. Everything goes well until the ex-captain's brother is killed in a shipwreck. The ex-captain discovers that his partner has been steering ships onto the rocks. Complications ensue, but the governor acts just in time to keep the ex-captain from being framed.

Comment: This is a well produced story, based on Longfellow's great work. Many moviegoers will either remember the poem or will experience the famous title. The picture is ably directed by John Hoffman, who paces the action nicely. The cast is quite adequate, with Willard Parker and Edgar Buchanan turning in sincere jobs of acting. Photogapher Allen Sigler merits a hand for some of the night shots he obtained. Aubrey Wisberg's screenplay is a smart adaptation of the Longfellow epic. The film should do well as a supporting feature on dual bills.

The Big Punch

Warner Bros. Drama 80 mins.

AUDIENCE SLANT: (Adult) Mixing together the fight racket and religion in one pot is a nice trick if you can do it; this dish better breaks off when you find that somehow it lacks good taste. However, if they're not too particular, the film offers several good fights, professional and otherwise, to entertain them.

BOX-OFFICE SLANT: Wayne Morris heads the cast as ad bait, but there is reason to doubt the picture will hold up in top spots, especially in small towns.


Plot: Crooked fight promoter Anthony Warde is flabbergasted when college foot ball star Wayne Morris refuses his $50,000 offer and becomes a Presbyterian minister in a small town. A young pug, Gordon MacRae, goes to him after he is framed for the killing of a police officer by Warde. MacRae, a "dive" in Warde's fixed fights. The pug reforms and eventually Morris and the local police clear him after a bank robbery and murder.

Comment: Nothing less than an all-time classic of the screen would be needed to handle this story which mixes crooked sports with religion, and "The Big Punch" unfortunately is not a classic. The curious juxtaposition of snarling racketeers and a church background, with a number of sermon-like utterances from Morris, gives the film a phony air that it never succeeds in shaking. This spreads a curious pall over things that even causes the acting to look unconvincing; it becomes hard for the audience to accept Morris as a minister. On the credit side are several good scraps, in which the star seems more natural, and a believable love triangle between Morris and MacRae over Lois Maxwell. It will serve for those who take their movies casually, but seems destined for the lower half.

Carson City Raiders

Republic Western 60 mins.

AUDIENCE SLANT: (Family) Lots of ridin' and shootin', with a story that hangs together, guarantee an hour's rousing fun for the western family.

BOX-OFFICE SLANT: This little western is slick enough to go on the lower half of any bill, no matter what type of picture holds the heavy end.


Plot: The express company sends Rocky Lane to run down the culprits who are robbing the freight wagons. Eddy Waller and the townspeople elect Steve Darrell sheriff, but Frank Reicher and his cohorts discover that Darrell formerly was the notorious Fargo Jack, and use this fact to complicate their movements. Darrell reveals himself to Lane, but the latter believes the reformed bandit can be more help than ever because of this. Between them they run down the freight thieves.

Comment: This western differs little from the ordinary specimen of outdoor film except for one important item: there is a certain sureness in production and direction that gives it a really professional aspect. Yakima Canutt is a long in westerns himself, knows every angle, and now that he has used the knowledge to turn out a slick little number. The story, as developed in terms of action, stands up well and the players handle their roles with the ease of veterans—which some of them are. The pay-off on this film is that it can be used as the second picture on any type program without offending patrons, no matter how serious or big the top feature is. Don't be afraid of it alongside the big ones.

National Reviewing Committees

The BROTHERS (U-I)

MATURE—National Board of Review

CLASS A—SRC. 2—National Legion of Decency

The DUDE GOES WEST (Mon.)

FAMILY—National Board of Review

CLASS A—SRC. 1—National Legion of Decency

DREAMS THAT MONEY CAN BUY (Films Int'l)

MATURE—National Board of Review

CLASS B—National Legion of Decency

(Object: Suggestive sequences and situations.)

NOT GUILTY (Arline Prod.)

(Object: Suicide in plot solution.)

Big Town Scandal

Paramount Drama 61 mins.

AUDIENCE SLANT: (Family) Latest Big Town story combines murder with juvenile delinquency for the entertainment of the average patron. Has all the elements to satisfy as program fare.

BOX-OFFICE SLANT: Should do well as weekend action booking.


Plot: To lure a group of boys from going to jail for breaking into a store, Hilary Brooke and her editor take charge of them. The boys start a basketball team and get along well until one of them gets mixed up with some gangsters and permits the thugs to store stolen goods in the basement of the building in which they practice. One boy loses his life before the crooks are caught and the whole matter straightened out.

Comment: A strong picture combines murder with juvenile delinquency and romance for the entertainment of the average patron. Has all the elements to satisfy as program fare, with good performances and suspense added to hold the interest. Hilary Brooke and Philip Reed again play the leading roles of reporter and editor of the Illustrated Press and Stanley Clements adds another good bad-boy role to his impressive list of such characterizations. William C. Thomas with his direction, gave the film action and sympathetic feeling, the kind that will appeal to the general public.

The Time of Your Life

United Artists Drama 109 mins.

AUDIENCE SLANT (Adult) Noted more for its excellent individual characterizations than story continuity, this faithful interpretation of the William Saroyan Pulitzer Prize Play offers something new in entertainment. Discriminating audiences may enjoy it, but its reception by average patrons will depend on the moods and tastes of individual moviegoers.

BOX-OFFICE SLANT: The James Cagney and William Bendix names, plus others in the cast, and the William Saroyan name, should prove valuable at the box-office, and the title is a natural for sensational exploitation that should result in better-than-average grosses.


Plot: Different characters are depicted as they wander through the stage and William Bendix's river-front saloon. It is a part of their lives, and this shows the action for a day.

Comment: This faithful film version of William Saroyan's Pulitzer Prize Play offers...
SHOWMEN'S TRADE REVIEW, May 29, 1948

EXCELLENT individual characterizations, some philosophy and symbolism, but no story continuity. Rather, what shows what happens to several persons in the course of a day. Discriminating audiences may enjoy it, but its reception by average patrons will depend on the moods and tastes of individual goers. In many respects the picture is similar in theme to Saroyan's "The Human Comedy" except that whereas that picture dealt with a youngster's contacts with the loves and hates, joys and sorrows of various townspople the "Time You Live" concerns a good man who seeks to befriend those who cross his path. Members of the cast have been chosen for their suitability and ability for the roles and not with Jim Cagney doing a fine job as the man who tries to help others, Wayne Morris giving one of the best portrayals of his career as Cagney's helper, and Jeanne Cagney proving herself an actress of outstanding ability in her interpretation of the "B" girl who has seen too much of the seamy side of life. The balance of the cast is also splendid, with William Bendix and James Barton standing out. H. C. Potter's direction is first rate, and William Cagney's production values are noteworthy. The James Cagney and William Bendix names, plus the Astaire-Wayne motion picture name, should prove valuable at the box-office, and the title is a natural for sensational exploitation that should result in better-than-average grosses.

Easter Parade
(Color by Technicolor)

MGM

Musical 103 mins.

AUDIENCE SLANT: (Family) This is a swell show for the entire family; one of the peppiest musicals of all time, it shows what the Astaire and Garland names, plus the Berlin music and film title, all of which means a box-office winner.


Plot: When his dancing partner walks out on him because she has had a better offer, a young dancer hires the first girl he finds at a bar. From then on he struggles to make her equal to his demands, until he suddenly realizes she has other talents to offer. All ends well when they gain success on Broadway.

Comment: This is one of the peppiest musicals of all time—a swell show that starts the music with the opening curtain and continues right through to the finale. There doesn't seem to be a moment when the screen isn't filled with the most enjoyable music, dancing and exquisitely gay color. Color by Technicolor is magnificent and the lavishness of the production is far beyond description. The excellent cast, headed by Fred Astaire and Judy Garland, carry off top honors, and the music by the master of the Irving Berlin name. Among these are ten old and familiar favorites and seven new numbers written by Berlin especially for this film. The result is a picture with widespread appeal in every conceivable situation. Fred Astaire, who needs no words of praise, even outdoes himself with the intricate and exciting routines he originated. In one spectacular number he combines three distinct moods—a modified ballet, a sultry blues, and a fast jitterbug with as many different partners. Judy Garland is excellent, not only in voice but in performance, and in her work as Astaire's dancing partner. Together they comprise a duet that will have the fans shouting for more. Ann Miller is in for her share of the show, doing a wonderful swift-tempo routine to the tune of Shaking the Blues Away, and Peter Lawford romances and sings one number with Miss Garland. The hilarious prologue, The Couple of Swells, in which Astaire and Miss Garland appear as tramps, will bring many a howl from the audience, and to top this is the song, It Only Happens When You Think of Me, a bit tune. Arthur Freed, the producer, Robert Alton, who handled the musical numbers and Charles Walters who directed the picture, all deserve top credit for a show that should bring them in big grosses.

The Gallant Legion

Republic

Western 88 mins.

AUDIENCE SLANT: (Family) More men, more horses, more shooting than usual, all help make this western more effective than usual.

BOX-OFFICE SLANT: Good cast, headed by Bill Elliott, and first class production values tab this as an above-average western at the box-office.


Plot: Bruce Cabot is back of a scheme to wipe out the Texas Rangers and create two states out of Texas territory. This plan is foiled by the Rangers, headed by Jack Holt and Bill Elliott.

Comment: This western starts off as an epic of the early struggle to assure Texas coming into the Union as one state, instead of two, but before long it settles down into a straighthway 'shootin' movie, with plenty of action and a good deal of righteous heroism that holds interest throughout. The picture is slightly more than a war picture. Bill Elliott, Holt and Devine hold up the good end bravely, while Cabot, Schildkraut and Withers furnish tough opposition. Adrian Booth as the girl takes part in all the fights because she is a newspaper correspondent and so is more prominent than most western heroines. You come to like her right well. All in all, an above-average western that should do well money-wise almost anywhere.

Up in Central Park

Univ.-Int'l Musical Comedy 87 mins.

AUDIENCE SLANT: (Family) Quaint background, nice singing, sufficient story to carry, and you have a family entertainment plus Deanna Durbin which will please all but the mean-minded.

BOX-OFFICE SLANT: Deanna and Dick Haymes will draw the singing fans and, besides, the original musical comedy is pretty well known around the country. Play up the fact that it is light stuff.


Plot: Boss Tweed (Vincent Price) charms the newly immigrated Deanna and her father, Albert Sharpe, but Dick Haymes, who is trying to expose Tweed in the columns of the Times, makes them see the true state of affairs, and Pop helps him bring about Tweed's downfall. The love interest? Are you kidding?

Comment: Here is a nicely set production with a background of New York in the 50's that has charm, tuneful music, personable principals and a story that is fundamentally more serious than was necessary. Vincent Price does his impersonation of Boss Tweed (Continued on Page 28)
"Comic's best in years!" VARIETY

"Offers a veritable goldmine." MOTION PICTURE HERALD

"Wonderfully funny." HOLLYWOOD REPORTER

"Spells top grosses." BOXOFFICE

"Will do boffo biz." DAILY VARIETY

"Should clean up everywhere." SHOWMEN'S TRADE REVIEW
THE FUNNIEST COMEDY IDEA IN YEARS!

JUST IMAGINE

RED SKELTON

as The Fuller Brush Man

co-starring JANET BLAIR

with DON McGUIRE, HILLARY BROOKE, ADELE JERGENS, ROSS FORD, TRUDY MARSHALL

AN EDWARD SMALL PRODUCTION

Screenplay by Frank Tashlin and Devery Freeman

Based upon a SATURDAY EVENING POST

story by Roy Huggins

Produced and Directed by S. SYLVAN SIMON

A COLUMBIA PICTURE
Box-Office Slants

Up in Central Park

(Continued from Page 25)

in so sharp a manner that the picture gives the impression of being more serious than intended. Over-all it is light and charming, with two good ballets and four musical numbers by Miss Durbin alone and with Haymes. Renowned's music is not overpowering, but pleasant and fine in its service and wears the elaborate costumes with distinction. The picture may not rate awards of any kind, but it delivers a goodly share of entertainment for those who seek dancing and plash production. With the Durbin-Haymes names and a title well-known because of the stage success, "Up in Central Park" offers good solid box-office value.

First Opera Film Festival

Classico Pictures Opera Potpourri 95 mins.

AUDIENCE SLANT: (Adult) Even those musically inclined will find this mixed dose of four capsule opera versions hard to take.

BOX-OFFICE SLANT: It may appeal to a segment of the Italian population, but even they may balk at the emasculated treatment given by Foster. Not for average audiences.


Comment: Here is a case of good intentions gone wrong. Evidently the producer thought short arrangements of the opera sung and acted before the regular opera scenry would appeal to filmgoers, where they might not be able to take full-length picturizations. Unfortunately, the result has completely missed fire. Leaving out any consideration of duration, the opera-lovers found in this a great deal to be desired musically. With vocalists, conductor, orchestra and chorus from the Rome Opera and La Scala, better reserved for the opera stage, the average opera lovers of bel canto will balk at the treatment of arias, for instance. They get halfway through each one and then hurry on to other things, leaving out the opera-lovers' delight—the climactic high notes at the end. Olia Downing is an aid in unraveling the stories, but this is not enough. To top it off the sound recording is so harsh that little idea can be gleaned of the real worth of the voices. Acting doubles were provided for most of the singers.

Heavy exploitation through Jewish organizations indicated.


Plot: In 1882 five tenants of Jewish faith are on the part of landowner Baron Arady (Reinhold Schunzel) of getting them off the estate. Conrad Nagel, progressive member of the Hungarian parliament, takes the case for the defendants and eventually wins acquittal and world denunciation of royalty's tactics of racial discrimination.

Comment: This pictorial trial which actually took place and caused world-wide interest at the time is a serious and carefully done film document that will closely hold the attention of audiences which enjoy thoughtful film-making. Those who seek only light fare may find it somewhat out of their ken. The weakness of the film is that the case dates so far back and is set in a background found in works of fiction. There is no decision to point up the discrimination theme to average audiences of today. Nagel and the rest of the cast do a fine job and the court procedures of old Hungary provide many dramatic moments. With proper organization backing in picked neighborhoods it should do well.

Escape

20th-Fox Drama 77 mins.

AUDIENCE SLANT (Adult) Thoroughly entertaining story of the psychological effects of an unjust sentence on a convicted man. A tense, suspenseful, absorbing drama for the average adult.

BOX-OFFICE SLANT: With the name draw of Rex Harrison and Peggy Cummins, and with the exploitation possibilities afforded by the title, this should do better than average business.


Plot: An ex-flyer is unjustly accused of murder when the detective with whom he has a scuffle hits his head against an iron bench. Sentenced to three years, the flyer escapes, and from then on he is constantly hounded by the police, by people wherever he appears. He is finally convinced it is best to give himself up, which he does at the behest of the girl he loves.

Comment: Production values are good, direction is excellent, acting is splendid and interest thoroughly sustained in this psychological drama of an escaped convict. The picture takes audiences through the suspense of a chase, the excitement of260

End of the Line—both of them.

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End of the Line—both of them.
Yes, when Paulette puts herself up as the stakes—and Macdonald Carey tries to collect the bet—it's showmen-take-all in a jack-pot of profit that's started as

First Date In

OKLAHOMA CITY

Opens Bigger Than

"The Big Clock"

"High card wins me!"

The new-fangled, kiss-angled, star-spangled story of A Girl Who Got Jangled!

"HAZARD"

Goddard·Carey

Paulette · Macdonald

with

FRED CLARK · STANLEY CLEMENTS
FRANK FAYLEN · MAXIE ROSENBLOOM

Produced by Mel Epstein
Directed by George Marshall
Screenplay by Arthur Sheekman and Roy Chanslor · Based on the Novel by Roy Chanslor

it'll warm up your Boxoffice for that Summer Hit Wave from Paramount!
Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

DES MOINES

Directors and members of the charity committee of the Des Moines Variety club will be guests at Arlington Hall, one of the projects of the organization. The addition of the Raymond Blank memorial hospital in Des Moines will be opened to the public on Sunday, June 13. Theatres in Des Moines have gone all out on rededication week with the houses showing trailers and posters with the Freedom train scheduled for Des Moines on June 20. Ralph Brunton is chairman of the Des Moines motion picture industry for the occasion.

The RKO-Selznick "Mr. Blandings Builds His Dream House" has been scheduled for June 10 at the Des Moines and Roosevelt theatres. A Dream house is being built by Younkler's department store and will be opened to the public for two weeks in connection with the showings of the picture.

Paul Leatherby has returned to Columbia as a salesman after a brief venture in the restaurant business. Tony Passe, formerly with Columbia, is now with Universal. Paramount's office staff at Des Moines gave a farewell party for Manager Harry Hamburg, who is taking over as manager for Paramount at Kansas City.

NEW HAVEN

Almost 100 persons, many of them associated with the motion picture industry, paid tribute to Sam Shouboof, former assistant of the Poli, Waterbury, who becomes acting manager of the Loew Poli Lyric in Bridgeport at a testimonial dinner in Waterbury. Lou Cohen, manager of the Poli, Hartford acted as toastmaster. Speakers included Harry F. Shaw, division manager, Lou Brown, publicity head; Bob Carney, manager of the Poli, Waterbury; Paul Klinger of the Strand and many others. Mr. and Mrs. Shouboof were presented with a gift and have left for a Florida vacation before he assumes his new assignment.

H. H. Maloney, manager of the Poli, Waterbury, is doing a guest column for Jimmie Lee, columnist of the Worcester Evening Gazette, on vacation. MGM Branch Manager Harry Rosenblatt is making a weekend visit in Boston.

New Haven Theatres Softball League is getting in practice with the Roger Sherman team playing that of College for the opening game. Paramount and Poli teams play next week end. Games are being played at Beaver Pond Park with all proceeds going to the cancer fund.

ST. LOUIS

These officers of the St. Louis Better Films Council were installed last week at the Congress Hotel: President, Mrs. V. Ray Alexander; Vice-Presidents, Mrs. Lewis Haslam, Mrs. Joseph Landergerg, Mrs. Albert Tomia, Miss Irene M. Peterson, Edward Schwalke, Senator Milton Napier (also general counsel); Recording Secretary, Mrs. E. H. Schreffler; Corresponding Secretary, Mrs. Robert L. Colyer; Treasurer, Mrs. Herbert Audubon; Mrs. Herbert Aucliff. Dr. Irvin S. Deer of Chicago addressed the meeting.

REGIONAL NEWS INDEX

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The city council of Canton, Ill., rejected daylight saving 12-2. Commonwealth Riverside Drive-In Theatre Corp., of Kansas City, Mo., has been incorporated. Rubin Rosenblatt is the new St. Louis branch manager for Monogram-Alfred Artists. Screen Guild Productions General Sales Manager F. A. Bateman was a visitor here. Glenn Bonner is the new manager of Fox Midwest's Grand and Illinois, Centralia, III.

Realart Vice-President Bud Rogers visited the owners of Screen Guild Productions here and local distributors. Paramount personnel gave a testimonial dinner for former Branch Manager Maurice Switzer at the Savannah Hotel this week. Paramount District Manager Ralph C. Liebman, who retires after 25 years with the company on June 15, was among those paying tribute to Switzer.

DALLAS

Underwood and Exell's new Buckner Boulevard Drive-In Theatre will open June 4.

Seen on film row: Bill Chesher, of Littlefield, Texas; Dick Ballenger, of the Five Point drive-in, Lubbock, Texas; Johnny Blevins of the Majestic and Crest Theatres, Dublin, Texas; Bill Allard of Granger, Texas; E. B. Wharton of Rule, Texas. W. J. Underwood of Underwood and Exell Theatres, is in St. Paul's Hospital for observation.

WARY OF DRIVE-INS

Minneapolis theatre men are watching a new development in the area—a 16-mm., drive-in to accommodate 100 cars on the edge of Huron, S. D., which is planned by two brothers, Edward and Alva Taylor.

HARTFORD

Sam Horwitz, assistant manager of the Poli, Hartford, and Earl Hannah, assistant at the Strand, Thompson, took time out—Horwitz going to New York to aid his dad's business during the latter's illness; Hannah left for Arizona on a sick leave.

The Turnpike Theatre Corp., Newington, Connecticut, opened its recently-completed Pike drive-in, with Hartford's Joe Dolgin as general manager. Head of the concern is Robert Glotch of Hartford. At Pittsfield, Mass., the Tyler Theatre was taken over by Sam Rosenblatt of Troy, N. Y., from Mr. and Mrs. William Chase. Jerry Blumenthal has been appointed assistant house manager at the State. Adele Harris, daughter of the State's Managing Director Ted Harris, and Mrs. Harris, marries Hartford's Victor Feingold on June 29.

More than 100 persons are expected to be in the Egyptian Room, Hotel Bond, Hartford, Wednesday night, June 8, to honor Ruben K. Lewis, for 25 years business agent of Local 84, Hartford, IATSE. IATSE International President Richard F. Walsh will attend. Charles Obert, M. P. & Alleyn; Lewis Mello, Loew's Poli; and Harry Sweet, Warner Strand, are on the arrangements committee.


SAN FRANCISCO

James B. Howell, Jr., president of San Francisco Drive-In Theatres Corp., announced that the 800-car, $200,000 Starlite Drive-In Theatre on Linda Ave., South San Francisco, will open Aug. 1. Ninety thousand yards of tile is being used to grade the 14 acre parking area. The drive-in will operate under the Hollingshead pattern.

Jack and Nate Blumenfeld of the circuit bearing their name took their first degree in the Pacific Lodge of the Masons. Universal's Bill Parker has resigned as manager to go on the road with his own picture. Salesman Abe Sweidlow replaces him. The "Ice Follies of 1948" will be back at its old stand, Winterland, on June 9.

COLUMBUS

Independent Theatre Owners of Ohio Secretary P. J. Wood is the new treasurer of Variety Club Tent No. 3, succeeding the late J. L. Lufi. Annual convention of the Independent Theatre Owners of Ohio has been set for Nov. 30 and Dec. 1 at the Dasher-Wallack Hotel, Columbus. Secretary Wood announced.

After two weeks of films, the Gayety, former burlesque house, closed for the season. Manager Max Wald said the house will return to burlesque in the fall. Here for appearances at the premiere of 20th-Fox's "Green Grass of Wyoming" were stars Peggy Cummins, Charles Coburn and Martha Stewart, and Virginia Jesse Jast, of Lancaster, chosen "queen" for the film's world debut.

Co-Owner Al Sugarman of the World Thea-
PITTSBURGH

The engagement of Renee Soltz, daughter of Jake Soltz, who operates the Rhumba Theatre here, to Eugene Lichter of this city, has been announced. Larraine Olson has been appointed Eagle Lion salesmen in the Northwestern area, succeeding Sydney Stoller, resigned, Marcia Cohen replaces Alan Tolley, also resigned, as booker here.

Confidential Reports Branch Manager Tom Holand has been appointed west coast district manager, replacing Barry Halber who died last month.

The local 20th Century-Fox exchange will have two June brides; Grace Thomas will become Mrs. Car Launderback, June 19, and Annetta Sylvester will be Mrs. Orlando Chacha, June 22.

Gabe Rubin, of the Art Cinema, Pittsburgh, and his associates are constructing a drive-in theatre in Baden, Pa., which is expected to open not later than mid-June.

James Totman, for the past seven years head of advertising and publicity for Warner Bros. Theatres in this zone and 20 years with the company, has been appointed successor to the late Tom Jordan as district manager in the Northwestern Pennsylvania area, with headquarters in Pittsburgh. Henry Burger, assistant, takes over Totman’s publicity post, and Jack Kahn, formerly with the company, is returning as Burger’s assistant. Another promotion announced by Zone Manager M. A. Silver is that of Charles Comar, manager of the Enright, East Liberty, to head of the personnel department here, replacing Fred A. LaBelle, who is on an extended leave of absence due to ill health.

MILWAUKEE

“Duel in the Sun” may now be seen here at the Riverside Theatre. Gerald McMillan of Osolosh has succeeded Don Harrington as manager of the Green Bay Times Theatres, Green Bay, Wits. Harrington was promoted by the S. and M. Theatre Company to manage its two theatres in Marshalltown, Iowa.

Fox Wisconsin Amusement’s Harold Fitzgerald was named chairman of the welcoming and farewell committee for the Norwegian vessel, Ornertjell, on its arrival here and departure for Norway as a part of the Friendship Fleet program during Wisconsin’s centennial celebration. The ship left Milwaukee May 27 and will return in August with immigrant families.

OMAHA

Paramount Omaha employees gave a farewell dinner and a gift to Branch Manager Donald Hicks who moves to Des Moines to head the branch there.

Among recent vacationists: 20th-Fox Bookers Evelyn Machmuller who plans to New York; 20th-Fox Inspectress Mae Westman, and Universal-International Bookers William Laird.

Phone the News: “C” 5-2951. New RKO stenographer: Mary Catherine Brown has resigned as Columbian billing; Jim Foley has resigned as an Eagle

CHICAGO

Attendance at theatres by teen-agers is expected to increase due to the amended curfew ordinance, lowering the age limit from 18 to 16 and raising the hours to 11:30 Friday and Saturday nights and to 10:30 on other nights.

RKO Assistant Division Manager Jerry Shimback has returned from Kansas City where he conferred on the proposed acquisition of the 3,049-seat Mainstreet Theatre by RKO Theatres. Ted Tod has resumed his field man for Selznick after a long rest necessitated by a back injury. Balaban and Katz District Manager Dave Balaban is back at his desk following a two-week illness. Manager Sam Sobel of the Riviera reported several hundred dollars of receipts were stolen by thieves. William Jewell is managing the Davis Theatre.

Burger’s Rialto has been modernized with new carpets, projection room equipment and screen installed. Valos Circuit has completed its $100,000 improvement program on the Geneva, Geneva, III. T. J. Cleary has opened the modernized Colonial, Wabash, Ind.

Louis Herman is manager of the Universal exchange in Chicago, and Jack Bannon of its Milwaukee branch. Mike Yahr is district manager for RCA’s equipment division.

Variety Club golf tournament is set for July 16 at the Westward Ho Country Club.

NEW YORK

Business in general has been off despite the rains.

Filmrowite Violet Fucett announced her engagement week. Film Classics Office Manager Sid Weinser is the father of a daughter named Abby Helene, George Reisner of the York Theatre here is shopping for a ship, preferably a cabin cruiser to serve as a summer home at Bayville, Long Island. MGM’s New York Salesman Howard Levy is out fishing again and bringing back ones that are big enough not to cause him to use his picture-selling arts to persuade the public.

United Artists Salesman Duke Perry, who has been paddling through the rains of the Adirondacks, is back in New York again. The 36 ladies who make up the Paramount Choral Society went professional and gave a for-pay concert at Town Hall with funds going to the New York Foundling Hospital.

LOS ANGELES

Nate Gerson, veteran Cleveland industite, visited his sister-in-law and nephew, Murray, who works at Monogram here.

Charles P. Skouras, an honorary colonel in Allied Post 302, American Legion, helped co-sponsor the annual Americanism meeting of the group last Tuesday night. He made the presentation of medals and citations to winning cadets of ROTC units in competitive drill.

BEACON AWARD FOR RODNER. The annual Motion Picture Associates Beacon Award for meritorious and patriotic service is presented to Harold Rodner, Warner Bros. executive (right), at the dinner and dance held last week in New York. Making the presentation is Arthur Mayer (center) and Morris Sanders, officers of the MPA. The Will Rogers Memorial Hospital shared in the receipts from the annual social affair.
REGIONAL NEWSREEL

Penny Shortage
Increased one-cent fare by Chicago street car and other transportation concerns has caused a penny famine so that Chicago film theatres are sometimes unable to obtain enough pennies to make change for tickets. Recourse will be had to the Federal Reserve Bank to issue more pennies.

cel, Dixie and Strand, Staunton; and Ralph Daves, State and Lyric Theatres, Lexington.

Loew's Capitol Theatre Managing Director Gene Ford has been awarded a special plaque by the Armed Forces Radio Service at Walter Reed, "in appreciation for the many hours of excellent entertainment afforded the patients of the hospital."

Mrs. Jerry Adams, wife of the MGM branch manager, got the orchid for being the "newest" mother at the Variety Club annual luncheon for mothers on May 17. Her son was born on April 28.

Pat Jones, of the Warner publicity department, announced the birth of a daughter, Sharon Margaret Jeanneaud. Dorothy Psirsi will leave Warners' contact department in June to await a blessed event.

General Manager Frank Boucher was "profiled" in the Washington Times-Herald. The story covered his career in the motion picture industry from the age of 12, when he cleaned benches at Harry Crandall's open air movie at 25 cents a week.

Sidney B. Lust is planning another drive-in theatre, between Hampton and Newport News, Virginia.

KANSAS CITY

Loew's Midland Manager Howard Burkhardt is back from his eastern vacation and telling about the whoppers he caught off Long Island and the light shows he saw in Manhattan.

The Allied Independent Theatre Owners office here has now set up a service through which member exhibitors may buy pop corn boxes with name imprinted. RKO-Orpheum officials from the region in Chicago were down last week sizing up the Mainstreet Theatre for the planned opening next fall.


WASHINGTON

Charles McGowan, head of the Warner contact department, and Frank LaFalce, director of advertising and publicity, spent three days touring Warners' Virginia Theatres, going over problems and policy with Lamar Keen, Capitol, Winchester; Charles McKinney, Masonic and Ridge, Clifton Forge; Henry Clark, Virginia, Harrisonburg; Frank Shaffer and Edward Pur-
Salesmen’s Union?

Baltimore film salesmen are awaiting results from the National Labor Relations Board to vote on the Colosseum of Film Exchange Salesmen for the purpose of collective bargaining with the distributors. From opinions expressed here from various sources, it seems likely that the salesmen will be unionized before the end of June, and by unanimous ballot.

B. W. Payne of the same-named film service has put his 26-foot cruiser, Sea Dust, out for lake travel. Tent girls who worked for Oscar Ruby 20 years ago in the old Pathe Exchange held a reunion last week and called on Ruby at Columbia where he is manager. His secretary, Claudia Ostrum, is the only one still in the picture business.

Warners’ Colony Manager Harold Friedman is the father of a daughter named Marty Ellen. Geri Shartin, daughter of Theatrical Enterprises’ Bill Shartin, has gone into the rubber tile flooring business. Universal-International had a series of changes last week with Office Manager Lee Goldsmith getting transferred to Atlanta; George Flynn was promoted from head booker to salesman with Wilbur Grant moving into his place and Saul Lane succeeding Grant as assistant booker. Richard Rasgaitis, booking clerk, though brought the honor and the glory to the office when he won the State Roller State championship in a Springfield exhibition, coming in as top man in three divisions. He already has 14 medals, three trophies and a silver medal for proficiency.

TORTON

Business has taken the usual pre-summer drop and on top of that the province of Ontario has notified every exhibitor that the new tax on theatre admissions for hospitals is going into effect. The exhibitors are passing it on. Meanwhile the Dominion of Canada, which has abolished the war-time tax measure for the entire country, announced that the tax take for the fiscal year ending March 31 was $15,309,000. Exhibitors here are beginning to accept the fact that they need a public relations program, especially in tax matters, and a central office may be set up in the Motion Picture Branch of the Toronto Board of Trade.

The Composers, Authors and Publishers Association of Canada has petitioned the government for an increase in music license fees for theatres.

(Continued on Page 34)
LONDON OBSERVATIONS

Theatres Aid Drive Honoring Americans Who Lost Lives In Britain During War; Box's 'Daybreak' Is Censored

By JOCK MacGREGOR

One expects shocks in studios, but frankly I am not sure whither Publicist Reggie Wolff or myself got the bigger one going on the set for Nat Bronson's "The Silent Dust." The art department had based the frontage of the country mansion house, where I used to live and still spend my weekends. A large photographic blowup of the drive completed the illusion. Outside, everything was identical, but inside was a completely different house. It was quite an odd sensation, and, magically enough, the scene being shot contained the line "It's a small world." Now I have promised to go with the unit when they do the location shots.

At Sieperton, the same day, I also found myself well in the picture. Herbert Wilcox was making "The Girl Who Stayed at Home" in Technicolor, and Anna Neagle wore a coat lined with Scottish tartan. "Is that a Robertson plaid?" (her real name) asked Herbert at the end of a scene. I must not know, but I was able to put them right. It was the MacGregor.

The British censor has certainly made a mess of Sydney Box's "Daybreak." He has objected to passages on unusual grounds—mainly because the plot concerns the public hangman, and capital punishment is a ticklish point today. Since a different version of this Ann Todd starrer will go to the U. S., STR is withholding a review until this print is available, as a notice under present circumstances would not be fair to the producers or artists.

This was the "No Orchids" controversy, a grand scale debate on censorship is likely. Other films are now falling foul of watch committees.

Sir Alexander Korda's deal with 20th Century-Fox is superseded by an agreement with David O. Selznick. He has got around quite a bit in recent years, having had ties with UA and MGM, and the new arrangement seems logical. My informant has been releasing setups only in their own countries.

Frankly, I shall get more excited when the pictures are actually in production, as there have been so many plans from London Films and so few have materialized. During the last year there have been lavish receptions for Orson Welles and Cary Grant. Much publicity was garnered by these occasions, but the starring dates for their respective productions have not been so much as whispered.

The announcement of the deal lists Korda's producers and deleted in ink are the names of the Raukars, Sydney Gilliat and Frank Launder. This was a premature announcement, but a deal for one picture has now been signed.

For the record: Anticipate a key executive changing his job in September . . . Nice to speak to Sidney Hitchcock on the phone and hear that he should be out of the hospital next month . . . Lana Turner is the second Hollywood glamour girl to fall foul of the London press in recent months; her crack, "MGM ruined it up," at the reception, was not appreciated.

United Artists District Manager Charles S. Chaplin went to Montreal to attend the presentation of the Gradwell Sears trophy to Exchange Manager George Helber.

A number of theaters, acting on the recommendation of Chairman O. J. Silverthorne of the Ontario Government Theatres' Branch, have adopted a policy of segregating juveniles from adults patrons at Saturday and holiday matinee performances except when the children are accompanied by parents. Jerry Campbell, former manager of the Stoney Creek Skyway, first Drive-In in Canada, has become manager of the latest, the Sunset at Brantford.

PORTLAND

William Edris, Seattle hotel operator-food packer, has acquired all interests of the Pioneer Securities Company (The Jensen Von Herbert Enterprises) for a reported $2,000,000. Deal includes the Liberty, three other Seattle houses, and the Rosy, Everett, Wash.

Fred Conrad has been transferred from Bill Foreman's Auto-Vue drive-in, near Tacoma, to the new Duwamish drive-in in Seattle. He will act as booker for the Duwamish, which he will manage, and also for the Auto-Vue and Starlight drive-in.

The new Starlight Drive-In Theatre built by Chester Nilsson and Les Theuerkauf, south of Tacoma, was set for official opening on May 26. Verna Smith has been appointed night manager of the Princess, Edmonds, Wash. Kenny Hughes, for some years manager of the Capitol in Vancouver, was, has been named manager of the Liberty, Portland, and Carl Miller of Portland succeeds him. John Dorr, Chicago, buyer for Mid-State Theatres, accompanied by El Keyes, was on Seattle's film row.

Bob Blair, veteran Paramount exploiter, is back in Seattle after an extensive trip through northwest key points.

Paramount reopened its Portland exchange with Wayne Thiriot as manager.

BOSTON

Art Moger, eastern division director of advertising and publicity for Warner Bros. and himself a former newsboy, was guest star on the Boston Daily Record newsboys' program on WMEX this weekend, conducting a musical quiz with the young newsmen salesmen answering the questions.

Bert MacKenzie, former MGM publicist in this area, is still resting and will be able to announce new plans soon.

Astor Manager Bernard Stuart says that business at the house has been greater during the past four weeks than at any time in its history, despite a reported slump in other amusement centers.

Foxboro race track has been granted 28 nights of harness racing in June in addition to 42 in the fall despite protests. E. M. Loew is interested in this operation.

The Variety Club of Boston aided in procuring the "Truth or Consequences" program over
**INDIANAPOLIS**

Universal-International Southern Division Manager Frank J. McCarthy and Division Manager Peter Roslan were here Monday and Tuesday in a huddle with Branch Manager Ted Mendelissen.

Columbia Manager Guy Crain was reported ill several days last week.

20th-Fox Publicist Jim Keefer was a business visitor at the exchange. Universal-International Assistant Booker Jack Benson has been transferred to the Atlanta, Ga., exchange. He is succeeded here by Michael Delacoma, from the New York office. Angelo Chiareira of the Grand, Cambridge City, Ind., has been hospitalized. Harry Watts of the Allison, Knights-town, Ind., is a patient at St. Vincent's. B. L. Nickberg of the Lincoln, is recuperating after a major operation at the same place.

Syndicate Theatres, Columbus, Ind., has taken over the Starn Theatre, Oakland City, Ind., from Mrs. Alma Foster.

Warner Bros. Head Booker Herbert Gaines has been transferred to the Buffalo, N. Y., office. He is succeeded by Cashier Ned Tillman. Assistant Cashier Barbara Apple succeeds Tillman and Bookkeeper Nancy Sullivan has been appointed assistant cashier.

Mr. and Mrs. I. A. Kalver, operators of the Adams and Cort Theatres at Decatur, Ill., celebrated their golden wedding anniversary May 22 with a dinner dance in the Gold Room at the Congress Hotel, Chicago. At the same time Mrs. Sarah Max, mother of I. A. Kalver, will celebrate her 90th birthday.

**DENVER**

New officers named by Allied Rodeo Mountain Independent Theatres, most of them re-elected, include John Wallberg, president; Joe Ashby, general manager; Joan Livingston, secretary; Walter Ihld, treasurer; and directors Fred Lind, J. R. Smith, A. N. Beczky, E. K. Menagh, J. K. Powell, Colorado: Tom Knight, Lloyd Kerby, Worland, Wyo.; Carl Garst, Marlin Buter, Martin Mexico; Charles Flower, A. S. Kehr, Nebraska, and Hubert Gates, South Dakota. The group decided to operate a buying combine for candy, popcorn and theatre supplies; asked their members to sign only three-month contracts with Ascap, and had open forums on industry problems.

Duke Dunbar, former secretary of the old film board of trade, and for four years assistant attorney general, will run this year for attorney general on the Republican ticket.

**CHARLOTTE**

H. M. Gibbs, for 10 years projectionist at the Beddington-Little Vessional, Charlotte, is now managing the company's drive-in between High Point and Thomasville. N. C. W. M. Cobert has opened the Crystal, White Lake, N. C. Robert Kidd, who left the Paramount office manager post some months ago, is now a Warner booker. Fox Head Booker Bill Hendricks, who has resigned and joined the Selznick exchange as office manager, Mrs. Sarah Ledwell, former Paramount booker and later secretary to Exhibitor Watt Parker, is now in the field of medicine, as secretary to Dr. Francis Martin.

R. C. Saunders of Theatre Booking and Equipment Service has moved to his new home on Providence Road. Mrs. J. E. Shute has sold the Pastime, Monroe, N. C., to W. W. Presson and R. M. Dabney who will operate it until they complete their new theatre on Franklin Street. Bill Mattlin, former MGM salesman, called on friends here.

The Pless Bros. opened their $100,000 Dreamland drive-in between Asheville and Black Mountain, and Henry W. Everett, Worth Stewart and H. D. Hearn opened the drive-in at Kannapolis. Construction has started on the new Darlington in Burlington, S. C.

**MINNEAPOLIS**

Fire completely destroyed the Royal at Rushford, Minn., and the Ritz, Vichan, S. D. The Royal's fire is being investigated for possible arson.

New on film row are Bob Azbell, United Artists booker, and Patricia Nelson, general, at the same place. 20th-Fox Booker Ben Lauder has been vacationing in New York. 20th-Fox Salesman Jack Colgan left for a two-week holiday in St. Louis and other points south. Paramount Office Manager Harold Schneider is touring the East on his vacation.

Recent out-of-town exhibitors on film row were Paul Pizzuto of Blue Earth and Winnebago, Minn., and Walt Sayler of Wishek, N. D. C. W. Tranque, franchise holder of Monogram in Milwaukee, was in town.

Screen Guild will begin a 13-weeks' sales and playdate drive June 20 as a testimonial to Dorothy Wilk, office manager of the Minneapolis exchange.

**CINCINNATI**

National Screen salesman William Filger will motor to the west June 13. While there Filger will see his uncle, George White, of "Scandal's" fame. Elmer Lax, Darnell Theatres, Buffalo, was in Cincinnati attending to booking details; and then went to St. Louis for his daughter's graduation from college. Mrs. E. L. Shakespeare, National Theatre, Cincinnati, is hospitalized. Georgia Ray, KKO Theatre office, will be married May 29 at Atlanta, Ga., the home of her mother, to Richard Neubert, of Cincinnati. Another coming marriage is that of Paramount Secretary Thelma Dellerman, July 3, to Frank Gratsch.

Fox Cashier Virginia Meyer left for a Florida

(Continued on Page 36)
REGIONAL NEWSREEL

(Continued from Page 35)

Florida vacation. Nancy Marcus, Indianapolis, visited film row after an absence of some time; ditto Carroll Lawler of the Shea New York office. The mother of Jonas Thomas, manager of the Mt. Lookout, Cincinnati, died suddenly from a heart attack, at her home in Greenville, Ohio. Jim Wilson, Riverside Theatre, Cincinnati, has been hospitalized.

Joseph Harris, president, and Budd Rogers, vice-president, Realert Pictures, New York, visited Lee Goldberg, Popular Pictures. U-1 Shipper Bill Kaufelt has been made booker in place of Dick Breslin, resigned.

Eagle Lion has added Cincinnati and Cleveland to the exchanges under the supervision of District Manager Joseph Minsky who already had supervision over the Philadelphia, Pittsburgh and Washington branches.

SALT LAKE CITY

Favorite Films' Gordon LeSueur has taken over a dozen Hal Roach "Streamliners." Warnings' Manager William Gordon is attending a convention in San Francisco. Exhibitors' Jewel and Tweed of the Idaho Drive-Inc were calling on United Artists' Carroll Trowbridge this week. Charles Walker returns here June 1 after vacation to take over his manager's job at 20th-Fox, and Clyde Blaisd head into Idaho and Montana for a sales trip.

Joseph Lawrence of the Joseph Lawrence Theatres, Inc., is visiting here. He spends most of his time in Southern California these days. Monogram-Allied Artists' Don Tibbs is out in the territory; Film Classics Manager Dave McEllinney is expecting a visit from Tom Bailey of Denver with Bob Hard, the Denver booker, coming along to install Al Mabey in the Salt Lake booker's job. Mabey is a veteran.

Film Classics has opened a branch office in Salt Lake City to be operated out of Denver by Tom Bailey.

Young, Rodney to Make Next Film at EL

Robert Young, film star, and Eugene B. Roddy, producer, will bring their independent company, Cavalier Productions, to Eagle Lion Studios for their next picture, "Twelve Against the World," in which Young will star. Eagle Lion will distribute the picture, which deals with the cleanup of Steubenville, O., by 12 clergymen of various denominations who banded together to rid their community of vice and corruption after all other means had failed.

Cummings to Chile

Robert Cummings will leave Hollywood for Chile to film his second picture for United Cali- fornia Productions following completion of his starring role with Loretta Young and Wendell Corey in Hal Wallis' Paramount production, "The Accused."

A 'Heavy' Role

John Ridgely has been signed for a "heavy" role opposite Helen Parrish in Monogram's "High Tension," current Bowery Boys film which Reginald LeBorg is directing.

Pace Elected Mayor

Omaha film row congratulations are due Francis Pace, owner of the Empress Theatre, Malvern, Iowa, on his election as mayor of that city. Pace had twice been a member of the Malvern city council.

Azteca Remodels Branch Office in Los Angeles

Azteca Films, under the presidency of Alberto Salas-Porras, recently completed extensive remodeling at its beautiful exchange in the heart of Los Angeles' film row. The office now occupies a large part of the corner of Washing- ton and Vermont.

Reuben Calderon is the partner of Salas- Porras, and Gus Acosta manages the L.A. office.

Azteca handles pictures made only in Mexico, with Spanish dialogue, as contrasted with other companies that distribute Spanish and Argen- tine films. The company has headquarters in Mexico City.

Nolan, Sons of Pioneers Leave Republic Studio

Roy Rogers and Republic lost one of their staunchness this week when Bob Nolan and his Sons of the Pioneers left the studio.

The singing cowboys, who have been featured in the Rogers films for years, reportedly left the Yates lot to form an independent company of their own and will concentrate on radio, television and recording, as well as pictures.

The Nolan group is scheduled to leave Holly- wood shortly on a personal appearance tour, to open June 15 in Seattle.

'Tuna Clipper' Next For Roddy McDowall

"Tuna Clipper," to be filmed with the co- operation of the San Diego tuna fishing fleet, has been set as the next film to star Roddy McDowall, with Lindsey Parsons producing for Monogram release.

Based on an original story by W. Scott Dar- ling, the picture will go before the cameras Aug. 1, with much of it being made off the coast of Mexico. McDowall is also associate producer on the film.

Dorsey on the Move

Jimmy Dorsey and his orchestra checked in at Universal-International May 18 to do a musical featurette for Producer-director Bill Cowan. A few days later (May 25) the band moved over to Paramount to appear in a Technicolor Musical Parade featurette, "Catalina Interlude."

2 Italian Films to Favorite

Two Italian features, "Sperduti Nel Bial" and "Dove Sta Zaza" have been acquired by Favorite Films for U. S. distribution.

"Voice of Theatre Speakers"

JOE HORNSTEIN has it!
Foreign Films At 'Crossroads' in U. S. Trade

Combine Ads for Display Splash

Splash advertising for foreign-language films through day-and-date bookings to include billing for a minimum of nine theatres in one ad, will be tried out in the greater New York area by Siritzky-International around June 1 for the French picture, "Fanny.

The idea, which will also be carried out for subsequent releases by the company, is unique in that the distributor will foot the bill and pass it on to the exhibitor in the rental deal. It is intended first, a Siritzky executive explained, to center attention on the picture and by providing larger space than the individual houses could afford, attract larger attendance and higher returns. The executive said that this was the first time such overall advertising for foreign films would be tried in the United States. The plan was used in France for American films shortly after talkies were introduced. The plan calls for using some 150 agate lines over two columns in the principal New York dailies. Its greatest difficulty to date has arisen from the fact that some "class" houses do not want to be listed with "mass" houses and cannot be included. An additional difficulty is the necessity of having additional prints for day-and-date bookings, an expense which is also figured in the film rentals.

The idea will be watched closely by other distributors in New York, since the major distributor complaint at present is that exhibitors do not publicize strongly enough, while major exhibitor contention is that distributors do not give them the needed cooperation.

Foreign Product

Need Better Adv. Material to Justify Rental Demands U. S. Exhibitors Contend

By BILL SPECHT (News Editor)

Foreign films are at the crossroads in the United States. They can go either backward or forward.

This, strangely enough, is the opinion of both exhibitor and distributors while both advance different views, they agree in the main that the future offers prospects which will require changed methods. As usual when there is an attendance drop, the exhibitor blames the distributor and the distributor blames the exhibitor.

One distributor who has few pictures and a very small operating frankly says the distributor is going to have to get out and sell—that the day of selling the exhibitor by mail is over. In the same breath he wants to know how he can afford to get out on the road and stay there on the limited playdates and rentals the exhibitors give him.

He frankly acknowledges that he hasn't the advertising matter he should provide exhibitors who request three sheets, window cards, etc.

Distributors' Dilemma

"I didn't have them," he said, "With the returns being what they are, I can't go to the costs of providing that material. Yet, the exhibitor has to have them if he is going to sell my picture for all that it is worth. He's entitled to them—that is, he would be entitled to them if he were willing to pay me a return that would enable me to provide the exploitation matter."

Coupied with views like this are charges that exhibitors are not putting out any effort to sell the picture and that while it is true in most large communities foreign pictures have a ready-made audience, the particular picture must be exploited sufficiently to call it to the attention of these potential patrons.

The exhibitor retorts that there isn't much he can do to exploit if he hasn't the material, though some exhibitors have proved that this need not hamper them when they actually want to do a showmen's job. Special complaints, especially in New England, seem to have profited well by a direct appeal to foreign-language audiences through mail, or window cards in the foreign area or even foreign-language press where available.

Rentals vs. Drawing-Power

Exhibitors also have been able to claim that in many instances they have been paying too high a rental on foreign product and that while an exceptional picture may justify a 25 per cent rental with a sliding scale, these are apt to be comparatively scarce.

Exhibitors further point out that while a foreign audience may be good customers for a foreign-language film the picture must be marketed sufficiently to call it to the attention of these potential patrons.

One interesting point brought out by a Showmen's Trade Review survey of the nation is that foreign films are apt to get a cordial reception generally. There does not seem to be any prejudice against them or any feelings of resentment similar to those which are sometimes noticed against American product abroad.

One exhibitor problem in playing foreign pictures seems to be resulted from jumping to the conclusion that a theatre cannot successfully convert to an all-advertising policy without first studying the situation and its audience potential.

All-Foreign Policy Fails

One midwest theatre which showed foreign pictures for a period of time has dropped the policy altogether. The going got tough after a few successful weeks— during which the house played top product— when the exhibitor started to buy inferior foreign product at flat rentals. Business dropped and attempts to bring it back by booking a hit foreign film were unsuccessful.

This theatre is now playing westerns.

In other localities larger houses trying an all-advertising policy have found it failed them, but smaller houses have managed to build an impressive business. In still other locations an occasional bookling or a midweek booking has proved phenomenal success. It depends upon the city, the exhibitor and the merchandising, all accounts agree.

The distributor on the other hand is faced with a headache. Because he is selling foreign
FOREIGN PRODUCT BOOKING GUIDE

A. F. FILMS, INC.

French

The Toy That Grew Up, English Narration. 17 minutes. (Cartoon.)

ARTHUR MAYER & JOSEPH BURSTYN, INC.

French


ARTKINO PICTURES, INC.

Russian


Bosnian Rapture. English Titles. 80 minutes.

AZTECA FILMS, INC.

Spanish


CINEMA SERVICE CORP.

CINEMAS, Inc.

Atlanite, English Titles, Data Parks, can Daste, Michel Simon, 84 minutes.

Zero de Conducta, Jean Daste, Robert Le Flon, Udo Voorn, 44 minutes.

Star Without Light, English Titles. Edgar Pace, Vivian Lisse, 84 minutes.

3 Muses, English Titles, Jean Maritain, Madeleine Sologne, 101 minutes.


Los Damned, English Titles, Dalio, Paul Bernard, Henri Vidal, 106 minutes.

On Song, English Titles, Jean-Paul Desmadt, 100 minutes.

Raya Blues, English Titles, Danielle Darrieux, Jean Marais, 104 minutes.

DISCUS INTERNATIONAL

French

The Eternal Return, English Titles, Jean Marat, Madeleine Sologne, 101 minutes.

COLUMBUS FILM DISTRIBUTORS CO.

Mio Figlio Professor, English Titles. Aldo Fabrizi, 105 minutes.

Don Kesar de Bazan, English Titles, Giovanni Cervi, Anna Muccini, 83 minutes.

Eternal City, English Titles, 78 minutes.

CONTINENTAL MOTION PICTURES CORP.

Italian

Mamma, English Titles, Beniamino Gigli, 82 minutes.

I Gemelli, English Titles, Beniamino Gigli, 182 minutes.

Canto Ma Sottovoce, English Titles. Francesco Abatino, 82 minutes.

Re Del Circo, Clara Calamai, Maurizio D’Amore, 83 minutes.

T’Amore Sempre, Alida Valli, Gino Cervi, 82 minutes.

Pagaici, English Titles, Beniamino Gigli, Alida Valli, 89 minutes.

Il Cimitero, English Titles, Beniamino Gigli.

La Canzone de Capri, English Titles. Giacomo Rondinelli.

Fatale, English Titles, Amadeo Nazzari, Maria Michi.

La Filia Intrepida a Nap li. Leo Dalla, Anna Negro, 65 minutes.

Via del Folcito, Germania Pezleri, 79 minutes.

Mil Muro, De Filippo Brothers, Piccolo Alpino, Elia Schiancone, Mario Ferreri.

Le Vie Del Deliell Roccal, Jacqueline Laurent, Leon Belasco, Franco Vech.

DANUBIA PICTURES, INC.

Hungarian

Egy Szych Igy Nadrag, Kalman Lautner, 1s Thelwell, 32 minutes.

Oroduglas, Alice Fenyes, Gyula Benko, 85 minutes.

Valentine Ave A Vie, Paul Javor, Katharine Kaday, 85 minutes.

Ein Tai Lencse, Paul Javor, Katharine Kaday, 84 minutes.

Chlodl Blogova, Giri Bajar, Arpad Lehocz, 89 minutes.

Entis Illona, Paul Javor, Gyorgy Zador, 92 minutes.

Kudavare Oroszka, Steve Nagy, Katharine Kaday, 85 minutes.

Nemos Rozsa, Joseph Bihari, Elsa Bullo, 82 minutes.

Hetian Min A Gunossak, John Sandy, Manly, 81 minutes.

Egrette Kiblouin, Leslie Talmar, Val Kace, 110 minutes.

Stovrasy Eva, Paul Javor, Katharine Kardy, 80 minutes.

Hevgy Lany, Steve Nage, Alan, 83 minutes.

Szererei Iaz, Julius Costos, Margaret Dayka, 70 minutes.

Leg szarvas orch, Paul Javor, Elsa Bulla, 72 minutes.

Biandongi, I Malissa Kamas, Maria Merey, 92 minutes.

Mindleken Simon Sereet, Tivadar Uray, Father Szabo, 59 minutes.

Agnes Assaissi Javor, Maria Tannay, 103 minutes.

Nema Koltos, Eva Paul Javor, Klara Tolomy, 98 minutes.

FRONT SEATS AT THE OPERA

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NELLY CORRADI

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“You will leave the theatre in a singing mood"

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The same artists that thrilled you before in "Barber of Seville" are back to enchant you again. And this time in a picture so carefree, so beautifully portrayed, so full of mirth that it will surely be loved by even the least enthusiastic opera fan!

Hoffberg Productions, Inc.

L’Esclave Blanc, English Titles, Viviane Romance, Jean-Louis Barrault, 77 minutes.

Drang De Shanghai, English Titles, Louis Jouvet, 90 minutes.

Tourbillon de Paris, English Titles, Ray Ventura, Jean Tissot, 89 minutes.

I Sing for you Alone, English Titles, Louis Jouvet, 90 minutes.

Serge Kapur’s Daughter, English Titles, Pierre Aumont, 91 minutes.

Cavalier in Flinders, English Titles, 87 minutes.

Harry Baur, 78 minutes.

These Hours, English Titles, Pierre Aumont, 91 minutes.

The Passion of English Titles.

Tarzan of the Opera Balloons. 36 minutes.

Midnight in Paris, English Titles, Raimund, 84 minutes.

Savage Brigade, English Titles, 82 minutes.

Passionelle, English Titles, Odette Joyeux, 78 minutes.

Confessions of a Rogue, English Titles.

Savage Brigade, English Titles, Charles Videl.

Vautrin, English Titles, Michele Simon, Madeleine Sologne, Georges Mardel.


Hungarian

Passionate Spring, English Titles, Catherine Denoix.

Italian

Revenge, English Titles, Anna Magnani, 80 minutes.

EUROPEAN COPYRIGHTS AND DISTRIBUTION, INC.

French

Non Compuse, English Titles, Jany Holt, Michel Simon, 84 minutes.

L’Honorable Catherine, English Titles, Edwige Feuillere, Raymond Rouleau.

Jericho, English Titles, Pierre Brasseur, Jean-Claude Le Gall, 99 minutes.

The Idiot, English Titles, Edwige Feuilliere, Gerard Philippe, Anna Magnani, 84 minutes.

What’s Become of You, English Titles, Jean Tissot, Louise Carretti, Marcello Mastroianni.


Troubled, English Titles, Annie Ducaux, Andre Luguet.

French

Tu M’ami 1a Temo (I Love You—Tell Me), English Titles, Alida Valli, Amedeo Nazzari, 95 minutes.

La Canzone di A Vento (My Song to the Wind), Giuseppe Lugo, 80 minutes.

Il Corsaro Nero (The Black Pirate), Gino Cervi, 96 minutes.

Hoffberg Productions, Inc.

L’Esclave Blanc, English Titles, Viviane Romance, Jean-Louis Barrault, 77 minutes.

Drang De Shanghai, English Titles, Louis Jouvet, 90 minutes.

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I Sing for you Alone, English Titles, Louis Jouvet, 90 minutes.

Serge Kapur’s Daughter, English Titles, Pierre Aumont, 91 minutes.

Cavalier in Flinders, English Titles, 87 minutes.

Harry Baur, 78 minutes.

These Hours, English Titles, Pierre Aumont, 91 minutes.

Cavalier in Flinders, English Titles, 87 minutes.

Harry Baur, 78 minutes.

Tender Enemy, English Titles, 65 minutes.

Betrayal of Catherine the Great, English Titles, Annie Verner, 83 minutes.

Mlle, Ma Mere, English Titles, Danielle Darrieux, 82 minutes.

Escape from Yesterday, English Titles, Jean Gabin, Anna Bella, 93 minutes.

They Were Five, English Titles, Jean Gabin, 78 minutes.

Love Life of Beethoven, English Titles.

Harry Baur, 89 minutes.

Pearly of the Crown, English Titles, 94 minutes.

The Portraits, English Titles, 84 minutes.

L’Orage, English Titles, Charles Boyer, Michele Morgan, 84 minutes.

Heart of Paris, English Titles, Michele Morgan, Raimund, 84 minutes.

Nina Petrowna, English Titles, Fernand Gravey.

Mlle Isadora, English Titles.

Princess Tam Tam, English Titles, Josephine Baker, 16 minutes.

Old Time, English Titles, 88 minutes.

Schubert’s Serenade, English Titles, Louis Jouvet, 80 minutes.

Italian

Tu M’ami 1a Temo (I Love You—Tell Me), English Titles, Alida Valli, Amedeo Nazzari, 95 minutes.

La Canzone di A Vento (My Song to the Wind), Giuseppe Lugo, 80 minutes.

Il Corsaro Nero (The Black Pirate), Gino Cervi, 96 minutes.
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"CONFessions OF A ROUGe" (Mr. ALIBI)
with Suzy DELAIR

ANNA MAGNANI

"REVENGE" (La Luna Ritona)
with Gino CERVI

RAIMU

"MIDNIGHT IN PARIS" (MIDNIGHT AS) WITH AIMO
AIME CLARIOND—MICHELNE FRANCY

GARY MORRAY

"THE BLUE VEIL" (LE VOILE BLEUE)
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"PASSIONATE SPRING"
(Hungarian Film) with Catherine de NAGY

PIERRE FRENNAY and JOSSELLINE GAEL

"CARNIVAL OF SINNERS"
(Le Ma de Diabde)

BALZAC

"An Only Love" (Un seul Amour)
with PIERRE BLANCHARD and MICHELNE PRESLE

DANIELLE DARCIEUX and MICHELLE NOY

"HER FIRST AFFAIR"
(son Premier Rendez vous)

HARRY BAUR and CHARLES DULIN

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EDWIGE FEUILLERE and PIERRE RICHARD WILLS

"THE WICKED DUCHESS"

Mona Lucha de Longest, Famous Novel by BALZAC

"TORRENT" (Torrents)
with Georges MARCHAL and EMMIE FAURE

"AMOK" (STEPHEN ZWIG'S STORY)
with Michel BLANCHART and Jean YONNEL

VIVIANE ROMANCE

"THE WRATH OF GOD"
(LE COLERE DES DIEUX)

HONORE DE BALZAC'S

VAUTHIN

with MICHEL BLANCHART—MAURINE SOLONGE

GEORGE MARCHAL

INTERNATIONAL FILM EXCHANGE
1914 So. Vermont Ave.
Los Angeles 7, Calif.
RE 2-6487

Foreign Films Need Is Showmanship to Further Progress Made in U. S.

(Continued from Page 37)

language product, he has to overcome prejudices on star value, entertainment values, etc. He is subjected to the usual demand for low rentals, which in the main he has successfully combated when he has had a picture that warranted the business. He is faced with the fact that European product quality fluctuates, just as American, and that in a production field where less pictures are made, there are consequently fewer films from which to select. And he is badgered by European producers who think America is a land of gold and claim they have been getting absurdly low prices for their American rights. This latter view has been considerably heightened by the success of "Open City," which out-grossed even the smart guessers and which was reportedly bought for the proverbial peanuts.

Yet, despite these conflicting views, the fact is that the foreign language market has made tremendous progress in the United States. From a field which before the war was limited to three or four American cities maintaining "art houses," it has spread to other cities where the art houses have been established. From a field that before the war was limited strictly to the art houses, the foreign-language films have made a place for themselves on the screens of theatres which hitherto never played anything which wasn't in English and have achieved the profitable field of circuit bookings.

About a year ago, SHOWMEN'S TRADE REVIEW chronicled this tremendous rise in the first issue of its foreign booking guide which has since been published periodically as a service to the trade. Something like a year later, a survey shows that this sensational business has passed its boom days and is facing a situation in which it can develop and hold its own as a regular part of the film industry—provided distributors and exhibitors both meet the problems now arising.

The Year's Biggest Hit!

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"NAIS" with Fernandel

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George Rauquier's
Winning Award
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in Joseph Kessel's Film
"THEY ARE NOT ANGELS"
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Jacque Becker's
Cannes Festival International Prize Winner
"Antoine and Antoinette"

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250 West 57th Street
New York, N. Y.
Well it’s happened. For once the star whose name has been associated with a specific character, whether in radio or on the stage, gets to play THAT SAME ROLE in a picture. This is in the Universal-International film “Life of Riley” which will have William Bendix in the starring role. The same role he has been playing for six years on radio. Producer-writer Irving Brecher expects to put the picture before the cameras in mid-September. In the meantime he is searching for counterparts of the radio characters, which might still uncover in radio.

That business of motherhood has again changed plans. In this instance, the anticipated event forced Gene Tierney to withdraw from the cast of 20th-Fox’s “The Fan,” and France Crain has been set for the starring role. Picture will be an adaptation of “Lady Windermere’s Fan,” which Otto Preminger will produce and direct with Madeleine Carroll and George Sanders in top roles.

Pat Alpin, one-time studio mail girl who Universal-International has been grooming under term contract, for the past two years, gets her first big break before the cameras as a glamorous female bullfighter in the Abbott & Costello starrer “Mexican Hayride,” the same role June Havoc played on the stage. Producer Robert Arthur has scheduled the cast for early June, with Charles Barton directing.

Barbara Bel Geddes, who has had such a phenomenal rise to stardom, has been selected for the stellar feminine role in RKO Radio’s “Rid of Roses.” Planted by two top male stars, as yet unknown, she will play the part of a youthful, captivating woman who wields her charms in ruthless fashion. Major portion of the picture will be filmed on location in Los Angeles, according to plans announced by William Pereira. Sherwood Crane will direct.

The next Tarzan picture, “Tarzan and the Fountain of Youth,” the first to have Lex Barker as the star of the Edgar Rice Burroughs stories, will have Lee Sholem directing, it was announced by Producer Solomon Lesser. This is Sholem’s first feature film.

William A. Bacher, in association with James Nasser, has signed releasing arrangements with the Scheinle Releasing Organization for “This Be My Harcrest,” which they will produce with Talli, Robert Mitchum and Louis Jourdan co-starring. No director has been set, but the picture is expected to go before the cameras by July 1.

Louis de Rochemont, who produced the semi-documentaries “House on 92nd St.” and “Roomerang,” will soon get started on the first of an expected series of true-life dramas, which he will produce in semi-documentary form for MGM. His initial production will be W. L. White’s “Lost Boundaries,” the true story of a New England Negro doctor and his family who passed the racial line to be accepted as whites. Prominent star personnel will be cast in the principal roles and all settings will be in their real-life locale, New Hampshire. DeRochemont plans to get the story of his own special treatment, with shooting scheduled to start July 1.

The history of the San Diego Tuna Fishing Fleet will be made into a film by Producer Lindeley Parsons for Monogram release. Large part of the film will be made off the coast of Mexico, with Roddy McDowall acting as co-producer, as well as star. Story is an original by H. Scott Darling.

Some more top names have been added to the already all-star cast assembled for RKO Radio’s “Battleground.” Victor Mature and Jack Paar are the latest additions, joining Robert Mitchum, Robert Ryan and Bill Williams, among those already set. Picture is based upon factual incidents of the Battle of Bastogne, better known as “The Battle of the Bulge,” and the story was written by a former combat veteran, Robert Pirosh.

Production in Hollywood this week zoomed to a high point of 41 films before the cameras, a mark that surpasses anything in recent weeks and the best record in nearly two years. When, a short time ago, Jack L. Warner cited increased production as the solution to the industry’s graver problems, he apparently intended to back his words with action at his own studio, for Warner Bros. is reaching a seasonal peak.

“South of St. Louis,” Milton Sperling’s United States Pictures production for Warner release, went into production at Lasky Mesa with Joel McCrea, Alexis Smith and Zachary Scott. The outdoor melodrama is in Technicolor, as is also Producer Seton I. Miller’s “Fighter Squadron,” which entailed for three weeks of filming at an outpost at Ashoda Army Air Field, Mich. Incidentally, five of the seven Warner films now in work are in color.

When seagulls discovered 92,000 trout at Big Bear Lake, location site for MGM’s just-started “Act of Violence,” they almost delayed fishing scenes for the film, but a lake patrol boat succeeded in shooing them away. The story was bought by MGM from Mark Hellinger’s estate. Another location hazard for the studio occurred last week when Paul Mantz flew in four bottles of ink to death Valley for “The Three Godfathers,” Argosy film for MGM release. Reason: script-holder Pat Kelly’s fountain pen dries out every two hours under the valley’s summer sun.

“Yellow Sky,” 20th-Fox’s Technicolor star-studded spectacle with Gregory Peck, Paulette Goddard, Richard Widmark and Robert Arthur, started on location.

Bob Lippert took time off from his large theatre interests to start production on his “Return of Wildefire” for Screen Guild release. The Seaplane film which started May 20 is being

Murphy Sees America Ripe for Toplight War Pictures

Murphy, brought to Hollywood by James Cagney following his release from service, is alarmed that people have so quickly forgotten the recent war and the disabled veterans, many hospitalized. It is the industry’s duty and right he believes, to remind the public through toplight pictures.

The actor himself is 80 per cent disabled (half of his right hip was shattered and his left leg injured) but he refused retirement in favor of a career. His first film, in which appropriately enough, he plays a returned veteran, is Paramount’s “Beyond Glory,” to be followed next February by the Golden Productions release for United Artists, “Texas, Brooklyn and Heaven.”—JAY GOLDBERG.
Produced by Carl Hittleman for Lippert, and has been on location all week at various ranches.

Albert J. Cohen started the Cinicolor "Unknown Continent" for Film Classics release.

Eagle Lion resumed activity after quite a full, starting "Inside the Wall," which Eugene Ling is producing.

Diana Lynn made her screen bow for RKO Radio this week as a comedic team, co-starring with Cary Grant, Franchot Tone and Betsy Drake in Don Hartman's "Every Girl Should Be Married." The picture started on May 26, with Hartman, who also co-authored the screenplay with the late Stephen Morehouse Avery, directing.

Set Designer Al Herman planned out May 20 to select sites and locales in southern Ohio for the camera crew of RKO's "Weep No More," which followed. Samuel Goldwyn borrowed Evelyn Keyes from Columbia to co-star with David Manners, Teresa Wright, and Farley Granger in "Take Three Tenses." Miss Keyes replaced Cathy O'Donnell, originally slated for the role.

"The Pianometers" got under way at Republic this week, with Joseph Kane serving as associate producer and director on the Trucolor film, "Homicide for Three," also started under Producer Stephen Auer.

Roddy McDowell kept things in the family by casting his brother, Winfred McDowell, in Monogram's "Kidnapped," in which Roddy stars. William Holden and Lee J. Cobb were teamed as the stars of Columbia's "Hearsay," psychological melodrama which Producer Buddy Adler put before the cameras May 28. The picture is Adler's initial Columbia production and Rudy Mate's first full directorial credit.

Signed for Top Role

Josephine Hutchinson has been signed for a top role in RKO Radio's "Escape," which Producer Richard Berber has slated for a June 1 start. The film's cast includes Robert Young, Shirley Temple, John Agar, Albert Sharpe and Johnny Sands. Richard Wallace will direct.

Quimby's 5-Year Pact

Fred C. Quimby, MGM cartoon producer and head of the company's short subject production, has been signed to a new five-year contract. Quimby has been an MGM executive for 23 years, and his cartoon stars, Tom and Jerry, have won four Academy Awards.

Fleischer Stays On

Option on the services of Richard Fleischer has been lifted by RKO Radio following his direction of "Bodyguard," which stars Lawrence Tierney and Priscilla Lane.

Powell Wants to Do A Singing Role Again

Dick Powell, who last sang on the screen six years ago in "True to Life," wants to do a singing role again and has started reading scripts with this in view. Since that picture, the one-time musical star has stuck strictly to rugged portrayals, climaxcd by his present characterization of the Army intelligence officer in Universal-International's "Rogue's Regiment."

Powell's next picture will be "Mrs. Mike," to be made in the fall, and in which he plays an outdoor role. He wants to do the tune picture after that.

Cutler Forms Company

Producer Lester Cutler announced this week that he had formed a new independent company to be known as National Pictures, Inc. The company owns two properties, "House of Cards" and "Hope of the Earth."
NEWSREEL SYNOPSIS

MOVIEVENT (Vol. 31, No. 41)—Deyewy and Bissen defeated and tes. Elrey, Denmark, Bissen's entourage pro-claimed at Tel Aviv; Free election held in the Ameri-can Embassy in Teheran; Danish gymnastics—Girls' and Boys' Street racing in Monaco—Dynamit girl.

NEWS OF THE DAY (Vol. 19, No. 275)—Israel at war; Torez eclipse gives Japs a thrill; St fired into Deyewy debate; Korea's first free election; Girl gymnasts from overseas.

PARAMOUNT (No. 78)—Report from Palestine; Polish Jews freed to 5,000 kids; Paris postmen on annual holiday; Eleanor Roosevelt at Kornel.

UNIVERSAL (Vol. 2, No. 145)—Jews fight for new "Israel" state; Violence in Korea voting; Swedish girl gymnasts here; Styles up in Central Park; College rodeo ace thrown; Dynamite lady blown up.

WARNER PATHE (Vol. 18, No. 98)—First pictures from Ireland; Deyewy Stassen; Grand Prix auto race; Girl gymnasts from Sweden.

ALL AMERICAN (Vol. 6, No. 292)—Canada Lee playsoo with movie-goers; Young Vinton, only; bishops chosen at conference; Drew Pearson speaks before Sen. 11th plenum, Father of the year: Needed for community service; Colored Catholic clinic opens in Birmingham; Backs in opening game.

TELENEWS (Vol. 2, No. 22)—U.N. asks end of Palestine war; Jewish state proclaimed as Arabs attack; Scandinavians build palisades; Nevada shows; Swedish students take their years' test; Truman's phrase, "children and dogs" to appear in march of rape, police; Jailer; picker; Max West returns to New York; Joe Louis fans wax free; Rio short; Spurlock; Democrats in Congress beat Republican in opposition—Archers beat golfers in unique competition in Dallas.

(Released Saturday, May 29)

MOVIEVENT (Vol. 31, No. 42)—Deyewy beats Bissen in 1st primary; President Truman at Girard College centennial; Champion dad; Dutch royal palace revised; Liszt in concert; 15,000 boys stage spectacle in Scout-O-Rama; Dutch celebrate; token in hand; Holland; Nice-Detroit; Bedlington terrier wins dog show championship; Sports: Night harness racing bows at Roosevelt Raceway—Auto racing on Atlantic's speedway.

NEWS OF THE DAY (Vol. 19, No. 276)—Israel's first president thanks U. S. for help; Navy's lightning jets in mass battle at sea; Scouts boost, N. Y., on great jamboree (except Detroit and Philadelphia); and other news; 15,000 boys stage spectacle in Scout-O-Rama; Dutch celebrate.

PARAMOUNT (No. 79)—Dogpound's high society; U. S. first president of the Jewish; "Harlem" captures port of Queen; Mary Bailey many marriages; G.O.5, hopes that the breeding of sea lions.

UNIVERSAL (21, No. 146)—Deyewy tops Stassen in Oregon primary; Truman visits boys' school, New York; Doctor's new car; New York; Russian envoy arrives; Father of the year: Fire director; N. Y. mayor; New president of Israel; Track stars shine in Los Angeles; Meet blue ribbon dog at Madison, N. J.

WARNER PATHE (Vol. 18, No. 98)—People on showboard; Boy Scouts hold giant N. Y. rally; Israel bombed, Jews dig in; Royal palace burns at the Hague; Big party in California; 2,273 dogs in outdoor show; N. Y. boys in BAL booths.

FORCING MABE'S

(Released Wednesda, May 26)

ADVANCE DATA

For Forcoting Product

Unfaithfully Yours (35th-Fox) Principals: Linda Darnell, Rex Harrison, Director, Preston Sturges. Precisely about a distinguished music conductor who suspects his wife with adultery; this leads to the actualized affair to his family. The subject of marriage.

One Touch of Venus (U. J.) Principals: Robert Walker, Ava Gardner, Dick Haymes, Eve Arden. About a conventional, William better. Comic of how happens when a stature of her family, the troops of the army of Greece for the first time a department of the store, comes to life, and all ends well when Venus returns to her celestial realm.

Show No Tares (Eagle Lion) Principals: Wallace Ford, June Vinton, Robert Scott, Frank Albertson. Director, Jean Yarbrough. Drama of the efforts of a couple to keep life insurance on the husband by pretending that a body in a burning building was his. Later, the wife doubloons the husband, he seeks revenge, and the plot thickens.

Lady at Midnight (Eagle Lion) Principals: Richard Denning, Frances Rafferty, Jack Searle. Director, Sherman. Sophisticated romance; child is adopted after they adopt a child, but all eventually works out for the best.

Texas, Brooklyn and Heaven (United Artists) Principals: Gay Madison, Diana Lynn, James Dunn. Berkeley. Director, William Castle. A Texas newspaperman who gets a job as a reporter when he sets out armed with an inheritance of $2,000 and two old-fashioned pistols, too sees a playwrighting career in New York.

A Date With Judy (MGM) Principals: Wallace Beery, Robert Young, Katharine Hepburn, Autism. Director, Small. Comedy with music about the troubles that start when John Gielgud goes home to see his father. The father takes dancing lessons from a very young dancer.

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SHOWMEN'S TRADE REVIEW, May 29, 1948
Feature Booking Guide

**TITLE INDEX**

Listed in the following index are titles of films and (where appropriate, western series releases and reissues), with name of the distributor following the title. For data on running time, stars, etc., refer to title under distributor company listing.

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- **CURRENT**
  - A. Glenn-D. J. Keene (MGM)
  - B. Bennett-D. J. Keene (MGM)

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- **Catherine the Great**

- **U*: Trucolor, **V*: Vitacolor. Audience Classification is indicated by letters following titles: A—Adolescent, D—Drama, G—General, M—Mystery, T—Teenage. Letters and combinations thereof in parentheses indicate type of story in accordance with following key: (B) Biographical, (C) Comedy, (D) Drama, (G) GANGSTER, (M) Musical, (T) Western, (W) War.
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**COMING**

Margaret Lockwood-Stewart Granger, J.J. .......
Edward G. Robinson, Mabel Skete .......
March E. Smith, T.K. .......
Deanna Durbin, J. Lynn. .......
B. Raymond, C. ... .......
Rita Hayworth, G. .......
Errol Flynn, C. .......
Vivien Leigh, C. .......
Dana Andrews, H. .......
B. Abbott L. Costa-Ed. M. Mal. .......

**CURRNT**

H. Hutton, J. Reynolds .......
J. Carson, S. .......
H. Bogart, B. Call- .......
Dana Clark-Ilda Lupino-Wayne Morris .......
S. Gable, T. Howard .......
D. Dunne, S. Stone .......
L. Palmer, S. Warmer-M. Am. .......
D. Morgan, A. King- .......
J. Temple, L. Howard .......
D. Morgan, V. Lindorfs, V. Francen .......
B. Bogart, .......
J. Cais, C. Atter .......
R. Reagan, E. Parker- .......
D. Davis, R. .......
A. Smith, E. Parker- .......

**COMING**

Errol Flynn-Vivien Lindorfs .......
W. Morris, L. Maxwell-G. Mac. .......
Jane Wyman-David Niven .......
A. Smith, R. .......
D. Clark, G. Brooks- .......
Edmond O'Brien- .......
R. Reagan, V. Mayo- .......
M. Rennie-B. Baxter .......
R. Bogart, .......
B. Davis, R. .......
Humphrey Bogart-Lauren Bac. .......
Jane Wyman-David Niven .......
D. Day, C. Dalton- .......
Ronald Reagan-Vivien Lindorfs .......
A. Smith, Z. ..... .......
Dennis Morgan-Janis Paige .......
Jack Connors-Day- .......
J. Stewart-J. Prentice- .......
J. Haver, R. Bercy- .......
Errol Flynn- .......
V. Mayo-B. Bennett- .......
Z. Scott-V. Mayo- .......
M. McCrea-S. Cal. .......
J. Carson, D. Malone- .......
J. Reynolds- .......
D. Clarke, A. Smith- .......
W. Morris-J. Paige- .......

**MISCELLANEOUS FEATURES**

- **MISSING FEATURES**
  - Listing of features and foreign. U. origin not distributed by major outlets. T. are followed by parentheticals, by name of country of origin and U. national distributor. U. dates are on the date of issue in which review appeared, b. 11/4/48.
  - A LOVER'S RETURN (France-Westport-Int'l) L. Jouvet-G. Morley .......
  - ALL'S WELL (U. Independent) L. Danuron-C. Laughton .......
  - BACK TO THE EAST (France-Lopert) J. Marais-Je Day .......
  - CRIME AND PUNISHMENT (Sweden-Film Right Int'l) H. Faust- .......
  - DAMNED THE TUNNEL (France-Discina) H. Vidal-F. Marley .......
  - DE DIEZ EN ALEMANIA (Germany-Artikino) M. Harrel-J. Heesters .......
  - FIGHT NEVER ENDS (U. S. Alexander) Joe Louis-Milt. Bruck .......

**SHOWMAN'S TRADE REVIEW**

**Title**
- **Company**
  - Train to Alcatraz ... Rep.
  - Trapped (Bosworth) .......
  - Treasure of Sierra Madre .......
  - Treasure of the Desert .......
  - Trouble Preferred (Rosa) .......
  - 29 Clues (El Galaxy) .......
  - Two Guys from Texas. .......
  - Tycoon .......

**U**

- Unafraid, The .......
  - Unconquered (Roma) .......
  - Under the Dome十堰 (KOE) .......
  - Unfaithfully Yours (France-Lopert) .......
  - Unhinged (MGM) .......
  - Unsuspected, The (KOE) .......
  - Uphill Run (France-Discina) .......

**V**

- Variety Girl .......
  - Velvet Touch, The. .......
  - Verdict (KOE) .......

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  - Walls of Jericho. .......
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  - Wipe Me Out ... .......
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  - Whistle.......
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- Winner's Circle, The. .......
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- Years Between .......
  - You Gotta Stay Happy .......
  - You Were Meant For Me. .......
  - Younger Brothers, The. .......
  - Your Red Wagon .......

**MISSILELLANEOUS FEATURES**

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MISCELLANEOUS FEATURES

IDIOT, THE (France-European Copyrights) G. Phillippe-E. Feuti. Life. 32, 12/14/48
JANS MONSON IN AMERICA (Sweden-Sandinia) E. Persson-S. Lin. 103, 14/1/48
JENNY LAUDRUE (France-Vog Films) U. Jordon-S. Benet. 102, 12/14/48
LAUGH, PAGLIACCI (Italy-Costi) A. Vaih-B. Gleich. 63, 12/14/48
LOST HAPPINESS (Italy-Saturnia) L. Cortese-D. Sassoli. 75, 6/24/48
MARIUS (France-Siritsky Int'l) E. Simon-P. B. 128, 12/14/48
NO MINOR VICES (U. S.-Enterprise) D. Andrews-L. Palmer
PASSIONELLE (France-e-Distiguished) O. Joyaux-Alkeme. 91, 23/14/48
ROSSINI (Italy-Best) N. Borszoi-P. Barb. 50, 9/24/48
SHAKUNTALA (India-Mayer-Bur.) Jayashree-C. Mohan. 73, 12/14/48
SPRINGTIME (England-Four Continents) P. Graves-C. Raye. 76, 12/1/48
STORY OF TOSCA, THE (Italy-Superfilm) L. Argentina-M. Simon. 102, 11/10/48
THIS WINE OF LOVE (Italy-Superfilm) N. Corradi-D. DiLetello. 90, 11/1/48
TO LIVE IN PEACE (Italy-Times Film, A. Fabris-G. Moreo. 90, 5/24/48
TWO ON A VACATION (Italy-Hof- berg) E. Di Saco-M. Denis. 24, 12/13/48
VOLPONE (France-Siritsky) H. Baurer-L. Jovet. 96, 5/10/48
VOYAGE SURPRISE (France-Duke Inter) J. Henri-Duval. 80, 5/14/48
WINNER'S CIRCLE (U. S.-Independent) J. Longden-B. Smith

BRITISH PRODUCT

(U. S. Distribution Not Set)

AGAINST THE WIND (Rank), R. Beatty-S. Chaloner. 32, 12/14/48
BEWARE OF PITY (Rank), L. Palmer-A. Lieven. 105, 11/1/48
BRIGHTON ROCK (Pathe) A. Attenborough, R. Baddeley. 92, 3/15/48
EASY MONEY (Rank) G. Gynt-D. Price. 94, 5/24/48
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THE END OF THE RIVER (Rank) Sabu-B. Ferreira. 88, 11/29/47
UNCLE SILAS (Rank) J. Simmons-R. Paxion. 105, 11/14/48
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| 848 Seven Sinners         | M. Dietrich-J. Wayne |
| 849 Sunset's Gold          | E. Arnold |

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| 3006 Gone With the Wind  | V. Leigh-C. Gable |
| 821 Ninotchka (France)   | G. Garbo-M. Douglas |
| 822 Tarzan's New Adventure (W) | J. W. Nunn-M. O'Sullivan |

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| LE QUILAMO               | M. Oberon-J. Cotten |

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| 922 Ninotchka (France)   | G. Garbo-M. Douglas |
| 1271 Dr. Jekyll (Italy-Superfilm) | J. T. S. M. -M. O'Sullivan |

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| 4706 Treasured | R. Mitchum-H. Hunter |
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| 1217 Butch Mims the Baby | V. Bruce-C. Crawford |
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| 1210 Drums of the Congo | S. Erwin-O. Munson |
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| 976 Magnificent Brute | J. McElrath-B. Barnes |
| 1344 Mummy's Ghost | L. Chaney-R. Ames |
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| 1270 Pittsburgh | J. Wayne-M. Dietrich |
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| 930 Santee Fe Marshal | F. Flynn-O. De Havilland |
| 931 Silver on the Sage (W) | W. Boyd-H. Hayden |
| 932 Sota Fe Marshal (W) | W. Boyd-G. Hayes |
| 933 Sota Fe Marshal (W) | W. Boyd-G. Hayes |
| 934 That's My Boy | J. Durante-R. Tauber |
| 935 The Frontiersman (W) | W. Boyd-G. Hayes |

SELEZICK RELEASE ORGANIZATION

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| 128 Adventures of Robin Hood | E. Flynn-O. De Havilland |
| 129 Anthony Adverse | J. March-O. De Havilland |
| 1270 Jezebel | E. Davis-H. Fonda |
| 1273 The Fighting 89th | H. Carey-P. O'Brien |

SUNSET RIVERS

| 922 Valley of the Giants, The | W. Morris-C. Trevor |

WARNER BROS.

| 121 A Slender Case of Murder | E. G. Robinson-J. B. Spence |
| 128 Adventures of Robin Hood | E. Flynn-O. De Havilland |
| 129 Anthony Adverse | J. March-O. De Havilland |
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You're LUCKY when you've got VITAMIN M-G-M!
LUCKY! about "THE PIRATE"

Following Frank Capra's joyous "State of the Union" at Radio City Music Hall, "The Pirate" is Big in 3rd week! (new M-G-M record for first 4 days of opening week) Second big week in Montreal!

LUCKY! about "HOMECOMING"

Blazing across the nation. Sensational everywhere. Following five record weeks at Capitol, N.Y., tremendous in Trenton, fabulous in Philly, it's generating steam in every opening!

LUCKY! about "EASTER PARADE"

You hear it everywhere. Irving Berlin's "Easter Parade" is the greatest musical in screen history. Get a load of those trade paper reviews. They spell M-O-N-E-Y!

LUCKY ABOUT "JULIA MISBEHAVES!"

(Read this telegram) "Audience reaction at sneak preview of 'Julia Misbehaves' assures another smash hit to add to Vitamin M-G-M's Spring and Summer line-up! Rousing applause for reunion of Greer Garson and Walter Pidgeon. Hilarious comedy situations had audience howling from first scene to last with tremendous burst of applause at end. Movie-goers want comedy and this had them rolling in aisles. Great cast also includes Peter Lawford, Elizabeth Taylor, Cesar Romero. Director Jack Conway, Producer Robert Riskin, have turned out a gold-mine attraction!"

EXTRA! "SUMMER HOLIDAY" CONTINUES TECHNICOLORIFIC BIZ IN ALL TEST CITIES!

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CAMPUS HONEYMOON
HEART OF VIRGINIA
"AUTRY'S BOW IN COLOR WILL PAY OFF HANSOMELY!" — Variety
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with
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Screenplay by Dwight Cummins and Dorothy Yost
Directed by JOHN ENGLISH • Produced by ARMAND SCHAEFER

A Gene Autry Production
Studio Efficiency

When the cry was raised for economy and more efficiency in production, dozens of topflight producers and directors told us that it just couldn't be done.

It was the opinion of those who know this phase of the industry best that the greatest savings and efficiency was only possible through curtailed (better controlled) shooting schedules strictly adhered to.

It is about eighteen months since we discussed these angles out in Hollywood and despite the pessimistic opinion then, the fact remains that shooting schedules have been reduced considerably and as a direct result production economies have been considerable.

An additional move in the right direction has been the accelerated activity in the lower-budget division of picture making. Thousands of exhibitors in the smaller and subsequent-run situations were becoming alarmed at the dwindling of such product for two reasons: first, to help them round out their bookings; and second, to make available to them low-allocation, flat rental, product.

To the surprise of many, several of the major studios suddenly decided that they ought to be releasing a fair percentage of low-cost pictures because it most assuredly would help them sell their higher priced product.

In our opinion these two vitally important factors have contributed in no small measure to the belt-tightening processes that have lifted the industry out of the doldrums and proved that studios could operate profitably on domestic revenues.

But to make it all the more rosy, a settlement was reached on the British Tax matter which, while not getting all the money they would like out of Britain, certainly wiped out the possibility of that lucrative market being a total loss.

With all of the above there began to dawn on many top executives the sad fact that their own showmanship and picture selling had been lagging and with a brighter outlook ahead they started to return to more intelligent and aggressive advertising campaigns to stir up exhibitor interest in product current and coming.

As was to be expected, the same feeling spread around the country and today you have a more enthusiastic brand of show-selling than had been the policy for well over a year when it appeared that most theatremen were as reluctant to go out and sell their shows as were the companies who were making the pictures.

Viewing the industry picture as a whole one must agree that the outlook is a darned sight more cheerful than it was during most of last year. And if current indications mean anything, things will continue to improve until the industry is back into full swing in all of its branches.

Those few companies who are still showing some reluctance in selling their wares consistent with top show values, will find sales resistance mounting for them while diminishing for the others.

Which all points to several morals. You can probably write them yourself.

Management Relations

As this page has so very often emphasized, it is becoming increasingly important that the men who manage the theatres of this business must be friendly and active in their communities.

Physical operation of the theatre and the merchandising of its attractions is not enough, never has been and never will be in the scheme of good theatre management.

Outside of the very large cities the theatre manager is a part of the community life, its drives, its problems, its expansion and its prosperity. We eliminate the big key city managers—not because they are exempt from these activities but because theirs is a much different problem calling for activity on a different scale.

The men we have in mind for this discussion are the thousands of theatre managers operating the vast majority of theatres in the medium-sized cities and communities. They are the backbone boys of this industry.

But some, many of them, in fact, came into management positions during a period when business was too darned good. They didn't learn it the hard way as did so many of the oldtimers.

A good manager is a man (or woman) who is known by sight or friendship to many of the regular patrons. They like to meet and chat with the manager on their way in or out of the theatre. The smart manager converts these chats into favorable public opinion and reaction on pictures and operating policies.

You'll also find the successful manager at the weekly meetings of local Lions or Kiwanis Club. He is generally on the most important committees of the Chamber of Commerce. He's always sought for his opinions and advice on general community activity because all groups, from the Mayor of the town on down, should respect him and his views.

In other words, he's a community institution, and wherever you find a manager like that you'll generally find a very successful theatre operation.

By the way, Mr. Theatreman, how do you measure up to all this?

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

Litigation
With the U. S. Supreme Court mandate in the Government anti-trust suit handed down late this week the Department of Justice was ready to push its case once more. Attorney General A. Texas Clark, who appeared for the government in Washington, made it plain that he was not looking to settle the case with a consent decree, a way which some defendants may yet seek to take, is out to get the New York federal statutory court to issue an injunction which would carry out the high court's opinion and would bar the defendants from owning or acquiring theaters while the case is reopened. The high court also cleared the way for further changes in its mandate by sending down a mandate on that too.

The industry meanwhile faced a different kind of anti-trust suit as the Screen Writers Guild and 30 individual authors asked the federal court in New York to knock out by injunction, the agreement which a majority of the major producers, the Motion Picture Association of America, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers had reached concerning employ contracts.

And in Washington another novel anti-trust suit seeking $150,000 was filed against two theatre-owning film salesmen, Columbia, RKO, and Paramount, claiming that a conspiracy had existed between the salesmen and the companies to keep the Center Theatre of Centre ville, Md., from getting first-runs.

In Indianapolis a federal judge cleared several corporations and individuals of mismanaging charges which stockholders had brought against Fityler, Inc., and in St. Louis the Missouri Supreme Court upheld the right of the city of St. Louis to order the Rialto Theatre to cease and desist its new building code but reopened the question for a lower court to study further whether the city could order the building destroyed.

* * *

General
In Portland, Oregon, a good swimmer was the last man to escape when angry flood waters from the Columbia burst upon the town of Vanport and wrecked Ted Gamble's theatre there. All through the area the flood-burdened Columbia and Willamette were running their higher banks, spreading a $100,000,000 damage bill, closing theaters, holding up film deliveries and even invading a fourth of Portland. Complete estimate of the damage is unknown, but its effect on the box-office is expected to be felt for some time to come.

In Vancouver, the Fraser had cut the city off from Eastern Canada, forced exchanges to ship film out by air and closed theaters throughout the area with a damage bill estimated late this week at $15,000,000.

Back in New York a spokesman for the Motion Picture Association of America declared that it had not entered any test fight on censorship to use the new weapon given it by the Supreme Court, which it seems to spread freedom of the press to the screen. The MPAA said it had talked the matter over but at present it is still in the Hal Roach "Curley" case in Memphis where United Artists seeks to stop the censor from banning the picture because two Negroes are shown in a schoolroom with white children.

Out in Hollywood Columbia is having trouble with the Screen Publicists Guild and reportedly is seeking to clear out its office and start from scratch. The studio doesn't like the Guild's seniority clauses.

* * *

Television
On the West Coast the International Alliance of Theatrical Stage Employees is starting to police television film makers to be sure the films are union-made and was using the threat of fines to get them up in the laboratory if they weren't. Two cases were seen by Columbia's Jules White as paying the way for films to enter video, Los Angeles Circuit Court, Judge Nicholas Nicholop and Joseph Moritz were barring the films Sir Alexander Korda had sold to television from their theaters and by everywhere the video talk was as wild as usual.

* * *

Exhibition
Milk, bread and butter have done some fancy rising since the OPA was put in the attic, but theatre admissions on the whole have not been affected, a national survey shows. The U. S. Supreme Court did not declare competitive bidding illegal, it merely said distributors could not be forced to use it, but could use it if they wanted to. Theatre Owners of America Counsel Herman Levy told the United Theatre Owners of Illinois.

National Allied will hold its next convention May day down yonder in New Orleans from Nov. 29-Dec. 1 with a fall board meeting in the same town executive, 27-28. Allied's new St. Louis area unit will be under a film as Mid-Central Allied Theatre Owners, Inc., Jack Stewart quit Kansas-Missouri Allied as general manager to take other unspecifed offers.

Cleveland audiences are going out for specialized entertainment with the result that the ball park and the Met Opera did well, but such a situation could not be expected to continue. One way the Cleveland Indians will get the question of showing ad film. For a time it will be on the local stations to its individual locations. Theatre President Leonard Goldenson declared after a tryout had been made with a United Fruit film in New England. Russel V. Downing was executive vice-president of Radio City's Music Hall and James Gold was moved up from assistant treasurer to treasurer this week, a week which also saw the Music Hall Maintenance Superintendent—N. Hayden Zoole—retire after 15 years. The staff tossed him a dinner.

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By Way Of Explanation
Take a Look at Home Television, Prepaid

By BILL SPECHT (News Editor)

Television programs for the home, paid for by the home owner, and brought to him either entirely over wires or partly over wires and partly by local television broadcasting stations, have been kicking around the news and conversations of film fans again during the past two weeks.

The idea was first put out several years ago by Zenith Radio. Recently motion picture companies have been supposedly considering such a system of home-paying television as an outlet for motion picture programs. Usually the system is tied in with the idea that the American Telephone and Telegraph Company's local phone wires would be used and that the billing for the television program would go on user's phone bill, like a telegram charge.

One idea is to have a meter in the home like the old-fashioned gas meter into which coin may be placed. Still the possibility that these might be interesting.

AT&T Says

First the AT&T says officially that while it knows of these suggested systems by reading about them in the newspapers it has never been approached officially in a business sense on how they could be worked out and there has been no opportunity to study them feasibly, both from the collection end and from the technical end of supplying the program. It adds, significantly, that the subsidiaries of the AT&T family have communications business and not the entertainment business.

Further than that the AT&T will not go. Unofficially engineers declared that such systems present a very real problem to the company. In the first place, if the telephone company were to bill the user for the service, how much extra bookkeeping and recording would be needed?

If, in addition, the system were such that the subscriber phoned the operator to ask that he be plugged into a certain program, how much more additional traffic would that put on the city's phone system, the majority of which are now used-liners?

Also the telephone company has certain privileges as a system of communication. Would these be extended to it as a purveyor of entertainment?

Part Over Wire

An examination of how the video program would be sent by wire into the home is another problem. At present telephone wires are not geared to the high frequencies needed for a complete television program. However, most of the auto-wire companies plan to prevent non-subscribers from tuning in by using a dual "delivery" system on the program. Rougly and non-technically, this would consist of having a telecasting station in each community area which would receive the main program for a central station by coaxial cable. This station in turn would put out the high frequencies on the air to the receiver and send (Continued on Page 12)

Allied Meet

National Allied will hold its convention Nov. 29-Dec. 1 in New Orleans, according to a meeting announcement was announced in Washington Thursday. The Ball board meeting will take place in the same city Nov. 27-28.
Lower Take

The 1948 admissions tax take con-
tinues to run considerably lower than the 1947 collections, with the Treasury in Washington reporting the April total at $31,146,236. Noticeably better than March's $30,461,573, this tally was far below the April, 1947, total of $32,412,814. Collections from the box-offices for the first four months of this year rose thus to $113,707,000—of which about 85 percent is accounted for by picture theatres.

No New Censor Attack
For MPAA—Yet

The Motion Picture Association has taken no action to test censorship under the freedom of the press view expressed by the United States Supreme Court recently in the Government anti-trust suit but it still is active in the "Curley" fight in Memphis, a spokesman for the organization declared in New York Wednesday.

The statement came in reply to a report that the MPAA had started action under the Supreme Court opinion. The spokesman declared that if a strong picture which could stand up under a censor fight were to come along, the MPAA would probably make a test then and acknowledged that the Supreme Court view had been discussed with representatives of the American Civil Liberties Union.

Meanwhile the United Artists suit on behalf of Hal Roach's "Curley," barred from Memphis because the picture contained a mixed scene of whites and Negroes, seemed bogged down, as the city replied with the contention that since United Artists was licensed to do business in Tennessee it had no right to come into the state courts on a business matter.

Writers Guild Sues Industry Ass'ns,
7 Producers Over 'Red' Agreement

The motion picture industry in the main was attacked on a new and novel anti-trust front in New York Tuesday as the Screen Writers Guild and producers filed suit against three motion picture trade associations and seven major producers seeking an injunction to knock out their agreement not to employ "communists" or members of groups viewed by them as subversive.

No Damages

The plaintiffs, all of whom stated they were not communists seek injunctive relief but no damages, another novel twist in such industry suits. Their action filed in the New York Federal Court, is against the Motion Picture Association of America; the Association of Motion Picture Producers; Eric Johnston, president of both those groups, is an independent Motion Picture Producers, and Paramount, Loew's (MGM), Warner Bros., RKO, 20th Century-Fox, Columbia and Universal. It attacks the agreement reached by the parties named in New York on Nov. 25, 1947, not to "knowingly employ a communist or a member of any party or group which advocates the overthrow of the government of the United States by force or by illegal or unconstitutional methods."

"This is an action," the plaintiffs declare to the court in their complaint, "to enjoin a combination and conspiracy of substantially all the motion picture producers of America and their trade associations. The combination has formulated a code which purports to govern the political views and associations of persons engaged in the production of pictures. That code impairs and threatens to destroy the free market for original and creative work and thus irreparably damages and threatens to damage the plaintiffs who are employed as writers and who also produce and sell such work for production on the screen. It infringes and en-

Northwest Theatre Flood Damage
Unknown as Rivers Continue Rampage

Full extent of the damage which angry flood water from the Columbia River in Oregon and the Fraser in British Columbia had wrought on theatres was not available late this week as the over-burdened rivers continued to spread over their banks.

Early reports said that film exchanges in both Portland and Vancouver had escaped damage but that the city of Portland was itself one quarter under water and that film shipments were being held up. The entire area along the banks of the Willamette and Columbia was under water from British Columbia to the California line, and damage was estimated generally at $100,000,000.

Vancouver reported many theatres closed in the Canadian area with a complete transporta-

She Tripped Me!

Mrs. Tillie Siegel last week sued Grauman's Chinese in Los Angeles for $5,000, claiming she was injured when she slipped on Greer Garson's footprints in the foyer of the theatre where the management preserves for posterity imprints of filmdom's famous feet in concrete. Mrs. Siegel named Grauman as the defendant in her local court action but did not name Miss Garson.
Mo. Court Upholds Closing

Missouri's State Supreme Court this week had upheld the provision of St. Louis' new building code which authorized the city to close the 400-seat Robin, a neighborhood house, as a public safety measure. The court remanded to the lower court for further hearing the question of the city's right to compel the owners to destroy the building.

The high court, in a majority opinion, found that the closing order was a valid exercise of the city's police power. The Robin, which has operated during the last 30 years, was ordered closed April 6, 1947 by the Public Safety Commission as a fire hazard violative of the then-new building code. Owners Arthur Kalberr and Marie K. Windler carried the fight to the high tribunal and may yet ask for a rehearing since the final decision was by a divided bench.

To Him Spring Means Cleanup

Spring means one thing to Robert Russell. It means house cleaning. To others it may mean the birds and the bees and the budding trees, but to Russell, city manager for Shea theatres in Ashtabula, Ohio, it always brings back thoughts of 25 years ago when he started in show business—scrubbing theatre walls at a salary of $8 a week.

At the present moment when those serious people who speak of the virtues of starting from the bottom and working to the top, indicate that Russell's success is due to that, he probably doesn't say a thing. But privately he has been known to remark that the washing job was dammed hard work which left achin' muscles still remembered this past merry month of May as he celebrated his silver anniversary in show business.

Started in 1923

It all started in the spring of 1923 when young Russell decided that he "must do something with a进行" and to express it, introduced himself to Paul Mueller at the Palace at Ashtabula and asked for a job. Mueller told him the answer was coming up but was not very definite about it. So Russell was surprised when he got a phone call several days later to report to the theatre and he started out happy as the proverbial spring lark, with visions of the glamour of the theatre and the importance of his new position-to-be. At the theatre he was given a wall brush and told that the walls should look clean.

Six weeks later, a still determined—but slightly uneasy and muscle-sore young man was called into the office. A promotion was coming his way. Besides the walls were clean and that particular job had run out.

Wrong

If Russell thought his new job to be easier, he was wrong. The new job was that of advertising man—which meant he could take out the company car, a ratteletrap with the stubborn balkiness of a mule, and swing paste to put up one-sheets, three-sheets, sixes and twenty-fours, as well as place window cards during the daylight hours. At night, he was head usher, marqueen and displayman.

But he never regretted it for through his day-time duties he met Bernie Head.

Head was the chap who went out ahead (rhyme purely coincidental) of "The Big Parade" and is a character of whom bill posters still speak in awe. He had a gigantic swing that could get his brush over more billboard territory than the average man and he had a mouth whose capacity allowed him to store regiments of thunder therefore to be spat out as he needed them to tack up signs.

Russell recalls that Head's cheeks bulged with his supply of tacks and that the billposter never allowed them to interfere with the wand of chewing tobacco he chawed away on.

When Manager Mueller was transferred Ber- nie, who had replaced him, Kearney was given an education in himself for young Russell. He was as precise as Greenwich mean time, a kindly, patient manager whose daily action made it unnecessary for those associated with him to own watches.

Promptly at 9:30 he breakfasted promptly at 11 A.M. he was in the chair of a nearby barber shop for his shave. At 10 A.M. and 1 P.M. he read his mail and Russell, who had to bring it to him, soon learned that 10 A.M. and 1 P.M. meant just that, not one minute after the hour.

Kearney's transfer to Amsterdam, N.Y., left Russell in his first full managerial post. Later Russell was transferred to Geneva where he took a four-day operation over and converted it into a full-time house. In 1942 he was transferred back to Ashtabula where he eventually became city manager, a post he holds today after 25 years in show business.

And on the occasion of his silver anniversary in the golden game of exhibition has Mr. Russell changed his views on anything? Well probably. But he still thinks starting at the bottom is the right way. And he's proving it. His son, Jack, is a doorman at Shea's State in Ashtabula.

Coast Exhibitors Bar Korda Television Films

James Nicholson and Joseph Moritz, who head the "Academies of Proven Hits," reissue theatre in Los Angeles, this week announced they would not play those of Sir Alexander Korda's pictures which had been sold for television use.

The announcement was made as it became known that Paramount's KTLA would telescast the films in the near future. Korda originally had sold the video rights on 24 reissues to the New York Daily News Station WPIX which is reselling them as a package to television stations.

"The public will stay at home and wait for the pictures to come to them instead of coming to our houses," Nicholson, whose company operates the Vermont, Arlington, Piefair, Cinema and Jewel, declared.

IATSE Holds Lab. Threat Over Video Film

The International Alliance of Theatrical Stage Employees this week moved to control films made for television as Roy Brewer, its representative here, threatened that no laboratory work would be done on such films without assurance of a union label on all television films.

"Because of the large increase of television picture production," Brewer asserted, "we haven't been able to check all 16mm. stuff. But we're on the lookout for any non-union crews being used.

Sees Shorts as Road Paver to Television

The two-reeler will pave the motion picture's path toward television, Jules White, head of Columbia's short subject department, declared in Hollywood this week. A veteran of 30 years, White believes that the major lots will look to two-reelers solely as a basis for getting started in video.

The transition," he declared, from making shorts to producing pictures for television could be easily done-day-dreamy industry was born with the two-reeler, remember?

Cleveland Construction Picks Up With 6 in Work

Theatre building, dormant in the Cleveland area during the past eight years due to necessity and building controls, is picking up with three new de luxe houses—all in the half million dollar classification, in various stages of construction.

Further along is the Mayland, 1800-seat modernic structure at Mayfield and Landers Rds., being built by P. E. Essick, Howard Reif and J. S. Jossey, and scheduled for a late summer opening. The Community Circuit's 1800-seat Richland Theatre at Mayfield and Richmond Rds., and the Erie, also with 1800 seats, on Lake Shore Blvd., an Associated-Community circuit project, are making rapid headway. Outside Cleveland, among the deluxe houses started or soon to start are the Galion Theatre, Galion, by Scoville, Essick and Reif; the Avon Theatre, Avon, by Associated Circuit, and the Belmont Theatre, Youngstown, by Peter Wellman of Girard, O.
Gov. Earl Long Threatens La. Theatres With Tax

Louisiana theatres were dragged into that state's unpopular tax program this week as Governor Earl K. Long pushed through the House of Representatives a program to add well above $80,000,000 to the citizens' tax bill.

The Long measure hits theatres in that it raises the state sales tax from one to two percent and broadens it so that it will apply to theatres.

New Orleans at present has a one per cent municipal admission tax added to the federal tax.

The motion picture industry once before felt the impact of the Long family when the present Governor's late brother—Huey P. Long—threatened the entire motion picture industry with a prohibitive change in a censorship bill which he later quietly dropped. At the time of his death, the late Huey Long was also seeking to compel New Orleans theatres to restore vaudeville in at least one house.

Judge Clears Operators of Mismanagement Charge

Federal Judge Robert C. Baltzell of Indianapolis cleared officials of three theatre corporations last Wednesday of stockholder charges that they had mismanaged a Gary, Ind., theatre building. The judge declared the stockholders were not entitled to the $20,000 damages they sought because of alleged sub-standard rates charged in the lease of the building and that the interlocking operation of officers and directors of the three firms was not "detrimental or unfair" to the stockholders. The officials headed both owning and leasing firms of the building.

Plaintiffs were Charles F. Wooley, Charles C. Wooley and Edna G. Ward of Long Beach, Cal. Defendants were Verner C. Young, Gary, president of Fitzgerald, Inc., Montgomery Theatres Corp., and Y. W. Management Corporation of Indianapolis as well as Robert Young, secretary of the corporations and Marc J. Wolf and Albert R. Blocker, directors in the corporations.

Cleveland Audiences Buy Specialized Shows

Audiences in and around Cleveland are definitely shopping for specialized entertainment with attendance at the Metropolitan Opera engagement and baseball games clearly illustrating it, exhibitors claimed this week. In the main, motion picture business has been off with the blame placed on daylight saving time which gives more time for golf, garden work and driving, as well as a general lack of public interest in current product.

Loew's to Handle Abroad McGraw-Hill Series

Loew's International this week announced it would distribute abroad McGraw Hill's 16-mm. non-theatrical series on education, health, hygiene, engineering and mechanical drawing, a film library of 25 subjects. MGM will provide sound tracks in the languages of the countries where the films will be distributed.

From Politics to...

Benjamin Fielding, who as license commissioner for the City of New York kept "The Outlaw" out of town for almost a year by threatening to deprive houses which showed it of their licenses, went into the theatre business this week as he quit the City Hall to take a job with Loew's, Inc. Fielding's job probably will be as an assistant to Loew's Treasurer Moskowitz.

To the Ladies

Hollywood will come in for a share of the spotlight besides Paris and New York at the Fashion Fair held in Madison Square Garden June 7-13. Paramount Studios' Edith Head will show a pink organza gown inspired by the "Emperor Waltz" (so says the press release and Paramount won't mind getting the picture's title in for free) and another of brocade. Milo Anderson of Warner Bros. will display a banana yellow chiffon modeled on a gown worn in "Romanza on the High Seas."

Yvonne Wood of Universal-International is in the ring with two cocktail suits, one of striped satin and another of fabrics which were worn in "Another Part of the Forest."

Names

United Artist Vice-President Arthur Kelly is back in New York after six weeks in London while Ad and Publicity Director Paul N. Lazard, Jr., is off to Hollywood to discuss distribution and publicity plans with Grad Sears and producer Lou Lion's William Auten is off to England: Twentieth-Fox's Assistant General Sales Manager W. C. Gehring is out inspecting the southern division while Sammy Shain from the same outfit is speech-making to exhibitors at LaSalle, Ill, Producer William Cagney shook the dust of New York off his shoes after watching the opening of "The Time of Your Life."

Financial

RKO's consolidated net profit for the first quarter of 1948 was $1,345,327 after deducting taxes and other charges or 43 cents a share compared with the $2,270,663 net for the same quarter in 1947 when the earnings were $86.4 cents a share.

Loew's Treasurer Charles C. Moskowitz announced a quarterly dividend of 37 1/2 cents a share payable June 30. Warner Bros., announced a quarterly dividend of 25 cents a share on common payable July 6.

Sales Meet

Universal-International held the first of its two district manager sales meetings in New York Thursday with Assistant General Sales Manager A. J. O'Keefe presiding.

Calendar

JUNE
8. first organization meeting, Mid-Central Allied Theatre Owners, Inc., Sheraton Hotel, St. Louis
9. testimonial dinner for Ruth Lewis, stage manager of Loew's Pool, Hotel Bond, Hartford, Conn.
11. directors' meeting, Kentucky Association of Theatre Owners, 437 South Third Street, Louisville.
16-18, exhibitor-distributor "Round Up." Salt Lake City Motion Picture Club, Salt Lake City.
20-22, convention, Theatre Owners of North and South Carolina, Ocean Forest Hotel, Myrtle Beach, S.C.
20-22, annual convention, Mississippi Theatre Owners Association,atra Vista Hotel, Biloxi, Miss.
28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY
22-24, midsummer meeting, Associated Theatre Owners of Indiana. French Link Hotel, French Link Springs, Ind.

SEPTEMBER
24-26, convention, Theatre Owners of America, Drake Hotel, Chicago.
28-30, joint convention, Theatre Equipment Dealers Protective Association and Material Manufacturers Ass'N, Hotel Jefferson, St. Louis.

NOVEMBER
27-28, fall board meeting of National Allied, New Orleans.
29-Dec. 1, annual convention, National Allied, New Orleans.

Jack Stewart Quits Kans.-Mo. Allied

Jack Stewart, general manager of the Allied Independent Theatre Owners of Kansas and Missouri since the formation of that organization, retired from the post Tuesday, President O. B. Travonian announced.

Stewart, who came to Kansas-Missouri Allied Feb. 15 from Michigan Allied, where he had been general manager for 14 years, declared that he was resigning to take advantage of other offers made him. Sullivan announced there would be no change in Allied services and that Stewart's secretary, Dorothy Murphy, would continue in her position. Allied, Sullivan added, was seeking Stewart's successor and hoped to fill the post within 30 days.

Miss. Showmen to Meet

Theatre Owners of America President Ted Gable, Executive Directors Bob Coley and Gail Sullivan will be the principal speakers at the annual convention of the Mississippi Theatre Owners in Biloxi, Miss., June 20-22, President Max Comett announced Wednesday.

Name Allied Unit

Allied's new unit in the St. Louis area will be known as Mid-Central Allied Theatre Owners, Inc., Fieldman Andy Dietz said this week in announcing the first organization meeting at the Sheraton Hotel in St. Louis on June 8.

NEW S R E E L C L I P S
Milk, Bread, Butter Up, Box-Office Stays Down

(Continued from Page 9)

ties is eloquent. A quart of milk went up from 18 to 20 cents; steak rose from 65-69 cents a pound to 90-95; a dozen eggs jumped 42-48 cents from 65 to 70 cents and a pound of butter took a 72.8 jump from 55 to 95 cents. Breakfasts that were 45 cents are now 70 cents, lunches that were 40 cents are now 75 cents and a hamberger dinner with two vegetables, dessert course and rolls is up 43 cents from 70-cents average of 1946 to the $1 average at present.

In sports, ice hockey is up from $1.80 to $2; interstate baseball from 60 to 90 cents; bowling from 20 to 28 cents a game. (The sports events such as hockey and baseball do not take place in Harrisburg so they pay no city admission tax but include the federal tax in their prices.

Boston's motion picture prices have fluctuated slightly but remain almost the same with a few neighborhood houses going up a penny.

But butter which was around 67 cents in 1946 increased to 75 cents; milk has risen from 17-18 cents to 23-24 cents; eggs which were 76 cents a dozen are now 90 cents.

Breakfast in the moderate-price restaurants were 25 cents and are double that; dinners which were now $1.50; 90 cent lunches are now around $1.25 or $1.50.

Night clubs are about the same level with a party of four being able to get away for $30. The race track went up from 50 cents grandstand and $1 club house to $1 grandstand and $2 club house. Bowling which used to be 25 cents a string is now 35 cents. Swimming pools have twed the price line.

In Explanation

(Continued from Page 8)

the lower frequencies—the scanning frequencies and possibly the direct broadcast frequencies—to the set. They would then be mixed in the set to provide a picture and sound. A non-subscriber, who did not receive the scanning frequencies over the air, would be able to receive the program entirely from the air, would be unable to get a clearly defined picture.

The program with this dual "delivery" though, insular as the telephone companies are concerned, with this extra service would burden existing home circuits if it were to be used that way or whether providing additional lines for these lower frequencies to each house—on the same system that wired music is piped into restaurants—would not again over-burden the service.

The entire system of home television, paid for by the subscriber who would have a choice of programs and be billed accordingly or pay in advance as he would for a magazine subscription at the present moment seems a bit confused. But it can be worked out—once it is certain to be profitable.

SIMPP, Allied Ask Stricter Anti-Trust Acts

Both the Society of Independent Motion Pictures Producers and National Allied have written the House Small Business Committee urging stricter application of anti-trust laws to the motion picture industry, which was learned in Washington this week; Allied in the end of vertical integration of the industry— that is ownership of production, distribution and exhibition activities by a single individual or combination—and the extension of the fair trade statutes to cover film rentals.

No Consent—Clark

U. S. Attorney General Tom Clark made it plain in Washington again last week that he is not anticipating a consent decree in the Government anti-trust suit.

"We are going to move ahead for a decree, but it won't be a consent decree," he said.

Justice Dept. Ready To Press Trust Suit

The Department of Justice in Washington this week made it plain that it awaited only the issuance of the United States Supreme Court's mandate in its anti-trust suit against the eight major distributors before resuming action in that suit.

The action would take the form of a proposed order to the New York federal statutory court which, if approved, would put into effect, probably within a month, those parts of the trade practices which the high court upheld.

The action would also be designed to pave the way for early argument on those questions which the high court left open.

The Supreme Court mandates in the Government anti-trust suit arrived in the federal court at New York Thursday afternoon. This clears the way for the Government to act in the case. The high court mandate in the Schine case was reported on its way to the federal court at Buffalo.

Another important government objective would be to seek to narrow the field of affiliated theatres by injunction, a move which would more or less keep the defendants from disposing of their theatres or acquiring new ones in the interim period. While there is some doubt that the defendants might seek to acquire more houses, there are obvious indications that they might seek divestiture on their own in some localities such as closed towns. For this purpose the Government is expected to ask the statutory court to direct the defendants to prepare a list of those houses where it feels the Sherman Act would be violated by distributor ownership or control.

Meanwhile the United States Supreme Court Tuesday turned down the Government petition for clarification of its opinion in the Schine case. The court stipulated what must be done with the remaining five of a group of 16 theatres the circuit had acquired between the time the suit was filed in 1939 and the date when the consent decree was signed in 1942. Schine had retorted the Government was asking the court to reverse itself. So disposition of five theatres—four in Kentucky and one in Oleom. N. Y.—will wait upon further legal action.

Exhibitor Sues Salesmen, 4 Distributors for $150,000

Suits for triple damages amounting to $150,000 was filed in the federal district court at Washington this week by the Theatre Owners of Centreville, charging four distributors and two salesmen with"monopoly on first-runs.

The suit claims that Columbia Salesman Charles Wingfield and Century-Fox Salesman F. B. Knowlton, both of whom had operated the theatres in Church Hill and Chesterton, Md., had conspired with 20th-Fox, RKO, Columbia and Paramount to get first runs for their houses over the Center.

Film Writers Sue Over Industry 'Red Deal'

(Continued from Page 9)

dangers their civil liberties by setting up vague and indefinite standards of social and political affiliations, which are to be enforced by concerted action of all defendants. It establishes for the motion picture industry the un-American principles of guilt by association. The judgments of this combination are carried out by the combined action of its members sitting as a quasi-court which threatens to deny any offending writer an opportunity to write for the screen.

Ask Injunction

1) That the three trade associations—MPAA, AMPP, SIMPP—be enjoined from working together—excepting in cases of legitimate collective bargaining—to hire or fire employees or from taking concerted action to fire, refuse to hire or to blacklist screen writers.

2) That the producer defendants be enjoined from acting together a) to refuse to buy a writer's material because he "holds a membership in any particular group, however defined," or because the material "deals with a particular theme, or with any individual or characters in a particular manner;" b) to restrict, eliminate any type of material, subject matter or characters, on the basis of any social, economic or political criteria.

Alternate Relief

As alternate relief the plaintiffs ask that the defendants be required to state who would determine whether a writer was to be barred, how the evidence would be collected, whether the writer would be confronted with such charges along with witnesses and be allowed privilege of a counsel to represent him, and what was meant by the words "groups," "memberships" in "groups," and "the overthrow of the government by 'unconstitutional and illegal methods'.

Thurman Arnold and Roy P. Monahan represented the plaintiffs.

Columbia Publicists Row Continues After Talks

Attempts by Screen Publicists Guild Business Agent Milton Gottlieb to stop discharge of publicists from Columbia's studios through conference with the company's coast labor relations head B. B. Kahane, apparently had failed this week as four more publicity men were let out with more reports slated to go in a week's time in Guild studio relations. Kahane is said to be working to bring about a new set up in the publicity department without seniority.

Bidding Not Illegal in High Court Opinion—Levy

The U. S. Supreme Court opinion in the Century-Fox-Schine anti-trust suit did not declare competitive bidding to be illegal but merely said that a distributor cannot be forced to sell his pictures by bids. Theatre Owners of America General Counsel Herman Levy told the United Theatre Owners of Illinois Thursday at LaSalle.

The distributor may still sell by bidding if he choses, Levy added in his analysis of the recent opinion.
with the industry still cheering the showmanship that launched
THE IRON CURTAIN and GREEN GRASS OF WYOMING TECHNICOLOR

rously presents “The latest of the sparkling filmusicals for which
Oth is justifiably celebrated... with all the earmarks of the
profit success of its predecessors!” —Boxoffice

AMERICA
HERE HE COMES! On His Dancing Feet...
With His Singing, Loving, Laughing, Heart!

DAN DAILEY
(That Lovable Dad of ‘Mother Wore Tights’)

Give my Regards
to Broadway

color by TECHNICOLOR

TO DAD... Broadway
was bright lights!
TO SIS... It was Times Square!
But it took DAN to show them
they were on Broadway all
along... even if MOTHER'S in
calico... instead of in tights!

Tribute to
ANDY SMITH
month of
JUNE!

CHANCE WINNINGER - NANCY GUILD - CHARLIE RUGGLES - FAY Bainter
Barbara Lawrence - Jane Hight - 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 Kuepf
Selling the Picture

Movie Quiz Man Tours Loop in Minneapolis

To make sure that the men and women in the streets of Minneapolis know what is playing at its theatres, the Minnesota Amusement Company has a Movie Quiz Man touring the streets every day and asking questions about the attractions currently at the circuit's six loop theatres—Radio City, State, Century, Lyric, Gopher and Astor. He offers cash and tickets for the correct answers to two questions. The stunt receives daily publicity in the Minneapolis Star.

The publicist first asks: "Can you name the title of the motion picture playing at the Radio City Theatre?" (or any of the other five). If the answer is correct a guest ticket is given. The second question has a jackpot cash prize if answered correctly in all details. The question is: "Without referring to any note or clippings on your person, can you name correctly all of the titles of the movies playing today at..." (naming all six theatres).

Jackpot prize the first week was $60. The question was not answered accurately and $60 more was added the second week, and $60 is added every succeeding week until the correct answer is given. At latest report the jackpot totalled $240.

The movie quiz man is on the streets of Minneapolis every day of the week except Sunday.

American Legion Backs 'Make Mine Freedom'

The 12,000 posts of the American Legion are lending their support to the promotion of MGM's Technicolor cartoon, "Make Mine Freedom." W. G. Sawyer, director of the Legion's National Americanism Commission, has sent a memorandum to all Legion commanders to the effect that "Make Mine Freedom" combines entertainment and a patriotic message. The 700 newspapers sponsored by Legion posts will urge that every member see it, and see that others see it.

Another MGM short, "Souvenirs of Death," to be released June 19, has been tied-up with PTAs, police departments, safety councils and other civic groups. The John Nesbitt Passing Parade, produced with the cooperation of the International Association of Police Chiefs, the Treasury Department and the FBI, is based on the statistic that 10,000 people will be killed during 1948 by souvenir weapons and shells.

'Melody Time' Ads to Reach 88 Million People

More than 88 million people are expected to be reached by RKO Radio's national advertising campaign for Walt Disney's "Melody Time." In addition to the usual fan magazine groups, the schedule also includes newspaper comic sections and supplements covering all principal cities in the United States, as well as such national magazines as Life, Look, Collier's, Parents', Red Book, Saturday Evening Post, Farm Journal and Country Gentleman.

Parade' at State

MGM has set "Easter Parade" for a world premiere and long run at Loew's State, New York, opening June 30. The engagement of the Technicolor musical coincides with the 60th anniversary of the birth of Irving Berlin, who composed the film's tunes, and his 40th anniversary as a song writer. The house will undergo extensive alterations and redecoration in time for the picture's premiere.

Simonelli Named U-I Eastern Exploitation Head

Appointment of Charles Simonelli to the newly created post of eastern exploitation manager for Universal-International was announced late last week by John Joseph, U-I national director of advertising and publicity, and Maurice A. Bergman, eastern advertising and publicity director.

Twenty-five-year-old Simonelli, youngest exploitation executive of a major company in the film industry, joined Universal's advertising and publicity department in New York six years ago, clipping newspapers. Six months later he was promoted to cooperative advertising work and in the fall of 1943 was placed in charge of all commercial tieups for the company. Subsequently he became a field exploiter and eventually was in charge of special out-of-town openings, traveling throughout the country. In 1945 he handled radio promotion and exploitation in connection with openings of pictures, and has been director of special events during the past two years.

Trolley Cards

Jack Kosibarick of the Rialto, Allentown, Pa., placed cards on trolleys running between Allentown and Bethlehem for "Mating of Millie."

Subsequent-Run Showman Wins Award in Britain

Operating a subsequent-run house with only three-day bookings, Manager W. G. Thomas of the Skeaty Odeon, Swansea, has walked away with the national exploitation contest organized by RKO Radio and Odeon Theatres for "So Well Remembered."

Thomas' major tieup was with the Universal College of Swansea Rag Week, and an example of the wholehearted manner in which he entered into the campaign is the fact that he was "kidnapped" by the students and paraded through the town on a tumbrel with "So Well Remembered" placards on his back. The stunt was widely covered by photographs in the regional press.

Owners of blitzen property in the town were invited to display linen banners advertising the businesses, formerly conducted on the site, that would be "So Well Remembered" by the customers.

A "teaser" campaign was run for a month previous to show date and patrons were invited to sign a scroll asking John Mills, the star, to attend the first performance. Over 2000 signatures were recorded.

The film received credits in press advertising in conjunction with the British Empire Film Campaign and a "Brains Trust" was conducted on the Odeon stage on the Sunday previous to screening.

Window slips in 33 prominent shops and 160 local coachmen drew attention to the film. A special dance was run at the College.

Gorilla Cutout Bally

For his dual bill featuring "Bornos" and "Congorilla" revivals, Manager Jack A. Simonis of the Centre, Hartford, Conn., made an attention-attractor by mounting a six-foot cutout of a gorilla on the top of a car which was driven through the city's downtown streets. He also gave the theatre a jungle front and lobby teaser display—HFID.
Radio Contest, Co-op Ads Exploit 'The Smugglers'

A promotion campaign embracing many angles was placed behind Eagle Lion’s “The Smugglers” in Rochester, N. Y., by Monroe Theatres City Manager James Eshelman, Publicity Director James Estelman and EL Exploiter Charles Baron. A contest that attracted wide public interest was held over radio station WGNY which offered guests tickets and promoted prizes for the best letters on the “thrill” of the contestants’ lives. A thousand post-cards on the “thrill” idea were mailed to the theatre’s list and to a special list of names.

A co-op ad on hairdos, with illustrations, was taken by the Edward company in both the Rochester Democrat and the Times-Union. Ad space was increased in both dailies which gave more than usual space to stories and art.

Posting campaign included two 24s, three 6s and 10 3s in good locations; two two-sheet boards with stills and plugging copy in the Blue Bus and Greystone bus stations; 200 jumbo cards spotted in and out of town.

Merchant cooperation included cards and stills in two book stores, cards in four lending libraries; dress display with stills and 1s:22 card in Foreman’s; five cards containing stills and copy in four drug stores’ cosmetic departments.

Passes for Detecting Counterfeit ‘T-Men’ Bill

Manager James V. Pisapia of the College Theatre, College Point, L. I., increased his business on Eagle Lion’s “T-Men” through a two-column newspaper ad, extending to the depth of the paper, offering free passes to the first 100 persons who could detect the counterfeit “T-Men” bill among four printed at the top of the ad. Those believing they had detected the counterfeit “paper money” were instructed to bring their entries to the theatre. If correct, they were admitted free.

Visiting Sports Editors

Under assignment from Louis F. Lifton, advertising and publicity head, Joe L. Brown, who handled sports coverage on Roy Del Ruth’s Allied Artists film “The Babe Ruth Story,” is making a five-week tour of eastern and midwestern cities, calling on sports editors.

Pickets Theatre for Papa to Exploit ‘Mama’; $5 Bank Account for Baby


Wright picketed his own theatre in New Brunswick while the picture was running. The lone picket walked back and forth in front of the theatre carrying a card reading: “I Remember Mama” UNFAIR to PAPA—Why not remember Papa?” Startled attention that the picket got speedily changed to amused laughter as passersby grasped the humorous message.

It was a lucky dip that Manager Wright made into his imaginative bag of tricks. Less startling, but still good showmanship, was Wright’s promotion of 50 carnations a day from a florist for the first 50 mothers attending the picture during the first four days of its run. A promoted limousine transported the winners to and from the theatre.

O’Kelly’s Campaign

Manager F. K. O’Kelly and his assistant, Don Sleigh, in Glens Falls put across an extensive and resultful campaign of many facets, one of the outstanding features being the awarding of a $5 bank account for the first baby born on Mother’s Day. And that was but one of their promoted prizes in exploiting “I Remember Mama,” and it was but one facet of their main promotion which took the form of a radio tieup over station WWSG.

The station gave the picture publicity for one hour daily for a week in a three-fold search: for the oldest mother, the youngest mother and the mother of the most children. O’Kelly and Sleigh then promoted, to be distributed as prizes to the winners, $50 worth of merchandise from the Economy store; a month’s supply of Carnation milk; a month’s supply of coffee; $30 in merchandise from a clothing store, and the $5 bank account for the first baby born on Mother’s Day, which fell within the picture’s engagement. The prizes were awarded from the stage on opening day and the ceremonies were broadcast for an hour by the cooperating radio station.

Station WLGN had a two-week contest seeking Gold Star Mothers of Glens Falls to whom were presented gifts of flowers and candy. An auto dealer loaned a new car to transport them and a restaurant gave them a Mother’s Day dinner.

Two window displays of old and new wearing apparel for mother were obtained with stills and cards on “Mama” and playdate. A preview was held a week in advance for the two radio stations and invited guests, who were interviewed as they left the theatre. A wire recording was made of their comments on the picture and played back on the air the day before the opening.

Talks to Italian Lodge

With the Italian-made picture, “The Open City,” as his coming attraction, Manager Bill Straub of the Schine Colonia, Norwich, N. Y., addressed a meeting of the largest Italian Lodge in the city on the picture, had a special handbill made up and distributed to all Italian homes in the city, and invited four city officials, all of Italian birth or parentage, as his guests on the opening. The word-of-mouth publicity was terrific.

FLEXTIY OF MATERIAL. Some managers consider themselves lucky if they get an attraction card in a window tieup, but in this department store window for Enterprise United Artists’ “Arch of Triumph,” Manager Lester Pollock of Loew’s Theatre, Rochester, N. Y., has injected plenty of material on the picture.
Streeter Invents Cynthiaburger

It may be necessary for you—as it was for Manager Reg Streeter of Warners' Mission Theatre, Santa Barbara, Calif.—to invent something new in the way of an exploitation gimmick that will pay off at the box-office.

Streeter's invention was of a culinary nature, and simple at that. He dipped into his imagination for a new trick for MGM's "Cynthia" and hauled out the Cynthiaburger—a new delight for the palates of Santa Barbarans. He took it to the local malt shop, which he blanketed with exclamations about the new taste "delight."

Streeter furnishes the formula for his fellow exhibitors: an open-face hamburger sandwich, to which is added a slice of tomato and an extra nickel charge (the extra five cents, presumably, being for the "Cynthia" part of the name). Cynthiaburgers caught on in Santa Barbara, to Streeter's satisfaction and to extra tangles of the box-office cash register.

Build Stars, Sublime Sex Angle to Improve Foreign Film Draw—Mandell

More favorable publicity for foreign stars and sublimation of the sex angle in advertising will, in the long run, result in larger audiences for foreign films, declares Jack Mandell, who opened the International Film Exchange in Los Angeles several months ago for the distribution of foreign pictures.

"The average moviegoer," said Mandell, "must learn that foreign films, particularly French—are not synonymous with sex. This is the fault of advertising which gives that interpretation."

Mandell, whose exchange serves 11 western states, believes that publicity and advertising must be accentuated in the foreign-picture field.

"We can attract many more moviegoers, both as distributors and exhibitors of foreign films," he said. "For one thing, there are many intellectuals who don't know about the product. A sizable number of such people have actually never seen a foreign-made picture."

A veteran of the industry since 1924 and a French citizen in Paris until the war changed his destiny, Mandell became an American citizen and went to work for Steven Pallas in his English films organization in New York. Later he went to California where he is now distributing on his own. Twelve of the 15 pictures served by his exchange are new in the territory.

The former French film man also emphasizes the need for improving subtitles. They should be made more explicit, he believes, to avoid any patron leaving the theatre in confusion about any situation or situation of the pictured story.

Lends Woman's Touch To 'Mating of Millie'

Alice Gorham of the Palms Theatre, Detroit, brought the well-known woman's touch into the promotion campaign for Columbia's "The Mating of Millie" in store and window displays. She furnished the banners, the "Cynthia" campaigns, the "victory-kiss" candies, and the downtown Kresge's to serve "Millie" sundae glasses. She also obtained good window displays on men's clothing, with "Millie" tie-in cards at Kilgore and Lord's and King-Brooks, while the Meyer and Traube jewelry stores gave window space to stills and credit cards.

Miss Gorham arranged with the Ludington News Trucks to banner 35 trucks with "Millie" copies and a tagline tieup with a popular fan magazine. The theatre furnished the banners, which were kept on the trucks for a week in advance and the first week of the engagement. Much interest in the opening was likewise obtained by Miss Gorham through impressive radio coverage.

Serkowitz to Assist on 'Man Eater' Promotion

The recently organized firm of Benjamin H. Serkowitz has been engaged by Universal-International to handle a special promotion campaign for the forthcoming Monty Shaw-Frank Rosenburg production, "Man Eater of Kumaon."

It was announced this week by Maurice A. Bergman, U-I's Eastern advertising and publicity director.

Assisted by a special staff, Serkowitz, a veteran of the industry and most recently engaged in advertising, publicity and exploitation director of Columbia Pictures, will help develop special promotions in connection with key city openings of the U-I release.

Ants as Film Pluggers

As a lobby attraction for MGM's "The Brides Go Wild," Manager Harold H. Maloney of Loew's Poli, Worcester, Mass., displayed an ant village.—HFD.
Father Duffy in "The Fighting 69th"?

Knute Rockne in "Knute Rockne—All American"?

Frank Cavanaugh in "The Iron Major"?

True Story of a real life Pied Piper... Father Dunne of St. Louis... who led his gang of roughneck kids right into the hearts and homes of the best people in town. A great guy who bet on boys—and won!

NOW... His Greatest Role of All!

Fighting Father Dunne

starring

PAT O'BRIEN

as FATHER DUNNE

with DARRYL HICKMAN - CHARLES KEMPER - UNA O'CONNOR - ARTHUR SHIELDS - JOE SAWYER - HARRY SHANNON - MYRNA DELL - RUTH DONNELLY

Produced by PHIL L. RYAN - Directed by TED TEUTZLASS - Screen Play by MARTIN RACKIN and FRANK DAVIS - Story by WILLIAM RANKIN
A CAMPAIGN for the preservation of water brought forth this tieup with the local waterworks when Manager E. H. Meadows of the Odos, Manchester, England, played J. Arthur Rank's "It Always Rains on Sunday." Local press ran a yarn on the display and the film.

Store Sponsors 'Mama' Composition Contest

Swartz Bros. Department store in Oklahoma City tied up with the Center Theatre there for a teen-age composition contest exploiting the local engagement of RKO Radio's "I Remember Mama." Entrants were to write 50 words or less on "Why I Remember Mama," with suitable prizes for the best letters. The store featured the contest in its newspaper advertising for two weeks prior to playdate and in its radio programs over the four leading stations in Oklahoma City.

Entry blanks for the contest were given out both at the store and at the Center Theatre. At the big annual Home Show in the Municipal Auditorium, which last year drew an attendance of 150,001, a display on "I Remember Mama" was placed in a prominent spot.

The picture was screened for the staffs of the city's four high school papers in advance. A Hollywood-style preview, along with that week's feature, was held four days before opening date, in addition to the usual posting and newspaper advertising.

RKO Field Man Ed Terhune cooperated with the Center's manager in the campaign.

Civic Organizations Aid 'Drunk Driving' Short

Newspapers, radio stations and civic organizations were enlisted by theatre managers in Winchester, Va., and Hagerstown, Md., in their campaign for an MGM short subject, 'Drunk Driving.' Newspapers and radio stations in both towns were enthusiastic in their support.

Manager Lamar Keen of the Capitol, Winchester, arranged special tieups with the Junior Chamber of Commerce and the police force in a campaign to find the city's outstanding "safe driver."

Manager Joseph Cumiskey of the Academy, Hagerstown, had his personal announcement of the short subject published in the Lions and Kiwanis Clubs' publications.

Gilman Gives 'Tarzan' Reissue Top Promotion

With a reissue of MGM's "Tarzan's Secret Treasure" as its coming feature, Manager Sam Gilman of Loew's Regent, Harrisburg, Pa., set out to prove that good, old-fashioned showmanship would put it over to greater box-office grosses than the film's initial run. Campaign emphasized his belief that to get money, he must spend money. With his assistant, Bill Blakeshine, Gilman arranged and executed 23 separate stunts. Campaign was the first big one in Harrisburg for several months.

Starting point was the lobby. Three weeks in advance it was transformed into a jungle scene, with grass mats, palms, chunks of "gold," cut-outs of such jungle beasts as a lion, tiger, hippo and chipmunk, the whole display spotlighted in green, blue and amber. Just before the film opened, Gilman had the display moved onto a truck which transported it about the city streets — the most effective tieup, to whom Gilman wanted to make a special appeal. The theatre front bore atmospheric panels with hand-colored enlargement of the cast and the animals. The box-office represented a palm tree, and the marquee was branded with two 5x13-foot signs.

Strips of imprinted Topflight Tape were affixed to shop windows, back bars, lamp posts, fences, auto bumpers, etc. Several hundred gas station signs and local newspapers were released.

A window guessing contest was set up in Murphy's dime store, with guest tickets for those guessing nearest to the number of pennies displayed. Window also carried a large card on the guessing contest, with credits, a large cutout of Tarzan and his mate, and a card announcing that Tarzan sundae could be purchased at the fountain.

A circus-style "see-and-hear" herald was prepared with special appeal for kids. Aimed at them also was the distribution of color books. Passes were issued for the 10 best coloring jobs on pictures done by kids. Cards on easels in the night club for kids, Tarzan cocktail Krege's offered a special Tarzan luncheon. A recorded Tarzan yell was played before each showing of the regular trailer for two weeks in advance and over a loudspeaker in front of the theatre.

Four days in advance, Gilman sent a small jungle animal cutout to the critics of the newspapers. He estimated that intake from the engagement was double what it would have been minus the exploitation.

Comic Book Inserts and Stickers Promote 'Tarzan'

Having booked RKO's "Tarzan and the Mermaids," Manager Joseph S. Boyle of Loew's Poli, Broadway, Norwich, Conn., had recourse to comic books. He printed up inserts on the picture for insertion in comic books by the store's dealers in the area. He then promoted a lot of comic books for giveaways to kids and attached to them stickers on the coming attraction.

Second Co-op Ad

Twice within two months Manager C. E. Macdonald of the Fox Theatre, San Francisco, obtained a full-page cooperative newspaper ad from one concern—Fulop's clothing store. Latest was for MGM's "Alias a Gentleman," the previous one for 20th Century-Fox's "Gentleman's Agreement." Both ads appeared in the Call-Bulletin.
Japanese Figure Cutouts Sell 'Design for Death'

Four-foot figures of an armed Japanese soldier in menacing attitude were used in the lobby and on each side of the box-office of the Grand Theatre, Chicago, for 10 days in advance, to draw the attention of passers-by to the coming RKO award-winning documentary, "Design for Death." Six of the rifle-bearing Japs were scattered about the lobby and the mezzanine. Only advertising on the standees were film's title and the playdate.

Enforced by law, the dated trailer were run on the screens of both the Grand and the Palace. A 7x10-foot display piece was placed in the Grand lobby and a 4x7-foot display in that of the Palace, both using the same copy and the menacing figure employed in the newspaper ads. The ads themselves dominated the advertising pages of the dailies. The regular trailer was screened at both theatres starting two weeks prior to playdate.

For five days in advance, Chicago radio stations gave the Feature to feature intervals both mornings and afternoons. Station WJJD also used two 15-minute shows each day for three days, the theatre reciprocating with one frame crediting the station.

Advance screenings for disc jockeys, radio program directors, press critics and feature writers and representatives from the various youth groups and mothers' organizations garnered widespread advance publicity. RKO's cooperation as ad manager assisted the theatre manager in the campaign.

A Tale of 'Relentless' Campaigns in 2 Cities

Merchant tieups and radio contests and plugs formed the backbone of the exploitation of Columbia's "Relentless" in Philadelphia and Hartford. In the Quaker City Everett Callow and Irving Blumberg tied up with a store for a contest in which those who guessed the number of cartridge shells in a sombrero received passes. The old stunt was still good. Three radio stations plugged the picture on spots and several local contests.

George Landers for the Hartford, Conn., engagement at E. M. Loew's Theatre arranged a 15-minute interview with Columbia Exploiter Abe Bernstein on station WCCO which also carried Columbia's "Relentless" contest. WONS disc jockey played western tunes and its Claire Gibson plugged exclusive radio material on women's fashions in shoes and on food programs. Station WTTI offered a beagle puppy in a "Why I Want a Puppy" contest. Food Savers Super Market plugged the film through its "Relentless" policy in bringing super-savings to patrons. Half a dozen stores gave window displays with stilts, cards and credits.

Theatre's Throwaways Were Not Thrown Away

As a means of preventing the throwing away of throwaway cards, Manager Murray Quayle of Century’s Vogue Theatre, Brooklyn, N. Y., gave them to the usher who handed one to each patron just before they were shown a feature, a stunt that no cards were thrown away in the theatre.

Murray and his assistant, Neil MacNeil, have made a permanent deal with the Brooklyn College bookstore to advertise current and coming features. The book store posts weekly a 1X22 card which it prepare and keeps up to date.

Money Dates for July

Theatres have entered the doldrum months, with lakes, mountains, rivers and the oceans calling city dwellers to vacation land. Extra exhibitor effort will be required to offset this. Independent exhibitors, in the fifth, is the one big occasion for skyrocketing receipts, and every advantage should be taken of it and of the few other occasions when ingenuity, showmanship and elbow grease will pay off.

National Obscene Periods

JULY 5—INDEPENDENCE DAY: Observed on Monday, the holiday falling on Sunday, Prices of foods and necessities are still high, and Monday merchants have added a little besides the summer heat to the exhibitor's headache. First off, try to get the audience to look and be cool, comfortable and inviting; plans to get business must be laid well in advance so as not to miss out on any possibility of winning extra dollars. In keeping with the celebration, dress the front, look lively and interior with American flags, red, white and blue bunting. Promote from a florist red, white and blue flowers for lobby and foyer in return for a credit card. Marquises lighting should be in the national colors.

Put on a patriotic show with local organizations—Boy and Girl Scouts, American Legion, Veterans of Foreign Wars, W. C. T. U., etc., with a salute to the flag, oath of allegiance to the flag, and playing of patriotic songs by the orchestra and special singers. Arrange for some prominent person to read the Declaration of Independence. Don't place a copy (enlarged if possible) in the lobby.

If you have some sunshine, arrange some sort of parade; get it in with a float or a bannerted car. Try to get it to pass the theatre—better yet, if your localities permits, have it stop in front of the theatre with any exercises to be held before the parade. If all else fails, if no performance is going on. A short talk by some community notable on what Independence Day means to our democracy will attract many non-

A morning kiddie show, properly advertised and managed, will add materially to the day's "take." Regular school contests and other action feature. Try to get the youngsters to hold a parade of their own and march to the theatre carrying banners and posters, even if a special rate to the parade is cut. You don't have to hold a parade. Have them participate in some stage contest to bring in their relatives and friends. Don't overlook any amateur forces: recruits. Farmers who are unusually cager to tie up with any event that will result in publicity. For instance, have a local marquee or top of theatre taken down at sundown and get some version of the local recruiting service to go through the actual military ceremony, bugle call and all.

Contact editors and radio program managers for a contest to find all persons whose birthdays fall on July 5. A contest ad inviting them to theatre to be theatre guests. Award them some suitable present—any kind of toy, bulbs from the theatre top or elsewhere, with some of the devices containing Uncle Sam contest for boys will stir up interest, especially with preparations for the July 4th celebration in the best Uncle Sam costumes. Have them parade on the stage, audience applause selecting the winners. A MacArthur in his uniform—girl or boys might be substituted or added. A tall Uncle Sam (on stilts if necessary) could pull the bonneted ballyhoo. A large, colored cardboard Uncle Sam atop the marquee lights would look well. Seek a newspaper tip for a contest with promised prizes for the young,

Other suggestions: Contests between drum and bugle (or file) corps, or by bands of various socie-

ties; a between-shows program of patriotic shorts; a party for inmates of an orphanage. News-

paper ad these contests will get press and radio advertising. Advertise any idea the theatre has in the column, and comfort of phones and comfort of patrons. In some large cities the public schools keep open till near the end of the term. In such situations school essay contest, with a newspaper tip, on "How Independence Day Means to Me" will garner extra publicity.

JULY 25-31—NATIONAL FARM SAFETY WEEK. In agricultural regions this observance presents an opportunity to good publicity, goodwill and financial benefit through several media. Con- tact farm co-operative departments in any agricultural school in the vicinity for a speaker to talk on safety to the farmer. Be sure the farmer should guard against—fire, storms, drought, soil erosion, etc. If possible, have the school provide the soil's fertility, etc. Properly advertised, this will draw largely from rural areas and newspapers, most of which will give the writer a free place if he writes it a play. This idea may be used for a theatre-newsper con-

Theatre openings on July 30 like a vacation on the farm (or in the city) or "Why I think life on the farm is safer than life in the city," or vice versa, with a promoted week's vacation (or for a country boy in the city) for the winning letter or essay. U. Or, tie up a newspaper for farmers with some suggestions for eliminating dangers that threaten the farmer. Posters in farm stores or other places of business would be a good basis for part of the campaign. Ads could be announcements of the programme's going up on each week while the school remains in session. Arrange for publicity to normal school departments, giving them a special price. A newspaper might tie up for a contest among normal school students on the origins of the institution, or the spread of the schools throughout the nation. Material could come from dealers in text books and other normal school supplies. Tickets good for the term in head prize would be the most attractive to the students of such a contest. Dealers in books and supplies should be offered the newspaper ad and make window and counter displays.

JULY 12—GEORGE EASTMAN, born 1854. This is an anniversaries that should take cognizance of because of Eastman's many contributions to films and to photography in general. An exhibit should be shown on his contributions to the film industry, a biographical account of his contributions. Another newspaper or radio connection might well be definitions of a list used words used in motion picture photography, with prizes promised from dealers in photographic films. A contest with another department should also give window displays and take a co-op ad. The theatre could offer on its own, or tied up with a newspaper and/or photographic film an "Eastman prize" for the best picture by an amateur of some local scene or personality, all entries to be displayed in the lobby. Camera clubs would participate in such a contest. If the community boasts an oldtime photographer, contact him for old portraits and place them in the lobby with contrasting modern camera portraiture, especially portraits in Kodachrome, the Eastman color process. Book an exhibit of Eastman's work with emphasis on the photographic development in film, and advertise it.

JULY 29—POSTAL SYSTEM ESTABLISHED. This is an anniversary that should be observed at the 173rd anniversary of the founding of our postal system. If possible, arrange to post the postmaster and offer special party rates for postal employees and their families in return for an essay on the history of the postal system. A contest can be arranged to win with an announcement as he will grant. Newspapers and others should be encouraged to mention it.

Special Observations

July 1—Dominion Day in Canada
July 3—IIdaho admitted as a state, 1890.
July 16—District of Columbia established, 1790.
July 24—Pioneer Day in Utah.
July 24—Occupation Day in Puerto Rico.

Anniversaries

July 6—First road test of auto, 1894.
July 14—First rodeo in America, Prescott, Ariz., 1884.
July 15—Airmail service, N. Y. to California, estab-
lished, 1925.
July 19—William Boeing, born, 1881.
July 10—Howard Hughes started around-the-world flight, 1935.
July 11—John Quincy Adams born, 1870.
July 14—First world's fair in America, New York, 1933.

Historic Events

July 18—U. S. Canadian St. Lawrence River Treaty, 1932.
July 26—New York ratified the constitution, 1776.
July 29—Beginning of World War I, 1914.
The Brass Tacks of Efficient Picture Theatre Management*

YOU AND HIGH COSTS AND LOW WAGES

By Jack Jackson

"The February slump in commodity prices, together with scattered price cuts by some manufacturers, stirred memories of good 5-cent cigars, $2.95 hats, $17.50 suits (and with two pairs, too) and $495 Chevrolets. Many a U.S. citizen revolved in the food hope of much lower prices ahead and some old-timers wistfully recalled the days of nickel beer, free lunch and other price tags and business practices of the '30s.

"However nice, such prices will never return. Just as in every postwar period in American history, prices already have dropped some; they probably will decline further. But a hard look at previous postwar periods also proves that while prices drop, they rarely go back to the old level. Thus the cyclical trend (short term) shows wide fluctuation, but the secular trend (long term) is always up. For this, there are two dovetailed reasons: (1) steadily rising standard of living; (2) a steadily rising wage scale which makes possible the standard of living.

"Today's prices are permanently up above prewar prices. The present level is 80 to 100 per cent above 1939. Since both wages and prices have risen—we had better look toward a stabilization of wages and prices at some new level, perhaps 50 to 60 per cent above 1939.

The above should give every theatre man something to think about—and that means producers and distributors too. It is no prognosis of mine but exact quotation from the pages of the fortnightly publication of America's largest investment brokers and, as such, reflects the studied viewpoint of experts whose source of facts is worldwide and whose fingers are tenaciously gripped to the ever swaying market wheel that controls the tossing and tumbling of the ship of commerce. With 92 offices spreading throughout the United States, it is a pretty safe bet that the published comment of the firm accurately reflects national conditions based on indices meticulously compiled from irrepealable experience. The C of L figures measure closely to those of the widely quoted Bureau of Labor Statistics. This latter index shows current living costs at 170 compared to 99 in 1939 and 122 in 1928.

The average theatre owner—and producer and distributor, too—because of the intangible quality of his principal stock in trade, is prone to be unimpressed by indices, surveys, statistics and dry percentage evagings of the mundane needs served by marketers of tangible merchandise. The figures quoted above will gain in poignance if a few moments are spent listing the tangible items essential to the conduct of our intangible business and comparing present costs with those existing before the war and during controls. Conclusions, based on this kind of examination, are certain to show that the weeper's bench is the ultimate destination of those who refuse to acknowledge how definitely our effort is linked with the trends of world commerce.

Wage Elevation and Cost-of-Living Escalator Tactics

Without looking beyond our own books we can see that the 8¢ one-sheet and 10¢ still picture are gone forever, and along with them went low-priced janitor supplies, carbonets, ecc., to say nothing of labor costs—our own service staffs excepted. And in this latter we can see plainly mirrored what has happened to an abundance of the folks who used to be regular visitors at our box-offices. Entirely too many of them have failed to maneuver wage elevation to match the escalator tactics of the cost of living. Unless the wage of that vast multitude popularly referred to as "white collar workers" is substantially increased, we of the theatre are sure to find them and their families saying "hello" to our cashiers at still less frequent intervals than at present.

To repeat what has been said in this and other columns time and time again, the cost of living and its constant rise is the most hazardous of all obstacles to high box-office grosses. The finest of all pictures comes in a lousy second when competing with an empty abdomen, and the nation's tummies have, during the boom years, acquired the hard-to-break habit of eating steaks and pastry. It will be a long time before they will agree to a compromise of rice and beans plus a theatre ticket.

The condition poses a problem that is not by any means unsolvable to theatre owners and managers who are willing to shed their sport jackets and dig for replacement business on an intelligent day-in-and-day-out work schedule.

We are faced with a highly increased cost of doing business in all three branches of the in-

(Continued on Page 22)

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"The Dude Goes West" will tickle every spectator who catches it... The producers haven't missed a bet... Class production notable for top values in every department.

...you know it's GREAT!

ALLIED ARTISTS presents

"The DUDE GOES WEST"

A KING BROS. PRODUCTION

DESPERATE DAN,
THE DUDE... he's the guy who out-bulled Sitting Bull!
Jackson...

(Continued from Page 21)

dustry on one hand and the serious decline in customers on the other. In reserve and by no means a minor threat is the matter of admission price.

Facing the situation squarely, it looms up something like this:

We can't expect to complacently rest our
bottoms and content ourselves with the slice-
like creed that ours is the poor man's enter-
tainment. The poor man is now in position
where he can afford entertainment only on such occasions as endow his or her budget with the
rent-clothes-food problem, and relief in that
direction is improbable, if not impossible. Yet
our costs of operation have increased to such an
extent that even a return to what we considered
"good" business in prewar days would fall miser-
ably in blanketing the expense sheet.

That means that, even at a conservative figure,
we must, in some manner, see to it that our
bargoes advance at least 25 per cent above prewar levels if we want to keep the sheriff from grabbing the key to the front door. Admissions are already at levels burdensome to
many of the dyed-in-the-wool movie fans, and
further advance is certain to reflect on our added
advantage. Film costs are higher than ever before and the same goes for every con-
ceiveable item that enters the necessity list for
theatres. Relief from those sources is plain
moon-wailing unless production expenses can
be reduced materially, and the indication are
that such reductions, when, as, and if made,
will never be great enough to warrant return to
the old low levels. Coupled with all this is an
increase in competitive enterprises with consequ-
ent demand for the spare time and dollar of
Mr. and Mrs. Public. It would be silly if we
failed to add our own negligence in omitting
any and all effort directed at the difficult-to-sell
field of prospects, during the time those long
lines of middle and poorer class patrons were
lining up at our box-offices.

Now that the obstacle course is properly
charted, let's see how best to negotiate a passage
around levels if we may with the thought that
costs must be crossed if we are to continue in
business.

A Vital Need

Those lists of residents in your community
which we talked about here some time ago are
a vital need today. If you don't have them, start
immediately to get accurate reports about the
segments of vox populi that make up your
neighborhood and those immediately adjoining
from which you may expect to lure business.
From your Chamber of Commerce or from the
industries, factories, etc., secure accurate data
on wages paid, hours worked, etc. From
churches and civic clubs determine the size of
families, their creeds, their habits, etc. as far as
possible. From lodges, labor union halls, etc.,
find out about the folks of foreign extraction.
Get the newspaper editor to furnish you the
social ledger, the country club group, etc.

With such information, you are in a
position to make every shot count when you
start your advertising and publicity campaigns;
when you set your bookings; when you deter-
mine house policy, hours of opening and closing,
etc. If yours is a highly religious community,
don't waste those top pictures on Sunday. If
yours is a highly industrialized section with a
good wage average, you can date them at ran-
dom; but if wages are low, it is not to set
your sights for profit on and just after pay day.
Study the leisure hours to determine when to
open your theatre. It may be that you can save

Manager a Columnist

Bob Case, city manager in Kingston, N. Y., for Walter Reade theatres, has
become a newspaper columnist and con-
ducts a signed, twice-weekly column
called "Reeling Them Off at the Movies"
in the Kingston Evening Leader. Case
devotes his column to general news of
film stars and their pictures and includes
background items on the productions
booked for the two Reade theatres in
Kingston.

It'll take work to get those lists together and
still more work to properly set up your own
codes of savings, leisure, faith, etc. to permit
instant recognition by subjects. It'll be charged with
the actual work of contact. But it is the cheap-
est insurance any theatre man can get that will
guarantee maximum revenue and maximum
attendance on a day-in and day-out basis.

There is no way of brushing aside the fact
that business is way off from peak and that the
peak was enjoyed while everybody was working
in shipyards and other war industries at top
wages. With the working man taking drab
with the net income that barely stretches—or does
it—to cover greatly increased living costs, he
no longer rates as the No. 1 theatre box-office
prospect. From this field theatres can no longer
expect other than payday attendance.

This forces our sights to the higher levels of
the patronage pattern consisting of those whom
we have always admitted to be the "choosy"
or discriminative patrons. The simplest of
reasoning dictates the necessity of determining
who they are, where they live and the particular

type of attractions best calculated to entice their
attendance either in mass or in individual
groups. Your exhibition policy should be
changed—and quickly—to meet the result of your
investigation. This latter crowd can come any-
time—and will, if your appeal is coated with
the right kind of enticement, making it possible
to date attractive and build special programs
accordingly. The sure-fire big draw should be
saved for weekend playing time when the mob
of wage earners have the wherewithal to keep
the cashier saying "Thank You."

A word about film charges and we'll call it
a day. In instance after instance theatremen
claim the distributors refuse well-founded
and legitimate claims for reductions. The
foolish ranks of exhibition are certain to re-
taliate, and it would be wise if some of the
higher executives checked off the don't-give-up-
a-dollar orders under which many branch man-
agers are working, and permitted the use of
a little locally administered discretion.

Financially Disturbing

Just to make 'em up I list here two moves
being contemplated in widely divorced areas
that could prove financially as well as

causing the industry to "lose face"—and
we've lost too much of it already—with the

view of combination. In one area exhibitors are
contemplating banding together to visit blanket
penalty in the form of combination cancellation
of all playdates in all houses on the distributors.

In another exchange area there is consideration
of material reduction in children's prices with

a view of cashing in at the concession stands.

The comers of this scheme figure that with film
percentages at such high levels they will profit
more from the concession dollar that grows
when the admission drops than from the latter
which must be shared unreasonably with the
distributor.

Talent Discovery Show

The Odell Hastings Theatre, Vancouver,
B. C., is conducting a "talent discovery show"
the stage every Wednesday night. Manager
Al Mitchell reports that it is a good business
builder.

Correctly Spelled?

Are the words in your marquee sign correctly
spelled? Better check on this when the sign
is changed for each attraction.

Here's What It Takes

To be a successful theatre manager, writes W. F. Foster of the Dalton Picture House,
London, England, in the Gaumont-British house organ, News and Views, one must have:

The Personality of a Prime Minister
The Business Acumen of a Store Manager
The Dignity of an Archbishop
The Geniality of a Super Comedian
The Tact of a Schoolmaster
The Hope of a Company Promoter
The Benevolence of a Charitable Institution
The Eloquence of a Cabinet Minister
The Cheek of a Parliamentary Candidate
The Elastic Conscience of a Member of Parliament
The Knowledge of an Encyclopedia
The Legal Knowledge of a Lawyer
The Sporting Knowledge of "Ruppu's" Guide
The Smile of a Film Star
The Voice of a Sergeant-Major
The Skin of a Rhinoceros
Schlinker Builds Kid Trade

Manager Harry Schlinker of the Warner Theatre, Fresno, Calif., believes that one of the chief requisites of successful theatre management lies in cultivating the friendship of children.

CARRYING out that belief, he induced the Frank J. Sanders automobile concern to sponsor a special pre-Easter children's show. The result topped his own wide reputation for community cooperation and relationship, for the special card and stage act so many youngsters that a number invaded the stage and many others were standees.

A secret of his success with shows for children is that he gets the opinion of parents on the pictures they would like to have their children see before he books them.

Theatre Anniversary Observances Are Proven Worthy of Special Campaigns

Observance of a theatre's anniversary as a means of promoting its standing for community service and a method of increasing box-office receipts is by no means a new idea, yet in many instances undoubtedly it is not being worked for the full measure of results that are possible.

National Theatres, which makes a point of keeping each house "a place to go and the "hub of the community," has recently received from a number of its managers reports on birth- day anniversary undertakings and results.

Through stressing the theatre's furnishing of needed entertainment to the citizens, its contribu- tions to cultural growth, to civic undertakings and to a city's business through its pay- roll, the managers found patrons willing, and often eager, to show their appreciation of this community service.

In San Jose, Manager Andrew Saso of the California expanded the theatre's birthday into an anniversary month, and found the merchants willingly joining in a double-page of gratis ads expressive of their appreciation of the theatre's activities for the betterment of San Jose.

Ralph Hathaway of the Los Angeles neighbor- hood Stadium (before his promotion to the Guild in Hollywood), opened the house's anniversary week with a cartoon show, pro- moting free drinks for patrons by Bireley's. A huge 4x5-foot cake was promoted by MGM's Dorothy Patrick for the occasion and she cut the first slice. The Los Angeles dailies gave the anniversary week much advance publicity. Community leaders took a place on the stage to join in a salute to the theatre as one of its leading lights. Telegrams were received from Hollywood stars and placed on view in the lobby.

In Portland, Ore., for the 20th anniversary of the Paramount, Manager Frank Pratt in- vited four persons born in 1928, the year the theatre opened, to attend the first showing of his anniversary attraction, Pathe-Fox's "Gentle- man's Agreement," as his guests, with good publicity results. A full-page story was obtained in the Sunday magazine section of a newspaper on the Paramount's birthday, illustrated with cuts of the theatre as it is today and of the site as it appeared 50 years ago, and a picture of its first and its present manager.

The Chamber of Commerce and the mer- chants of Bell Gardens cooperated with Manager Rod Roderick of the Towne for a country store held on seven nights, with top awards of electric refrigerators and radios being awarded on the last night. A midnight spoof show was sold out on an advance-ticket-sale basis. Man- ager Jimmy Walker of the Alcazar cooperated with Roderick by putting together a benefit re- cepting program each night prior to the open- ing of his own show. A medley of popular tunes were played, each receiving comments from Walker. The recordlings were furnished gratis by a Bell Gardens music shop.

Other anniversary observances planned for other National Theatres are listed in the circuit's house organ as follows: juvenile shows with pedigreed puppies as prizes, yo yo contests, cowboy costume contests, leap year shows and wed- dings, appearances on the stage by local choirs, school music societies and amateur talent, hav- ing couples observing golden and silver wed- ding anniversaries as theatre guests, and many others that will serve the community, win good- will for the theatre and add to its intake. The circuit lays stress on soliciting these anniversaries to families, making them "everybody's" parties by letting patrons feel they are a part of the show.

SOME BIRTHDAY CAKE! When the Reade circuit celebrated its 40th anniversary recently, City Manager Ralph Lantermann in Long Branch, N. J., converted the box-office of his theatre into a huge birthday cake. This is a novel anniversary stunt which other theatres could well duplicate, provided they have island box- offices.

Share in Receipts to Build Class Memorial

A deal has been concluded between the Madison Theatre, Albany, N. Y., and the Student Council of Public School 61 whereby the gradu- ating class will share in the receipts of a Sat- urday night performance and use the money for a class memorial.—ALB.

First With Soft Drinks

Harrisburg's three Fabian theatres—the State, Colonial and Rio—are the first in that area to install soft drink dispensers. The machines, now in operation, dispense either Coca-Cola or root beer at a dime per paper cup.—HAR.

Agile Figures Ways to Reach Non-Moviegoers

Able Showman R. E. Agile, district manager for the Stateville Theatre Co. down in North Carolina, who headquarters at the Appalachian Theatre in Boone was concerned over the fact that the Appalachian was attended by but 11 per cent of the drawing area's 9,000 population, and set to work to devise some means by which he could reach infrequent patrons and the non- moviegoing public.

First, he announced three weeks in advance a giveaway night at which patrons were asked to register their names, birthdays and addresses, thus getting a list of 1,000 persons who were more or less regular attendees. He already had a mailing list of 500. He then ob- tained a list of 2,500 families in the county who used electric power in their homes. By checking these lists, Agile was able to determine just who, in the checked lists, did not patronize his theatre.

Next step was to figure out means of reaching them, and he selected heralds as the method— not the regulation herald advertising the coming attraction, but one that contained in- formation that was apt to interest those receiv- ing them. During March he mailed out a herald containing special events, days and weeks in that month, starting with National 4-H Club Week, running down to Easter holidays on the 29th. At the bottom of the March herald his attraction for the 27th, Oliver Hardy and Stan Laurel in "Saps at Sea," was advertised as "Laff Club choice."

The April herald varied this idea to some extent: in addition to listing special days, na- tional "weeks," etc., Agile interspersed an- nouncements of the features booked throughout the month. It was a community service and goodwill gesture that received special emphasis through an "attend your church today" notice on the 25th, with the information that Letcher's cab service made no charge for taxi service to church or Sunday school. At the bottom was a boxed ad for the cab company.

Agile also reaches non-moviegoing persons through personal postcards.

Singing Commercials Found a Traffic Aid

Singing commercials urging safer driving proved their value as a traffic aid in Washing- ton, D. C.

A, Julian Blyawksky, president of the D. C. Motion Picture Theatre Owners Ass'n and chairman of the District Commissioners' Traffic Advisory Board Public Information and Education Committee, placed 10 different sing- ing commercials with the radio stations in the Washington area. Blyawksky, who also heads the Warner real estate department in the dis- trict, has been heading an intensive drive for safer driving in the capital, and set up a jingle- writing contest which resulted in the singing discs which were received by a local night spot group, the Beach Johnson Trio, which also adapted music to the jingles.

Rick LaFalce, public information specialist handling the traffic aid, made the discs, availability of which for other congested-traffic cities is under discussion.

Watch Neon Sign

It's a well-maintained neon sign that stays entirely illuminated these days. If yours is neon, keep a close check on it to be sure it is operating efficiently.

Showmen's Trade Review, June 5, 1948
**The Box-Office Slant**

**Secret Service Investigator**

Republic Drama 60 mins.  
**AUDIENCE SLANT:** (Family) Delivers a good deal of entertainment in an hour without being pretentious about it. O.K. for all audiences.

**BOX-OFFICE SLANT:** Well-produced second-placer will have to lean on main feature to get 'em in, but will hold its own on screen.


William Bridges, who was hero of a job, answers an ad and runs into this situation: several men gathered around a man sick in bed. The man is Bridges' double. They hire him as Federal officer to capture counterfeiters, but latter and his gang set out to get first group, who are not Federal men. Bridges then joins real Federal office and finally comes out on top with help of Lynne Roberts, the girl who takes ads at the newspaper.

**Comment:** This is one of those "they ain't what they seem" stories which only gradually lets you in on who are the good and bad ones. It is done so deftly that the audience gets a kick trying to figure it out beforehand.

The hero has to best not one but two gangs and Lloyd Bridges accomplishes this so modestly that you are all for him at the fighting showdown. The involving story is nicely worked out by writer Butler and director Springsteen. The film is for the second half and can't draw much on its own account, but once on the screen it will hold up well. An excellent program-maker.

**Coroner Creek**

(Cinecolor) Columbia Western Drama 90 mins.  
**AUDIENCE SLANT:** (Adult) Top notch outdoor western drama, beautifully photographed in Cinecolor and skillfully produced.

**BOX-OFFICE SLANT:** Should do well at the average theatre with name draw of Randolph Scott, plus Cinecolor appeal, in addition to certain excellent word-of-mouth.


Poor man is determined to avenge the death of his fiancee, a man begins a search for the unknown party responsible, who turns out to be the leader of a gang muscling in on ranchers' property. The killer is cornered in a church and falls to his death. The young man, his mission fulfilled, realizes that his heart belongs to a girl who aided him.

**Comment:** "Coroner Creek" is a top-notch outdoor western drama, beautifully photographed in Cinecolor and skillfully produced. Harry Joe Brown can take a bow for his independent production, released through Columbia, because it's one of the best pictures of its kind in quite a spell. Randolph Scott does a splendid job as the unserving hero, while Marguerite Chapman is fine in the feminine lead. The rest of the cast does nobly, too, including standout performances by villains George Macready and Forrest Tucker, and character actor Wallace Ford. Because of the unusual violence of some of the scenes, squeamish children might better be left home, making this a picture recommended primarily for adults. It should do well at the average theatre with the name draw of Randolph Scott, plus Cinecolor appeal, in addition to certain excellent word-of-mouth.

**National Reviewing Committees Audience Classifications**

**SHOWTIME** (English Films)  
**FAMILY:** National Board of Review, CLASS A—SEC. 2—National Legion of Decency.  
**IRON CURTAIN** (20th-Fox)  
**FAMILY:** National Board of Review, CLASS A—SEC. 1—National Legion of Decency.  
**SHOE SHINE** (Lopert)  
**MATURE:** National Board of Review, CLASS B—National Legion of Decency. (Objection: suggestive dialogue and gesture.)

**The Calendar**

(Eagle Lion Comedy Drama 79 mins.)

**AUDIENCE SLANT:** (Adult) This entertaining racing drama, with the accent on comedy, should please most moviegoers.

**BOX-OFFICE SLANT:** Light on star names, this has decided quality and should fit in well where the type is liked.


Plot: Hit by financial reverses, John McCallum, racehorse owner, agrees in a drunken stupor for a woman to lose at Epsom to get a better price at Ascot and telegraphs Greta Gynt not to back it. Next morning he realizes his mistake, cancels his instructions to his jockey and sends a message to Greta. The horse is honestly beaten, Greta's pompous husband, Raymond Lovell, jealous of McCallum, hands the telegram to the stewards. McCallum is called before them but clears himself in time for the horse to win the big race.

**Comment:** While it is not possible to take this story very seriously, it nevertheless makes for bright entertainment which moves at a good pace. Antony Darnbrook has realized this and has produced with the accent on comedy. Much of the fun is derived from Raymond Lovell's delightful characterization of the Englishman whom the scheming Greta Gynt marries for his money. Miss Gynt looks lovely, wears some beautiful clothes to advantage and makes the most of her part. In the role of the lady trainer, Sonia Holm again proves that she is an English actress who can command audience sympathy. The racing scenes filmed at Windsor, Ascot and Epsom are excellent, and the picture should fit in well where this type is enjoyed.

**Campus Sleuth**

(Monogram Mystery 57 mins.)

**AUDIENCE SLANT:** (Family) This latest offering in the Teen-Ager series has little to offer in the way of entertainment. The usual cast strives in that direction, however, with Freddie Stevens facing two numbers and Warren Mills handling the comedy.

**BOX-OFFICE SLANT:** A filler. Will need strong feature support.


Plot: A man is murdered during the Junior College Prom. Two of the students are mixed up with the killer, one is the caretaker, Inspector of Homicide, whose son is one of the suspects, has a difficult time solving the mystery, but it is eventually cleared up.

**Comment:** This is an obvious attempt to put together the usual fare for another in the Teen-Ager series, with the tried and true ingredient of a name-band. Story seems to be of secondary importance, for whatever there is, is of little consequence. And the finished product can't be the same way. Used as a filler-inner, it should pass unnoticed, especially if the balance of the show has something good to offer, Freddie Stewart signs two numbers, and the band presents a few. All do as well as they can with the material offered them.

**The Room Upstairs**

(French Dialog—English Titles) Lopez I Comedy Drama 90 mins.

**AUDIENCE SLANT:** (Adult) Excellent entertainment for mature, sophisticated adults. Because of its sex theme, it is not for children under any circumstances. Fine performances by Marlene Dietrich and Jean Gabin, who wrote the script for the first time.

**BOX-OFFICE SLANT:** With the Dietrich and Gabin names for the marquee, this should be a sellout in the foreign-language theatres and should also prove a better-than-average foreign film attraction for certain other situations. If coupled with another film, care should be taken that the entire program is purely for adults.


Plot: Bricklayer Jean Gabin's affair with Marlene Dietrich, the wife of his friend, becomes the overbear of his friends and associates, but the climax comes when one of Gabin's employees is killed because of Gabin's negligence. Marlene is also seen as a counselor, whom she turns down when he spares the job of Gabin. In the meantime, however, Gabin has overheard gossip about the room upstairs in Marlene's bird and seed store, where she has

(Continued on Page 20)
Trailers draw 31% of your Patrons... says Woman's Home Companion in authoritative 1947 Movie Survey!

**Cost less and sell more than any other form of theatre advertising!**

*"Trailers draw 31% of your Patrons"... says Woman's Home Companion in authoritative 1947 Movie Survey!"
Box-Office Slants

The Room Upstairs

(Continued from Page 24)

apparently entertained other men unknown to Gウィル。In a violent quarrel with her, he strangles her. Although he is acquitted at the trial, his remorse over the murder so depresses him that he welcomes the bullet from a gun fired by an admirer of Marlene Dietrich, who believed he was not detected by his victim.

Comment: With the names of Marlene Dietrich and Jean Gabin for the marquee, "The Room Upstairs" should be a sellout in the box office. However, it fails to prove a better-than-average foreign film attraction for certain other situations. The picture is most certainly for adults only, since the affair between the bricklayer and the woman of easy virtue who operates a bird and seed shop while she entertains men upstairs, is purely biological and without benefit of romance. And to this end Miss Dietrich's physical charms, including her famous legs, are accentuated in the costumes chosen for her. In view of the sex theme, the producers have been as daring as possible without actually throwing caution to the winds, and it is possible that some censor may insist on using the scissors here and there throughout the film. Whatever happens, the film as it stands now is excellent entertainment for mature, sophisticated adults, and the performances of Marlene Dietrich, who is still very attractive, and Jean Gabin, with whom she is teamed for the first time, are of first-rate caliber. Adequate support is contributed by Marc Lawrence, Margo Lion, William Harrad and others. The continuity is not as smooth as it might have been, for moods are built up through action and musical background only to be abruptly cut off for the next scene; but this is not critical enough to detract from the picture's entertainment value as a whole.

King of the Gamblers

Republic  Drama  60 mins.

AUDIENCE SLANT: (Adult) Unsavory "sports fix" murder drama may please the toughies, but some heads of families may object. Sophisticated patrons will consider both theme and screen development phony.

BOX-OFFICE SLANT: A "make-a-buck" program filler that depends for its lure solely on sensation. All right for grind houses.


Plot: A pro football player, James Cardwell, throws a game so the gambling syndicate, which includes George Meeker and Thurston Hall, can clean up. He tries to get $10,000 out of Hall on threat of disclosure. Meeker has erased, throwing the blame on Williams, though a gun is actually used. The latter's friend, William Wright, saves him from the gas chamber, although not before three others are wiped out, including Hall, who breaks away by the gas chamber. The latter's friend, William Wright, saves him from the gas chamber, although not before three others are wiped out, including Hall, who breaks away by the gas chamber. The latter's friend, William Wright, saves him from the gas chamber, although not before three others are wiped out, including Hall, who breaks away by the gas chamber.

Comment: The chief villains in this picture all get theirs before the end, but not by the process of law, and the trigger man himself is off somewhere on vacation—maybe they've rubbed him out too. Anyway, the total effect is a jumble from an ethical standpoint, with the audience getting the impres-

'S measles' Re-released

In view of the conflict now taking place in Palestine Cecil B. DeMille and Paramount are re-releasing that produces the Crusades, one of the big ones from DeMille unit. For this occasion DeMille has made a short prologue pointing out that devastation is again the work of the same Arabiss area, background of the Crusades. The cast includes Loretta Young, Henry Wilcoxon, Ian Keith, Katherine DeMille, C. Aubrey Smith, Joseph Schildkraut, Alan Hale, C. Henry Gordon, George Barbier, Montagu Love, Lumsden Hare, William Tabbert, Horace Bosworth, Pedro De Cordoba, Mischa Auer, and a bit-player named Ann Sheridan. Running time is 126 mins.

The Counterfeiters

20th-Fox  Mystery  74 mins.

AUDIENCE SLANT: (Adult) This gangster drama is better than average but a bit too long.

BOX-OFFICE SLANT: Will be okay as supporting fare for double bills.


Plot: A Scotland Yard man, posing as a crook, secretly contacts T-Men and, together, they track down a gang of international counterfeiters, but only after several murders are committed.

Comment: This gangster drama is better than average but a bit too long; judicious trimming would have helped. However, producer Maurice Conn handles his own story very well, and George O'Hanlon is on hand for some appealing comedy relief. Also, Lon Chaney is a good boy in his fine characterization of a dumb gorilla. "The Counterfeiters" will be okay as supporting fare for double bills.

Fric-Frac

(French Dialog—English Titles)

Oxford Films  Comedy  90 mins.

AUDIENCE SLANT: (Adult) A satire on gangster stories, this supplies some very fast fun—for especially for those who can understand the original French dialog.

BOX-OFFICE SLANT: Stand-out number for the art houses, with a certain amount of draw in the grinds.


Plot: Fernadel, innocent jewelry store employee who is desired by the boss's daughter, inadvertently gets palsy-walsy with a group of crooks when he falls for Arletty. The crooks try to train him in their ways and pull a robbery on the jewelry store, but he just can't make the grade, and it ends with Arletty fixing things up between Fernadel and the girl.

Comment: "Fric-Frac," which, translated modestly, means a job of robbery, runs the gangster picture ragged and provides a real picnic for the keen-minded. These gangsters make mistakes, like forgetting the fuel for an acetylene torch, and they become soft-hearted and sentimental when the slightly dimwitted Fernandel loses his job because of them; in short, they accomplish nothing bad—only good. The players all are expert in their corner roles, and Fernandel and Simon (a cross between William Bendix and Louis Wolheim) carrying the brunt, although Arletty and Helene Robert supply feminine foil—and her latter proves most attractive to look at. The fun is certainly there if your patrons can understand the satire. The English titles are good, but cannot convey the swift French repartee. For foreign-language theatres the film is aces, and there is always some draw for French comedies in the grind houses.

13 Lead Soldiers

20th-Fox  Mystery  66 mins.

AUDIENCE SLANT: (Family) Good mystery in the Bulldog Drummond current series. Tom Conway essays his role with his customary aplomb.

BOX-OFFICE SLANT: Should help attract extra customers, even though it's strictly supporting fare, because of Bulldog Drummond name.


Plot: Bulldog Drummond, with the help of his perennial aides, Alyg and young Seymour, solves the mystery of the 13 lead soldiers. Before he accomplishes his mission three people are killed; however, but eventually, the murderer is caught.

Comment: Reliance, one of the producing organizations catering to family trade, has a good mystery in this latest of the Bulldog Drummond series, Tom Conway deserves most of the credit, for he essays the title role with his customary aplomb. Some dialogue gets a bit long, the plot in this film isn't all it might have been for a mystery. However, it will satisfy and should help draw in extra customers, even though it's strictly supporting fare, because of the Bulldog Drummond name, now firmly established with many moviagoers.

Showtime

English Films Biography with Music 91 mins.

AUDIENCE SLANT: (Family) Not much dramatic nor musical comedy verve but this charming film is an earlier day offer pleasantly lulling entertainment.

BOX-OFFICE SLANT: The names of Ann Todd and Richard Greene are solid bait, plus the promise of music and song. Can not, however, take top spots.


Plot: This is a biography of George Ed-
TOA Documentary Spurs Anti-Delinquency Action

Theatre Owners of America, through the medium of a 17-minute documentary film distributed to local civic groups, is providing exhibitors with a valuable instrument for leadership in local community and activity to combat juvenile delinquency.

The title, "Report for Action," is a serious treatment of the subject, and through it the local exhibitor may take a place of leadership in the setting up of civic action to promote the social welfare of the town.

The film is available—for theatre showing at no extra cost to theatre managers. It is a useful and graphic outline of procedures for setting up community facilities to combat delinquency as well as indicating the sources from which delinquency stems.

Father's Day Award to Republic's Roy Rogers

Roy Rogers King of the Cowboys, was named "Youngster's" Father of the Year at National Father's Day Committee in ceremonies at Republic Studios, where presentation of the citation was made to Roy by his wife, Dale Evans.

Terrytoon Charmer

Miss Todd is hot marquee just now, and therein lies the cash.

MAKERS OF DESTINY NO. 1 (Astor) 175 mins. A new series devoted to acquainting the public with radio and news commentary on the war effort. It will have a Washington political personalities are seen along with the commentators, in color. Release date, 4/14/48.


FLIP FLAP (Para.—P—7) Novelties in Color, 8 mins. Flip Flap escapes the zoo for the North Pole, finds no miserable there, returns to the zoo. Release date, 2/15/48.


WE'RE IN THE MOVIES NOW (Para.—P—7) Novelties in Color, 8 mins. Bees are marshaled to help their neighbors from a bear raid. Release date, 1/11/48.

MODERN PIONEERS (Para.—R—7) Unusual Occur. main sequence, which deals with the breaking of the laws. Founding of Rock Drill from rhythms, creating circus msgmation on fore-edges of books are other. Release date, 1/15/48.

DON'T FOOL YOUR WIFE (RKO—83,702) Leon Errol Comedy, 16 mins. Errol imagines his family likes him only because of his money, gets rid of it, gets into trouble really doesn't care.


FUNNY BUSINESS (RKO—83,006) This is America, 18 mins. Shows the growth of the comic strip and many famed cartoonists at work. Release date, 1/24/48.


SHIVERING SHERLOCKS (Col—6044) Three Stooges Comedy. 17 mins. The stooges are nearly done for with a crowd of killers try to get them out of an antiquated country house. Release date, 1/18/48.


I'M LOOKING OVER A FOUR-LEAF CLOVER (Col—8919) Screen Snapshots. 10 mins. Besides the title song, Dick Leiber and the Stooges also present four other popular numbers. Release date, 4/3/48.

SMILES AND STYLES (Col—8587) Screen Snapshots. 10 mins. The Stooges travels to Arrowed Springs to catch the stars at play Release Date, 4/3/48.


THERE'S YOUR GOOD-TIME BAT (Para.—P—7) Novelties in Color, 9 mins. A kindly ghost sings to his friends with a little fox, who is unable to go on his 10 mins. Release date, 2/10/48.


NIMROD ARTIST (Para.—L—7) Unusual Occupations in the Animal World. 10 mins. Subject: "Mesmerized animals" will have with music. Release date, 5/10/48.


THE BORED CUCKOO (P—7) Noveltone in Color, 8 mins. The cuckoo escapes his confinement and goes on to find a more suitable home. Release date, 2/27/48.


FASHIONED FOR ACTION (20th-Fox—8602) Feminine World, 8 mins. Ilka Chase describes the various sports costumes worn by battled animals in Florida's Cypress Gardens. Release date, April, 48.


PLAYTIME IN SCANDINAVIA (20th-Fox—8655) There's a pictorial visit to Sweden features glimpses of the popular King Gustav. Release date, 4/27/48.

LAZY LITTLE BEAVER (20th-Fox—8611) Terrortoon in Technicolor, 7 mins. Mighty Careless baby bear loses in the food and finds it. Release date, 12/20/48.


20 YEARS OF ACADEMY AWARDS (RKO Radio) Two—Television Awards. 20 mins. Features the last 20 years, revealing little-known facts.

LEARN GRANDFATHER'S FAVORITES (WB—4204) Memories From Melody Lane, 10 mins. Songs that grandpa used to sing. Release date, 3/13/48.


RIDE, RANCHERO, RIDE (WB—4450) Technicolor Sports Parade, 10 mins. The rancheros take to the open road camp a while and hold a Fiesta. Release date, 3/20/48.


HAWAII IN HOLLWOOD (Col—9835) Screen Snapshots. 10 mins. Don Deivehem throws a Hollywood party at his hotel and is mobbed by lots of stars attend. Release date, 1/22/48.

CIVILIZATION (Col—9565) Community Sing No. The Song is sung with Don Baker at the organ feature, besides the title number, four other tunes are sung. Release date, 1/17/48.


**OMAHA**

The Rev. Edmund C. Walsh, acting director of Boys Town, said the picture "Boys Town" will be shown to the home's 450 lads soon in a memorial tribute to Msgr. E. J. Flanagan. It has been shown annually to graduates since it was filmed. The other Boys Town picture, "Men of Boys Town," will be shown to the graduates this year.

G.M. Paramount and Twentieth Century-Fox filmed the funeral services for Father Flanagan. Spencer Tracy, star of "Boys Town," sent a floral tribute and message of condolence.

Work has begun on Eddie Gannon's new 600-seat theatre at Schuyler, Neb. E. A. Harms, former Omaha exhibitor, died here and was buried at Columbus, Neb.

MGM has four-vacationists; Jennie Stokes, head inspector who is spending a month in California; Lucille Sorenson, Lorraine Waldman and Cecilia Wohlback. Wanda Weisback is the new Columbia biller. The Nancy Theatre, Bridgewater, S. D., was burned to the ground.

Owner Arden Davidson says he will rebuild. G. G. Griffin has installed new seats in the Cass, Plattsmouth, Neb. C. P. Knudsen, Red Cloud exhibitor, is improving an after an illness. President A. H. Blank and General Manager Ralph Branton, Tri-States Theatres, Des Moines, and Phil Smith of Boston, Midwest Drive-in Theatres, attended the opening of their joint drive-in here. C. N. Robinson, owner of the Home, Blair, Neb., will remodel.

**VANCOUVER**

Vacations are beginning to be felt around this week with Paramount Booker Mickey Steven son off to north British Vancouver with the idea of hunting grizzlies, no less, and Sandy Arenovsky of United Artists taking a two-week holiday. Erik Handley, formerly with studios in England, is the new staffer at the Orpheum here; Mildred Swartz, who used to pound a typewriter at United Artists until she left the row for four years, is back as secretary at Eagle Lion.

Hospitalized for major operations are Leslie Allen of Hilkier Attractions; Odeon-Hastings Cashier Barbara Gray and Gaumont-Kalco Secretary Irene Davies.

Steffens-Colmer Studios, Ltd., has opened its motion picture division under Wally Hamilton formerly of Studio's Studios, Toronto, to make trailers for circuits. Odeon has opened two new movie clubs at the Marpole under Manager Frank Marshall and at the Odeon under Manager Elliott Brown. Show business has been sliding off here but midnight business over the holidays was fair.

**HARTFORD**

C. Lingenheld; Gem Realty, Inc., also Naugatuck, president, Ralph S. Pasho; treasurer, Edward C. Lingenheld; Salem, Inc., also Naugatuck, president, Eugene W. Pasho; secretary, Anna M. Pasho; treasurer, Ralph S. Pasho; assistant treasurer, Edward

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**PHOENIX**

Two veteran Arizona showmen, Harry L. Nace and Frank Martin, will join forces in the operation of theatres in Clifton and Moreno, first joint endeavor being the new Royal in Moreno, with opening set for the middle of June.

B. D. Stoner and Clyde Eckhardt, of 20th Century-Fox, spent several days in Phoenix last week, during which time deals were closed for all 20th-Fox current releases for both the Harry L. Nace and Paramount-Nace circuits.

Scottsdale's new B Bar T theatre will open June II. Exhibitor Malcolm S. White erected the building, and will operate the theatre. Decor, inside and outside will be in line with western "Hitching Post" motif followed by White in his box at home after its completion. Construction of a new theatre by White in South Phoenix is now well under way, with completion date set for later part of July.

The Palms, Paramount-Nace deluxe nabe house, is taking on the "new look." Lobby, foyer and lounge are being completely renovated, and new furniture, and carpeting installed. Hal Periera, Paramount engineer who designed theatre, is in charge of Palm's new face-lifting.

The disastrous fire which raged through the main street of Morenci, Ariz., last week, resulted in smoke and water damage to the Lyric, Spanish-language theatre. Patrons were evacuated without confusion and no injuries were reported.

Also in line of the fire was the Grand, where patrons filed out in orderly fashion. No damage was suffered by the theatre.

**NEW YORK**

Weekend holiday business was good with the rain keeping lots of folks who had planned to get out of town at home and the theatres catching up on the trade. Visiting film row this week were William Bacci of the American Theatre at Lodl, N. J., and Henry Gormansky who owns a string of houses in Hudson, N. Y.

United Artists Assistant Cashier Hilda Briar will say "I do" soon. Filmrowite Blanche Healy is back from a Florida vacation. Milton Hornstein of Joe Hornstein, Inc., married Lenore Tarley at Temple Beth Emeth May 28, and Abe Leff, Bronx exhibitor, is walking with his chest out these days because he not only has a new home in Florida but because Mrs. Leff delivered a fine boy named Norman.

Fight is on between the CIO Screen Office and Professional Employes' Guild and the IATSE Home Office Employes Local H-63 for United Artists home office. IATSE claims that out of 145 home office employees it has over 90 who have signed to force an NLRL election to determine which shall be the bargaining agent.

Funeral services for Ethel Meyer, cashier at the Capitol, who died after a four-month illness, were held at Mt. Lebanon Cemetery, Glendale, Long Island, last Sunday. She had been with the Capitol for 17 years. Survivors, two brothers, William and Edward Meyer.

The Skouras Rivera is changing its opening (Continued on Page 30)
She remembers Mama...

NOTHING here betrays the days that passed between the camera's visits to this room. To movie-goers, all seems the same as when they looked in "only a moment ago."

Because—before the camera rolled—the script girl had every single detail in mind—from the actors' make-up, costumes, action, down to the smallest prop. And thus the director's "second memory" made sure that smooth continuity would be faithfully preserved.

Through such unflagging watchfulness, the script girl adds much to every picture's perfection... saves many a costly retake, too. In this, of course, she's not alone—her "silent partners" are films of great dependability and uniformly high quality—members of the famous Eastman family.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
(Continued from Page 28)

to 6 P.M., while alterations are in progress.

Percy Heiliger, 60, attorney in the Legal De-
partment, of 20th Century-Fox Film Corpora-
tion, died at his home in Ridgewood, N. J., on
Sunday, May 30, after a lengthy illness. Sur-
viving are his widow and two daughters.

BALTIMORE

The conspiracy suit against Morton H. Rosen
and Morris R. Oletskey and the Fremont, Wind-
sor, Monroe and Victory Theatres filed by
RKO, Universal, 20th Century-Fox, Columbia
and Warners has been dropped.

Scheanz’s Theatre has been sold by M. Bly-
berg; Bill O. Greer has resigned as manager of
the Victory and is now with J. F. Duane Company;
the son of Windsor Manager Phil Buck was operated on at Johns Hopkins Hos-
pital; Mr. and Mrs. Jim Dixon, Hippodrome,
celebrated their second wedding anniversary at
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their interest in the Waters Edge Theatre to
Edward F. Perkins.

RKO Branch Manager Joe Breechen is visit-
ing Izzy Rappaport; District Theatres took over
the Royal, its new Baltimore acquisition, June 5;
Nat Rosen, former Royal manager, is in the
market for a theatre.

Sam Goldberg, Imperial, Brunswick, denies
reports that he has sold his theatre, Monroe
Manager Ben Roll is out of the hospital after
a long illness. Durkee’s Open Air Theatre at
Northpoint Road and Eastern Ave., is expected
to open June 15. Wife of John Kerman, Hippo-
drome, left on his vacation June 15, and Cashier Shirley Thompson is on her vacation.

Loew Secretary Betty White has resigned. John
Williams is the new assistant manager at the
Town.

DENVER

L. E. (Bill) Hobson, Warner salesman, has
been made special representative for Selnick
Releasing Organization, succeeding C. J. Duer,
who returned to Paramount as exchange man-
ager.

William Fitzgerald, Denham Theatre pub-
llicity director, was placed in the Denver Post

Andy Smith Rounds Out Year as 20th-Fox Sales Head to Company Cheers

Sales toppers of the 20th-Fox distribution department as they
gathered in New York to pay tribute to Andy W. Smith, Jr., on
completion of his first year in the post of general sales manager.
Reading from left to right in photo at left above: Jack Lorentz,
Arthur Silverstone, Harry G. Ballance, W. C. Gehring, A. Smith,
Herman Wobber, Raymond E. Moon, Howard Minsky; Right, above,
on the dais at a banquet in Smith’s honor last week: Hon. Frank
C. Walker, Smith, President Spyros P. Skouras and Executive Vice-
President W. C. Michel, of 20th-Fox.

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For the Babies

Washington Variety Clubs Interna-
tional Tent No. 11 last Friday donated
two Kreiselman Infant Resuscitators for
use in the Garfield Memorial Hospital’s
maternity ward. Presentation of the re-
suscitators which are used in clearing
throats of infants who have difficulty in
starting to breathe, was made by Club
Welfare Committee Chairman Fred S.
Kogod, at the dedication ceremonies of
the hospital. The resuscitators contain a
heated crib, an aspirator for removing fluid from the throat and a supply of
oxygen.

Gallery of Fame for his part in beating off a
thug that tried to get away with a money sack
containing $1,600. Al Lawer, manager, and
his wife, Ruth, were also in the fight.

United Artists General Sales Manager J. J.
Unger spent a few days here conferring with
Kenneth MacKag, branch manager, and calling
on circuit accounts.

Paramount Branch Manager C. J. Duer will
head the delegation going to the Paramount west-
ern division sales meeting in San Francisco.
Also going will be Head Booker Paul Allmeyer,
Publicist Robert Quinn, and Salesmen Jack
Feix, Frank Westbrook, Jr., and John Voss.

Mrs. Lee Mote, former owner of the Acme,
Riverton, Wyo., is recovering nicely from an
operation on her eyes.

ST. LOUIS

Mayor Kaufman will ask the St. Louis board
of aldermen to reconvene on July 20 to enact
a city ordinance that would impose a city earnings
tax of one-half of one per cent on all persons
 residing in St. Louis and those who earn their
living here.

Harold Rixmann, auto salesman of Nashville,
Ill., has bought the building containing the 200-
seat State in that city and plans to add the
space to his sales and service departments. Carl
E. Pehlman has sold his 150-seat Ritz, Edinburg,
Ill., to Al Vetter of Springfield. Turner-Farrar
theatre interests, Harrisburg, Ill., has closed a
deal with Charles Breecher, whose Premier,
Grayville Ill., was destroyed by fire, to manage
a new 600-seat house they will erect on the site.
H. Ferguson will open his remodeled and re-
decorated Liberty, Malden, Mo, on June 5.

Recent Missouri incorporations: 20th Century-
Fox of Missouri, Kansas City, to engage in
radio and television broadcasting; Marber En-
terprises, St. Louis, to engage in the enter-
tainment business.

Ralph D. Graham, new owner of the Park,
Clayton, Ill., has changed his name to the Bijou.
Herman Tanner, Vandall, Ill., exhibitor, wife
and daughter are motoring to Eastern points.

Universal St. Louis Manager Harry Hynes,
wife and young daughter go to Chicago June 9
to visit another daughter. Universal’s Illinois
Salesman Joe Surfluty and wife and friends will
spend two weeks in the Ozarks, The United
Artsists Exchange has been redecorated. Film
Classics Sales Manager B. G. Krenz is ex-
pected here next week.

John F. Wick, 68, president of the Wick
Organ Company, died in Highland, Ill., follow-
ing a heart attack.

TORONTO

Ontario politicians, with elections in the off-
ing, are declaring that the provincial theatre
admission tax will save voters money, including
theatregoers, providing new sources of income
to relieve the burden of hospital costs. The On-
ario government has not yet published its tax
regulations, but is reported considering exemp-
tion of juvenile admission on Saturday and
holiday matinees.

Meanwhile the federal government, which re-
cently quit the amusement tax field, has an-
nounced it will help hospitals and the like with
a proposed health program. In view of this pro-
gram exhibitors are wondering whether they
should press the provincial government for a
reduction in its amusement levy or await de-
velopments.

Famous players Canadian has declared a
quarterly dividend of 25 cents payable June 26;
Marcus Loew’s Theatres, Ltd., is paying $1 a
share of common on June 30.

Toronto Variety Tent 28 is staging an all-
out effort to raise its $30,000 Harri Fund for
the Ontario Crippled Children through spon-
soring its second annual benefit baseball game
at Toronto Stadium June 29. Each $100 donation
will take up underprivileged children to the
game. The Tent raised $80,000 last year.

The Provincial censor board has moved from
INDIANAPOLIS

William Carroll, executive secretary of Allied Theatre Owners of Indianapolis, Inc., reports the birth of a son on May 23, at St. Vincent’s Hospital; Mrs. Jesse Van Borsum sold her Lyceum in Terre Haute, Ind., to Theodore Parvin; Joseph W. Gutzweiler, operator of the Astor and Tivoli in Jasper, Ind., is confined to his home by severe illness. Don Hammer has sold his interest in the Liberty Theatre, Muncie, Ind., to Curtis Butler, former Columbia salesman. Hammer has joined the sales staff of United Artists.

The Settos Theatres, Indianapolis, has taken over the Howard, formerly operated by Earl Bell, who is remodeling the old Arcade in West Indianapolis. The theatre has been closed for several years and the building is owned by Herbert W. Wagner, of Tuscon, Ariz. Earl Penrod, Affiliated Advertising Distributor, has taken up new quarters here.

RKO Cashier Carrie M. LaCroose is confined at home by a hip injury. D. W. Bennett of the Rex, Terre Haute, has installed a Simplex 4-Star sound system. Republic Head Inspector Margarette Stevens is convalescing at home after a second operation.

Eagle Lion Manager Gordon Craddock and his salesmen, Jerry Weiss, Max Meadows, and office manager Herbert Boss, attended the Midwest sales meeting in Chicago.

HARRISBURG

Threat of a borough tax and a school tax of 10 per cent is hanging over Williamson theatres, Exhibitor Mark Rubinsky claims. Rubinsky is seeking legal aid to fight the taxes on the grounds that if they are added to the present 33 cents admission the outlook will be dim.

The $1,000 tax levied by the City Council in March, has brought in revenue of $16,043.92 in the seven weeks it has been in force, A. A. Poist, city finance director, reported. This is considerably less than the city fathers hoped. Initial estimates were $119,000 a year.

Harry C. Chubb, manager of the Hershey Community Theatre and the Hershey Ballroom, is back at work after a long illness.

Elmer Yost replaced the late Operator Clarence Carr at the Colonial. First to sign for vacation this year was John Owens, veteran Colonial doorman. Jack Trumbo, Colonial assistant manager, was in Atlantic City for a short visit.

Mr. and Mrs. Jack O’Rear, Colonial, opened their summer home along the Susquehanna.

CLEVELAND

Marvin Harris, long identified with the Paramount, Toledo, will stay when the house passes from Balaban and Katz operation to Carl Schwyn July 1. Schwyn already has houses in Bowling Green and Toledo. B. & K is remodeling the Princess for its ace Toledo house.

Memorial weekend vacationers included RKO Manager Harry Walders who went to see his family in Chicago; John J. Houlihan who spent the holidays with his wife and children in St. Louis. John Murphy, general manager of Loew’s out-of-town theatres, was a visitor last week while Walter Strewe, Findlay theatre owner, was seen along film row accepting congratulations on his recent marriage. Robert Bram arrived in town from Denver to take over the Universal-International office, succeeding Lee Goldsmith who has been transferred to Atlanta.

Newest 16-mm. distributor is Major Film which will handle Columbia and United Artists in this small-gauge field. Irving Lesser of Sol Lesser Enterprises was visiting his brother-in-law—20th-Fox exploiter Harry Weiss, RKO District Manager Milton Cohen is in New York on business.

CHICAGO

The Bartelstein circuit has taken over the Northside Lane Court Theatre from the N. Goodman circuit, making the eighth house in its chain.

Starlite Theatre Company has been formed by Eddie Silverman owner of the Eassan Circuit, Arthur Rubloff, realtor, and Attorney Edward Cooper to operate the new 1,250-seat Starlite drive-in at 95th and Ridgeland Ave. Allied of Illinois President Jack Kirsch, George Bechardes and Basil Cherukas have organized E. L. Theatres, Inc., to operate theatres. L. L. Gordon and L. M. Gordon have formed Chicago Drive-In Theatres to operate drive-in theatres. Elliott L. Diskind, R. Rook and Betty Lyes have formed the Film Center with offices at 2911 West Lunt Street.

Glen Boner has succeeded E. F. Gallegher, resigned, as manager of the Fox Midwest Theatre, Gene Kistner has been named manager of the Lake. George Damour and Edweard Weiss will manage the 66 Drive-In being erected on the LaGrange Road for the Smith circuit; Sid Greiver will do the booking. Max Roth, Film Classics exchange, is in Reese Hospital for a checkup.

Midwest premiere of RKO’s Lasky-MacEwen’s “Miracle of the Bells” at the Palace netted $10,000 for the cancer fund. Producer Jesse L. Lasky left for Washington to get government cooperation for his new picture based on the Battle of the Bulge. His producer, Walter MacEwen planned out for Ayr, Scotland, to visit his mother.

Paramount Central Division Manager James Donohue presented awards to three new members of the company’s 100 Per Cent Club—Eugene Lund, Minneapolis; Paul Chapman and Tom Dabbs, Dallas. The company’s home offices were Ted O’Dea, Sid Mesloff, Stanley Shuford and Ben Washer.

MINNEAPOLIS

Irving Marks is new branch manager of Monogram, succeeding Mottie Steinman, who asked that he be relieved of the post. Steinman will remain with the exchange as sales manager.

Minnesota Entertainment Enterprises has completed negotiations for a site in suburban St. Paul and is negotiating for property west of Minneapolis on which to erect drive-in theatres. A 650-car project will be erected on Highway 100 at the intersection of South Robert Street on the South St. Paul road. The west Minneapolis drive-in will be located on Wazaya Blvd, between the city and Lake Minnetonka.

The RKO Orpheum, Minneapolis loop house, is being provided with a new marquee, sign and outer lobby, as well as a complete new front. The St. Paul RKO Orpheum is getting a new front lobby.

Robert T. Whelan, manager of Twin Cities RKO theatres, has announced the appointment of Charles Farquhar as new assistant. Farquhay, an RKO Theatres employe for the past five years, moved here from Davenport, Iowa, and succeeds John Cannella, who resigned to enter business in Omaha.

COLUMBUS

Kenneth C. Ray, state education director from 1941 to 1945, has entered partnership with Lou Holleb, formerly manager of the Majestic here, to run the Imperial at Zanesville, Ohio. James Abram, who appeared in many Ohio theatres with his comedy dance act, died at Fremont. N. Y. Patrons of the Southland, a neighborhood theatre, sold out in order when an overheated motor in the basement smoked up the auditorium and damaged the house for an estimated $150. The show was resumed 20 minutes later. Mary McGavran, theatre editor of the Ohio State Journal, has announced her engagement to Harold Kochel, record editor of the same sheet; wedding will be in fall.

ATLANTA

Monogram Southern President Arthur C. Bronberg is off to Washington and New York while Ike and Karry Katz are back from their trip. Martin Theatres President E. D. Martin is back at his desk in Columbus while Johnnie Harrell of the company’s outposts took over the company’s local booking offices. Monogram Charlotte Salesman J. E. McLeary was a film row visitor.

W. W. Finch Jr., is the new manager of the Fox at Red Bank, Tenn.; H. B. Burden has taken over the Lake at Londo, Tenn.; E. M. Newport hopes to get his Cozy in Hellenwood, Tenn., open by late July; Mr. and Mrs. R. L. Moody opened their new 900-seat Co-At-Co Theatre at Cornilla, Ga., J. E. Mashburn has been appointed manager of the Pine at Pineview, Ga. James McCormick has joined Columbus as salesmen. Stein Theatres has opened a new 600-seater at Ashburn, Sarn Hinson, formerly with the (Continued on Page 32)
LONDON OBSERVATIONS

Intended to Boost the Independent British Producer, Proposed BOT Investigation May Also Help Hollywood

By Jock MacGregor

Supporters of Harold Wilson's proposed Board of Trade investigation into renting and exhibition set for the fall may well find that the intended boost for the independent British producer can be of greater help to Hollywood. They would like a fourth circuit created out of the existing groups.

Currently, top features are released on the scale of three per week to meet the requirements of GB, Odeon and ABC, and those which do not get such a booking have to get along with secondary cinemas and three-day runs. In attacking the big combinations, the critics overlooked the fact that the majority of independents automatically align themselves with one of the set programs.

This streamlining of the market, which may well be further tightened by the proposed pooling of GB and Odeon, while substantially building the returns on the films selected, makes a profit for the "also rans" in the U.K. problematical. The British producer must have such a booking to insure a return on his money and the American who relies on this country for his profit also needs it.

With the new quota, which it is rumored may be as high as 40 per cent for certain categories of halls, the prospective playing time for American films is further restricted. Currently, MGM, WB, Korda and Monogram go to ABC, while U-I, RKO, 20th-Fox, EL and the Rank program is split between GB and Odeon, with the latter getting the Paramount output. The remainder must take potluck. Particularly badly hit are Columbia and UA, which, ironically, has large financial holdings but no control in Odeon. It is perhaps significant that Enterprise releases here through MGM.

How the independents who take the circuit programs would react in the event of a fourth group is not known. Whatever happened, the new setup would lower the potential gross of the British film, which gets the necessary booking and open the market considerably for American product.

The quota obligations would also have to be reduced, for there are not the trained personnel and studio space to provide the necessary first and second features at the rumored 40 per cent for four groups. As a result, foreign product would get the increased playing time. Hollywood will undoubtedly watch events in the U.K. with more care than usual.

He has teamed "Broken Journey," the story of the Dakota which crashed in the Alps, with a reissue of "Keep 'Em Flying."

Even after five thousand inches of editorial publicity and countless radio plugs, "No Orchids for Miss Blandish" is still news. While London demanded cuts and Surrey banned it, provincial authorities in the main are letting the version the censor passed stand. Despite its quality, the live showman has a strong proposition here and I now doubt whether George Minter will lose his pinch.

The results of pre-production exploitation are now evident when visiting Rank studios. For Betty E. Box's "It's Not Cricket," a shoe store had been constructed in conjunction with Dolcis, which provided display material, stand- ard fittings, etc. The samples are edible which incidentally were all left-footed. A store assistant was present as technical adviser.

Firmly established as a leading independent center is Monarch, under the joint directorship of Bill Gell, who is now visiting the U.S., and "Andy" Andrews. With the Monogram reissues at their chief source of supply, they have also some other offerings. These are booking well, and "The Moon and Sixpence" has enjoyed a two-week revival at the Tivoli, Strand, before going out on the entire GB circuit.

For the record: "A thrilling story" was Commissioner of Police Sir Harold Scott's comment after a Scotland Yard preview of Columbia's "To the Ends of the Earth" — Henry L. Taylor, who was with Paramount in Hollywood, is now publicizing for Gaumont-British in London. Having been head office circuit chief, he is now settling down as head office circuit chief. Handling his first publicity chore for "Cockpit," George Routledge took a photog- rapher to an audition for "displaced persons" types and was accidentally selected by a frustra- ted casting director. . . . The Royal Empire Society has given its annual award for the best Australian film to "Bush Christmas." . . . Nice to welcome home Ronald Colman and his wife, Benita Hume, who renewed many old acquaintances at the press reception.

A Happy Life?

The life of a theatre doorman has its ups and downs. When Walter Chenoweth of San Francisco Theatres' Alexandra was abruptly demanded "Gimme the time" by two grade school pupils at the candy bar, he asked them: "Is that the way to ask?"

"Awright, then, what's the time?" He gave them the time and one of them said: "Mister, you ought to be a teacher. They tell us how to act all day in school. But what a gyp—we come here and pay 20 cents to be entertained and now you're telling us how to act." "That stopped me," said Chenoweth, and bought two candy bars for the youngsters.

(Continued from Page 31)
Will Goliath defeat David this time?

The Amusement Industry appeals to YOU for the United Jewish Appeal

This is why we are so keenly interested in the United Jewish Appeal, and why you, and everyone else in the amusement world, should be interested.

World War II is over for the United States, and the British Empire, and France, and all the Allies. World War II is over for Germany and Japan. The war is over for everyone. Everyone—except the Jews in Palestine, in Cyprus and the D. P. camps in Europe.

The Holy Land has become a vast battlefield. Yet the Jews in Cyprus and the D. P. camps are eager to go there. They are more than willing to do their share of defending and dying, to save the Holy Land from the invader.

Goliath has invaded Palestine again. David has defied Goliath again. Will history repeat itself? Or will David be defeated this time?

David, right now, is more than defending his religion and his people and his life. He—and only he—has braved bullets and bayonets and bombs, to protect the holy landmarks of all faiths, from desecration and devastation.

A New York Times editorial says, "Mankind's most sacred shrines" are threatened with destruction. David stands alone and he defends alone. But while he stands, every sacred shrine stands. He is menaced with defeat. But he 'won't retreat. "Retreat to Where?" And echo answers: "Retreat to Where?"

In the language of show business, he is giving a great performance. He deserves a hand from everyone of us. The defender of the Holy Land is a worthy descendant of the immortal warriors of the Bible. We must help him. Either we contribute—or we contribute to his defeat. And his "Retreat to Where"?

Amusement Industry Division
United Jewish Appeal

The agencies included in the campaign of the United Jewish Appeal of Greater New York:
250 West 57th Street, New York 19, N. Y.
United Palestine Appeal
Joint Distribution Committee
United Service for New Americans
Joint Defense Appeal of the American Jewish Committee and Anti-Defamation League of B'nai B'rith
American Jewish Congress
National Jewish Welfare Board
Jewish Telegraphic Agency

This Space Donated by Showmen's Trade Review
(Continued from Page 33)

wife attended the wedding of Jack L. Warner, Jr., here May 30. Monogram Branch Manager Nate Dickman attended a Chicago sales meeting last week.

Variety Club of Albany will hold its golf tournament June 21 at the Shaker Ridge Country Club; Nate Wimig is chairman of the affair.

Weekend vacationers: Monogram's Bob Adler, Eagle Lion Branch Manager Harry Alexander and Office Manager Bob Ferber, Columbia's Bill Hanley, Warner's Betty Herrick and Irene M. Smith, and El's LaRose Fisher.

Vivien Svet, owner of the Star, Salem, is in a Troy hospital for observation; Mrs. Peter Vournakis of the Liberty and Strand, Watertown, is recuperating from an operation; Mrs. Elizabeth Hawkins, mother of Upstate Theatres' Mary Flynn, is recuperating after hospitalization; Jane Smith of the Olympic, Utica, released from hospital is recuperating at home. Recently opened drive-ins: John Free's Riverside, Ogdenburg; D. Gilson's Sunset, Massena; Aust's at Glenn Falls; Chase Hathaway's at North Hoosick.

LOS ANGELES

Condolences are being extended to Mrs. Esther Stevens over the loss of her husband Peter Stevens who died May 27 after a long illness at the age of 55. Stevens, born in Greece, came to the coast in 1923 and was one time associated with the Hollywood Pantages.

Monogram's "Bringing Up Father" will be shown at eight Los Angeles houses June 12 as part of the Examiner Comic Carnival Show. "Jiggs and Maggie in Society" will run on the same day at the Guild in Hollywood and California in Huntington Park. Marty Schwartz has resigned as Egyptian manager and was succeeded by Les Whitmore who moved in from the Iris where he was replaced by Bob Marcellas. Marseilles came from the Filmarite.

PHILADELPHIA

Jimmy Ashcraft, MGM ace exploitation man, cracked up his car last week to the tune of $75. He was passing Villanova College when the car in front of him stopped suddenly to pick up a hitch-hiker.

Roy Sullender, former Stanley-Warner manager and present manager of Paramount's Tower, was awarded the annual Upper Darby Optimist Club award—a plaque and a check for $100 for his work with boys during the past year.

Rudolph Weiss, head of the home office real estate department for Stanley-Warner, visited the local office. Laura Wells, special Eagle Lion home office publicity representative, was in behind of "Ruthless."

Anita Colby visited Paramount last week at Earl Sweigert's mid-eastern division sales meeting. Her escort was Bill Brooker, Paramount tub-thumper.

It will be a June wedding for Helen Socho, bookers' stenographer at Universal-International. Joe Vannis, 20th-Fox shipping clerk, was married last week.

Mary Schwartz has replaced Jack Weiss at Principal Films. Alberta Latsey is the new general clerk at Warners, replacing Mildred Davis, who moved up to percentage clerk.

Jackson Sells Foreign

Jack Jackson, whose weekly department on theatre management is a regular feature of Showmen's Trade Review, this week joined the Sack Amusement Enterprise, states right outfit operating in Dallas and Atlanta territories, in charge of their foreign-language film department. The announcement, made by General Manager Alfred N. Sack, indicates an expansion in this department which now has over nine foreign-language films.

Jackson, who has been in almost every end of the film business, officially entered it as a publicist for Universal in the south under Ned Depinet and has held posts as general manager of the Alamo Amusement Company, San Antonio, a similar post with E. V. Richards Pine Tree Amusement Company and later as division manager for Paramount-Publix and with the Chakers group in Ohio. During World War II he became a contributor to STR and later retired to Texas to live and work.

SAN FRANCISCO

This city's Downtown dropped three-day vaudeville after a tryout and is now making seven changes of pictures a week. Orpheum Manager Al Dunne, has designated Tuesday night as "oldster's night" with an all-request organ program played by Don Anderson. The first program brought in 2,000 requests. Marilyn (Sugar) Sahner has taken three months' leave of absence from 20th-Fox's exchange to get into shape for the coming Olympics. She's one of Charley Savary's distance champions. Twentieth-Fox coast head Herman Webber is back at his desk after a trip to New York.

A new agency to work with San Francisco Theatres, a neighborhood circuit of six houses, has been organized by the Parent Teachers Association and Mothers' Club groups to pick pictures suitable for child audiences. Mrs. Edith Riley announced this week. Mrs. Riley is head of the Legion of Decency here and the agency will work for Saturday kid shows in the Alexandria, Coliseum, Metro, Harding, Balboa and Vogue.

DALLAS

On Film Row this week: Mr. and Mrs. George Franklin, owners of the Colonial Drive-In, Arlington, Texas, to open next week; Rowden J. Cordell, who has three theatres in Childress, Texas; Taylor Jones, of the Texas Drive-In, Midland, Texas, and his son, Millard Jones, who has a drive-in at Odessa, Texas; Mr. E. F. Brady of the Rivoli and Palace Theatres in San Benito, Texas.

The Oak Drive-In at Coleman, Texas, owned and operated by Mr. and Mrs. R. G. Davis, opened May 27. The Hi-Ho Drive-In, owned by Mr. L. C. Dennis, is scheduled for opening next week. Herman Stadel of New Jersey, has bought the Fox Drive-In in Worth, Tex. "Bad and Val" Mercier, of Perry and Friedetown, Mo., have bought the Ervay in Dallas.

Reburial services were held in Gorman, Texas, at 2:30 June 25, for Frank A. Gray, an aviator in World War II and killed over Japan. He was the foster son of H. L. Capers, of the King Theatre in Gorman, and before the war, was manager of the house.

CINCINNATI


Carl Fiskner is closing the Lyric, Hamilton, O. A department store will be erected on its site. The Variety Club is having its annual spring dinner-dance at the Hotel Netherland Plaza.

The Plaza Theatre, Miami, Ohio, owned by Weaver Brothers, will sever connection with Theatre Owners Corporation June 1. Bud Tucker is looking for Columbia's place of Bill Poppe, who resigned.

Twentieth-Fox Branch Manager Joe Rosen and Sales Manager Bob McNab attended the

"Voice of Theatre Speakers" JOE HORNSTEIN has it!
Don't Let Tony Die

Members of the Tony Martin Club of Harrisburg, Pa., took their movies so seriously that they had this week written Senate Manager Robert Sidman asking him not to book "Casbah" because their idol dies in it. The letter signed by President Dolores Minsey reads in part:

"It breaks our hearts that the only time our idol comes to Harrisburg has to be in a picture in which he dies. For this reason it is our earnest hope that you will not run this picture at your theatre."

its limits and then the North 29 on highway No. 29 will be strictly a city drive-in.

Charles Lowe, owner of the Stanley, Stanley, N. C., which will open the latter part of June, has purchased the Boar's Head, popular eating place and rendezvous in a Charlotte residential district.

A. H. (Al) Duren, who comes from Jackson-

ville, Fl., is now Paramount's Charlotte manager in place of Harry Haas, transferred to St. Louis.

Two movie theatres are going up in Stanley, N. C. One, the Stanley, operated by Louis Bal-

lard of Stanley and C. M. Lowe of Charlotte, will open the last week in June. The other, as yet unnamed, will be operated by A. E. Miller of Lenoir, N. C.

The Whittaker Hall Theatre at McColl, S. C., will open June 7. This is McColl's second movie house, the other is operated by the Anderson circuit.

The Hollywood, Winston-Salem, N. C., which in January was damaged by fire beyond repair, will be razed and a new theatre erected, ac-

KANSAS CITY

Lawrence Lehman, manager of the Orpheum, went after some of the juvenile trade on the memorial holiday (Monday) with a full hour of cartoons before the regular opening of the theatre. The kids were treated to a cartoon festival of nine units.

Robert Hayward is the new assistant to Up-

town Theatre Manager Nick Sunday. Leon Robertson, Fox Midwest city district manager, recently shifted Hayward from the Brookside Theatre.

Fox Midwest began work May 24 on a new Fox at Beatrice, Neb., which District Manager Edd Haas said will seat about 1,000. It will re-

place the Rivoli which will be converted into a commercial store building.

The Scoop Theatre will show action pictures during the summer with adult admission 40 cents, day and night, and 20 cents for children.

The 35 mm projector has been installed in the new theatre which has been in operation since May 1st. The picture is "The Adventures of Don Juan" and is open every night during the week except Sundays.

Mrs. E. L. Ornstein, Marenco Ind.; Clark Ben-


SALT LAKE CITY

When a woman tried to jump off the Salt Lake City Lyric Theatre's electric sign after she had climbed onto it from a hotel window, the theatre management thought that was the height of trouble. But to Tribune-Telegram photographer Frank Porschts it was a break for his photo of the woman and the firemen rescuing her, won third place in a press photo contest.

Child Actress Signed

By Babb to 7-Year Pact

Ginger Prince, seven-year-old child actress and daughter of Hugh Prince, former film booker and theatre manager of Atlanta, Ga., has signed a contract with Kroger Babb, independent pro-

der, head of the Kaybee Corp., and president of Hygienic Productions, whereby she will appear in 14 pictures over a seven-year period. Her first screen appearance will be in "One Too Many," which is scheduled for a summer production.

BOSTON

Keith's Memorial has its new Tremont Street entrance ready for unveiling. The new entrance will give the house access to two streets.

MGM's Maurice Wolf spent the holiday weekend here with his family. Tom Maren, who used to be an exhibitor, has gone into television: ditto ex-theatre publicist Jack Ingersoll. Video made its bow in Boston June 2 with WBZ tele-

casting the ball games.

Sam Pinanski of M. & P. Theatres is taking an important part in the Crusade for Children Campaign. Arthur Howard has recovered from his illness and is again active in the Affiliated Theatres group. Martha Colé of RKO has quit to become a June bride.

CHARLOTTE

H. B. Meiselman, builder of show houses, an-

ounces that plans are completed for a Negro movie theatre at Seventh and McDowell Streets, Charlotte, which he hopes to open in the late summer. This will be the fourth Negro theatre for Charlotte.

H. D. Hearns, owner and operator of Exb-

hibitor's Service, has been at Black Mountain, N. C., supervising the remodeling of his Pix (formerly the New) Theatre which he leased recently from A. T. Terrell. The Paula Theatre in Mt. Pleasant, N. C., recently inaugurated Sunday movies.

Bob Saunders' and Byron Adams' North 29

300-car Drive-In in the Charlotte suburbs opened May 25. The city of Charlotte will soon extend

Regional Newsreel

world premiere of "Green Grass of Wyoming" in Lancaster, Tuesday.

Gene Custer plans on opening his new deluxe theatre in Dunbar, W. Va. shortly. It is being com-

pletely equipped by Charleston Theatre Sup-

ply, Charleston, W. Va.; which is also installing equipment in Custer's drive-in at St. Albans, W. Va.

MILWAUKEE

Manager Warner of the Milwaukee Telenews had a film made of the Indian-girl-in-a-collin-

blown-up-with-dynamite filmed at local park and showed the picture as a change from his rou-

tine newsreel films. It proved a novelty that at-

tracted the public.

The Harbor Theatre, Bayfield, Wis., put on a three-day "fiesta" on the screen May 25-27 on the occasion of its formal opening. Free tickets were sent to all who had worked on the construction of the house. Equipment, drapes and screens were furnished by National Theatre Supply. Frank Kinas of Thorp will build a new theatre at Gilman, Wis. Mr. and Mrs. Peter Statth is reported to have bought the Sparta and Classic in Sparta, Wis., from Lawrence J. Burgett.

The Temple, Viroqua, has a new screen; the Grand at Oskosh is being remodeled; Standard Theatres has let contracts for construction of an outdoor theatre on a highway near Mil-

waukee.

New Mirrophonic Sound

JOE HORNSTEIN has it!
Canyon Makes Good
First permit for the shooting of a feature picture in the Grand Canyon of Arizona has been issued by the U.S. Department of the Interior to Universal-International for "Family Honeymoon," starring Claudette Colbert and Fred MacMurray. The Grand Canyon has been photographed for travelogues and short subjects, but it has never been used as the background for a full-length conventional photoplay.

is the film Jack Wherter is producing in Texas, for it concerns the story of Wherter's father and other Texans who made their fortune in the Lone Star State.

Sol M. Wurtzel has started pre-production plans on the only musical he will make for 20th-Fox, on his latest schedule of six films. Story takes place at the University of Arizona, and William Claxton, who will direct, has already spent three weeks at the campus of that institution filming backgrounds.

Geoffrey Homes is in St. Albbans, Vermont, tracking down documentary material for the RKO picture "Affair of St. Albbans," which is being planned for full production by Producer Richard Goldstone. Homes, who will write the screenplay, will dig up research material incident to an episode based on the Civil War. Another story with a professional football background will shortly go into work. This time at RKO, with Robert Mitchum in the top male spot "Interference" a romantic drama will be produced by Robert Sparks, who currently has "Weep No More!" on the stages.

Will Play the Suitor
Montgomery Clift will play the suitor in Montgomery's screen version of "The Heiress," which stars Olivia de Havilland.

Says Independent Producer Sets Pace for Studios

The independent producer can get a better play for his dollar, in terms of screen values, and in addition the independent furnishes a brand of competition which keeps the industry's product on a higher plane. So says Edward Small, a veteran in the independent production field and today one of the busiest in the business—he is currently releasing through four different distribution companies.

"Many people," Small told this interviewer, "have a mistaken concept of the term 'independent producer,' and think of it in terms of 'quickie' features. Too many exhibitors, also share this misconception. The best proof of the independent producer's performance is that a higher percentage of independent pictures show profits than those turned out by studios producing on a volume schedule."

A movie-maker since 1925, Small has a record for knowing what kind of pictures will click with the public. He predicts a return to old-fashioned showmanship, in production as well as exhibition.

He foresees an extension of independent operation in the theatre field as a result of the Supreme Court opinion in the anti-trust case. This will be the means of getting more people into the theatres because more smart aggressive showmanship will be necessary in the exhibition branch of the business.—JAY GOLDBERG.
for Miss Reynolds since she made her screen debut in outdoor films for Grand National and Monogram. She just returned from a successful stage engagement in London.

Gene Raymond is doubling in brass for Masque Productions, an independent releasing through Eagle Lion. He’s starring in “The Million-Dollar Weekend,” which just started, as well as directing. Matty Kemp produces.

**Guts Workout**

That Hollywood standby, the romantic mystery, gets a workout this week at MGM, but with a stellar cast. “The Bride” includes Robert Taylor, Ava Gardner, Charles Laughton, Vincent Price and John Hodiak. Pandro S. Berman is producing the picture, some of which will be filmed on location in Mexico. John Ford’s “Three Godfathers,” Argosy film for MGM release, went from Golden Canyon, Death Valley, temperature 136 degrees, to Lone Pine, temperature 109 degrees-making a change of almost 100 degrees in less than 24 hours! Incidentally, the Ford clan is really on hand for the film: John directs and co-produces, one-time silent star Francis is featured, and six-foot-four Dorothy has been the feminine lead.

Patricia Medina, the English beauty, returned to “The O’Flynn” at Universal-International after an absence of a week occasioned by a broken ankle. Percy Kilbride went into the Rampart production, “You Gotta Stay Happy,” as an Oklahoma farmer. Academy Award winner Hattie McDaniel was an important supporting role in the John Beck-Z. Wayne Griffin film for U-I, “Family Honeymoon,” which started June 1 with Claudette Colbert and Fred MacMurray co-starred.

Frederick de Cordova last week was given the director reins for “Countess of Monte Cristo,” replacing Andrew Stone, who was taken ill on the set of the Sony Henie vehicle. De Cordova took over after the set had been closed for a week.

Cartoon sequences in Warners “My Dream Is Yours,” Michael Curtiz Technicolor musical, began last week under LeRoy Prinz’ direction. Tweetie Pie, the studio’s indefatigable canary and 1947 Oscar winner, teamed with Bugs Bunny to work with Jack Carson and Doris Day in the novelty sequence. Ronald Reagan, who speaks nothing but English, was handed an expert coach to learn five European dialects for “The Girl from Jones Beach.”

**PICTURES STARTED LAST WEEK**

**COLUMBIA.** Photo Finish—Principals: Stanley Clements, Gloria Henry, Director, William Berk.

**EAGLE LION.** Million Dollar Weekend—Principals: Gene Raymond, Osa Massen, Francis Lederer, Director, Gene Raymond.


**ALLIED ARTISTS.** Last of the Badmen—Principals: Barry Sullivan, Marjorie Reynolds, Brod-


**SCREEN GUILD.** Jungle Goddess—Principals: George Reeves, Lila Leeds, Armita, Director, Lew Collins.

**ENTERPRISE.** Tucker’s People—Principals: John Garfield, Thelma Gams, Director, Abri-

**U-I.** Family Honeymoon—Principals: Claudette Colbert, Fred MacMurray, Hattie McDaniel, Director, Claude Binyon.

**TITLE CHANGES**

“Manhattan Folk Song” (Mama) new MELODY MAN.

**SHOWMEN’S SILHOUETTES** by Dick Kirschbaum

**Man on Eiffel Tower’**

Next on Allen Slate

“The Man on the Eiffel Tower” by Georges Simenon, famous French detective writer, has been purchased by Irving Allen and has been set as the next picture on his production slate.

Allen, who recently co-produced and directed “16 Fathoms Deep” for Monogram, will leave this month for Paris, where all exteriors will be made with the cooperation of the French Secret Police. The picture, to be filmed in Anesco color, will be done by Allen in association with James Naizer and will be released by United Artists. Franchot Tone, Burgess Meredith and Jean Wallace (courtesy 20th-Fox) are scheduled to star in the production.

**Weiss Signs Beatty**

A deal was concluded this week by Louis Weiss for a series of pictures starring Clyde Beatty, famous animal trainer. The agreement calls for one picture a year for five years. Beatty’s menagerie of lions, tigers and other beasts will work with him in the film.

**To Design Costumes For Hitchcock Picture**

Sophia Harris, prominent costume designer for the London stage, has been engaged to design and execute the costumes to be worn by Ingrid Bergman and other important members of the cast in “Under Capricorn,” Transatlantic Pictures’ forthcoming Technicolor production to be directed by Alfred Hitchcock. Miss Harris was most recently represented on the screen by the costume designs for “Great Expectations.”

In “Under Capricorn,” the time of the action is 1831, and a staff of experts is already at work on extensive research on the period. Actual production is expected to start early this summer, with Warner Bros. distributing the picture throughout the world.

**P-T’s 2-Year Deal**

Producers William Pine and William Thomas announced this week that they had signed a two-year distribution deal with Paramount for six films to be made at a cost of $750,000 each.
MOVIE NEWS

MOVIE NEWS (Vol. 21, No. 43)—U.N. faces crises in 1948: Korean, China. The U.N. is expected to face many crises in 1948, according to the United Nations.

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COMPARE OUR PRICES—WE>SURELY SELL FOR LESS: Beaded soundscapes 45 square foot; Super-Lite 30: 8500 CFP blowers $92.50; Jensen 12 inch O.D., 372.00; R12-30 watt amplifiers $173.50; 14 inch wire reel $1.69. Star Cinema Supply Corp., 459 W. 49th St., New York 19, N. Y.

BEFORE YOU DECIDE TO PURCHASE write for literature on new Hoiam 16-mm. projector. 16-mm Projector for Small Drive-Ins, etc. Cinema Projector Service, Post Office Box 703, Charleston 23, West Va.

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THEATRES FOR SALE

Feature Booking Guide

TITLED INDEX

Listed in the following index are titles of features (exclusive of western series releases and serials) with names under distributor following the title. For data as to running time, stars, etc., refer to the title under distributor company listing.

SHOWMEN'S TRADE REVIEW

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Big Clock, The...

Big Dog, The...

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Blonde Savage...

Blonde Under the Dough...

Blonde Under the Dough, Cook, The...

Body and Soul...

Bodyguard...

Born to Fight...

Borrower and Lander...

Bowery Buckaroo...

Boy Directors, The...

Brain of Frankiestein...

Bride...

Bridge Goes Wild, The...

Broken Fantasies...

Brother, The...

Buddy McGee...

Bury Me, Dead...

Bush Whackers...

Bull Flush...

C

Caged Fury...

Call Northside 777...

Campus Hockeymen...

Campus Sleuth...

Cannon Range...

Captain from Castle...

Captain Fear...

Caravan...

Cavalcade of Lions...

Casablanca...

Case of the Cuckoo Clock...

Case of the Baby Sitter...

Cats Like Us...

Catherine the Great...

C

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Blonde Under the Dough...

Blonde Under the Dough, Cook, The...

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Body and Soul...

Bodyguard...

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Borrower and Lander...

Bowery Buckaroo...

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Bride...

Bridge Goes Wild, The...

Broken Fantasies...

Brother, The...

Buddy McGee...

Bury Me, Dead...

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Bull Flush...

C

Caged Fury...

Call Northside 777...

Campus Hockeymen...

Campus Sleuth...

Cannon Range...

Captain from Castle...

Captain Fear...

Caravan...

Cavalcade of Lions...

Casablanca...

Case of the Cuckoo Clock...

Case of the Baby Sitter...

Cats Like Us...

Catherine the Great...

Feature and western series pictures are listed alphabetically under distributor. (Consult Title Index for distributor of pictures known only by title.) Numbers at left of titles indicate production or release date; SP in this column indicates Special Production. This column also gives release date a; or Box-Office Report: b. Asterisk following title indicates color photography with adjoining letter giving name of same type of color such as: "* Technicolor, "C" CinemaScope, "M" Murocolor.

*U: Trucolor, *E: Vitecolor. Audience Classification is indicated by letters following titles; A-Adult, F-Feature, P-Parlor, C-Children, X-X-Rated, I-Indecent. Classification information is included in this column in special releases sold separately, though above extreme right gives release sold separately, though above extreme right gives release date a; or Box-Office Report: b. Asterisk following title indicates color photography with adjoining letter giving name of same type of color such as: "* Technicolor, "C" CinemaScope, "M" Murocolor.

ALLIED ARTISTS

3 Gunfighter, The (D)A...

6 Smart Woman (D)A...

4 Song of My Heart (D)F...

Babe Ruth Story, The...

8 Duke Goes West, The (C)F...

Last of the Badmen...

Pardon Me, Frank...

Bathing Marshal...

Six-Shooter...

Sunset Carson Riding Again...

Sunset Carson Strikes Back...

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Adventures in Silverado (W)F...

Blondie in the Dough (C)F...

Crime Doctor's Gamble, The (M)A...

Devil Ship (D)F...

Glamour Girl (M)F...

I Love Trouble (M)A...

Lone Wolf in London (M)A...

Mary Lou (M)F...

Mating of Millie, The (C)F...

My Dog Rings Out-C (D)...

Port Said (D)A...

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Vol. 48 No. 24
JUNE 12, 1948

Entered as second class matter, February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879.
Published Weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U.S.A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher
You too can have that Vitamin M-G-M look!

Do you wake up in the morning with that tired feeling? Do you see spots before your eyes when you read your box-office reports? You need Vitamin M-G-M! You need hits like "HOMECOMING" (Gable-Turner wow!) and "STATE OF THE UNION" (Frank Capra's laugh hit). Your theatre needs a Technicolor transfusion at the ticket-window, six in a row: "THE PIRATE" (4th Big Week at Music Hall! First 2 weeks are the second all-time M-G-M Music Hall high!); Irving Berlin's "EASTER PARADE" (yes, it's as great as they say!); "A DATE WITH JUDY" (ditto!); "SUMMER HOLIDAY" (the vacation picture!); "ON AN ISLAND WITH YOU" (better than a cooling plant!); "THREE MUSKETEERS" (just wait and see!). All this and "JULIA MISBEHAVES" (Garson-Pidgeon reunited in a riotous romance) and "A SOUTHERN YANKEE" (Skelton's funniest of his career!). Some product for the summer months!

M-G-M has the pictures and Leo's Vitamin M-G-M is giving the entire industry a much-needed shot in the arm.
FIFTEEN ... GOING ON SIXTEEN

This issue marks the fifteenth milestone in the progress of a motion picture trade journal dedicated exclusively and realistically to serving the theatreman and the film industry.

Such measure of success as we have achieved can only be credited to the fact that we have adhered strictly to a basic principle and a formula for all of those fifteen years.

During the past eventful fifteen years this paper has witnessed an industry fight its way through and out of a deep depression, flourish bountifully through years of unprecedented prosperity, and more recently, a period of doldrums during which it seemed that the whole of it would start sliding backwards.

But every time things levelled off, a great industry measured up to each and every test and emerged greater than before. For this, the industry deserves great credit.

SHOWMEN'S TRADE REVIEW, deeply conscious of its obligation to the industry, has tried to maintain its increasing momentum of servicing the theatremen with the material and contents vitally necessary for the functioning of the complex business of serving the public with entertainment. We have consistently tried to be constructive and to help fight the industry's battles.

* * *

An anniversary is a particularly good time to give an account of ourselves to those who are entitled to it. So, here goes:

Circulation: From its very inception STR has concentrated on selling subscriptions to the men who own and/or operate motion picture theatres in the United States, Canada and Great Britain.

At one point early in our career we were faced with an important decision. Should we go after quantity or quality in circulation? The decision was not too hard to arrive at. We started out on the premise that quality was of far greater importance from every angle and we, therefore, decided to continue along the same lines.

Quality in circulation is not a difficult term to define. It simply means that instead of trying to sell subscriptions indiscriminately, we would direct our circulation efforts to sell the man who has the authority to buy either for the theatre or a group of theatres.

Thus, but one copy may be going to a particular theatre but that one copy goes to the buying power of the theatre.

That IS quality circulation. And those who buy advertising space in this paper well know the effectiveness of such circulation.

ADVERTISING: It is interesting to note that the most important advertisers, in addition to all of the motion picture companies, are regular advertisers in SHOWMEN'S TRADE REVIEW. We lay no claim to having all the advertisers. There are many of them who apparently prefer quantity to quality and since they are the custodians of their advertising purse strings, they are fully entitled to spend that money as they see fit.

It is a well known fact that important advertisers, the men and companies who do a substantial business in this industry, are pretty particular and careful about the media selected in which to invest their advertising dollars.

For the most part, those men and companies select and include STR on their full advertising schedules. So if it be true that "birds of a feather flock together," you will find the best ones advertising in STR.

EDITORIAL: There can never be any doubt but that the tremendous reader-interest of our subscribers is due to the fact that the most outstanding features of our paper were suggested, changed or expanded to suit the wishes of our readers.

This has been a policy inaugurated before the first issue appeared over fifteen years ago. It is no different today.

We doubt if any business paper serving any industry has had more courage than we had when on periodic occasions we literally put ourselves and our paper on the pan and asked for outspoken opinions and criticisms of what a trade journal should publish in the way of news, reviews, departments and other services. And for many years we had to swallow our pride and read those theatreman-subscriber reports about how much better some other paper was than ourselves.

But that was just part of the plan and pattern on which we based our reason of existence fifteen years ago. Down through those years we have listened with profound respect to those subscribers and tried in every way to meet their requirements of what they needed and wanted in the way of trade paper service.

We know now that we are meeting those demands and living up to the slogan coined by our own Tom Kennedy fifteen years ago to give to this industry "A Motion Picture Trade Publication Dealing Realistically and Exclusively With the Business of Showmen and Showmanship."

—CHICK LEWIS
WHAT’S NEWS

In the Film Industry This Week

Exhibition

Paramount’s Texas partner, the mammoth Interstate circuit, was quietly divesting itself of houses in partnerships and pools this week, apparently in anticipation that the Government might move against circuits which are not mentioned in the proposed anti-trust suit. And to the surprise of the Lone Star State, Louisiana made the headlines again as Gov. Earl K. Long’s legislation was considering a bill which would hold place the Louisiana Public Service Commission and ban block-booking worked against independents. The legislation was not even in Committee, but was implemented by the state’s new per cent sales tax to apply to the box-office, too, as well as a suit of clothes and a pair of shoes.

In New Orleans national Allied President William Ainsworth told Gulf States Allied that while only “3,600 of the 17,000” theaters in the U. S. were affiliated, they grossed the biggest business and in St. Louis, Mid-Continental Allied was formed with Andy Dietz as organization chairman, in Kentucky, Kentuckiana Theatres’ Theater Owners President Guthrie Crowe took on a new job— he’s the new state police chief but he’ll stay at the same.

In the South, the Martin circuit which operates in Alabama, Florida and Georgia, announced a two-year building program to cost $2 million. From Washington came reports that the federal amateur tax would possibly apply to hospitalized veterans or servicemen’s tickets; in New York the management of the RKO Theaters were telling Warner Bros. had sold its 1600-showcase—the Warners—to a legitimate producer, content. Some hot weather had set a Broadway outlet. Also Radio City Music Hall, which had held the price line for years, went up from $1.25 to $4.10 night top while the Astor went down from $1.80 to $1.25 weekend night top and will let kids in for 55 cents during weekday performances.

Plans to raise the $175,000 a year needed to operate the Will Rogers Memorial Hospital at Saramac Lake were made at a luncheon in New York this week. In Milwaukee a drive-in was making the daylight hours profitable by selling an auction lot for automobiles, and in the summer resort town of Shobut, the local housemates only when it rains because in sunny weather it can’t compete with the beach.

Distribution

World premiere of the first all-Negro roadshow—"The Betrayal"—is set for the Mansfield Theatre, New York, on June 20, Astor Pictures announced. Astor has also closed for a series of color documentaries to be known as “Makers of Destiny.”

Columbia will sell the “Superman” serial as a special and is taking first-run bookings for it in downtown houses, Sales Manager A. Montague told a district group meeting in New York this week. United Artists closed a distribution deal while Columbia, which has agreed with Universal-International to cancel its release deal and is seeking another outlet, is considering with the China-American Film Exchange to distribute its product in China.

Litigation

Five percentage fraud suits against William Deitch and John Richards in Rhode Island were dismissed this week following a settlement. In Washington the Supreme Court upheld the right of the Tivoli Theatre of Dallas to sue the majors in Delaware. In New York 20th-Fox sought settlement of the stockholders’ suit which was filed as a result of compensation deals with its officials and those of National Theatres. In Hammond, Ind., the Cabaret didn’t win any money in its anti-trust suit but got playing time 35 days after first-run instead of 60.

General

Fights against local censorship are “ethical” matters which the Motion Picture Association, in its annual report to the House, had taken at the up, President Eric Johnst” said, less on the “ethical” but undauntingly were on the practical side is the fact that in one state alone—Ohio—local censorship has cost the industry approximately $1,001, $64,698. Meanwhile Americans for Democratic Action was appointed a sub-committee to fight film censorship.

Floodwaters in the Northwest continued to hamper business but exhibitors planning benefits for the sufferers. In Washington the House Un-American Activities Committee indicated it would resume the industry “red hunt” in late summer or early fall and Variety Clubs International announced that State Secretary George C. Marshall would continue as the district manager after his death. As Madison Square Garden, President John Reed Kilpatrick declared he favored theaters as the outlet for the Garden’s televising of sports events, and in Washington the Motion Picture Association of America announced it would hold a meeting soon to discuss the impact of television on films and how to use it to benefit the motion picture industry.

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SHOWMAN’S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Tuesday by Showman’s Trade Review, Inc., 1551 Broadway, New York 19, N. Y. Telephone L-Ongling 3-0124. Charles E. Chick Lewis, Editor and publisher; Tom Kennedy, Executive Editor; Robert Weinberger, Managing Editor; Harold Rochkind, Production Manager; Joseph H. Oren, Office Manager; William Billian, Advertising Manager. 6777 Hollywood Boulevard, Hollywood 20, California; Telephone Hollywood 4525; Ann Lewis, manager, London Representative, Jack MacGregor; 16 London Mews, London, W.2; Telephone AB/Basildon 3061; America, Suite 1, Biltmore Hotel, Sydney, Australia; 13, Sylacauga, Ala., 13, Marietta, Ga., 13, Valdosta, Ga., 13, Sylacauga, Ala. 500-car drive-in is set for Marietta, Ga., and a 675-car drive-in for Columbus, Ga.

In addition affiliates of the company are building a 1,000-seater in Hawkinsville, Ga., and 600-seater in Tavares, Fla.

Superman’ To Be Sold As Special, Says Columbia

Columbia’s serial “Superman” will be sold as a special and not as part of the company’s general serial-shots program, General Manager A. Montague told a New York meeting of branch and district managers this week.

In addition the serial is being sold directly to first-run houses and will play day-and-date for one week in the Los Angeles Hillstreet and Pantages, the first time such a booking has been made for a serial. Montague said. Other first-run bookings known at the moment include houses in Minneapolis and St. Paul, according to Columbia.

Montague left Friday to hold a second district meeting in Chicago over the weekend.

Americans for Democratic Action to Fight Censors

Appointment of a sub-committee which would formulate further plans for a film section of the Americans for Democratic Action was decided upon at a luncheon of that organization in New York last Friday.

The luncheon, hosted by Actor Louis Calhern and president of the New York Chapter of Screen Actors Guild. Howe, heard several speakers, including Paul Porter, national vice-chairman of the organization. In his speech, Howe remarked: “The time has come when people whose livelihood depends on free communications, must support political movements that will insure continued freedom of expression.”

Honor Balaban

Paramount President Barney Balaban was honored with the medal and award of merit last Friday at the annual dinner of Catholics, Protestants and Jews in Boston. More than 110 attended the ceremonies at which John McCormack and Admiral “Bull” Halsey were similarly honored.

Red Composers Lose

Suit in a New York state court by composers Dmitry Shostakovitch, Abram Katchaturian, Serge Prokofeff and Nic- olas Misiakaphvily to restrain 20th Century-Fox from using their music in “The Iron Curtain” came to nothing Monday. The suit at the Ninth Circuit Court of Appeals was made by consent and the jury found the copyright was not correct and their music was in the public domain.
Texas Interstate Circuit Starts Voluntary Divestiture Move

Texas' mammoth Interstate Circuit, a Paramount partner, started a move this week to divest itself voluntarily of such theatre properties it reportedly thought might conflict with the U. S. Supreme Court's opinion in the Government anti-trust suit.

The divesting move, to be effective approximately on June 30, would apply to partnerships and pools which Interstate is said to have consulted the Department of Justice upon, covering houses held jointly by the circuit with the Brady, Levy, Garner, Musselman, Underwood, and Ezzell interests and with the Horwitz-Texan chain. The move to divorce these holdings was regarded as highly significant in the trade for the following reasons:

1) Interstate is not a party to the Government suit and the trade believed its action was taken upon advice that the Government did not intend to stop with its present actions but might move against individual circuits whose holdings did not conform with the Supreme Court opinion, or which, to the Department of Justice's way of thinking, violated the anti-trust laws.

2) Though Interstate President Karl Hobitzelle is reported to have said he was taking the action on his own initiative and his company's divestiture had nothing to do with the Government's big suit, the fact that Hobitzelle has been one of Paramount's theatre "think" men is causing the trade in part to believe that the Interstate plan may be an experiment which will affect the parent company's operations.

Television

Garden Favors Theatres as Outlets; New Way Makes City Nets Possible

By BILL SPECHT (News Editor)

Madison Square

Madison Square Garden favors theatres as outlets for the television rights to its sporting events, General John Reed Kilpatrick, president of the Garden, told SHOWMEN'S TRADE REVIEW Tuesday.

The General, who is an enthusiast on the mass distribution possibilities of sports video and envisions some events which "can fill every seat in America" believes the actual realization of a television network for theatres is "just around the corner." He indicated his preference for theatres as outlets for the Garden televised events when he was asked if it were not possible that such a network could be used to furnish auditoriums or other places of business with the programs.

Prefers Theatres

"It might be," he replied, "but I'd rather work with the theatres. They are established. They have the set up, and it's always best to cooperate with going, established concerns."

At the same time he made it plain that the Garden would fight all such competition, declaring, "That, I'm certain we can stop."

The Garden, he added, is not committed to any system of theatre television. "We don't know," he said, "just what system will work out the technical bugs first."

Kilpatrick envisions a video-film program as

No Tax for Them

The House Tuesday passed in Washington and sent to the White House a bill exempting purchasers of tickets for distribution to servicemen and hospitalized veterans from the federal admissions tax. The measure will be signed quickly, it is indicated, upon the President's return from the West Coast.
Marshall to Get Variety Award Sept. 18

State Secretary George C. Marshall will receive the Variety Clubs International 1947 Humanitarian Award at the annual Humanitarian Award Dinner of that organization in the Hotel Statler, Washington, D. C., on Sept. 18. Big Boss John H. Harris and International Chief Barker Bob O'Donnell announced Monday. The affair will be stag and black tie.

The award, usually made at a banquet held in connection with the Variety Clubs International conventions, was postponed to the later date this year because Secretary Marshall was busy at the Bogota conference when the Clubs held their annual get-together at Miami Beach last April. Coinciding with the award dinner will be the mid-year meeting for National Canvasmen, International Representatives and International Officers, which Harris and O'Donnell have been busy promoting.

The present Humanitarian Award Dinner will be attended by a galaxy of top governmental and capital city talent and is under the direction of Pira Assistant Chief Barker Carter Barron. At present Chief Barker George Saranac is to present the award, with Albert Rowswell, chairman of the Humanitarian Award Committee, participating in the ceremonies.

At the mid-midyear meeting, the delegates and issuance of the new tent charters will be on the agenda. On Sept. 19, the delegations will turn out for the annual charity football game sponsored by the Washington and Baltimore tents at the Baltimore Municipal Stadium.

Saranac Safe to Nov. 1; Permanent Fund Sought

Sufficient funds to keep the Will Rogers Memorial Hospital at Saranac Lake operating until Nov. 1 have been raised and plans are now being formulated to raise a permanent operating fund, it was announced from New York Tuesday at the conclusion of a meeting held by distributors and exhibitors.

The plan, details of which were not revealed, will appeal to the entire country but especially will concentrate on the eastern and midwestern states. Present operating costs of the hospital are approximately $10,000 a month which permits operation for only 48 patients instead of the 90 patients the million and a half dollar plant can accommodate.

The meeting was attended by delegations from the delegates and issuance of new tent charters will be on the agenda. On Sept. 19, the delegations will turn out for the annual charity football game sponsored by the Washington and Baltimore tents at the Baltimore Municipal Stadium.

RKO, N. Y. Managers Guild at Odds

RKO Theatres and the Motion Picture Theatre Operating Managers and Assistant Managers were at loggerheads again this week as the Guild filed charges with the New York State Industrial Board charging that RKO houses in the city of New York and adjoining Westchester county had refused to bargain collectively with the Guild.

The Guild, which is not affiliated with any national labor federation, declared that it has been certified to represent managers and their assistants by the New York State Labor Relations Board in 1944 but recently RKO had told the New York State Mediation Board it would not enter into a new contract.

May Resume 'Red' Quiz In Late Summer or Fall

Resumption of the Un-American Activities Committee probe into so-called "red" infiltration of motion picture was promised in Washington this week for late summer or early fall after committee members attended a bedside conference of Chairman J. Parnell Thomas. The hearings, if resumed, will probably be in Washington.

Video Appointments

The National Television Film Council appointed the following temporary committee chairmen, Temporary Chairman Mel Gold announced last week: Irving Shain, chairman, by-laws; Myron Mills, film distribution; Robert Paskow, television station committee; Jay Williams, program committee; Sally Perle, press relations.

RKO Appoints Lefko

Maurice E. Lefko this week was appointed eastern central district manager for RKO, replacing Milton Cohen, resigned, Domestic Distribution Vice-President Robert Mochrie announced.

Due to a mechanical error, Pages A-5 and A-6 in this issue became transposed. The article headed, "Promising Face on Way from Hollywood Lots," therefore, begins on Page A-6 and continues on A-5.

20th-Fox Seeks to Settle Stockholders' Suit

Twentieth-Century-Fox Tuesday stated that it was attempting a settlement of the stockholders' suit brought against it by approximately 21 stockholders on a federal stock acquisition and other compensation to National Theatres President Charles Skouras, his three lieutenants—Elmer Rhodes, Harold Fitzgerald, F. H. Ricketson, Jr.—and three 20th-Fox executives.

The complete details of the proposed settlement, which must be approved by the court and the 20th-Fox shareholders, were not revealed. Twentieth-Century-Fox-Fox, however, claimed that it had revamped Charles Skoura's National Theatres contract during the next seven years for a saving of $1,750,000 and would effect another saving of $1,800,000. Twentieth-Century-Fox President Spyros Skouras, Vice-President W. C. Michel and Production Chief Darryl Zanuck, in addition, were reported to have surrendered rights to buy 18,500 shares of Fox common up to Dec. 31, 1948, at $22.50 a share.

2 Plead Not Guilty To Films Infringement

Pleas of not guilty to criminal charges of infringing copyrights on Columbia's "Gilda," 20th-Century-Fox's "Leave Her to Heaven," MGM's "Bad Bascombe" and Republic's "Murder in the Music Hall" through use of 16-mm. prints were entered in federal court at Brook-lyn, N. Y., Monday by Henry L. Brook and Joseph Albino. The charges grew out of an inquiry conducted by the Federal Bureau of Investigation over illegal use of 16-mm. prints during the past two years in the United States and its territories.

Paramount to Hypo Its Film Advertising

Paramount will hypo its promotion on coming product, a three-day divisional meeting of the company was told in San Francisco Wednesday. The new program will probably make use of ads plugging all Paramount product instead of single pictures.

Dismiss Fraud Suits

Five suits filed in the federal court at Providence, R. I., against William Deitch and West Warwick Theatre Company, Inc., by Paramount, RKO, 20th-Century-Fox, Warner Bros. Loew's (MGM), on percentage charges, were dismissed with the plaintiffs stating that the defendants had accounted to them and made settlement.

See Consent Decree In Technicolor Suit

Possibility of a consent decree in the Government anti-trust suit against Technicolor, Inc., was reported in Washington late this week, following reported negotiations between representatives of that company and the Department of Justice.

Calumet Gets New Runs

Suit of the Calumet at Hammond, Indiana won it a better run on major product it was reviewing from "The House," which formerly played 60 days behind first run now gets the pictures after 35 days.
Who says so?
The Official Forecast is: "The Greatest Motion Pictures in Years Are Coming from All Studios." And the Most Persuasive Proof of All Is Coming From the Paramount Studio on the Crest of a sizzling SUMMER HIT WAVE From Paramount...
The new-look, king-size musical combining the talents of 7 Academy Award Winners. Brackett & Wilder — plus Paramount — have made it Bing's most novel and magnificent vehicle. He's a Yankee salesman, selling a scandalous bill of goods to a kissable countess—with five rousing love songs.

First trade prediction in Film Daily says "It's going to kick its heels into the season's big boxoffice money"—and you can watch this come true at its Hollywood World Premiere, followed soon by the Eastern Premiere at Radio City Music Hall.
between July Fourth and Labor Day........

Also for July release

The Lady is a Dream...
The Gentleman is a Wolf...
The Picture is a Hit
Every Bit as Gay as the Play!

Betty Macdonald
HUTTON • CAREY
in "DREAM GIRL"

with
PATRIC KNOWLES • VIRGINIA FIELD
WALTER ABEL • PEGGY WOOD

A Mitchell LEISEN Production
Produced by P. J. WOLFSON
Directed by MITCHELL LEISEN
From the Play by Elmer Rice

Already It’s the Talk of the Trade!
“A sure winner, this version of Elmer Rice’s smash play!”—says Variety
“A-l comedy will be the same success it was on the stage.”—says Hollywood Reporter
“A landslide of coin—let out all the stops!”—says Showmen’s Trade Review

She’s the Rage of the Stage as a Diva!
She’s the Topic of the Tropics in a Dive!
She’s a Singing Sister in a Honkytonk!
She’s the greatest Hutton character you’ve ever seen playing all these different roles!
From a bold best-seller, based on an amazing true case. A good woman suddenly swept away from all the standards she lived by—into a fury of infatuation so overpowering she would lie, steal—yes murder—to hold the love of a worthless rogue. This is Paramount’s finest romantic drama since “To Each His Own.”

RAY ANN
MILLAND · TODD

GERALDINE FITZGERALD

in HAL WALLIS’ production

“So Evil My Love”

with Leo G. Carroll · Raymond Huntley
Martita Hunt · Raymond Lovell
Moira Lister · Roderick Lovell
Directed by LEWIS ALLEN
Screenplay by Leonard Spigelgass and Ronald Millar
Based on a novel by Joseph Shearing
Any Company in Any 2-Month Period?

And another tremendous August attraction...

JEAN ARTHUR
MARLENE DIETRICH
JOHN LUND
in
"A Foreign Affair"

with Millard Mitchell
Produced by CHARLES BRACKETT
Directed by BILLY WILDER
Screenplay by Charles Brackett, Billy Wilder and Richard Breen
Adaptation by Robert Harper • Original Story by David Shaw
Music and Lyrics by Frederick Hollander

It's BRACKETT & WILDER'S entry for the romantic comedy hit-of-all-time award. And they've brought back JEAN ARTHUR in a role recalling the hilarity of "The More the Merrier."

MARLENE DIETRICH at her sultriest, and singing again the kind of songs that made her famous!

JOHN LUND now proves himself the great star you knew he'd be. He's marvelous as the man-in-the-middle...between a career woman and a woman whose career is love. Just listen to any sneak preview audience and you'll realize what kind of a hit it is...
A radically new departure from previous Ladd pictures...to give full dramatic opportunity to the star exhibitors put in the Top 3 in every poll.

ALAN DONNA
LADD and REED
in
"BEYOND GLORY"

with
GEORGE MACREADY · GEORGE COULOURIS
HAROLD VERMILYEA · HENRY TRAVERS
Produced by Robert Fellows
Directed by JOHN FARROW
Original Screenplay by Jonathan Latimer, Charles Marquis Warren and William Wister Haines

The stirring story of a man caught in the restlessness of our postwar generation—a man who meets the wife of the friend he believes he has murdered. Through her he learns a courage beyond glory. A completely different Ladd picture and unquestionably his greatest!

"SUMMERTIME, AND THE LIVIN' IS EASY"—WITH
City Nets Possible With New Wire System

(Continued From Previous Page)

work would be possible now in the city of New York if the overburdened phone lines in that city permitted it. It would also be immediately possible in other cities where television is available either through local stations or network programs emanating from New York and sent to other cities by coaxial cable.

The new system also opens the possibility that television sports events and entertainment programs can be made available to taverns and other competitive places of amusement under a form similar to Muzak's wired music service.

The basic difficulty in transmitting television wires to date has been that the high frequencies it uses tend to grow weak quickly as they travel; cable is the only way this difficulty was solved by coaxial cable, but the cost of this has been too high and the cable scarce.

Satisfactory

However, television has been satisfactorily transmitted over the ordinary telephone wires for a distance of one to three miles, engineers declare. The new system increases this distance to the point where such a setup is in fact competitive with direct cable. In the larger cities, these booster stations, which keep the frequency at normal strength, are similar to those set up to compensate for loss of electrical power over long-distance lines and in the Atlantic cables.

They consist of a video-frequency amplifier to compensate for line loss, a frequency equalizer to correct for the fact that television frequencies suffer a greater loss than its audio frequencies, and a phase corrector to compensate for phase distortion.

In addition, the telephone wire must be used for television alone. It may run directly from the telephone station to the receiving station and must not pass through a switchboard or the ordinary type of terminal equipment. Because slow-talk (that other conversation you hear in your telephone which results from two sets of lines getting together) only a few such television lines can run through one cable, engineers further say.

The importance of the entire development is that it makes possible immediate development of such theatre nets, provided the telephone company has wire facilities.

On Film

At the moment, there seems to be a lot of activity in connection with theatre systems to record television programs on film from the receiver. This system is one favored by Paramount and also used by DuMont and RCA.

Their practice is for the exhibitor to anyone who can get together soon to discuss the problems raised by television and methods by which it can be used to advance motion picture companies, President Eric Johnston declared this week.

Diana, U-I Cancel Releasing Deal

Universal-International this week reported in Hollywood as having agreed with Fritz Lang to abrogate the releasing deal for Lang's Diana Productions and Lang was said to be conferring with another major studio to distribute his product. The producer-director remains as president and production chief of the corporation, his lawyers pointed out. Former Vice-President Walter Wanger and Joan Bennett.

Rain, Rain Come Again

The Playhouse at Scituate, Mass., probably rates the title of the "most unusual house on the coast." The management gives matinees on rainy days only. When the sun is out, the beach proves too stiff a competition for the theatre.

Up and Down

New York's Radio City Music Hall, long a bastion of fixed prices, raised its matinee top from 95 cents to $1 this week and its night top from $1.25 to $1.40 while the Astor show window cut its prices for Easter shows. The Astor cut its night top on the peak hours from $1.80 to $1.25 and to $1.50 weekends and put in a children's weekday admission of $1.50. But the key of the Music Hall is still one of the bargain amusements buys by current Broadway picture house standards.

Lowe's State is discussing possible admission raises when the house goes first-run for "Easter Parade" on June 30.

wish to enter the manufacturing field and that so far no outsider has offered to make Paramount equipment on a large scale basis.

Engineers this week were inclined to believe that most of the systems by which video is received on film will offer definite advantages to the motion picture industry as presentation is concerned. They also thought that the expense of these systems, which require a separate booth for television photography and processing equipment and the extra help, might be important items which would limit such systems at the moment to the larger houses.

Garden Favors Theatres For Its Video Shows

(Continued from Page 5)

one which would combine a feature with a sports event or part of a sports event.

"The combination of a feature picture plus a sports event," he believes, "should appeal to the entire family." In some instances it might be profitable to show the entire sports event, he added.

The time element of various sections of the country could be solved, he said, by recording the television program in 48 hours and showing it when needed as well as having it for repeat programs at different shows. Different sports events in different seasons—such as the fights, basketball, hockey, the Westminster Kennel show, the Horse Show, track meets—would provide a diversified and continual program, he said.

As to the cost of a network, the General does not consider that a deterrent. "When you can fill your seats the cost becomes a minor problem," he said.

Will Call MPAA Video Meet Soon, Johnston Says

The Motion Picture Association of America will call its members together soon to discuss the problems raised by television and methods by which it can be used to advance motion picture companies, President Eric Johnston declared this week.

Ainsworth Attacks Affiliates at New Orleans

Affiliated theatres were attacked by national Allied President William Ainsworth as he addressed some 150 exhibitors from Louisiana, Mississippi, Texas, Alabama and Florida attending the first anniversary meeting of the Allied Theatre Owners of the Gulf States in New Orleans.

Ainsworth declared that "only 3,600 of the 17,000 new houses in the United States are affiliated with or owned by the producers but those theatre managers to gross the biggest percentage of the business. He charged producer-distributor-exhibitor ties have "clamped a virtual stranglehold on the independent producers because they won't show his (the independent's) pictures in their theatres."

Ainsworth talked at a dinner held in the New Orleans Country Club. Gulf Allied President W. A. Previtt, Jr., presided.

St. Louis Exhibitors Form Mid-Central Allied

Approximately 30 exhibitors in the St. Louis exchange area met in that city Tuesday and organized the Mid-Central Allied Theatre Owners Inc. The new organization will seek affiliation with national Allied.

The committee which will draft plans for the new exhibitor group and report back to a general meeting to be held in July consists of Chairman Andy Dietz, Loren Cluster, E. H. Wiecks, Gene Beckam, Charles Beninati, W. T. Zimmerman, O. F. Jefferis, Earl Vandyver, Caesar Bernt, Henry Halloway, Hugh Graham, Howard Zuloff.

Paul White To Produce 'This Is Your World'

Paul White, formerly European representative for David O. Selznick in Paris, will bring out a series of 15 shorts tentatively titled "This Is Your World" for his short-forms Paul White Productions, Inc., he announced in New York this week.

The series will be human interest stories of the peoples of the Pacific States and will feature living conditions, customs, dances, etc., filmed in color and with original sound, and narrated by William Winter, formerly with CBS and the State Department's "Voice of America" in the Pacific. Charles R. Senf is the supervising film editor. White left Paramount to enter World War II and served under Marine Lt. General Holland M. Smith as officer in charge of combat photography including the assaults on Iwo Jima.

'Destiny' Makers Color Series Goes to Astor

Astor Picture's President R. M. Savini announced this week that he had concluded a deal with Hullinger Productions of Washington for a series of documentary shorts, said to be the first such in color, which will deal with topical subjects and contemporary personalities.

The show, to be known as "Makers of Destiny," will include such figures as Senators Taft, Vandenberg, House Speaker Joe Martin, Supreme Court Justice Douglas and Columnist Drew Pearson.

Savini also announced that he had closed a releasing deal for the first Negro roadside in motion pictures—"The Betrayal."
Kentucky Exhibitor Head
Now State Cop Chief Too

Guthrie F. Crowe, 38, La Grange, Ky., At-
torney and President of the Kentucky Asso-
ciation of Theatre Owners, has been ap-
pointed Commissioner of Ken-
ucky's State Police, the first
such position in that
state.

This appointment will
not interfere with Crowe's
duties as head of the Ken-
ucky exhibitor organiz-
ation whose presidency he
will retain and whose
program he will be active.

The $30,000 a year post
to which Crowe has been
appointed is in a new
agency, created by the
1948 General Assembly to supersede the present
Kentucky Highway Patrol. Crowe, who hails
from Oldham county, is a son of the late Robert
T. Crowe, Speaker of the House in 1918. He
has recently been a justice of peace for La
Grange County and as attorney for the La
Grange Board of Education. During the war he
served in the navy armed guard and in 1942 was
in Kentucky's House of Representatives from Old-
ham-Tinagle.

No Censor Fight Now
For MPAA—Johnston

Such matters as local censorship are "ethical"
problems, the luxury of which the Motion Pict-
ure Industry cannot afford at this time when
many millions of dollars are tied up in soft
foreign currencies, President Eric Johnston
explained in Washington last week.

Johnston's statement was made at a press
conference during which the MPAA President
pledged heavily on the question of foreign funds,
termining the foreign markets the number one
burden of the film industry. Recovery of Euro-
pean countries through the Marshall plan, he
said, might mean more than $50 million dollars
for the American motion picture industry.

His remarks came at a time when the House
lopped $5 million of the $15 million dollar
Foreign Film Investments Act which placed a
fund at the disposal of the American Aid re-
covery to reimburse to American newspapers,
magazines, books and films for their distribution
expenses in the Marshall plan countries.
This money is designed to be turned over to the
American firms in return for blocked currencies.
The cut in appropriation came after a move
to eliminate the fund altogether failed by a vote of
117-63.

On the home front, Johnston said he thought
the box-office was unlikely to fall off from its
present level and that the industry had gone
through its post-war readjustment. In the latter
respect it had anticipated the readjustment of
the electrical and automobile industries, he said.

No Censor Fight Now
For MPAA—Johnston

Hold That Tiger

Jungle adventure pictures, which used to be
top box-office with the customers eating up
thrilling scenes of elephant stampedes, snar-
l ing tigers and the like, are going to stage a big
comeback, Frank F. Rosenberg, co-producer
with Monty Shaub of "Man-Eaters of Kuma-
no," which Universal-International has for
release. The only thing Rosenberg insists is
that the new cycle will have to be more than
the picturization of a jungle hunt; it must, he
says, have an ample story played by two acute
actors who won't ham the heroics too much and
it must be authentic. Rosenberg's film is based
on Jim Corbett's book "Man-Eaters of Kumaun,
" which narrates the story of Corbett's hunt for
a tiger which killed 455 people in India before
the writer killed said tiger.

Financial

Net profit for Walt Disney Productions dur-
ing the first 27 weeks of 1948 was $61,128
or eight cents a share, compared with 1947's $264,
$83 net or 38 cents a share during the same
period, Pres. Roy O. Disney told shareholders.
Disney anticipated future improvement, but
found no "material improvement" in sight "un-
til international difficulties become less
severe."
The company has decided to pay a 35-
cent dividend on the six per cent cumulative pre-
fund, July 1, and dividends of $2.25 a share
on the preferred, to be paid July 1 and Oct. 1.

Balaban Speaks

"For democracy is indivisible, bestowing its
blessings with equal favor to all. Again and
again this doctrine has been sanctified by the
blood of our countrymen, Protestants, Catholics
and Jews. And when a bigot stands on the free
soil of America and preaches hatred against
any group of his fellow Americans, he sins against
the American spirit!"

"My friends, unfortunately there have been
many such sinners in the history of our country.
Human beings, being human, do not always
practice the principles to which our country is
committed. Neither the moral compulsions of
religion nor the dictates of a democratic society
have been able to eliminate man's suspicions and
prejudices against those of a different faith or
creed or national origin. Respect for differences
still remains as one of the objectives in perfect-
ing our way of life.

"There have been many minorities in our
history who have felt the blate impact of
prejudice and persecution. Prejudices among
these is the colored race. We are only begin-
ing to make good for them the guarantees
given to all citizens under our Constitution and
Bill of Rights. We have a long way to go before
the conscience of America can rest easily on
this score."

"Any challenge to the integrity of the indi-
vidual is a threat to everything we stand for.
In this respect, group prejudice and communism
have something basic in common. Both are
inherently contemptuous of the sanctity of the
individual human personality. Both succeed in
their objectives only when they have destroyed
human rights. I submit to you that you cannot
honestly fight one without fighting the other!"

"The time will come when we will have to
make a united attempt to knock out censorship
by making it unprofitable."

One Good Reason

One good reason why the motion pic-
ture industry ought to make a united
attempt to knock out censorship can be
found in the censor fees taken in by one
state alone—Ohio—for reviewing motion
pictures. In 1944 that state took in $209.99
461.80; in 1945, $218,417.75; in 1946, $239.11,
117.75: in 1947, $245,301.25; and in 1948
from January to April inclusive, $89,
321.75.

Mrs. Chas. Brackett Dies

Elizabeth Barrows Fletcher (Mrs. Charles)
Brackett, wife of the Paramount producer and
writer, died Monday night at her home in
Bel Air, Cali. She was a writer and former staff
of the New Yorker. Survivors are her widow
two daughters—Mrs. James Larmore and Mrs.
Clifford James Moore; a grandson, James
Matthew Larmore, a granddaughter, Victoria
Brackett Moore, and a sister, Lillian Fletcher.

Soviets Sue Classics

Artkino, Soviet film distributing company
in the United States, filed suit in the
New York State Supreme Court last
week attempting to prevent the picture,
"With It Has Faded," from using
Soviet scenes. The suit was filed against
Film Classics and charges the company
has no legal right to incorporate any
film footage made in Russia in the
"Happen Film."

More Quotes

"The motion picture, even more than the press
or radio, can show to the people of the world
that the greatest number of people are working
for us to attain peace, and that only through the
United Nations can we attain such peace."—Barney Balaban in a talk to
Protestants, Catholics and Jews in Boston.

Calendar

JUNE

16-18, exhibitor-distributor "Round up," Salt Lake City Motion Picture Club, Salt Lake City.

17, first annual convention, New Jersey Chapter Territory Exhibitor Congress Park, N. J.

20-22, convention, Theatre Owners of North and South Carolina and Mississippi, Myrtle Beach, S. C.

26-30, annual convention, Missouri Theatre Owners Association, Bimini Vista Hotel, Biddeford, Maine.

28-30, regional meeting, Allied Non-Theatrical Film Ass'n, Netherlands Plaza Hotel, Cincinnati.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

JULY

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.


NOVEMBER

27-28, full board meeting of National Allied, New Orleans.

29-Dec. 1, annual convention, National Allied, New Orleans.
Selling the Picture
News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Day-Date Openings to Aid 'Regards' Premiere

A series of important key city day-and-date openings on 20th-Fox's "Give My Regards to Broadway" will complement the world premiere of the Technicolor picture at the RKO Memorial Theatre in Boston on June 16. The Boston premiere was set back from June 9 in order to launch the picture simultaneously over the country, taking full advantage of an intensive advertising and publicity campaign.

Day-and-date openings set for June 16 include the following cities: Seattle, Wash.; Cleveland, Ohio; Spokane, Wash.; Atlantic City, N. J.; New Bedford, Mass.; Lincoln, Nebraska; Kansas City, Mo.; Richmond, Va.; St. Paul, Minn.; Harrisburg, Pa.; Davenport, Iowa; Ft. Wayne, Ind.; Steubenville, Ohio; Cumberland, Md.; Des Moines, Iowa; Dayton, Ohio; Rock Island, Ill.; Buffalo, N. Y.; Washington, D. C.; Nashville, Tenn.; Tulsa, Okla.; Waterloo, Iowa; Lawrence, Mass., and Denver, Colo.

Tiger Tour Set as Stunt for 'Man Eater'

An extensive advertising campaign on their wild animal picture "Man Eater of Kumaon," to be highlighted by a nationwide "personal appearance" tour of the tiger which has the title role in the Universal-International release, is being planned by Frank P. Rosenberg and Monty Shaff, co-producers of the screen adaptation of the Jim Corbett book, it was announced by Rosenberg in New York last week.

First move will be to bring the tiger to New York by plane for the opening at the Winter Garden, scheduled for July 1. After that, the animal will make a tour of the United States in a special truck.

Rosenberg, formerly publicity director at Columbia studios, also plans a nationwide book tour campaign, since the Corbett piece was a Book-of-the-Month Club selection and appeared in Coronet magazine.

U-I will hold a special invitational preview of the picture on June 15 for the membership of the Explorers Club.

Horwits in Hollywood for Studio Conferences

At Horwits, Universal-International's eastern publicity manager, is in Hollywood for conferences with U-I studio officials and to set final plans for the world premiere of "Tap Roots," Walter Wanger Production in Technicolor, which is to take place in Philadelphia during the Democratic National Convention.

While on the coast Horwits will also see a number of forthcoming U-I releases, including "Mr. Peabody and the Mermaid," "The Case Against Calvin Cooke" and others.

'Lulu Belle' Premiere

"Lulu Belle," Columbia drama presenting Dorothy Lamour in the title role and co-starring George Montgomery, will have its New York premiere at the Rivoli Theatre June 19.

'Dialog Between Showman and Son Forms Noteworthy Institutional Ad'

"What was that man talking about, Daddy?"

That's the leading cliche of an excellent institutional advertisement used recently by Manager Frank Love, Jr., of the Tulliechek Theatre, Fairfax, Oklahoma, to increase the public's interest in the attractions coming to his theatre and to boost the importance of motion pictures generally.

But let's get on with Love's dialo between a showman and his son:

"What man was that, Butch?"

"That man said they don't make as good pictures as they used to."

"Oh, that man."

"Yes, and he said if it wasn't so cool and comfortable in your show, he'd just as soon stay home. But, Daddy, I heard you tell Muna that you'd gotten a letter from the home office telling about some brand new pictures they'd have for you to run that were really 'box-office.' Daddy, what's 'box-office'?"

"That means a picture's so outstanding that a lot of people will want to pay a lot of money to see it."

"Even that man who said they didn't make good pictures any more, Daddy?"

"Yes, Butch, even that man."

"But how's he going to know you have a bunch of good pictures if he doesn't go to the shows to find out?"

"Well, Butch, I guess it's up to us to do everything possible to let that man know we really have the pictures coming he'll want to see. For instance, I've ordered some special screen advertising; we've put up a special display in the lobby, and I'm using some extra space in the newspaper to tell our patrons about the swell lineup of pictures we have booked for June."

"But, Daddy, are the pictures really swell?"

"Yes, Daddy, we have every reason to believe that this is going to be the greatest spring-summer movie season we've had in years. For instance, during June we have such sensational hits booked as 'Voice of the Turtle,' Four Faces West, 'Good Neighbors, ' Song of the Thin Man,' The Bishop's Wife,' Louisiana,' Duel in the Sun,' 'Nightmare Alley' and 'Fury at Furnace Creek.' We have also have a Men's Burlesk Bathing Revue scheduled for the 8th on the stage."

"I've got an idea, Daddy. Why don't we buy that box another cup of coffee and I'll drink another cok and we'll tell him about all the good pictures he'll be able to see next month?"

"That's a good idea. And always remember, Butch, THERE'S NOTHING WRONG WITH SHOW BUSINESS THAT GOOD PICTURES WON'T CORRECT."

And so ends Love's swell institutional message. But it can be the beginning for thousands of other showmen who seek an effective method of impressing the public with the quality of their forthcoming attractions. Love has led the way—will you follow?

'Colosseum' World Premiere Is Held in Denver

With leading lady Brenda Joyce, Shaggy, the dog, and guest star Martha Vickers in attendance, as well as Co-Producer Bill Pine, world premiers of "Shaggy," Pine-Thomas production in Cinecolor for Paramount release, was scheduled for Friday (11) at the Denham Theatre in Denver.

An extensive publicity campaign began last weekend, with the Denver Post, Rocky Mountain News, and all radio stations giving full support to the opening. The News is running a nine-day contest with six of Shaggy's pups flown to Denver from Hollywood, as prizes for the best letters written by children on "Why I Want Shaggy's Pup." The Hollywood group was to arrive a day ahead of the premiere for press and radio interviews, and were to appear at three shows at the Denham on opening day. "Shaggy" will go into national release immediately after the Denver premiere.

'Canon City' Premiere

"Canon City," Eagle Lion film about last winter's prison break at Canon City, Colo., will be held in that city early in July, when it was learned in Denver this week. M. R. Austin, EL Denver branch manager, is handling the advance details.—DE.
Talent Contest, Stassen P. A. Spurs Premiere of ‘Prairie’

A special campaign administered by Matt Freed, general manager for Robert L. Lippert’s Theatres, was utilized for the recent world premiere of Screen Guild’s “The Prairie” at the Craterian Theatre in Medford, Ore.

Highlight of the campaign was a talent contest sponsored by the Medford Mail Tribune and radio station KYJC. Contest was open to every boy and girl, man and woman, and the rules were simplified as much as possible. Photographs were to be submitted for judging by a selected committee made up of the police chief, fire chief and radio manager.

Edward Finney, who produced the picture, came to Medford a week in advance to help arrange the competition. His offer to give the winner a part in one of his forthcoming productions was based on his belief that new faces are necessary for the industry. There are four newcomers—Russ Vincent, David Gerber, Jack Mitchum and Fred Cole—in “The Prairie.”

As a result of the contest, the picture enjoyed a sustained buildup by both the newspapers and leading radio station, and interest was maintained throughout the run of the picture.

Finney appeared before the student bodies of four public schools and his addresses stressed the immortal character of James Fenimore Cooper’s works, his times, and the family values of his stories.

Juvenile Delinquency

Finney also spoke before a meeting of the Medford American Legion, Rotary Club and PTA, dwelling on juvenile delinquency problems and their solution by good reading interest in books like Cooper’s and “Americanism” films like “The Prairie.”

Tickets with the public libraries were arranged, with stills and attraction cards planted, along with the lists of available books by and about Cooper.

OLD-TIMERS in the area were contacted for stories about the early pioneers who helped settle and organize the Rogue River Valley.

NEW KIND OF P.A. Ordinarily Hollywood luminaries are present for a world premiere, but in the case of Screen Guild’s “The Prairie,” which made its bow recently at the Craterian Theatre, Medford, Ore., the guest of honor was Harold Stassen, Republican presidential candidate. Opening performance was dedicated to the former Minnesota governor by Matt Freed, general manager of Robert L. Lippert Theatres in Medford. Usurhettes wore special western costumes with huge badges for the occasion.

Following “quick” bookings of RKO Radio’s “I Remember Mama” at the Glove, Gloversville, N.Y., and the Pontiac in Glens Falls, Schenectady, F. K. O’Kelly in Glens Falls and assistant Donald Sleight, and in Gloversville, House Manager Dick Moran and District Manager Lou Hart, hitched up their trousers and got to work on effective campaigns.

The Gloversville campaign centered mainly on two radio contests, one over WGLN to find the oldest mother in the county, and over WWSC to find the oldest Gold Star mother in Glens Falls. A number of gifts for each were promoted from the merchants. These were presented to the winners at the Pontiac during a half-hour broadcast from the stage at the opening show. O’Kelly and Sleight also tied up with a savings bank, arranged a full-page co-op ad and a number of merchant window displays.

Selling Angles in Gloversville

Hart and Moran set up a similar campaign for “I Remember Mama” in Gloversville. With the local radio station they set up a search for the oldest mother in Fulton County, contest running for more than a week. On the opening night the winner was presented with gifts promoted from a local appliance store and from a jeweler, after which she was the guest of a prominent restaurant for dinner. Hart and Moran arranged for a local photographer to make a portrait of her and with a florist to dotua flowers. The merchants further cooperated in plugging the contest by taking additional radio time.

First Negro Roadshow To Premiere on June 20

World premiere of the first Negro roadshow, “The Betrayal,” a three-hour feature produced by Oscar Michaud, will take place at the Mansfield Theatre in New York on June 20, and will play thereafter on a two-a-day policy.

It was announced this week by R. M. Savini, president of Astor Pictures, which is releasing the film. The picture will also be roadshowed elsewhere, Savini said.

DASHING FIGURE. They must have picked the handsomest man in town for this street ballyhoo in connection with the showing of Eagle Lion’s “Adventures of Casanova” at the Strand Theatre, Altoona, Pa. Anyway, Manager George Long and EL Field Man Max Miller promoted the gentleman to dress in a flashy Casanova costume, with a sign on his back, and saunter around town. The crowds gathered . . . the girls sighed.

WINDOW TIEUP. When Warmers’ “April Showers” played at the Stanley-Warner Mastbaum Theatre in Philadelphia, a tieup was made with Snellenberg’s department store for this attractive window display which not only boosted the picture but also stimulated sales for “April Showers” Trolleys.

‘Mama’ Gets Hurry-up Campaigns in 2 Houses

Oldtime Movie Program

Pension fund of the Fifth Avenue Theatre, Seattle, was upped considerably when Manager John Hamaker gave a two-and-a-half-hour program of oldtime movies and contributed the entire proceeds to the fund.

Pan-American Angle

With the action of Columbia’s “To the Ends of the Earth” taking place in many countries, Paul Glase of the Embassy Theatre, Reading, Pa., promoted several Pan-American window displays, and had a special theatre program filled with ads printed for distribution through both the Embassy and the Ritz theatres.

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26th Century-Fox means business!
In the first five months of 1948, 20th Century-Fox pictures made the list of Motion Picture Herald Boxoffice Champions a total of NINE times...far more than any other company! This record for consistency in boxoffice achievement is matched only by the record number of awards and honors heaped upon the company’s attractions during the past year, climaxed by the Academy Award to "GENTLEMAN’S AGREEMENT" as "The Best Picture."

In Product, Prestige and Boxoffice—the three essentials for any theatre’s success—20th Century-Fox will continue to lead the industry during the coming season.

Typical of the outstanding attractions for which the entire industry looks to 20th are: .........
GENTLEMAN’S AGREEMENT

THE IRON CURTAIN

GREEN GRASS OF WYOMING

GIVE MY REGARDS TO BROADWAY
June 16th, the Industry’s regards to 20th right across the nation for the day-and-date premiere of “The latest of the sparkling filmusicals for which 20th is justifiably celebrated!”—Boxoffice. Color by Technicolor!

THE STREET WITH NO NAME
Adapted from the files of the F.B.I.! With Mark Stevens, Richard Widmark (The laughing killer of “Kiss of Death”) and produced with the real-life impact of “Boomerang!” and “Call Northside 777”! Directed by William Keighley. Produced by Samuel G. Engel.

ESCAPE
**THE WALLS OF JERICHO**

**DEEP WATERS**

**THE SHAMROCK TOUCH**
Tyrone Power, as an adventurous foreign correspondent, starred with Anne Baxter! Filmed in Ireland and New York! Directed by Henry Koster. Produced by Fred Kohlmar.

**THAT LADY IN ERMINE**
Betty Grable! Douglas Fairbanks, Jr.! A romantic comedy with plenty of singing, dancing and Technicolor! Betty’s first since “Mother Wore Tights”! Directed and Produced by Ernst Lubitsch.

**MARTIN ROME**

**UNFAITHFULLY YOURS**
One of the most unusual comedy romances of the year! Rex Harrison and Linda Darnell with Rudy Vallee and Barbara Lawrence! Written, Directed and Produced by Preston Sturges.
Horse and Buggy, Midget Autos Exploit ‘Big City’

For MGM’s test engagement of “Big City” in Harrisburg, Pa., Manager Sam Gilman made full use of the title, sent a horse and buggy through the streets to hallyhoo it, banded it ployboy autos, made full use of radio stations and engineers the number of typeups. He was aided in his promotion by his assistant, Bill Blankenship, and MGM Exploiter Ed Gallmer.

Public interest in the street ballyhoo was almost evenly divided between the horse and buggy, driven by two theatre employees in front of the theatre; and on a street corner with this copy: “How about joining the fun in the Big City,” etc.

For a week prior to playdate all patrons giving $5 bills to the cashier were to pay for tickets received as part of their change a dollar bill in a celophane bag imprinted: “This dollar is more than enough for a million dollars’ worth of entertainment when you see the ‘Big City’!“

General delivvers by the Arcade Laundry, which serves the theatre, and by Green’s Card Shop. During the final week the heralds were distributed at the theatre at program “Big City” WKBQ and WHGB disc jockeys plugged the film’s tunes and offered guest tickets to studio audience participants. Music store and counters, hotels and 10-cent stores featured displays.

‘Mickey’ Premiere in Moline, Ill., on June 22

World premiere of Eagle Lion’s Cinicolor “Mickey” will be held June 22 at the Le Claire Theatre in Moline, Ill., followed by an engagement starting the next day at the Paramount in Des Moines. The openings will be attended by a large contingent of Hollywood stars headed by Lois Butler, youthful singing star of “Mickey.”

Arthur Jeffrey, EL exploitation manager, has been in Des Moines and Moline conferring on ‘Mickey‘ and campaigns with a premiere committee consisting of Bert Stolpe, promotion and public relations director for the Des Moines Register and Tribune, who is chairman of both Des Moines and Moline celebrations; Robert Branton, Tri-States Circuit executives; W. A. Marlin, BMI (Broadcast Music, Inc.) representative for the mid-west; and Milt Overman, EL field exploitation representative.

Immediately following the Moline and Des Moines openings, “Mickey” will open a series of day-and-date engagements at more than 120 major key-city circuit and independent houses in Iowa and Illinois, including top theatres of the Tri-State Circuit.

‘Nais’ Premiere

Marcel Pagnol’s “Nais” will have its American premiere at the Sutton Theatre, New York, June 15. The French picture is distributed by Sitzisky International.

TUNER ADAPTS PROMOTION CAMPAIGNS TO SPECIAL EVENTS, REAPS BENEFITS

A showman who adapts his promotion campaign to special events is Arthur Turner, Eugene, Ore. city manager of Western Amusement Co.

For Mother’s Day, when Universal-International’s “Blind Bart” was the bill, Turner tied up with the Eugene Register-Guard in extending an invitation to all local mothers over 65 to be special guests at the Sunday afternoon performance. Additionally, he held a “Mother’s Day Registration” to select the oldest and youngest mothers and the mother of the most children.

On the Wednesday preceding the Sunday show, the Register-Guard ran a special story on the “registration,” carrying an entry blank for readers’ nominations of mothers they believed fell in any one of the three classifications. That newspaper followed up with another story on Thursday and a third in its Sunday issue. Free transportation for the mothers was promoted by Turner from an Eugene taxi company. He also promoted two dozen red roses from a florist and two pound boxes of candy from a candy shop which were presented to the oldest and youngest mothers and the one with the most children at stage ceremonies. The oldest Eugene mother was 84. A visiting mother, 87, from New Or-lean, and the mother of the most children, was an additional guest.

Radio station KASH plugged the search for mothers every day for a week in advance. Turner wrote a special letter to all members of the Heilig Birthday Fan Club, inviting all members to bring their mothers to the Saturday performances. By showing their club membership card and buying a ticket for themselves, their mothers were admitted free.

When Turner learned that the Disabled American Veterans wished to get extra advertising for its Kiddie Karnival for the benefit of disabled veterans, he tied up with them for a “Diaper Derby” on the stage of the Heilig for Saturday evening at which “20 nervous daddies” were to diaper “20 squirming babies.” The daddy contestants were from among those who had children entered in the disabled veteran’s Kiddie Karnival. Turner advertised the “derby” through a slide on the screen daily for a week in advance and through a 30x40 lobby board and spot radio announcements five days in advance. The Register-Guard cooperated by a announce-ment of both the diaper derby and the Kiddie Karnival on its Sunday amusement page, giving in detail the five rules governing the diapering contest.

READE SETS CAMPAIGN FOR LOUIS-WALCOTT FIGHT

Anticipating a lonely night for theatre man-
ger on June 23 unless they can induce fight fans to see or hear the bout in their showplaces, the Walter Reade Theatres have a special exploitation campaign for the Louis-Walcott fight.

Exhibition handbooks have been prepared for each house manager, outlining plans for the seven houses already equipped with television lounges to publicize their facilities, and directing all other houses to tie up with local dealers to borrow either television sets or console radios for the night of the fight.

The feature outlines special lobby and newspaper advertising, the use of trailers, and urges managers to woo patrons with the campaign slogan, “Don’t Stay Home For The Big Fight. See It At Our Theatre.”

The Reade organization is also planning a similar campaign to stress coverage of the Presidential conventions in Philadelphia in June.

CITIES SET DATES ON BLANDINGS HOUSES

Selznick Releasing Organization’s promotion on “Mr. Blandings Builds His Dream House” neared its climax this week as builders and furnishers in a number of major American cities reported the dates of completion of the Blandings Dream Houses in their areas. Over $50,000 is expected to be raised for various U. S. charities through the campaign. All openings will correspond with the release of the film in that area.

First Blandings Dream House to be completed opened last week in New York, followed by the Los Angeles house, June 7. Other openings: Detroit, July 1; Portland, mid-June; Cleveland, August 15; Pittsburgh, July 4; Bakersfield, Calif., July 1; Boston, late June.
Clean-Up Drive Potent Angle In 'Sitting Pretty' Campaign

The Junior Chamber of Commerce of Flushing, L. L., was designated by Queens Borough President James Burke to head the “clean-up, paint-up” drive in connection with the borough’s Golden Anniversary beautification program. The young men of that organization, who have been very helpful in community activities, selected the general chairman to coordinate the entire drive, a man who has shown himself interested and active in community matters, Sol L. Sorkin, who is also active and interested in the management of RKO Keith’s theatre in Flushing and in promoting its bookings.

Program Extended

Twentieth Century-Fox’s “Sitting Pretty” was one of the theatre’s bookings falling within the period (which was extended almost through May) of the drive, and it was decided to tie in the title of the film with the drive and to use this slogan: “You’ll be Sitting Pretty if you—clean-up, paint-up—with the North Shore,” the program by that time having been extended to include Bayside, College Point, Whitestone, Malba and Roszewood-Utopia.

Form Broom Brigade

Sorkin threw himself wholeheartedly into the clean-up activities, not neglecting the opportunities to align it with RKO Keith’s and “Sitting Pretty.” A broom brigade from the Flushing and Bayside HI-Y Councils was formed and armed with brushes and brooms (and not forgetting signs), literally cleaned up the streets. To keep the enthusiasm at high pitch, essay and poster contests were held in all the high schools in the area, with the heads of departments and the teachers all cooperating.

Three hundred 14x22 cards, with the “clean-up, paint-up” and “Sitting Pretty” copy, were posted by the HI-Y Council members on lamp posts, store windows, bus terminals, Long Island railroad stations, on taxi cabs and many other conspicuous spots. A number of the windows displays were outstandingly attractive. Block parties were held and the newspaper gave stories and pictures to the drive.

Prizes to Winners

Sorkin, long in advance of the “Sitting Pretty” playdate, placed a 40x60 board tying up the feature with the clean-up drive in front of the theatre. He also awarded prizes to the winners in the high schools’ 250-word essay contest on “How the North Shore Can Be Beautified.” Awards consisted mainly of hand bags, pearl necklaces and pens and pencils donated by the Flushing Merchants Association. Contest judges were George F. Parks, chairman of the English department of Queens College, and members of the Douglaston Art League.

In addition to various borough councils of Queens, departments of the State and of New York City cooperated, as did 100 local community, trade, fraternal and youth groups.

Almost Made Walls Bulge

Presentation of awards on the stage of RKO Keith’s brought out an audience that all but filled the walls bulge.

Yes, community service, with its resulting goodwill, also pays off materially.

CONTEST WINNERS, BROOM BRIGADE IN CLEAN-UP DRIVE. Top photo shows winners of the high schools essay contest on subjects relating to the “Clean-Up, Paint-Up,” campaign, sponsored jointly by RKO Keith’s Flushing Theatre and the Flushing, N. Y., Junior Chamber of Commerce in a tieup with 20th Century-Fox’s “Sitting Pretty.” That midget on the left is N. M. Sorkin, who was elected as general chairman to coordinate the entire drive. (Swell example of exhibitor being active in community affairs.) Bottom photo shows the broom brigade from the Flushing and Bayside HI-Y Council at work on Northern Boulevard at Main Street, as part of the activity in connection with the campaign.
Some Away-from-Theatre Stunts Used by Lofthus

Away-from-the-theatre exploitation stunts are considered by Manager Norman W. Lofthus of Warners’ California Theatre, Santa Barbara, Calif., among the most effective ideas for bringing out new attractions to the attention of his patrons. Among recent instances of this type of exploitation are the following stunts:

Columbia’s “Relentless”—A press book ad showing three figures of the same height, though perspective made the one farthest away look the tallest, was used for a small table card with plugging copy on the front. These cards were placed on the tables of every restaurant and tavern in Santa Barbara and remained there for a five-day period.

Paramount’s “I Walk Alone”—Lofthus prepared a “Wanted” herald with credits of Burt Lancaster and Elizabeth Scott which he used for general distribution and as a tack card. Copy also plugged the “Reward in thrills and action” for all those who would see the film.

Paramount’s “Saigon”—A “stage money” street giveaway bore this imprinted copy: “$10 million people have a Y.E.N. for Alan Ladd in ‘Saigon.’” Small cuts of the stars with their names appeared in the upper corners and name of theatre at the bottom.

RKO’s “Night Song” and Universal-International’s “Black Narcissus”—As a “come-on” stunt for this dual bill, Lofthus utilized a giant postcard containing his personal recommendation of the two films as a “motion picture experience to top all others” and one to “touch and reawaken emotions.”

 Mayor Buys First Ticket To Expectations’ Benefit

Getting the mayor of Van Wert, Ohio, to buy the first ticket to benefit showing of Universal-International’s “Great Expectations” for a local organization won Manager Joe Burns of Schine’s Van Wert, a two-column picture in the local paper showing the mayor with the house manager and chairman of the sponsoring organization.

Women members of the benefiting organization mapped the entire city off into districts and covered nearly 100 with cards. Many merchants were induced to buy tickets for their employees. On Saturday a booth was set up on the main street, with a public address system where the ticket sale was continued. The organization paid for and placed 50 window cards. The high school English teacher gave book report credit to any of her pupils who made a report on the film. The local newspaper bought tickets for all of its carriers.

University Prom Tieup By Lentz in Akron

The Junior Prom at Ohio University, Athens, O., is a social event at which a king and queen are chosen. Manager Fred Lentz of Schine’s Athens, arranged for a presentation of all the candidates in a stage of his theatre, with a college boy emceeing and two college bands furnishing music.

On the night of the presentation, the college fraternities and sororities paraded on the main street, ending at the theatre. Lentz plugged the event with a large lobby display of pictures of the candidates. Interest was widespread and brought out an attendance that paid off handsomely.

O’Rear’s Bang-Up Rush Job Promoting ‘Fuller’

With Columbia’s “Fuller Brush Man” booked into the Colonial, Harrisburg, Pa., on less than 24 hours’ notice, Manager Jack O’Rear, aided by Columbia Exploiter Milt Young, jumped into their exploitation harnesses and pulled in an outstanding rush promotion job.

One high spot of the campaign was a radio contest in which listeners were asked to describe the various uses for Fuller brushes in the homes. Writers of the first 25 letters received two Fuller brushes as gifts and two passes to see the picture. The Fuller Brush Company contributed 200 brushes for presentation to the first 200 women who attended the opening matinee. The gifts were plugged through newspaper ads and signs on the box-office. Calling cards, containing photos of Red Skelton, and actual brushes in miniature, were passed out by theatre personnel.

The Fuller Brush salesmen in the area distributed door-to-door hangers on their regular routes. The hangers informed customers that the salesman had called and would return; on the other side of the card, the same of the film, theatre and playdate were listed. An unusually heavy newspaper ad campaign and numerous radio spot announcements spread information of the sudden booking.

Owing to a sudden cancellation of a previous booking, O’Rear and Young had from 11 A.M. to 5 P.M. of the day before the opening to lay out their campaign. The film opened strong despite the circus, Aqua-Parade and strong attractions in other theatres.—HAR.

Lux Canada Campaign

Lux Soap will run advertising campaigns in Canada featuring Bette Davis, with credit to “Winter Meeting”; Jane Wyman, crediting “Johnny Belinda,” and Janis Paige, with credit to “Romance on the High Seas.”

Green for Horror

For a horror bill Manager Bill McDevitt of Century’s Freeport, Freeport, L.I., placed green gelatin over the lens of the projection machine when the trailer went on, giving an eerie effect.
HORSE SHOES?
(Give 'em back to the horses!)
You've got plenty of GOOD LUCK when you've got VITAMIN M-G-M!

"It's so good for the entire industry."

Lucky Line-Up!

APRIL 29
SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's, "STATE OF THE UNION."

MAY 20
"SUMMER HOLIDAY" (Technicolor), MICKEY ROONEY, GLORIA De HAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27
CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3
"BIG CITY" Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10
JUDY GARLAND, GENE KELLY in "THE PIRATE" (Technicolor). Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24
"ON AN ISLAND WITH YOU" (Technicolor). ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8
IRVING BERLIN's "EASTER PARADE" (Technicolor). Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29
"A DATE WITH JUDY" (Technicolor). WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5
GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12
RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER
"THE THREE MUSKETEERS" (Technicolor), LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.
WHICH IS AMERICA'S NO. 1 HIT TODAY? WHICH PICTURE IN ITS FIRST 75 ENGAGEMENTS IS THE TALK OF THE NATION? YES, IT'S... "HOMECOMING" GABLE-TURNER WOW!

"THE PIRATE" (4TH BIGGEST)
HAD THE SECOND HIGHEST ALL-TIME M-G-M GROSS AT RADIO CITY MUSIC HALL FOR FIRST 2 WEEKS. JUDY GARLAND, GENE KELLY! TECHNICOLOR, TOO!

WHAT AN ATTRACTION FOR SUMMER!
"ON AN ISLAND WITH YOU" IS PACKED WITH MUSICAL JOY AND TECHNICOLOR BEAUTY! STARS! ROMANCE! FUN!

"M-G-M GREAT IN '48!"

M-G-M PRESENTS "A DATE WITH JUDY"
starring WALLACE BEERY • JANE POWELL
ELIZABETH TAYLOR • CARMEN MIRANDA
XAVIER CUGAT and his Orchestra
ROBERT STACK • Color by TECHNOLO
Screen Play by Dorothy Cooper and Dorothy King.
Based on the Characters Created by Aileen Leslie • Directed by RICHARD THORPE
Produced by JOE PASTERNAK.

"A DATE WITH JUDY" IS AN AUDIENCE GOLD-MINE!

When it was sneak-previewed in California last week, we couldn't believe our ears. Such an ovation! You'll hear it talked about everywhere. See it for yourself at the coming gala Trade Shows, to be held in theatres with audiences. Another great Vitamin M-G-M hit in the "Easter Parade" manner!
DONE TO A ‘T’. Leave it to Manager Dick Peffley of the Paramount Theatre, Fremont, Ohio, to create the novel, talked-about T-shaped herald shown above on Eagle Lion’s “T-Men.” And while we’re on this “T” angle, note the terrific lobby display in the photo at right—one of the best we’ve seen in connection with “T-Men” exploitation.

Personalized Approach by Peffley in Fremont Keeps Theatre Before Public

A personalized approach by the manager of a theatre is often most fruitful in results, and Manager Dick Peffley of the Paramount Theatre, Fremont, Ohio, is an exhibitor who believes in getting and keeping in touch with his public, as STR readers should be aware from previous accounts of his promotional activities.

A recent example is his campaign for United Artists’ “Carnegie Hall” in which he sent a personal letter to each member of the Fremont Concert Association and other music lovers. In the letter he arranged in three rows of small rectangles the names of 18 famous singers, musicians and pieces of music to be heard in “Carnegie Hall,” and went on to tell recipients that if they paid to see the 18 musical events in the film they would have to spend at least $35, but that in the picture going to the Paramount the only charge was the regular price of admission. Letter concluded with this paragraph:

‘One of the First’

“We hope you will be one of the first in Fremont to enjoy ‘Carnegie Hall’ and that you will then recommend it to many others who are seeking the most worthwhile screen entertainment and good music.” Peffley reports that such personalized letters on large musical films have paid handsome dividends.

For Eagle Lion’s “T-Men,” Peffley constructed a large letter T, about nine feet tall, in the lobby and decorated all four sides of the stem of the T and the crosspiece with stills and poster cutouts on the production. The gigantic T stood in the center of the lobby for 10 days in advance; during the film’s run it was placed on the sidewalk in front of the theatre. In both positions it attracted an unusual amount of attention and favorable comment.

Illuminated 24-Sheet

Additional “T-Men” promotion included distribution of 1,000 throwaways; newspaper use of an ad in which readers were to detect the counterfeit “T-Men” bill out of four shown; a lighted 24-sheet in the center of town. Peffley laid special stress on the fact that the story of “T-Men” appeared in Life and was broadcast on the Lux Theatre program, and on the further fact that the production had received a special award from Parents’ Magazine.

A stunt with a humorous angle that caught the fancy of the public was a throwaway card on Paramount’s “Albuquerque.” For this he tied up with the manufacturer of a local Christy safety razor blade which donated 1,000 of the blades, ready wrapped. Peffley pasted these on a card which bore in the upper right-hand corner a small head of George “Gabby” Hayes with full, free-flowing beard. Next to the head was this message: “Whether you have a one-day growth, or a beard like ‘Gabby’ Hayes, star of ‘Albuquerque,’ a Christy blade will give a clean, easy and comfortable shave.” Theatre ad appeared on the lower half of the card.

Peffley’s friendly standing with newspaper editors resulted in a front-page announcement of the fact that he had booked 20th Century-Fox’s “Gentleman’s Agreement” on the day following announcement that the film had won several awards from the Academy of Motion Picture Arts and Sciences. Newspaper announcement, written by the editor, started off: “It doesn’t take Dick Peffley long to capitalize on a lot of free Press one publicity.”

‘Ends of Earth’ Campaign Is Based on Film’s Title

Gerry Wollaston, manager of the State Theatre, Harrisburg, Pa., based his campaign for Columbia’s “To the Ends of the Earth,” on the film’s title, with an excellent payoff at the box-office.

Busses were placarded with signs advising the public to “take this bus to the ends of the earth” at the State. The Regal luggage shop promoted its sales by boasting that “your luggage will last to the ends of the earth.” Bowman’s department store took a full-page cooperative ad declaring: “If you went to the ‘ends of the earth,’ you couldn’t find better products.” Caplan’s Shop proclaimed: “We go to the ‘ends of the earth’ to get the finest drugs for our prescriptions.”

As a lead-off publicity stunt, Wollaston screened the picture for narcotics and local enforcement officials; medical, dental and pharmaceutical representatives, all of whom praised the film and its story.

The U. S. Army recruiting service permitted Wollaston to place one-sheet posters on both sides of its several recruiting stations in prominent locations. Poster copy: “Travel to the ‘ends of the earth’ for adventure with the army.”

While there is no music in “To the Ends of the Earth,” Wollaston used the recordings from the recently-released Dick Powell album as teasers, and placed spot announcements, with music, on two radio stations. Murphy’s and Caplan’s music departments used large posters.

Thousands of menus were imprinted with film copy for Murphy’s luncheonette service. HAR.

Green-Balloon Ballyhoo For ‘Green for Danger’

Adhering to the color green in the title of Eagle Lion’s “Green for Danger,” Manager Lloyd M. Mills of the Midtown Theatre, Buffalo, N. Y., aided by E. L. Exploiter Charles Baron, released 15 large green balloons in front of the theatre as a street ballyhoo. Each contained a pass for the theatre, good for any show during the run, for those who found the balloons.

Two weeks in advance, Manager Mills mailed 3,000 postcards to lovers of symphony music, with a second mailing list addressed to 1,500 doctors on “The Story of Kenneth Randall, M.D.” along with “Green for Danger,” with a postscript on the Eagle Lion feature.

Radio stations WBEN and WGR gave “Danger” spot announcements, and stories and stills or mats were placed with the Buffalo dailies, a Polish publication and 15 newspapers in surrounding towns.

2,000 Place Mats

Henry Scholl had 2,000 place mats imprinted with color promotion. Columbia’s “Swordmaster” playing the Capitol, Trenton, N. J., and placed them on the counters of the Woolworth store.

Title Teaser

Manager Bill Straub of Schine’s Colonia, Norwich, N. Y., had the happy inspiration to use the puzzling title of 20th Century-Fox’s “Scudda Hoo! Scudda Hay!” as a teaser card. Nothing but the title appeared on the cards which were placed in store windows, etc., a week in advance. They soon had customers asking merchants what the Missouri mule-driver’s lingo was all about. It proved a real curiosity teaser.
Radio Contests Highlight 'Ideal Husband' Selling

Local radio stations were rounded up by Sid Kleper and Norm Levinson of Loew's Poli College Theatre, New Haven, Conn., to conduct a series of contests in connection with the showing of 20th-Fox's Alexander Korda production, "An Ideal Husband." This radio phase highlighted a well rounded campaign on the picture.

Station WELI started a search for New Haven's "Ideal Husband" with clues being given over the air similar to the "Walking Man" contest, and winners received prizes donated by local merchants. Other features of the air promotion included a contest over WNHC on the subject "What Makes An Ideal Husband?" a street broadcast through the facilities of WAV asking citizens for their "Ideal Husband" requirements; and a discussion over WYBZ in which Yale students argued the pros and cons of "Do College Men Make Ideal Husbands?"

A special tieup with the city's Bureau of Vital Statistics brought newspaper publicity and picture space when the theatre presented guest tickets to couples taking out marriage licenses during the playdate period. This was followed up by a search for "Ideal Husbands" at one of the large social events of the season.

Kleper and Levinson arranged for large window displays throughout town, and distributed 5000 lucky number bags with the winning numbers displayed in store windows and the theatre lobby.

For a street ballyhoo, three girls roamed the main thoroughfares carrying signs reading "It's Leap Year And We're Looking For Ideal Husbands" plus picture and playdate copy. Teaser cards imprinted "For Men Only" and "For Women Only" were also distributed calling attention to the engagement.

Advance work on the picture included contacts with the audio-visual departments of the New Haven schools for bulletin board and in-school posting based on Oscar Wilde's literary works; contacts for theatre parties with the Yale University Westminster Fellowship, a motion picture study group; and enlisting the aid of Women's Clubs, PTA's, and fraternal groups.

**Marcos' Campaign Had 'Em 'Billing, Coonin'**

The superintendent of schools and Parent-Teacher groups of Delaware, Ohio, agreed to pass along information of the showing of RKO's "Bill and Coo" bird picture that they may be said to have been "billing and coonin'" at the prospect.

At any rate, the superintendent allowed Manager Lou Marcos of the Ohio Strand to post a herald on all school bulletin boards, making an exception to school rules, and the Parent-Teacher groups passed the word along to all members. A local music store displayed the title pages of the film's songbook and the professor of dramatics at Ohio Wesleyan called the attention of his students to the construction of the "Bill and Coo" sets.

**School-Paper Reviews**

Manager Jack Hamaker of the Fifth Avenue Theatre, Seattle, made a play for music lovers, young and old, when RKO's "Night Song" was his attraction. He gave a special preview for music lovers and for the editors of school papers. The young critics wrote reviews which were carried in the morning daily's teen-age column.

**Boyle Turns on Heat To Exploit Two Films**

Manager Joseph S. Boyle of Loew's Poli Broadway, Norwich, Conn., put on the heat in recent campaigns for MGM's "Homecoming" and 20th Century-Fox's "Iron Curtain." Promotion was extensive for both pictures and the attention they attracted was reflected at the box-office.

Lana Turner being a co-star with Clark Gable in "Homecoming," Boyle invited all residents of the town named Turner (it turned out there were not many) to attend the opening night performance.

A contest was arranged with the Norwich Bulletin-Record in which veterans were asked to write an account of their most thrilling "Homecoming" experience. A radio quiz show over station WNOC asked listeners how many pictures Gable has made since his own "homecoming" from the war. Special "Homecoming" window cards were spotted in dress shops and teaser cards placed in hotel mail boxes and in parked cars.

Highlighting the "Iron Curtain" promotion was a radio tieup in which station WNOC daily asked listeners of its "Man on the Street" program: "What interested you about 'The Iron Curtain'?" Same station gave the film spot announcements. Film's title in red letters was placed in the marquee during the run.

All Catholic churches in Norwich recommended "Iron Curtain" as a "must" on the day following the opening.—HFD.

**Classified Ad Stunt Proves Worth for 'Union'**

A stand-by exploitation stunt again proved its worth for Manager Joe Boyle of Loew's Poli Broadway, Norwich, Conn., who employed the classified ad page stunt for MGM's "State of the Union."

Boyle arranged with the Norwich Record to spread the names of a number of the town's residents, taken at random from the telephone directory, in the classified ads. A notation that persons who found their names listed in the section would get guest tickets by identifying themselves at the box-office got plenty of attention.—HFD.

**Happy as Mickey Mouse**

A team plugging RKO's Disney's "Fun and Fancy Free" was obtained by Manager Henry Josephick of the RKO Brunswick, Trenton, N. J., with the Food Fair Super Market for a guessing contest. The store's display consisted of boxes of Cheerios, blowups of scenes and characters and posters of "Fun and Fancy Free." Store's plug for the product it was pushing read: "Eat Cheerios daily and feel as happy as Mickey Mouse in Fun and Fancy Free."

**Political Rally Aids 'Union'**

Theatres as well as hotels can profit from political rallies. Manager H. W. Reisinger of Loew's Theatre, Dayton, O., proved this. Two Republican presidential candidates, Stassen and Taft, were on their rounds Tuesday, February 8, in Dayton. Manager Reisinger printed up a large supply of small heralds, red letters on yellow paper, headed: "How's the State of the Union? It's Great," proceeding into credit copy, These were distributed at both rallies.

He also tied up the Western Union to distribute heralds for three days prior to the film's opening and during the showing. Copy, on a miniature Western Union blank, read: "Don't write. Telegraph congratulations and best wishes to your friend. Send them by Western Union. See 'State of the Union' now at Loew's." Western Union used 30x40 blowups of "State of the Union" stills at its main office and its branch office in the Biltmore Hotel.
TRADE PRESS SAYS...

"ALTOGETHER TERRIFIC... AN ALL-OUT TREAT FOR ANY TYPE OF AUDIENCE."

— M. P. HERALD

"Belongs strictly in the "can't-miss" category... Will have great therapeutic value for whatever it is that's ailing the boxoffice."

— DAILY VARIETY

"Skedded for top biz... certain to please every audience strata and send them away happy."

— FILM DAILY

"A formidable boxoffice magnet... every member of the family will want to see it."

— SHOWMEN'S TRADE REVIEW

"High-spirited musical blend of fun and fantasy... Assured appeal for all ages."

— M. P. DAILY

"Should strike wide appeal... There's meat for all... Rates top credit."

— VARIETY

"Unreservedly recommended... Will deal out full satisfaction to every segment of the audience."

— INDEPENDENT FILM JOURNAL

"Probably the best musical variety show Disney has made, and should so record itself at the turnstiles."

— BOXOFFICE

"Should find plenty of popular appeal... Entertainment for all types of audience."

— THE EXHIBITOR

Released thru RKO RADIO PICTURES

ROY ROGERS • DENNIS DUGGAN
FREDDY MARTIN • ETHEL SMITH
THE PIONEERS • THE DINNELL BROTHERS
Premiere Engagement Now or, New York—and Terrific!

Walt Disney's New Technicolor Song and Star Show

ody Time

Wonderful new Disney stars like "Pecos Bill," "Johnny Appleseed," "Little Toot," "Sluefoot Sue," and others... in Disney's gayest world of laughter, melody, beauty and color.

Vice names singing and playing 7 Song Hits!

The Andrews Sisters · Frances Langford
Buddy Clark · Fred Waring and His Pennsylvanians · Sons of STERS · Jack Fina · Luana Patten and Bobby Driscoll
**Showman Analysis**

**Campaign Material for Paramount's "Hazard"**

**GENERAL APPROACH:** Comedy, with many hilarious angles and situations, of a girl who bets herself into matrimony on the turn of a card with a gambler, then solves the problem by engaging a gambler himself to marry her detective to bring her back. During a cross-country chase the sleuth and the girl fall in love. While bringing her back to the gambler, the detective wins the girl. The comedy angles are highlighted in the ads, exploitation, posters, accessories and publicity.

**NEWSPAPER ADS:** The 22 newspaper ads and the five one-column advance teaser ads are pointed to comedy and play up the "Hazard" idea by having the title using playing cards in practically all the teasers. The latter are real teasers with bust portraits of Paulette Goddard, in a white dress, in various poses with the catchline: "High card wins me in" printed across her body and "Hazard" in large type underneath. The 22 regular ads play up portraits of Miss Goddard and Co-Star Macdonald Carey, often on playing cards, with a number of the larger one-column comedy scenes in the film. Attention-getting catchlines, such as "Place your bets, gentlemen," "Imagine winning her on the turn of a card?" "High card wins me," etc., top the ad. A full pressbook page is devoted to a composite ad containing cuts and titles which the exhibitor can use in putting up his own ads. Also available is a composite cartoon art for the same purpose.

**DISPLAY MATERIAL:** Black-and-white reproductions of the four posters strike the comedy note. The 24-sheet, with Miss Goddard falling down, one shoe flying, makes an attractive cutout for lobby and marquees. It has plenty of white space to set off the title, names of the stars and the bust picture of Paulette. The poster cutiative cuts may also be made from the three- and one-sheets. Poster cuts are repeated in most of the accessories, particularly in the window cards, one of which is a 28 lobby cards and the two-color folder herald. Other available accessories are eight 11x14 stills, two displays and two banners.

**EXPLOITATION:** Campaign stunts to fit any situation are contained in this three-page exploitation section of the pressbook. There's a gag playing card for a giveaway; a three-column "confessions" type of package stuffer, fully illustrated, adaptable for a magazine page; a roulette wheel lobby stunt with ticket awards and chances to help local charities; guessing contest on the number of poker chips in a basket; merchant tie-in; fire hazard and safety driving ideas; inquiring reporter stunt on the greatest hazard ever faced; coin toss lobby display for four personals for classified ad directories; gaga throwaway; teaser tack cards. Outstanding are three street stunts: a girl advertising as Paulette Goddard with a sign, "Hazard a bet with me" on who plays the male lead in the film, with tickets for correct guesses; a man in top hat and suit with a sign he won his bride on a bet but she ran away; a girl handcuffed to a man, with a sign "I took one hazard too many and lost." A full page is devoted to spot announcement records for radio; four free radio promotion aids, a 15-minute radio chatter script on Hollywood items, live spots to be read and a prepared interview.

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**Tears Will Flow . . .**

At a recent dual bill of "Magnificent Obsession" and "To Each His Own," the manager of the Jayhawk, Kansas City, Kan., subsequent-run house, advertised it as a show for women only, taking smaller print to advise the men to remain home as baby sitters as the program was a tear-jerker especially for women and that "tears will be flowing tonight at the Jayhawk."—KAN.

**Bathing Suit, Blue Jeans 'Scudda Hoo!' Contests**

The Fox Palace, Milwaukee, got 20th Century-Fox's "Scudda Hoo! Scudda Hay!" off to an excellent start through two contests in which the entrants appeared in person on the theatre's stage. First came a bathing suit contest, followed two days later by a blue jeans review, both based on costumes worn by Star June Haver in the film. Her picture, wearing the two costumes, appeared in the ad in the Milwaukee Journal announcing both events.

**Admits Bewiskered**

Capitalizing on the beard worn by the hero in the French picture, "Panie," Manager Murray Green of Empire's Vogue, Brooklyn, N. Y., distributed passes to all men whose beards measured one inch or longer. Ad for "Panie" read: "Your thicket is your ticket."
Blind Desire

(French Dialog—English Titles)
Discina Int'l
Love Drama
68 mins.

AUDIENCE SLANT: Adult. Typical heavy French love drama’s appeal limited to those who are interested in pessimism and its dramatic reactions. That eliminates most of us.

BOX-OFFICE SLANT: Strictly for the art houses.


Plot: Michel Kremer, violinist and an unpredictable genius, inspires a pure and lasting love in Agnes Noblet that lasts many years, although they never get together and she marries another. He throws ambition to the winds and when she makes a last attempt to rehabilitate him, he refuses her and she returns to her husband.

Comment: Starting with a group of young musicians trying to see the master, the picture looks like a possible musical story that might have a rather wide appeal to those who enjoy expert performances of the violin Concerto and the like. But the story turns inward and centers on the emotional and wine-soaked struggles of the leading character, until these struggles become too much of a good thing for Anglo-Saxon audiences. It does seem as if Barrault and Milé. Feuillère did overact a bit, even for this type of film. Commercial chances are limited to art theatres. The title sounds sexy and may draw some sensation-minded customers, but they will be doomed to disappointment. This love is absolutely pure. Of course, that’s their hard luck—they shouldn’t have been sensation-minded.

Romance on the High Seas

(Color by Technicolor)
Warner Bros.
Musical
99 mins.

AUDIENCE SLANT: (Family) The entire family should enjoy this gay Technicolor musical, as it has all the ingredients to make it widely popular. Jack Carson is teamed with Doris Day, a new personality bound to attract and build a following because she is a type most moviegoers are certain to like.

BOX-OFFICE SLANT: With the draw of cast names, plus the fact that it’s a musical and in Technicolor, this is definitely headed for excellent box-office grosses.


Plot: A jealous wife sends another woman off on a sea voyage, under her name. The husband, in the meantime, sends a detective (Continued on Page 28)
150 THEATRE SILVER-COUNTRY JUBILEE HITS NEW HIGH-TIDE FOR WARNER TECHNIQUE IN PRE-RELEASE SEND-OFFS!

TOSING SILVER COINS FOR CHARITY. Denverites headed by Colorado's Governor Knous, Denver Post publisher Palmer Hoyt and Errol Flynn hurl coins into bowl across local stream re-named Silver River.

DENVER UNIVERSITY COSTUME DANCE in front of Denver's Webber Theatre added to gala opening flash and newsreel, radio, wire-service coverage.

COLORADO COWGIRLS escort Errol Flynn to numerous space-getting functions tied into the vast Jubilee Celebration. Costumes won 5-column photo breaks.

ARMORED TRUCK DELIVERS SILVER DOLLARS. U.S. Mint makes coins available to citizens participating in merchants' "Silver River - Silver Dollar" sales. Large dealer ads dominated papers for weeks.

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Box-Office Slants

Romance on the High Seas
(Continued from Page 25)
to watch her. Complications arise, since the detective doesn't know the woman, but all ends well when the husband and wife get together, and the detective and young girl fall in love.

Comment: Michael Curtiz, the veteran director, again proves that he has the formula for what the public wants, by turning out a million dollar picture with a small home office. "Romance on the High Seas" has all the popular entertainment ingredients, plus the appeal of a new personality in the person of Doris Day. Teaming the young lady with Jack Carson was another bit of smart showmanship, for they work well together. Miss Day is an entertainer of worth, both in the acting field and as a songstress, and her beauty, especially in her Technicolor effects, is another great asset. As for Carson, he is the capable entertainer his many thousands of followers want to see, and he works with ease and considerable amusement in the role assigned him. Particularly good and bound to bring many laughs is his rendition of Run, Run, Run, a Calypso number in which he is assisted by Sir Lancelot, the famed Trinidadian. Some very catchy tunes are presented by Miss Day, among them one called It's Magic, which is spoken incognito headed for the Hit Parade. Splendid performances are turned in by Janis Paige, Don Defore and S. Z. Sakall, with Oscar Levant, the Page Cavanaugh Trio and The Spinners rounding out the cast. An outstanding satirical number, The Tourist Trade, is impressively sung and danced by Avon Long of "Porgy and Bess" fame. Production reins were handled by Alex Gottlieb.

Feudin', Fussin' and A-Fightin'
Univ.-Int'l Comedy-with-Songs 81 mins.

AUDIENCE SLANT: (Family) In his latest picture Donald O'Connor again proves his ability as a two-fisted, singing and dancing and his able handling of a screwy role. There are several significant comedic number in the film.

BOX-OFFICE SLANT: Should be sold on the strength of the Donald O'Connor, Marjorie Main and Percy Kilbride names. It is a screwy comedy that will satisfy on a regular program.


Plot: The town of Rimrock needs a runner to compete in the annual race held between them and their next neighboring town. When the mayor witnesses the speed and running ability of a traveling salesman, he hijacks him from his job. He is not inclined to run until the day of the race, and then wins only because of the screwy setup.

Comment: This latest Donald O'Connor picture is a wacky tale, but it is satisfactory entertainment for the average audience. It gives O'Connor a chance to display his varied talents, with Marjorie Main and Percy Kilbride, the famous team of "The Egg and I," lending capable support. Entertaining moments are found when O'Connor presents his

'Dude Goes West'

So much praise already has been heaped on Allied Artists' "The Dude Goes West" that to add any more compliments seem like gilding the lily.

But, viewing the King Brothers production in New York at a sneak preview this week, the thought occurred that if Gus Eyselle wants to give his Music Hall customers a laugh-filled show of genuine delight, he wouldn't make a mistake in serving up this one.

Allied Artists, the King Brothers, Kurt Neumann and all members of the cast deserve a round of applause for a picture that seems guaranteed to run up a healthy round of profits at all box-office windows—and make no mistake about that.

—Chick Lewis

Lulu Belle

Columbia Melodrama 87 mins.

AUDIENCE SLANT: (Adult) Outdated melodramatics and dialog may spoil this for the particular, but average audiences will accept it as good, juvenile entertainment.

BOX-OFFICE SLANT: The title is one of the best known in theatrical history and the following names can be used: Dorothy Lamour, George Montgomery, David Belasco, Charles MacArthur, and Edward Sheldon. You can't fail to get 'em in.


Plot: Dorothy Lamour uses men to acquire fame and riches, but she really loves George Montgomery. She runs him along with the rest. Just as she finds George is all that matters, her last admirer, Otto Kruger, is killed, and all come under suspicion. Kruger's wife did the shooting. Montgomery, freed, chooses to go his own way, rather than return to Dottie.

Comment: "Lulu Belle" was one of the most successful stage plays in Broadway's history, being produced by David Belasco in the early Twenties with Lenore Ulric as the star. At that time dramatic situations were pointed up by playwrights in a manner that appears forced and artificial today. That is what is the matter with the new film version in which Dorothy Lamour, and her fellow thespians are all out of the place. The dialog seems stilted and the action at times appears ridiculous. In other words, many persons will give it the horse laugh from a critical standpoint, although this lively entertainment it will satisfy average audiences.

Where the box-office is concerned, however, the scene changes. With this lineup of names, plus the pull of a title that is familiar to millions, the picture figures to cash an almost irresistible draw in most situations.

Editor's Mailbag

May 29, 1948

I note with very much interest your article on OSCAR BUMBUTT'S "SHOWY'S TRADE REVIEW" of May 15. It is impossible to find the words to express my appreciation for such an article. I know for a fact that Jimmie Fidler, for a number of years has been doing an excellent job for the industry. He has criticized some of the people within the industry, it is true, but perhaps they deserved this criticism.

While I appreciate the scandal that comes out of Hollywood, still everyone recognizes the fact that such scandals exist elsewhere and it is only due to the fact that our industry is so much in the limelight, that attention is focused on the scandals within it. It seems rather a shame since the industry does so much for the advancement of the public in general but for the younger generation in particular. The movie business has always been on a pedestal and Jimmie Fidler has always praised it when it was deserved because everyone recognizes the tremendous amount of good and the number of fine things we do for the community.

I think it is high time more editorial writers were writing praising the good works of the people within our industry because they are pacing the spotlight on the scandals just to satisfy the scandal mongers.

Sidney Lust

Sunny Lust

Sidney Lust Theatres
Washington, D. C.

VIEWS ON NEW SHORT SUBJECTS

TWO NUTS IN A RUT (Col.—R-424) All-Star Comedy, 18 mins. Schilling and Lane go to Palm Springs for fun, instead find trouble. Release date, 2/19/48.

HOLLYWOOD HONORS HERSHOLT (Col.—R-938) Spencer Tracy and Ida Lupino is honored at the Beverly Hills Hotel on his 10th anniversary as Dr. Christian on the Columbia Broadcasting network. Release date, 1/18/48.

JITTER BUGHOUSE (Col.—R-938) All-Star Comedy, 17 minutes. Joe De Rsa in a comedy of hot psychology and music, and a song through to cure a young patient through his self-manufactured "Musical-Maturation Medicine".

YOU CAN'T WIN (MG-M—E-958) Pete Smith Specialty, 9 mins. Dave O'Brien struggles with a trick train to prevent a horse saleman, a stretched shirt and other 20th century problems.

KITTY POILED (MG-M—W-43J) Tom & Jerry Cartoon in Technicolor. 7 mins. Tom decides to make lunch out of a little can, but his plans are thwarted by Jerry. Release date, 5/5/48.

GOING TO BLAZES (MGM—A-402) Theatre of the Thames. 21 mins. This fact film examines the nation's $600 million annual fire loss, and the ways in which the American Fire Association and Los Angeles Fire Department. Release date, 4/26/48.

MINE MINE FREEDOM (MG-M—W-436) Cartoon in Technicolor, 10 mins. A star-spangled reminder of the U. S. armed forces, concentrating on the benefits to be found under the American way of life as opposed to the "isms." Release date, 9/4/48.

LAND OF THE LOST (Para.—R-398) Newtovision in Color. 7 mins. This cartoon concerns the undersea inhabitants of the Atlantic, and colorful figures in the ABC network show of the same title. Release date 5/7/48.

BIG EYE, (Para.—J-75) Popular Science in Color. 10 mins. Chief topic in this issue is the giant television tube. Mr. Proctor studied to cast an outer space. Keel also covers the newest in automobile with aircraft principles and a new type of "Flying disk. Release date, 5/21/48.
Mrs. Paul G. Gehard has been elected president of the Cleveland Cinema Club, now in its 32nd year. Loew's Exploiter Ted Barker and his lovely wife are vacationing in places unknown. Rickie Labowitch, secretary of the Motion Picture Exhibitors Association weekended in Buffalo. Donald Wolf, son of Warner's Zone Manager Nat Wolf, is home from Ohio U. for his summer vacation. Eagle Lion Office Manager Herbert Horstemeyer is off with his wife for Atlantic City and the Shrine convention. Mrs. J. Knox Strachan, wife of the Warner publicist, is back after visiting her mother in St. Petersburg, Fla.

Warner's Theatre Southern District Manager Ray Brown is on the sick list again, a kickback from a pneumonia attack. Milton A. Mooney of Operative Theatres is still walking carefully and watching back slappers on account of that sunburn he got at the Variety convention in Miami.

William S. Shartin's Theatrical Enterprises and Otto Price's Arrow Premiers have fixed it so Shartin's outfit will handle Price's premiers in Cleveland, Cincinnati and Pittsburgh.

Warner's Club has relinquished its second-floor space to two new tenants—Ohio Advertising and Rebman Photograph and moved to smaller quarters on the fifth floor of the Warner Bldg.

Carl Schweikert, 53, for 34 years a union projectionist, died last week in the hospital. He had been at Loew's State here. Surviving are his wife and two daughters.

Charles Farquhai, assistant manager of the RKO Orpheum at Davenport, Ia., has been transferred to the Orpheum at Minneapolis. James Gillespie of Rock Island, Ill., succeeds him at the Davenport Orpheum. Warner Mack, formerly with Central States at Omaha and Fremont, Neb., has been named manager of the company's Strand at Fort Dodge, succeeding Don Lofus who has been named manager of the Grand at Estherville.

The Atlantic theatre building at Atlantic, la., has been sold to the Field Brothers, Inc., operators of the Pioneer Theatres Company.

Leo F. Wolcott of Eldora, chairman of the board of Allied Independent Theatre Owners of Iowa and Nebraska, and Charles Niles of Anamosa, national director, attended the recent Governor's conference on fire prevention held at Des Moines and took part in committee discussions on how to set up fire prevent educational work.

A. H. Blank and Bill Toney of Tri-States went to Omaha for the opening of the Tri-States drive-in there. Jackie Barday of Paramount exchange is in the hospital recovering from an appendectomy.

M. E. Lee, head booker for Central States Theatres of Des Moines, suffered a stroke while at work after returning from the Memorial Day holidays and was taken to a Des Moines hospital, partly paralyzed.

P. G. Dilcou, wealthy tobacco and candy wholesaler, will build a 1,600-seat $500,000 theatre when and if he can be assured of first-run product. He is tearing down a building he bought during the war for a theatre site. It will be used for a parking lot until the theatre materializes.

William Albright, Cactus manager, moves into Universal's assistant booker.

Beverly Bell, daughter of Warner Bros. Branch Manager Earl Bell, and Dick White, were married and will live in Hawaii.

Robert Selig, assistant to the Fox Intermountain Theatres president, besides being president of the University of Denver board of trustees, was named the Denver University man of the year and awarded membership in Omicron Delta Kappa, national honorary fraternity.

Esquire Manager Helen Spiller is vacationing in Canada. William McClement has resigned as Fox Intermountain booker.

Cecil Pace, former MGM salesman here, is now selling for Eagle Lion in the San Francisco territory.

Eagle Lion Branch Manager M. R. Austin is arranging for the premiere here, some time in July, of the company's "Canzon City."

Actor Vince Barnett flew into Pittsburgh Tuesday for the golden wedding anniversary Wednesday of his parents, Margaret and Luke Barnett, the latter a widely known banquet enter tainer. Vince and his sister, Mrs. Fred C. Koenig, acted as sponsors at the wedding anniversary mass at St. James Church, Wilkinsburg. A reception at the Barnett home followed, and in the evening a celebration was held in the Amen Corner of the Hotel William Penn.

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UPS CHURCH CAPACITY

Closing for repairs proved to be no problem to the First Methodist Church of Emporia, Kansas, but actually turned out to be a blessing in disguise. For the church accepted the offer made by Manager Ed Dore of the Grenada Theatre there and found that it not only had an auditorium for services but had room for a congregation of over 1,000, which was larger than the church's capacity.

Regional Newsreal

News of Events and Personalities Reported by Correspondents Throughout the Nation

CLEVELAND

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PITTSBURGH

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Short Product Holdovers

Louisville's first-run theatres were kicking for new product this week as there were no new films in any of the first-run locations.

This no general change-of-program policy was not voluntary but forced, exhibitors claimed, stating that lack of new pictures as forced them either to hold over or book reissues. Coincidental with this complaint was the statement that box-offices felt a drop which in some instances ran as high as 30 per cent. Holdovers were "Homecoming" at Loew's, "Albuquerque" at the Strand with "Big Town," "White Heat," "Silver River" at the Mary Anderson. The Rialto brought back "Unconquered" at regular prices, the National revived "Sahara" and "Deestroyer," while the Scoop went back a few years to revive "The Storm."

(Continued on Page 32)
The Picture That Put

Man-Eater

Starring
Sabu as "Narain"
Joanne Page as "La"
Wendell Corey

With Morris Carnovsky

Directed by Byron Haskin
Produced by Monty Shaw

Best-Seller Sensation! Read by Millions!
It's gonna be a lot of fun getting back in the showmanship groove again. Yes, boys, ballyhoo days are here again! It's been a long time since you've had an opportunity to go to town with the kind of showmanship that built this business. Here's your chance!

Everybody in our publicity and exploitation departments is excited over sure-fire "Man-Eater of Kumaon." And why not? Look what they've got to work with — and look what you've got to work with...

**KEY CITY TOUR OF MAN-EATING TIGER!**

**SPECIAL FIELD FORCE FOR KEY CITY ENGAGEMENTS!**

**TREMENDOUS NATIONAL RADIO TIE-UPS!**

**NATIONAL TIE-UP WITH BOY SCOUTS AND GIRL SCOUTS!**

**SPECIAL ACTION EXPLOITATION PRESSBOOK LOADED WITH LOCAL TIE-UPS, BALLYHOO!**

...and plenty more to come!

Based on the Book "Man-Eaters of Kumaon" by Jim Corbett
Screenplay by Jeanne Bartlett and Lewis Meltzer
Adaptation by Richard G. Hubler and Alden Nash

A UNIVERSAL-INTERNATIONAL RELEASE

IN ASSOCIATION WITH

RANK P. ROSENBERG
(Continued from Page 29)

TOA's juvenile delinquency campaign, Bill Watnough, head booker at Warner Bros., was re-elected film row chairman of the Office Employees International Union. Edith Garine of Universal-International was chosen to the board of representatives. Western Sales Chief C. J. Feldman of Universal-International returned from New York for a second meeting of district managers here. The first meeting was held at the home office.

KANSAS CITY

Executives, salesmen and booking chiefs of Paramount from the mid-west area met here last weekend to go over policies on new product. Charles Reagan, vice-president in charge of sales, came from New York with his two assistants, Ted O'Shea and Al Schwalberg. District managers attending were Andy Anderson, Omaha; Don Hicks, Des Moines; Harry Haas, St. Louis; and Harry Hamburg, Kansas City. The three-day meet was held at the Muehlebach with about 35 men from Nebraska, Iowa, Kansas, Missouri and Illinois in attendance.

Managers of Fox Midwest's city district held a meeting June 4, in the office of District Manager Leon Robertson. Object, extra business during Rhoden weeks—the two weeks ending with July 3.

Mr. and Mrs. E. M. Block will open their new 500-seat Civic Theatre in Sabetha, Kans., June 17 with "Summer Holiday." The house, which replaces the Civic now closed will be the only theatre in the area with such conveniences as a cry room and hearing aids. The Blocks will operate a sweet shop in the building and will make their home in a five-room apartment over the theatre.

WASHINGTON

Torrential rains last weekend hit box-offices and flooded the parking lot of the Senator, covering 30 cars. The theatre management stopped the program to warn patrons but most of them could not get their cars out in time.

The National, former legitimate house, will switch to movies in September because of the ruling on the house by Actors' Equity which declared its members would not play there unless the ban against admittance of Negroes was removed. Marcus Heinenman, president of the corporation which runs the National, was against the change saying that Washington's racial situation should be handled in a legal manner and not in one theatre only.

Gene Ford of Loew's Capitol is chairman of the Board of Trade fireworks display in connection with its three-day July 4 celebration.

MGM Biller Audrey Smith received a gold star at the Arlington Cemetery Memorial Day services from the Air Force Undersecretary. She was chosen to represent the air force widows of World War II. Her husband, a B-25 pilot, was killed in action in the South Pacific.

Loew's promoted three employes here. Columbia Theatre Manager Jack Fox is now ad and publicity director for the three Loew houses. Irving Martin, formerly assistant at the Capitol is now managing the Columbia and WilliamReading has been appointed assistant at the Capitol. Sam Richer of the M.G.M. cashier department spent Memorial Day weekend in Atlantic City and Bookor Ida Barefoot spent her holiday in Lackawaxen, Pa. Judy Jones, secretary at M.G.M., is vacationing in North Carolina.

INDIANAPOLIS

Indiana State Fire Marshal Carter I. Bowser Monday ordered the Cozy Theatre closed as a fire hazard. Mamie Marcus, operator, indicated he will close the theatre and said he plans to build a new building if he is successful in negotiations with the Indianapolis Railways to lease a site.

Columbia Assistant Shipper Charles Crawford replaces Vergil Jones, former head shipper, who has gone to Eagle Lion in the same capacity.

John Hairons of the Star at Fremont, Ind., has sold the house and will go to Los Angeles to enter distribution. Hobart Hart, who operates the Court and Smart in Auburn, Ind., has gone fishing in Canadian waters. Alex Kalafat of the Kalafat Circuit, Garrett, Ind., is spending 60 days at Hot Springs, Ark.

The drive-in in Bloomington and Marion, Ind., operated by the Gregory Circuit, Chicago, opened May 30. Joseph Schilling, who operates the Auditorium, Connersville, Ind., will fly to Los Angeles, to visit his son who is employed at KRO studios there.

Homer Knox, 67, retired Republic film salesman, died May 27 in Bloomfield, Ind. Death was caused by a heart ailment. He was one of the pioneer salesmen on film row.

Screen Guild Vice-President Harry Lorch was a vistor at the local exchange Monday, discussing with Branch Manager Harry Jacobs the new building now under construction by the company on film row.

PLAQUE FOR HOPE. As special guest on Bob Hope's network comedy show, Steve Brody (left), president of Allied Artists, presents to the Paramount comedian a plaque from the Independent Motion Picture Producers Association citing him for his numerous humanitarian activities. Brody, IMPF vice-president, expressed the group's appreciation to Hope for his many service achievements.
CINCINNATI

Albert Aaron's West at Charleston, W. Va., being re-carpeted by the Charleston Theatre Supply Co., Charleston, W. Va.

Another theatre is being planned in Dunbar, W. Va., by a group of merchants, headed by W. L. Woodrum. The opening of the new drive-in theatre, Ceredo, W. Va., was held Friday night, May 28.

Jane Everett is the new secretary for manager Art Manheim, the National Screen. The new air conditioning equipment for the local Variety Club will be completely installed by the middle of June. Lee Goldberg has appointed Joseph W. Bohn as Indianapolis sales manager and Donald Duff as Cincinnati general sales manager. Helen Bohn is the new auditor for the local office.

Stanley Clemens will continue to do the buying and booking for his three theatres—Lorado, Gauley Bridge, and Powellton, W. Va.—instead of being part of the Co-Operative Theatres Service, Pittsburgh. New houses are opening in Winfield, W. Va., and Boonville, Ky.

William Ome's local Monogram branch is in top place in the current drive, which extends until the end of July.

S. S. Steenrod, 60, who operated theatres in Nelsonville, Ohio, died of a heart attack June 3. He is survived by his widow, two daughters and son.

MINNEAPOLIS

The board of directors of North Central Allied met in Minneapolis this week (7) to discuss the Supreme Court decision in the New York equity case and to prepare plans to put Allied's move to "police" the high court decision.

Fire of unidentified origin destroyed the Nancy, Bridgewater, S. D. The house recently was purchased by A. G. Davidson. Detectives apprehended a 17-year-old usher in the theft of about $900 from the office of the 4,000-seat Radio City Theatre. Arthur H. Steffen has been appointed district manager for Encyclopedia Britannica Films for Minnesota. John Wolf, Rank representative from London, was in town with Universal General Sales Manager W. A. Seully.

The mother of LeRoy Miller, Universal branch manager, died last week. The funeral was held in Minneapolis. Abe Bennett, Jr., was in town trying to line up product for his new $75,000 house which he is opening at Bowman, N. D. Henry Simonsen of Holdingford, Minn., was also a recent visitor on film row. Paramount Sales Manager Bill Mussen is in Swedish hospital recovering from a heart attack. John O'Rourke, formerly salesman at Monogram, is new office manager at United Artists.

PHOENIX

Sunset Carson's personal appearance tour of the Harry L. Nace circuit has been extended several weeks. The big cowboy star has definitely proved himself a major drawing card in Arizona.

Opening of the new Star theatre, remodeled from the old Lyric, in Nogales has been set for July 4, according to Manager Louis Bilboa. Original opening date was July 20.

Construction has started on a new Harry L. Nace theatre in suburban Glendale to be managed by Lawrence Eagles. Garfield "Andy" Anderson has set July 1 for the opening of his 620-car drive-in to cost $160,000 at Indian School Road and 27th Avenue.

TORONTO

Ontario's provincial government this week exempted a large list of amusement events from its provincial 20 per cent tax but none of them gave any relief to theatres. The top tax was 40 cents, which will be fixed on admissions of $2 and over.

Eagle Lion Producer Bryan Foy was a Toronto visitor to look up material for his forthcoming story on the Royal Canadian Mounted. Observance of June 7 as official birthday of King George VI throughout Canada gave exhibitors their second opportunity in three weeks to show pre-holiday midnight shows. In various communities, these shows are permitted only before holidays, excepting Toronto to where they are limited to New Year's, Labor Day and Christmas.

Twentieth-Fox's offices here were ransacked and the furniture smashed. John Woolf of General Film Distributors was a visitor here conferring with Eagle Lion General Manager Frank H. Fisher.

Hymie Rothenberg, Pioneer Toronto neighborhood theatre exhibitor, died last week. He had retired because of ill health.

CHICAGO

Eagle Lion Salesman Irwin Jones has resigned to devote his time to his south side States Theatre. John Balaban represented the film industry at the dinner which Mayor Kelley gave at the Palmer House for 40 leading Chicago citizens in honor of President Truman's visit. Film Producer Joe Kaufman has completed a deal here with "Yellow Kid" Well to film his life. Well's brother, the late Lou Well, was a prominent exhibitor here.


EXCHANGE PACT. Walton C. Ament (left) vice-president and general manager of Warner Pathe News, is shown above with Mme. Raymonde Audibert, producer of Pathé Journal, Paris, and Howard Thomas, producer-in-chief of Pathe Pictures, Ltd., London, after signing long-term contracts for full and free exchange of films between the three companies.

HAPPINESS RAINS. Villain of countless Hollywood movies, Claude Rains returned to New York from England last week on the Queen Mary, a new and happier man. As he explained to ship news reporters: "In J. Arthur Rank's "Passionate Friends" for the first time in a film I get the girl (Ann Todd) at the end of the story, instead of being pushed over a cliff or shot by Scotland Yard." Rains praised David Lean, British director who made the film adaptation of the H. G. Wells novel.
Unsurpassed leader
ACTION BOX
for TV

SMASHING WESTERN ADVENTURE!

ADVENTURES OF FRANK AND JESSE JAMES
A REPUBLIC SERIAL IN 13 CHAPTERS

EXPLODING THRILLS!

DICK TRACY RETURNS
A REPUBLIC SERIAL IN 15 CHAPTERS
A RE-RELEASE

REPUBLIC serials fill seats for TV
Hip in...

OFFICE SERIALS

nty years!

HURRICANE OF ACTION!

DANGERS OF THE CANADIAN MOUNTED

A REPUBLIC SERIAL IN 12 CHAPTERS

SMASHING MELODRAMA!

G-MEN NEVER FORGET

A REPUBLIC SERIAL IN 12 CHAPTERS

rt were never filled before!
LONDON OBSERVATIONS

Gov't Plan to Make 6 Pictures at $200,000 Each Seen As Direct Competition for the Independent Producers

By JOCK MacGREGOR

The government contemplates making feature films. A key producer has been approached by John Grierson of the Central Office of Information to turn out six pictures at an approximate cost of $200,000 each. While these would contain no direct propaganda, each would be played against a background of a major industry, such as steel or shipbuilding. Four would be completed in the first year.

No release has been negotiated, but should the war time quota system, whereby such pictures as "True Glory," "Western Approaches" ("The RAID-er") or "Desert Victory," went to different centers, be used, the government would get a clear picture of the inside workings of distribution and exhibition which are to be the subject of an official investigation.

It will be interesting to see how the independent producers react to this scheme, for it is direct competition from the government in an industry which it is not intended to nationalize. While the limited budgets will restrict enterprise, writers, artists, technicians and equipment will all be required. Incidentally, the Crown Studios which are being reconstructed at Bensfied have installed Simplex projectors with Peerless Magnarcus and the latest RCA 230R re-recording channel.

Current headache of government film makers is getting the product shown. Exhibitors are beginning to rebel against presenting shorts gratis and features on commercial terms. They feel they should be paid for as advertising films. Many subjects are long delayed and only get released on Tuesday. The $200,000 "Cumberland Story" drifted around for some time before ABFD took it and according to a recent parliamentary statement has been only booked to eighty halls. Another, "The World Is Rich," has not done well. The sponsors must remember the taxpayer goes to the cinema to relax.

Since frozen sterling may be used to pay artists, Hollywood talent spotters are not being slow in signing up West End stage players. This will be a severe blow to British producers whose star building is very weak. While there are the established "over thirty" and several bright "under twenty," there is little between, and in a few years there will be a dearth of players for the older parts.

Now that Greta Gynt has gone to Hollywood, I can think of no contract actress who could play her type of role. Even known artists like Patricia Roc and Hazel Court are not properly used. Others are worked to a new standstill.

Naturally the disappointed artist is not the most reliable critic of casting managers, but when one hears the same story too often and also sees the same people make good elsewhere, one must take notice. The Hollywood boys look outside their offices, get out into the provinces and visit unashamed theatres. Soon a number of artists will be going to California, including one ex-service girl who two years ago at twenty-three was described as too old for pictures.

Particularly struck with West End stage talent is George Cukor. His two new pictures, "Pygmalion" and "A Room with a View," directed by him, were merely came to film back projection plates for the new version of "Lady Windermere's Fan" but will take, among others, Marsha Hunt and Hugh Dempster back with him for important roles.

MGM's press reception at Claridge's for Spencer Tracy and Deborah Kerr was a model for such functions. There were no deadheads. Only those who write film news were invited. In consequence, everybody had a chance of a word with these charming artists, as well as with Howard Strickland, who is combining business with pleasure, Sam Eckman, Jr., and Ben Goetz. It was indeed a pleasure not to find the guests monopolized by the black widow. "Edward, My Son" starts production immediately.

Having completed nine pictures, J. Arthur Rank Organization is discontinuing second-feature production at Highbury as other sources can supply all requirements. There has been some mystery about these offerings. The first was completed months back, but only one has been trashed. I did, however, catch the sneak preview of "Song for Tomorrow," a competent drama with music distinguished by a sensitive performance from Shaun Noble.

The projectionist is not often publicized, but in view of the important part he plays in putting over "Hamlet" at the Odeon, Leicester Square, Chief S. E. Cawlins and his assistants, R. W. Greenwood and F. H. Burridge, are the subject of a JARO press release. The picture opens in New York in August is drawing people from all over the country and patrons are expressing their delight at the dignified presentation and the fact that no tickets are sold after the commencement of the show.

Two little starlets share a flat (address withheld). One has money, jewels and a press agent. The other has none. Recently they were burgled and it was the one with nothing that got the write-ups. The morale is that too many alleged press representatives service neither the papers nor their clients.

For the record: Currently in London is Turkish distributor S. Kemal Soylemezoglu to buy pictures for dubbing and equipment for studios... Shortage of dollars is causing this trend towards Britain... Edinburgh Education Committee's investigation into cinema clubs reveals the mental ability of the children who attend above those who do not, and the performances as less likely to cause concern to parents than adult cinema shows... MGM must change its note paper, for current slogan reads: "Representing and re-presenting the World's great star power—MGM!"

(Continued from Page 33)

SHOWMEN'S TRADE REVIEW, June 12, 1948

NEW ORLEANS

New Orleans will get television—first via films—in about six months, according to Fred Weber, managing director of radio station WDSU, which will operate WDSU-TV. Weber said he expects extension of the coaxial cable to bring direct network programs to the city in late 1949 or early 1950.

The new Fort Depot Theatre at Fort Deport, Ala., was partially destroyed by fire starting in the projection room Sunday (6) afternoon. Damage was estimated at approximately $10,000. More than 150 persons in the theatre filed calmly out under direction of the staff without injury to anyone. Firemen battled the blaze for two hours.

COLUMBUS

Publisher Lee Fisher of the Columbus Bowling News and Sports Review has added two amusement pages to his weekly, Norman Nadel, Columbus Citizen theatre editor is the subject of a two-page story in Ernie Emmerling's Movie Memoir. Mrs. Ella Van Janney, 80-year-old mother of "Miracle of the Bells" author, Russell Janney, died at her home in Chillicothe eight days after seeing the film made from her son's book. The Palace staged an "Asylum of Horror" midnight program.

Spence S. Steenrod, 60, pioneer Ohio exhibitor who operated the Majestic and the Orpheum at Nelsonville, died 45 minutes after his arrival in Columbus hospital this week.

DALLAS

Steve, the three-year-old son of Film Classics San Antonio Area Salesman Dawson Smith who stopped at the Kohler Hotel in San Antonio with his family while there on company business, fell from the window while watching a freight train pass. He turned a one-hand-half somersault and landed on a ledge at about first-floor level. His father jumped through the window after him, scooped him up and returned to the train. The boy had suffered no injury other than if he had just tripped and fallen in a driveway.

Seen on film row: Abe Levy, of the Rivoli and Strand Theatres in Waco, Texas; Edith Charnisky of San Antonio; W. J. Beard, the partner of Franklin of Clevis, Texas. Sack Amusement Enterprises has closed (Continued on Page 38)
one of the most rugged outdoor melodramas ever screened!

CORONER CREEK

in CINECOLOR

CORONER CREEK stars RANDOLPH SCOTT and MARGUERITE CHAPMAN
with George Macready, Sally Eilers, Edgar Buchanan - Screenplay by Kenneth Garnet, adapted from the novel "Coroner Creek" by Luke Short - Directed by Ray Enright - Produced by Harry Joe Brown

A COLUMBIA PICTURE
FROM THE GREAT SATURDAY EVENING POST STORY
Mr. Micawber was only half-right!

Mr. Micawber's financial advice to young David Copperfield is justly famous. Translated into United States currency, it runs something like this:

"Annual income, two thousand dollars; annual expenditure, nineteen hundred and ninety-nine dollars; result, happiness. Annual income, two thousand dollars; annual expenditure, two thousand and one dollars; result, misery."

But Mr. Micawber was only half-right!

Simply not spending more than you make isn't enough. Every family must have a cushion of savings to fall back on... and to provide for their future security.

U. S. Savings Bonds offer one of the best ways imaginable to build savings, through 2 automatic plans:

1. If you work for wages or salary, join Payroll Savings—the only installment-buying plan.

2. If the Payroll Savings Plan is not available to you, then sign up at your bank for the Bond-A-Month Plan.

Each helps you build a nest egg of 100% government-backed U. S. Savings Bonds, which pay you back $400 for every $300 you put in them, after only ten years.

Join the Plan you're eligible for today! As Mr. Micawber would say: "Result, security!"

**AUTOMATIC SAVING IS SURE SAVING**

- **U.S. SAVINGS BONDS**

*Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.*

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**REGIONAL NEWSREEL**

**Thieves Stop Show**

Thieves broke into the Cozy Theatre, Louisville, Ky., and took the first three reels each of two features being shown on a dual bill, and a reel of shorts, newsreels and trailers.

(Continued from Page 36)

The newly completed Buckner Blvd. drive-in opened Friday, June 4. This is the 15th drive-in in the Underwood and Ezell Chain which had representatives of the Dallas press and radio as special guests. The 300-car Sky-View drive-in at Lamesa, Texas, opened June 4. It is owned by R. A. Norej and W. A. Eland. Don Cole, Favorite Film representative for Oklahoma, was in Dallas, after a long siege of illness. Mr. and Mrs. George Franklin opened their Colonial Drive-In Theatre at Argyle, Texas, near Denton, June 3.

**OMAHA**

Projection and sound equipment manufactured by the Ballantiney Company for export was part of the display for Omaha's observance of World Trade Week. The firm ships to almost all countries.

The Goldberg circuit is planning a new 950-seater for west Omaha, construction to start next May. R. D. Goldberg plans to go to California this summer to consult an architect. Frank Hollingsworth, exhibitor at Beatrice, again will have his own horses running at Ak-Sar-Ben during June.

Theatres get a break with the announcement that downtown stores will end their Monday evening shopping hours. Jimmie Pickett, Tri-States manager at Hastings, is vacationing on a farm.

Adolph Rozance, Crete (Neb.) exhibitor, has begun demolition of an old auditorium at David City. He plans a new house on the site. Paramount employees gave a farewell party for

Salesman Wayne Stephenson who is transferring to St. Louis. Omaha theatres are facing heavy adjustments upwards in their tax valuations along with most other business properties.

**SAN FRANCISCO**

Walter G. Preedly, head of the theatrical supply house bearing his name, has returned to his desk after a three-week business tour of the east coast. Manager Bob Lewis of the Oakland Moulin Rouge did the sights of Hollywood studios on his vacation. Harry Holland, operator of the Bishop at Bishop, Calif., was on film row for the first time in 15 years. Joe Huff of the Stockton, Calif., Sierra and Equire opened his new 633-car drive-in. Huff is adding 137 more speakers which will give him the largest drive-in in Northern California. Charlie Crowley, former RKO salesman, is now managing Heber and Marks Sacramento Lux Theatre. D. B. Levin and Louis Kaliski will open their new Oakland theatre on July 4. Seating capacity will be 400. Arthur Mayer opens the Capitola at the end of July.

**BALTIMORE**

Equity District Manager Fred Sande is making a swing of Norfolk, Richmond and Charlotte. Mr. and Mrs. Len Smelter and the Al Vogelsteins are ready for a Pittsburgh vacation. Local exhibitors attending the state convention of the JWV headed by General Klein, National Commander included, Harry Silver, Al and Harry Vogelstein, Abe Cohen and Mort Rosen. Mr. and Mrs. Jim Gladfelter, Hippodrome Theatre, celebrated their twelfth wedding anniversary at the Variety Club.

Bill Berns and daughter of Chicago and Harry Noveck of Cairo, Egypt, were guests of Chauncey Wolf of the Uptown at the Variety Club.

The Glen in Glen Burnie, recently damaged by fire, will reopen June 13 completely remodelled.

Harry Welch of the Mayfair is entertaining Mr. and Mrs. Andre of the St. Moritz, Shirley.

(Continued on Page 42)

COLUMBIA HOLDS FIVE-DAY MEETING. District managers and branch managers from 14 Columbia exchanges, as well as home office executives, department heads and top sales personnel, were present recently at a five-day meeting in New York's Hotel Warwick. In the group above are: (Seated) Seth Raisler, manager, sales contract; Maurice Grad, short subject sales manager; Louis Weinberg, circuit executive; Louis Astor, circuit sales executive; H. C. Kaufman, manager, exchange operations, Standing; Harvey Harnick, Toronto office; Irving Moross, home office attorney; Max Seligman, manager, purchasing department; Sidney Singerman, assistant manager, exchange operations; Vincent Borelli, assistant, circuit sales executives; Irving Sherman, assistant manager, exchange operations; and Mortimer Wormser, assistant treasurer.
SPECIAL SECTION

SHOWMEN'S TRADE REVIEW

June 12

1948
NATIONAL THEATRES
Charles P. Skouras, President

FOX MIDWEST THEATRES
Elmer C. Rhoden, President

FOX INTERMOUNTAIN THEATRES
F. H. Rickelson, Jr., President

EVERGREEN THEATRES
Frank L. Newman, Sr., President

FOX WISCONSIN THEATRES
Harold J. Fitzgerald, President

FOX WEST COAST THEATRES
George Bowser, General Manager

FOX DETROIT THEATRE
David M. Idzor, Managing Director

FOX PHILADELPHIA THEATRE
Harold W. Seidenberg, Managing Director
Technicolor
Motion Picture Corporation
Herbert T. Kalmus, President and General Manager
Wide Range of Subjects on Product Schedule

On the Dramatic Side

In the field of drama the new product runs from near-comedy to deep, dark tragedy. Anything that can't be designated exactly as comedy or a western is automatically a drama. In this category some big ones are coming, such as: Warner's "Key Largo" (Bogart-Bacall-Robinson); the same studio's "Rope" (Hitchcock production with James Stewart); Universal's "Case Against Calvin Cooke" (Fredric March) and "The Unfaithful" (Joan Fontaine-Brace Lancaster); "The Pitfall" (Dick Powell-Lizabeth Scott-Jane Wyatt) from United Artists; 20th-Fox's "The Snake Pit" (Olivia De Havilland) and "Yellow Sky" in Technicolor (Gregory Peck-Deborah Mitton); Selznick's "Portrait of Jennie" (Jennifer Jones-Joseph Cotton-Ethel Barrymore); Republic's "Macbeth" (Orson Welles) and "The Red Pony" (Myrna Loy-Robert Mitchum); RKO's "Fighting Father Duan" (Pat O'Brien) and "Joan of Arc" in Technicolor (Ingrid Bergman); Paramount's "The Accused" (Loretta Young-Robert Cummings) and "Beyond Glory" (Alan Ladd); Monogram's "Kidnapped" (Roddy McDowall); MGM's "Command Decision" (Gable, Hodak, Pidgeon, Johnson) and "Act of Violence" (Van Heflin-Robert Ryan); Eagle Lion's "Hollow Triumph" (Paul Henreid-Joan Bennett); Columbia's "Lady from Shanghai" (Rita Hayworth-Orson Welles) and "Man from Colorado" in Technicolor (Glen Ford-Ellen Drew) and Allied Artists' biographical film, "The Babe Ruth Story" (William Bendix).

Westerns Looking Up

Aside from the product highlighted in the foregoing, there are the bigger westerns in which the Autrys, Rogers, Boyds are the stars, plus the regular series westerns, which pictures furnish the sinews of bookings by a larger number of theatres scattered throughout the country. More ambitions efforts in the direction of production values are the aim of many of these producers. Among the more prominent of the pictures in this classification are the series starring Sunset Carson-Pat Starling (Astor); Charles Starrett-Snelling Burnett (Columbia); Eddie Dean and Lash LaRue (Eagle Lion); Johnny Mack Brown-Raymond Hatton (Mono-gram); Allan Lane and Monte Hale (Republic).

Another recent rising consumer demand has been for the so-called super-western. This type film can not be exactly defined, but it usually means a western with a larger budget and, supposedly, a better story, handled in a more sophisticated manner. About a dozen of such pictures appear on the horizon—apart from the various series, including the Rogers and Autry numbers which in some places get 'A' rating. Randolph Scott appears in a couple of these for Columbia; "Coroner Creek" and "Walking Hills"; Eagle Lion offers "Northwest Stampede" in Cinecolor; Screen Guild schedules "Return of Wildfire"; from 20th-Fox: "Fury at Furnace Creek" with Victor Mature; John Wayne and Walter Brennan are paired in "Red River" by United Artists; and the Warners plan "The Younger Brothers," in Technicolor. Others of this class will undoubtedly develop in the next few months—Harry Sherman please note.

Parade of Forthcoming Attractions

Mr. Peabody and the Mermaid

Univ.-Int'l

An undeniably pretty girl, Andrea King is administered to by William Powell (Mr. Peabody) while Irene Hervey (Mrs. Peabody) registers disappearance. Andrea has been bitten by a jealous mermaid, Ann Blyth, who has become infatuated with Mr. Peabody. It's so—you're reading correctly. This Nummally Johnson production about Peabody's mermaid "affair" promises much fun.

Key Largo

Warner Bros.

Edward G. Robinson (foreground) lays down his own kind of law to Humphrey Bogart, Lauren Bacall and Lionel Barrymore, who are his prisoners in a Key Largo hotel. Others in cast include Harry Lewis (in rear of pictured group) and Claire Trevor. This drama produced by Jerry Wald and directed by John Huston.

The Babe Ruth Story

Allied Artists

The Bambino, in the person of William Bendix, fails to connect at the moment, but there are other occasions when he does in this biographical story produced and directed by Roy Del Ruth. Claire Trevor and Charles Bickford are others in the cast.

No Minor Vices

United Artists

Dana Andrews has Lilli Palmer well in hand as Louis Jourdan seems ready to dash out for the wars, or races, or something in this new comedy, which is being both produced and directed by Lewis Milestone. It comes from the Enterprise studios.

Good Sam

RKO Radio

Here's the family—Gary Cooper, Ann Sheridan, Bobby Dolan, Laura Lee Michaels and Louise Beavers—that's nearly broken up because Good Sam, in the person of Cooper, is so mindful of other people's problems. A comedy produced and directed by Leo McCarey.
**Promising Fare on Way From Hollywood Lots**

As it in answer to the loud cries of exhibitors for more product for more playing dates, an STR survey shows the makers of film entertainment have quickly put on their working clothes and are turning out a wealth of fresh theatre consumer goods.

A close check on pictures with definite release dates after July 1, or actually in the can or actively in work, reveals that fifteen companies now have a combined backlog of approximately 231 features. This is exclusive of series westerns and re-issues.

An examination of this coming product leads to the promise that some really swell fare is in the offing—plenty of solid box-office stuff, with sufficient high luster material to keep up entertainment standards and win new patrons. The use of color, held down by the "recession," again moves forward, with 44 of the 231-total now shotting in Technicolor, Cinecolor and Trucolor. One company—MG-M—is making 10 out of 17 listed features in Technicolor, while Warned Bros is employing Technicolor in 9 of their 25

**Breakdown by Companies**

The coming-product breakdown by companies is as follows: Allied Artists 2: Columbia 31 (3 in Technicolor, 2 in Cinecolor); Eagle-Lion 17 (2 in Cinecolor); Film Classics 2 (both in Cinecolor); MGM 17 (10 in Technicolor); Monogram 9; Paramount 24 (4 in Technicolor); RKO Radio 23 (4 in Technicolor); Republic 12 (1 in Technicolor, 2 in Trucolor); Screen Guild 3; Selznick 1; 20th Century-Fox 25 (4 in Technicolor); United Artists 9; Universal-Int'l 31 (1 in Technicolor); Warner Bros 25 (9 in Technicolor).

The talk around the industry has it that the studios are not putting out enough comedies—that there's too much heavy drama, murder, psychiatry, and general mayhem. Therefore, let us see what's coming. Of the 231 features listed about 90 can be designated as comedies, which is a fair-enough percentage. Not all these pictures would make vehicles for Danny Kaye or A & C, but at least the endings are happy and the treatment is on the lighter side.

**Music Figures Prominently**

Of the 90 comedies, about a quarter of them are musicals or have interpolated musical numbers. Definitely on the musical side are such big ones as MGM's "Easter Parade," with Judy Garland, Fred Astaire, Ann Miller and Peter Lawford (Irving Berlin's music); "Words and Music" with Garland and Rooney; and the "Kissing Bandit" with Sinatra and Katherine Grayson—all in Technicolor. Paramount comes up with Bing Crosby in "A Connecticut Yankee" and "The Emperor Waltz," the latter to be released July 2—both in Technicolor. Goldwyn is working on "A Song is Born," the next Danny Kaye opus—and RKO has another Technicolor job in Disney's "Melody Time." 20th-Fox promises two Technicolor more-or-less musicals: "Give My Regards to Broadway" with Dan Dailey and Charlie Winninger (released end of June), and Betty Grable and Douglas Fairbanks, Jr. in "That Lady in Ermine." From Universal comes the Sonja Henie picture, "Countess of Monte Cristo," "My Heart Goes Crazy" with England's favorite comedian, Sid Field; two Deanna Durbin, "Everybody's Sweetheart" and "Up in Central Park" (the latter due for release now); and a musical drama about Paganini, "The Magic Bow" with Stewart Granger and Phyllis Calvert, plus Yehez Memel furnishing the fiddling.

A few—just a few—of the straight comedies that look interesting from this distance include Eagle Lion's "Let's Live a Little" with Hedy Lamarr and Robert Cummings;
Overseas Film Junkets Not to Dim Lights on Hollywood Stages

Expansion of production activity to the European continent this coming year (because of the frozen dollar situation) will not reduce the number of films made in Hollywood. Studios here plan to produce and release the usual number, adding to that schedule the pictures they plan to make abroad, Hollywood and director.

A partial rundown of the films to be made and the background to be used shows that they range from England, Italy, Australia, occupied Germany and France, to parts of Africa. This will mean the biggest influx of foreign-made pictures ever to come through regular releasing sources.

20th-Fox Schedule of Six

Slated at 20th Century-Fox are six major productions. The first to go will be the Tyrone Power film "Prince of Foxes" which Henry King will start around August 2nd. Five others are planned, but these are not definitely set. To coordinate the program, Lyman Munson has been appointed executive producer, with headquarters in London.

MGM will make "Edward My Son," starring Deborah Kerr and Spencer Tracy, in England in mid-June and they are also planning a film called "Young Bess" also with Deborah Kerr. In Italy, Arthur Hornblow, Jr., will produce "Quo Vadis" in Technicolor with a September starting date scheduled. Other major productions are planned in England.

In England this summer, William Pereira will produce the RKO picture "China Run." This will be made in conjunction with J. Arthur Rank, and under Dore Schary's personal supervision two others will be filmed. The making of these will depend upon whether the stories meet with Schary's specifications. If they do, they will be photographed in Technicolor "'Ivanhoe'" to be made in England and "Simon Bolivar" in South America.

By ANN LEWIS

For Paramount Hal Wallis plans to make a picture called "September," for which he hopes to obtain Ann Todd. Film will be made partly in Italy and partly here; but the plan as yet is not definite. Another picture Wallis hopes to make in England is to be called "House of Mist." Already made and to be released on the 6th is the Ray Milland starring vehicle "So Evil My Love" World Premiere was held in London, May 28th. Under consideration by Wallis are plans to make two more pictures in England within the next six to twelve months.

Ed Small Busy Abroad

Among the independent producers Edward Small seems to have the most definite plans. For United Artists release he is to make a picture called "Lorna Doone" in color, in England, this summer. He just finished a "Cagliostro" which was made in Italy and is being edited at present. Gregor Rhinowitch, an independent producer who has been releas ing through Columbia, is scheduled to make film versions of various operas in Italy. He just finished "The Eternal Melody" with Janis Carter and other Hollywood names. At the present time he is making added scenes for "Melody" and if the script of his third picture "Tales of Hoffman" is ready soon, Miss Carter is scheduled to go into that.

Grand Opera of the Screen

Other operas to be screened are the "Tea Legend of Faust" "Aida," "Martha," and "Pagliacci" and on all of these studio will use special selling treatment in specially picked houses. This will be the first time operas have been given such an extensive and coherent treatment, especially made for the average American audiences. Also just finished is a picture called "First Gentleman" with Jean Pierre Aumont made in England with no other known names.

Another independent company is planning the life story of Barney Barnato "The King of Diamonds," the man who discovered and owned the Kimberley Diamond mines in South Africa. Production plans for this are being formulated by Frederick Brisson, executive producer of Independent Artists, which will make the picture for RKO. Film will be made in South Africa, England and the United States and the cast will be headed by both American and British stars.

Big-Scale Star Swapping

Samuel Goldwyn and Alexander Korda will star David Niven in an English-made picture called "The Scarlet Pimpernel," which goes into production the last of July. Picture will be distributed in the Eastern hemisphere by the Alexander Korda Organization and sponsored in the Western hemisphere by Samuel Goldwyn. Allied Artists will film two in England within the next year. These will be "The Maze," to be produced by Geoffrey Bernard and "The Highwayman," produced by James S. Burkett. In July Universal-International plans to send a scouting party to Italy to hunt locations for "Paradise Lost—1948," which Robert Buckner will produce. Most of the shooting will take place in the Florence area, with scenes also to be made in Rome and Naples.

Yates on Look-See Tour

Republic never has made any pictures abroad, but President Herbert Yates has gone to England to survey possibilities, and information on their plans should be forthcoming upon his return.

Douglas Fairbanks, Jr., and Alfred Hitchcock are two others who plan films abroad. Fairbanks will do two films with J. Arthur Rank in England. First will be "Sir Lancelot"; the second has no specific story set as yet. Alfred Hitchcock, who releases through Warner Bros., plans to have his own company Transatlantic Pictures make a Technicolor picture starring Ingrid Bergman. It will be made this summer and will be called "Under Capricorn."

Lulu Belle

On the shady side in this one, Dorothy Lamour marries George Montgomery and drags him down to her level; later she makes him realize they are better off apart. Here Greg McClure eloquently tells them some news which ain't good for them. From the Benedict Bogeaus unit, directed by Leslie Fenton.

Columbia

That Lady in Ermine

20th Century-Fox

Betty Grable, Douglas Fairbanks, Jr., old Europe, music, Ernest Lubitsch, and Technicolor are the chief ingredients of this eye-filling romantic comedy. Doug, impetuous Hungarian officer, captures Countess Betty's Italian castle and promptly falls in love with her; she has a husband, however, and therein lies the story.

The Red Pony

Republic

Little Peter Miles is the boy, Myrna Loy his ma, Shepperd Strudwick his pa, and Robert Mitchum the hired man in this Technicolored farm drama directed by Lewis Milestone. Peter loses his pet pony and upsets the applecart for everybody. Louis Calhern is also in the cast, while Charles Feldman produced.
Boom Heartens Studios; Take Fan-Mail Seriously

The fan-mail department at Warner Bros. studios knew well in advance that Gary Cooper was due for preparation of "The Fountainhead." Seven boxes of his fan-mail, containing more than 8,000 letters and cards, arrived the week before the lanky star's cheek-in at the lot. Many of the letters were from Europe, where "Clown and Dagger," Cooper's last film for Warners, was recently released.

This incident gives a graphic illustration of a situation which Hollywood finds most encouraging. Studio officials have long felt that fan-mail is a good indicator of interest in the hinterlands. While it can be overemphasized, as one studio executive told SHOWMEN'S TRADE REVIEW, fan-mail serves a definite purpose in the industry's production scheme. When the mail starts falling off badly, that is a barometer by which studios reach important judgments on matters connected with star contracts and story boys.

Another important thing that the Cooper anecdote emphasizes is the European setup today. Republic's Roy Rogers' fan mail has gone up from 3,000 to 4,500 letters a week since the war. About 40 per cent of this increase is attributed to the crowning cowboy to overseas enthusiasts, who have renewed their interest in American stars more and more since the war ended.

Eagle Lion reports a hundred-fold rise in fan-mail over last year, when the organization was still very young. After the general release of each picture, this company says, there is a tremendous influx of communications.

Average age of the writer of fan-mail is 12-13 years. It is only on controversial pictures, such as "Gentleman's Agreement" and "Crossfire," that more mature theatre-goers take pen in hand. There are some who would scoff at the average fan-mail writer--who usually wants a picture or autograph of the star--but experts point out that such people are the ones who help keep business going.

Warners, incidentally, reports a tremendous increase in their fan-mail over the past year, not only on Gary Cooper, but throughout the lot. The studio believes the foreign field is the main factor for this pleasant statistic.

"There are many Europeans and others in far-off lands who had never seen American pictures," a Warner spokesman said. "The war's long years diverted a lot of youngsters from their normal pursuit of movie-going. In the last several years a new crop of fans has emerged."

Columbia is one of the studios that believes its fan-mail has remained fairly constant this past year. Rita Hayworth and Glenn Ford were tops in the volume of mail received; but William Holden registered a terrific total, considering that he didn't have a Columbia film in release! Holden's "Man from Colorado" (made at Columbia) is just being readied for general release.

Geographically, the fan-mail appears to be rather equitably distributed, with no section predominating appreciably.

'How Much Will It Cost' is Big Factor in Story Buying

The current Hollywood situation with respect to story properties—a vital factor in the planning as well as the finished product from the studios—has been surveyed by SHOWMEN'S TRADE REVIEW through the medium of one of moviedom's top experts in his field—David Stephenson, head of Eagle Lion Studios' story department.

Stephenson, who has had a rich background of experience in his field, was the first story chief at Eagle Lion and helped pioneer that company's program. He has also served as a producer there.

Speaking frankly, Stephenson said that he agrees with movie-goers who complain that many screen stories are hackneyed.

"We in the motion picture industry are limited as to fresh subject material," he explained, "because three or four hundred pictures yearly use up homes. Also, we are restricted on a lot of untapped material because of exacting censorship. Therefore, when the taboos are lifted from new territories such as alcoholism and religious topics we have new background to explore. Here we are definitely at fault if we do not treat these untied fields with dignity and honesty, or if formula plot and stereotyped characters are used in an attempt to display its virtues.

In Stephenson's opinion, too many studio executives have tried to disguise bad stories with color photography, big stars and lavish sets. He firmly believes that the most important factor in picture-making is to have a good story. Because of the need to cut picture-making costs, he feels that most studios are going to look for stories in which sets, production moves and the like are held at a minimum.

"However, if a story has exceptional values and therefore warrants a large budget because of its period and locale, I think the studios will endeavor to film it by reducing shooting schedules and attempting to use more brain power on pre-production economy," he added.

The Eagle Lion story head has long felt that the great literary masterpieces should be carefully explored. He declared that the English have far surpassed us recently in this matter, but in years gone by Hollywood turned out to good advantage such classics as "David Copperfield," "Vanity Fair" and "Ben Hur."

Stephenson emphasized that each component in the making of a picture should contribute its share to the success of a production. "Nevertheless," he averred, "it boils down to the fact that the play is the thing."

SHOWMEN'S TRADE REVIEW, June 12, 1948
The Patron vs. The Theatreman on Prices, Duals and Popcorn

By JAY GOLDBERG

A survey of both sides—moviegoer and theatreman—on the practical aspects of today's theatre policies, reveals that there is surprisingly little divergence of opinion between the man who puts on the show and the patron who pays the freight at the box-office with respect to such matters as current admission scales, double features, pictures with social significance, and merchandising conditions within the theatre.

Showmen's Trade Review's Hollywood Bureau took a sampling of the opinions of representative people in the moviemonger and theatre-operator groups and on the basis of the findings, there appears to be a foundation of good understanding between the two.

Six questions were asked of a half-dozen persons from all walks of life, and the same queries (in slightly altered form) were put to an equal number of exhibitors.

STR asked the non-exhibitor group: "Do you like double features?" Most of the answers were in the affirmative, although qualified. To theatremen, STR asked, "What is your opinion of double features? Do people want them?" Again, the answers came affirmatively.

Resolved to Dual Bills

Walter Lopatovsky, Los Angeles elevator operator, said: "Two pictures are okay, but I prefer one." Miss Edith King, cleaning woman, opined: "I don't mind double bills if they're not too long. However, I prefer single attractions." Contest judge William Rowland said he wants double bills under the present price pattern. However, if prices are lowered, he would rather see a single film. Importer Joe Ohashi declared, "As long as there are two good features, I don't mind; but there's nothing more agonizing than sitting through a poor feature to see a good one." Mrs. Mary Marcellus, telephone operator, averred she'd rather sit through one good picture than see a dual lineup. Advertising manager Joe Pantell said, "It all depends on the type of double bill. I don't mind if both pictures are good, but I'd rather see one fairly good film than one bad and one good one together on a double bill."

Theatreman Has His Say

Barnes Pardue, executive with the Western Amusement Co., which operates theatres in California, Arizona, New Mexico and Oregon, said recent surveys in his theatres disclosed that the majority of patrons do not want double features.

"By the same token," he adds, "the elimination of one feature immediately marks a decline in grosses. If all theatres in the U. S. simultaneously began showing single bills, the adjustment would be swift and grosses more stabilized."

Opined Robert L. Lippert, owner of a large theatre chain in Northern California (and produces films, too): "Double features are necessary because there are too few top pictures that can carry a program at present admission prices."

Sherill Corwin, head of Metropolitan Theatres in Los Angeles, declared that "irrespective of a few minority groups that decry double features, they're bound to stay in vogue.

National Policy Needed

Don Hughes, manager of the neighborhood Congress Theatre in L.A., said, "The people squawk about long shows, but they stay through them right to the very last. Unless single bills become universal, it's useless to talk about it."

Independent theatreman Kelly Norwood, who runs the Norwood Theatre in La Habra, Calif., said he was opposed to dual bills and didn't believe his people want them.

The second question put to non-exhibitors was: "How often do you go to the movies? If not often, why?" Nearly all of those questioned revealed a once-or-twice-a-week habit of theatre-going. "After corny Kaufman goes once a week; cleaning woman King once a week; contest judge Rowland, twice a week; importer Ohashi, once a week; telephone operator Marcellus, three times a year; and advertising manager Pantell, twice a week. Mrs. Marcellus said she goes so seldom because of her long working hours and lack of pictures attractive enough to attract her to the theatre."

HCL Hits the Theatre

The corresponding query put to theatremen was: "In your house(s) has business held up since the war? If not, why not?" Most of the exhibitors reported a falling-off in attendance and seemed agreed that living costs was the answer. Said Hoosier Kaufman: "Our business has been off, even with more advertising than previously and trying to give 'em better shows. I believe it's due to greatly increased cost of living, plus unsettled conditions. It's only natural that our customers who formerly had $2 a week to spend for shows now have maybe $2 a month to spend."

Pardue explained, "Our theatres have shown the national fluctuation in grosses. The reason? The steady increase in living costs, less money to spend by the average working class patron, the entertainment value of our current pictures."

Getting Back to Normal

Lippert pointed out the decline in his houses was because conditions today are more normal as compared to the wartime peak, free spending is showing a decline and people are more discriminating.

Corwin said that his business has declined because of the diversity of interests available to people now. He, too, noticed a settling-down to normal. He sounded a new note in mentioning...
PARADE OF FEATURES

The partial effect of television, and warned that it will eventually hurt a lot more unless theatres can prevent it.

Hughes was the one exhibitor who said he thought business in his theatre was holding up, and had even become better in recent months. Since Norwood's house has started operating since the war, he, of course, could make no pre-war comparison.

The third question to the patrons' group was, "Have you seen 'Gentleman's Agreement,' 'Crossfire,' ' Burning Cross'? If so, what did you think of them?" Miss King saw none of them, while middle-aged Lopatowsky went to the first two and thought they were "good ideas." Contest judge Rowland also saw "Gentleman's Agreement" and "Crossfire" and said: "Great! 'Gentleman's Agreement' is one of the few adult films I've seen, 'Crossfire' was not as good, but it was still top notch. More of this type of picture ought to be made. However, I don't feel Hollywood will do it because they're afraid of the Thomas Committee." Ohashi declared, "I saw the first two and believe 'Crossfire' appealed to a lower level of intelligence than 'Gentleman's Agreement.'"

Mrs. Marcellus did not see any of these films, but advertising man Pantell did and opined: "Splendid! There should be more like them. They're entertaining as well as instructive and make better citizens of us."

On the exhibitor side of this query, Indianan Kaufman averred: "Call it good propaganda, if you will, but for the cause of a better civilization we should have more of these pictures."

Pardee: "A cycle of such films could be disastrous to prevailing grosses. Attendance, except in the cities, will discourage too many of them. Hollywood would do well to have a gentleman's agreement that not more than one or two such films will be made every two or three years."

Lippert: "Okay if they are well made, feature top casts and have entertainment value."

Corwin: "Such films are extremely important. The screen has a message it can tell, using entertainment ingredients. The box-office has proved the success of these pictures."

Hughes: "I don't favor 'em. While I know from personal experience that 'Burning Cross' did business, I feel theatres should entertain."

Norwood: "Great!"

Question No. 4 asked of patrons in the sample group was: "Are prices too high for your pocketbook?" Elevator operator said admissions were too steep for him, while the cleaning lady said they're okay. The contest judge declared prices weren't too high for him, but for a married man with family, "$5 cents is something to think about." He also objected to roadshow prices, saying he suffered through bad pictures at prevailing admissions and resented paying advanced prices when an outstanding film came along. The importer said prices were too high and said if less pictures were made and prices were lowered, more people would come to theatres. The telephone operator said prices weren't too high for her, but the advertising man declared that theatre admissions should be lowered 25 per cent.

No Kicks on Admissions

"Do you have trouble on admission prices?" was the way the same question was put to exhibitors. Kaufman said his and his competitor's were the lowest in Terre Haute, having been in effect since 1944. It seems probable that if they raised prices, they would lose more patrons, he added.

Pardee: "We feel that our patrons are not concerned about our present admissions. We had our experience with roadshow admissions. Seared in red ink are the cash losses in each and every theatre."

Lippert: "No. If we have the picture the patrons want to see, they gladly pay. On the other hand, if the picture is not to their liking, even if the admission price were cut in half they wouldn't come."

Corwin: "Theatre admissions haven't risen commensurately with other commodities. Roadshows are out of the question." Hughes: "No." Norwood: "No."

The patrons were asked, "Do you mind popcorn and candy sales in theatres?"

Popcorn-Eating Habits

The elevator operator said No, but the cleaning woman said she doesn't like it because it is the source of too much noise. The contest judge said candy is okay, but popcorn and peanuts are bad because they are too noisy and smell badly. He urged special noiseless wrappers. The importer said No, as did the telephone operator and admn. She expressed dislike for "high

(Continued on Page A-15)
CONGRATULATIONS

“Chick” Lewis

on

15 YEARS OF SERVICE TO THE

EXHIBITORS

From

MONOGRAM
JACK WRATHER
Producer

"The Guilty" — "High Tide" — "Perilous Waters"
For Monogram

In Preparation
"STRIKE IT RICH"
For
ALLIED ARTISTS

HAL E. CHESTER
Producer

"JOE PALOOKA" Series
For
MONOGRAM

"SMART WOMAN"
For
ALLIED ARTISTS
JEFFREY BERNERD
Producer

"THE TIPSTER"

In Preparation

"FORGOTTEN WOMEN"

For
MONOGRAM

IRVING ALLEN
Producer

"Climbing The Matterhorn"
Academy Award-Winning Two-reel featurette

Recently Completed:

"16 FATHOMS DEEP"

For
MONOGRAM
JAMES S. BURKETT

Producer

"CHARLIE CHAN" Series
Starring ROLAND WINTERS as "CHARLIE CHAN"

Latest Release:

"The Mystery Of The Golden Eye"

For

MONOGRAM

BARNEY GERARD

Producer

"BRINGING UP FATHER"

"JIGGS AND MAGGIE IN SOCIETY"

In Preparation

"JIGGS AND MAGGIE IN COURT"

For

MONOGRAM
Patrons vs. Theatremen

(Continued from Page A-10)

Kaufman: “When business is off, we all have to work harder, exploit and advertise pictures more. Of course, producers must make better pictures to help offset the slack. If each producer would select a top-notch director, give him a fine story and then allocate some up-and-coming young actors (not stars) and give that director time to make a fine picture, it would vastly improve the situation for new star players. The producer could afford to sell the picture because of reduced costs and that film would do business because of a real campaign. Those players would be upped to near-star rating. If each company made one such picture a year, it would do much in creating more good names for future pictures.”

Pardue: “An immediate campaign for better relations in the industry. Production should join in the drive to sell Hollywood to the buying public. Film rentals must be decreased. Hollywood won’t realize its inevitable decline until poor grosses—suddenly bring reality as thousands of small theatres are shuttered because concession income can absorb only a certain limit. In our opinion, if Hollywood cannot produce pictures to keep all of the theatres open, someone else will.”

Lippert: “Some of the top Hollywood producers have been around too long and are now in a rut. They should retire and make room for new blood and new ideas. I believe anyone living in the Hollywood atmosphere for over 20 years should be put to pasture like a race horse which has seen its day.”

Corwin: “A wholesome effort ought to be made against mudslinging at Hollywood. Public relations are needed to offset the bad things said. The TOA doesn’t go far enough. We should have a strong Washington lobby, like the steel industry. We have contributed plenty to the world and yet we’re the greatest target.”

Hughes: “Cut out the hie in prices when you get a so-called big one. It just causes resentment. In the long run you lose customers. Stop hoodlums in theatres from tearing up seats and creating a nuisance; make laws, if necessary, and get a police matron for the girls and a juvenile officer for the boys. Patrol restrooms and the aisle; we managers are too busy. With your authority at hand, you’ll cut out this hoodlum stuff in two weeks. Then a lot of the better people who stay away will return.”

Norwood: “Build theatres instead of converted grocery stores.”

Let’s Live a Little

Robert Cummings thinks he’s getting away with a secret conversation over the phone, but Hedy Lamarr and Robert Shayne proceed to uncover the evidence. This is only one of the troubles encountered by Cummings in a light escapist comedy coming up for release this summer. Directed by Richard Wallace.

The Pitfall

That middle-age romantic feeling has Dick Powell in its clutches and Elizabeth Scott knows it; so do Jane Wyatt and Raymond Burr, although they’re not in this still. Wife Jane forgives Elizabeth when she learns latter has cleared Dick of murder charge. It’s a drama produced by Sam Bischoff, directed by Andre de Toth.

Words and Music

Janet Leigh and Tom Drake represent the junior love interest in a gay Technicolor musical that boasts a star-studded cast including Judy Garland, Mickey Rooney, June Allyson, and Vera-Ellen. Produced by Arthur Freed and directed by Norman Taurog, the story has to do with the partnership of Richard Rodgers and Moss Hart, famous Broadway music-lyrics team.

Johnny Belinda

Warner Bros.

“Treat her kindly” says doctor Lew Ayres to Agnes Moorehead and Charles Bickford, as his deaf-and-dumb patient, Jane Wyman, comprehends what he is trying to do. There is near tragedy as the girl has man trouble for which Ayres is blamed. Jerry Wald is producer of this drama and Jean Negulesco the director.
The National Legion of Decency*

The National Legion of Decency, formed in 1934 at a meeting of the Roman Catholic Bishops of the United States, soon attained and since has maintained outstanding prominence among the national groups which review motion pictures. Fundamentally, the Legion is the official reviewing committee for the Catholic Bishops of America, and is under the supervision of the Episcopal Committee on Motion Pictures of Catholic Bishops. The Committee is comprised of 16 Bishops.

Since the Legion enlists voluntary support of its objections to specific pictures from members of the Catholic laity, its findings have direct influence on theatre attendance by those who subscribe to the Legion pledge, which is read once each year in Catholic churches in this country. Within its own organization, Legion officials point out, the Legion possesses no power or authority to call for a boycott or avoidance by Catholics of theatres showing a picture to which it objects. Public action by Catholics in obedience to Church authority against such pictures rests upon the decision, and exercise of his authority, by an individual Cardinal, Archbishop or Bishop, over Catholics in the diocese, or district, under his jurisdiction, and by a Parish Priest within his own parish.

Issue Bi-Monthly Bulletins

Bulletins or lists of pictures reviewed, and classified under five categories, are issued every two weeks. These are circulated to the Catholic press and press bureaus and to individual parish churches under annual subscription. Many of the Catholic churches display the bulletins in the vestibule of the church, and in some parochial schools lists are posted, or titles of pictures given an objectionable or condemned rating, are read to pupils.

The Legion maintains two reviewing committees, in New York and Los Angeles. The decisions as to classifications, however, are issued from the Legion's headquarters at 35 East 51st St., New York City.

This bulletin carries an explanatory note reading: "A moral estimate of current entertainment feature motion pictures prepared under the direction of the New York Office of The National Legion of Decency with the cooperation of the Motion Picture Department of the International Federation of Catholic Alumnae." Short subjects are reviewed but not classified by the Legion. The classifications into which features may be placed by the Legion are: Class A—Section I—Morally Unobjectionable for General Patronage; Class A—Section II—Morally unobjectionable for Adults; Class B—Morally Objectionable in Part for All; Class C—Condemned; Separately Classified (the latter usually employed for documentary type of pictures).

According to procedure, the Legion of Decency reviewers make no evaluation of the artistic, technical or entertainment qualities of a picture, and in the sense that there is no opinion or comment on these factors (no matter how outstanding or faulty), ratings by the Legion are purely negative. Pictures are reviewed, officials state, only from the standpoint of moral content or influence in accordance with Church teaching.

In November 1947 the word "morally" was affixed to the explanatory phrase following each classification designation. Prior to that phrase read: "unobjectionable, etc."

The reviewing committee is composed of members of the clergy appointed to such duties, and women acquaintances and single, who are members of the International Federation of Catholic Alumnae. The latter volunteer their services and are chosen by the executive committee heads. According to Legion officials the reviewers go through a probationary period of attendance at screenings and instruction on Catholic teachings and morality by authorities of the Legion before admission to status as functioning members of the reviewing committee. Basic qualification is graduation from a Catholic high school, academy or college.

How Final Decisions Are Made

Above the reviewing committee, for final decision on pictures on which there is divergence of opinion or decision, is the Consultants Board, comprised of a group of Catholic professional and businessmen not associated with the film industry, and a group of the clergy. According to the Legion officials a picture that ultimately is declared condemned by the Legion is viewed many times and discussed by reviewing committee heads, the Consultants Board, and the clergy in charge, before a "condemned" rating is given it.

The procedure for the producer or sponsor of a picture in submitting his film for review by the Legion is to notify the organization's headquarters as to the time and place of a scheduled showing, or arrange a special showing for the reviewers. If no screenings are given for such groups, the reviewers see the film at a theatre. After such screenings the sponsor of the film may obtain, as soon as final decision has been learned, inofficials of the Legion say that gives, and details as to the specific sequence, dialogue or action responsible if the rating is less than Class A—Section I. Should the sponsor of a picture which receives the Legion's lower ratings wish to revise or eliminate any element and thus gain a higher rating, he can obtain specific directions, re-submit his picture following changes in connection therewith, and have his picture re-classified provided the revised version eliminates the elements objected to originally. Such procedure, Legion officials state, requires no special advocate or representative, and is open to all sponsors of any picture at all times.

Procedure for Film's Sponsor

Pictures are classified by the Legion only on the basis of findings of its committee in reviewing the finished product. There is no provision for approving or classifying any picture prior to showing of the final, finished print in the form in which it will be, or has been, re-rated. Officials of the Legion say that they are glad to co-operate with any producer who might request advice as to the content of a script before filming, but that there is no specially appointed department for that purpose, and no recommendations or advice given a prospective producer can become an influence in classifying the picture when completed. In the same way, pictures made in accordance with the recommendations or approval of the Breen office of the MPPA, which is in charge of the industry's Production Code, are not therefore or thereby treated any differently with respect to the Legion's reviewing and classification procedure than any other picture.

The Legion of Decency is the only non-industry group which reviews and classifies all feature pictures publicly exhibited in the United States. Since the start of the activity in 1934, the Legion's reviewers have classified 5,000 or more pictures, and its findings frequently are cited by individuals and organizations within the industry as authoritative measure of the moral quality of pictures made under the Production Code. An example was the statement in Dec. 1947 by Joseph L. Breen, Administrator of the Code, (in retort to criticism of laxity in Hollywood production by General Counsel Abram F. Myers of National Allied) in which Breen summarized the Legion's classifications for several years past and emphasized that of the 363 features classified during the year ending Nov. 1, 1947, only 0.6 per cent—or two pictures—received "Condemned" ratings.

* Information on which this article is based was obtained at New York headquarters of the National Legion of Decency by a Showmen's Trade Review reporter in an interview with Rev. Patrick J. Masterson and Rev. Thomas F. Little, respectively Executive Secretary and Assistant Executive Secretary of the Legion, and Mrs. James F. Looram, Chairman, Motion Picture Department, International Federation of Catholic Alumnae.
The National Board of Review

The National Board of Review was born in 1909 as a voluntary censor body intended to block the more serious threat of political censorship and police action.

With the liberalizing effect of the years, its policy changed. Today N.B.R. is a reviewing body which doesn't concern itself with what should not be in a picture, but rather to what audience a picture will appeal. To do this it sends out its panel of 15 to 25 reviewers selected from a panel of 300 or more names. Reviewers are picked from individuals who are interested in motion pictures and not just those who want to see a movie, and business, professional people, educators, housewives and similar walks of life furnish the Board with its judges.

Each member must be willing to devote one morning or one afternoon a week to viewing motion pictures and the committee is not fixed, since its personnel depends upon the day and the hour of the day which has been set for the screening.

System for Reviewing Films

Officials of the board are advised that a certain picture is due for screening and the reviewers gather at a projection room provided by the producers to view the picture. Their judgment is final excepting cases of wide disagreement, when the National Board may consider the particular picture.

Each week a list of pictures which seem to be exceptional is made up from the films reviewed and is shown to the special Committee on Exceptional Motion Pictures, founded in 1917. This committee of 15, made up of judges interested in motion pictures and in motion pictures as an art, then reviews the selected pictures and in turn selects those which it finds of outstanding value from an artistic viewpoint.

It is from these selections that the 10 exceptional best pictures of the year, which the Board announces annually, is chosen. The idea of listing such pictures started in 1919 when the Board itself published a list of some 40 outstanding pictures which included D. W. Griffith's "Broken Blossoms" and "Daddy Long Legs." But it was not until approximately 1922 that selection of the exceptional 10 was inaugurated as a policy. Since that time this list has covered such pictures as the silent "Prisoner of Zenda" and "Nanook of the North" up to the more recent "All Quiet on the Western Front," "Scarface," "The Front Page," "Grapes of Wrath" and "M. Verdun." In 1940 the Board also selected its first exceptional documentary—"Fight for Life."

The ratings which the reviewers give to various pictures as well as their audience classifications are made available through its Weekly Guide to Selected Pictures, for another activity of the Board—its Motion Picture Councils, organizations existing in almost all important American communities which carry out the Board's overall policy of arousing interest in worthwhile motion pictures as well as to staff them with local council members to furnish this information over the phone to callers who may inquire about the nature of a picture they may want to see, to the Board.

Through its School Motion Picture Committee, formed in 1918, a special list of films recommended for the young is circulated to newspapers, clubs, and other information mediums. Through its Young Reviewers, founded in 1931, reviewers from eight to fourteen years look at pictures and tell the older folks what they like. This "grand jury" policy is extended into the later teens by the 4-Star Club. Efforts are made to get the young interested in phases of production and in keeping libraries posted on the Board's motion pictures as well as to staffing them with local council members to furnish this information over the phone to callers who may inquire about the nature of a picture they may want to see during the holiday season.

According to the Board of review is made up of numerous public and semi-public organizations which include religious, social and civic groups such as the Parent Teachers Associations, the YMCA and YWCA, Legion of Decency, Salvation Army, American Legion's Women's Auxiliary and representatives of libraries and educational institutions.

Its financial existence is dependent entirely upon the producers, a fact which makes public. The producers in turn have raised their reviewing fee from the original $3 for a reel of 1,000 feet to $6.25. The N. B. R. reviews from four million to five million feet of film a year.

The National Board of Review is on record as believing "in the freedom of the screen, and is staunchly opposed to any censorship of motion pictures." Board Chairman Quincy Howe, as an individual, holds to the American Civil Liberties Union, a censor-fighting body; Executive Director Richard Griffith, as an individual belongs to a censor-fighting committee sponsored by The Civil Liberties Union. Individual members of the Board possibly are fighting censorship, but the Board as a unit takes part in no organized movement or to fight the political, moral or pressure censorship which is spreading in the United States today.

Censorship Seeds Planted

In Chicago, the political censorship had been established. In New York a graver situation developed. On Christmas Eve, New York's Mayor McClellan ordered all motion picture houses closed at midnight and there was every possibility that His Honor would keep them closed.

At just this juncture the People's Institute stepped forward. The Institute, now dissolved, was a rambling organization of many activities which had been founded by Prof. Charles Sprague Smith, formerly of Columbia University's foreign languages department. It maintained a Social League where labor, miners, socialists, and conservatives gathered to talk things over. It maintained a Civic Club which thought Tammany Hall and the streets of New York should both be swept up. It conducted non-sectarian services and had the forerunner of today's radio forums with discussions on public affairs before audiences of 5,000.

How did such an organization become interested in the movies? Well, the Institute was also interested in the theatre as a social force and not only raised funds to send under-privileged children to see stage plays but had established cut-price prices in some legitimate by guaranteeing the managers a sell-out on certain nights of the week.

Voice Appeals to Reason

To an organization like this, which met in the Cooper Union Hall on the edge of the Bowery, the importance of the motion picture even in its shooting gallery days was obvious. In a report on film theatres, the Institute had said: "These places are not to be condemned in toto; they are needed to meet the demands of the majority and attention must be given them in a constructive way."

Under the Institute's recommendation, the National Board of Censorship, forerunner of the present Board, was born. Producers agreed voluntarily to submit their pictures to censorship, deleting what the board suggested. Producers further agreed to finance the Board by paying a reviewing fee of $3 per 1,000 feet reel. No complaints were heard either about the censor orders or the financing.

But by 1916, seven years after the Board had started to act as censors, a shift in public opinion, keynoted by the action of Mayor Gaynor (McClellan's successor) in vetoing a city censor ordinance, made itself felt. The shift was reflected in the Board's records and it put away its censor's shears. In the light of more liberal thinking the National Board of Censors became the National Board of Review and instead of ordering sections of film deleted on the ground of good taste, morals etc., it began reviewing pictures, ignoring what was bad and recommending what was good, basing its ratings with regard to a film's suitability for certain types of audiences—such as family, mature, adult, children, etc.

Movie-Appreciation Efforts

With this change in operating policy, also came a broader program which the Board describes as "improving motion pictures, ethically, educationally, and artistically, through the gradual spreading among picture patrons of a conscious appreciation of the better things in films and creation, as a result of appreciation, of demand among audiences that would stimulate better productions."

The Board's reviewing and classifying, still one of its important functions, is done entirely in New York by a committee of 15 to 25 reviewers selected from a panel of 300 or more names. Reviewers are picked from individuals who are interested in motion pictures and not just those who want to see a movie, and business, professional people, educators, housewives and similar walks of life furnish the Board with its judges.

Each member must be willing to devote one morning or one afternoon a week to viewing motion pictures and the committee is not fixed, since its personnel depends upon the day and the hour of the day which has been set for the screening. 
G. F. W. C. FILM REVIEWING

To the General Federation of Women’s Club motion pictures are but one of its many interests. But it is an interest which the organization’s 2,000,000 or more members for the most part follow closely and the reviewing activities of this national group are an important part of its program.

The Federation is an organization with close to 30 years of life behind it. Organized to unite various women’s club activities into a general voluntary association, it embraces almost every front of feminine activity excepting political. The national association is formed of state associations who pay dues to it of 15 cents a year. Its program is made up largely of suggestions which the state units may follow or ignore as they see fit.

The same policy is followed in its reviewing. The reviews are made available to each organization within the national body. These exercise individual judgment concerning activities on films locally shown. The reviews follow the line of recommending a film and classifying it as to the type of audience it should appeal to, rather than condemning or urging deletions.

While the overall policy is liberal, the decisions are of course the result of the reviewers background and in this connection it is good to remember the story told about the organization two years ago. At the time it presented a scroll to “Magic Town” as an outstanding picture. The report was that “The Best Years of Our Lives” had been considered but rejected because actor Frederic March as the returning soldier got himself gloriously boiled on his first night home from the wars. This, the Federation honestly believed, was not indicative of the conduct of the average returning soldier.

The review itself is done in two locations—in the East at New York; on the West Coast in Hollywood. Each reviewing section has a reviewing committee of 20 to 25 members, but actual reviewing on pictures is done by rotating groups which range from three to five persons.

The individual reviewers express their opinion on ballots and classify the picture for audiences—in the Federation’s system pictures are found suitable for the family, adult, high school and college age.

The opinions and classifications of each individual reviewer in both East and West Coast groups expressed on a “report sheet” are mailed to the motion picture committee chairman, who from this collected information then classifies the picture.

This final classification is made available to the motion picture chairman of each state Federation and when space is available is published in the Federation’s magazine.

D.A.R. REVIEW COMMITTEE

Classifications of pictures by the reviewing committee of the National Society, Daughters of the American Revolution, are included in the weekly bulletin issued by Fox West Coast Theatres, as are the ratings as to audience classifications of the Legion of Decency, National Board of Review, and General Federation of Women’s Clubs.

The motion picture committee of the DAR is under the chairmanship of Mrs. LeRoy Montgomery, of South Norwalk, Conn. The committee consists of some sixty women who are DAR members who review pictures in the New York area, and another group of 20 women who review pictures on the West Coast.

The procedures followed by the DAR Motion Picture Committee in reviewing pictures is outlined by Mrs. Montgomery as follows:

“Our main work is carried on in New York City and the reviewers live in New York, New Jersey, Connecticut and Pennsylvania. We preview both features and short subjects and issue a monthly bulletin that is circulated throughout the country—in every state and territory.

“We have a state chairman in each state and territory and it is to this chairman that all information pertaining to motion pictures is channelled. The state chairman in turn passes the information on to her chapter chairman. We have chapters in all large cities and a great many small ones in the country.

“Through this procedure we spread the information as to the Reviewing Committee’s reports containing a synopsis of the picture reviewed, and include the findings of the Committee with respect to audience suitability, with occasionally the Reviewers’ estimate of the picture as Excellent, Good, Fair, Poor. However, our policy is to encourage members to judge the picture according to their own tastes or preferences after reading our synopsis. "There is a nominal charge of 50 cents per year for these guides containing our Committee’s designations and information on individual pictures. Our chapters make the guides available gratis to many schools and libraries throughout the country, but there are many Boards of Education listed as subscribers to the Guide.”

In addition to the information about pictures by the DAR Committee furnished in the Guide, Mrs. Montgomery contributes an article to the DAR magazine each month. The article deals with general information regarding films and sometimes includes reviews of special interest to members of the organization.

According to officials of the DAR, the organization claims the largest number of members—200,000 women—of any women’s patriotic organization in the world.

Atlantis, the Lost Continent United Artists

Most things may have been different on Atlantis, the lost continent, but the love-making has a familiar ring as demonstrated by Maria Montez and Jean Pierre Aumont, who, you will be glad to know (for exploitation purposes), are husband and wife in real life. Dennis O’Keefe is also starred in this Seymour Nebenzal production.

The Shamrock Touch 20th Century-Fox

The luck of the Irish isn’t always good, but it’s discover in this scene from the Fred Kohlmar production. Ty, an American correspondent, falls in love with an Irish colleen, Ann Baxter, which complicates things, since he’s engaged to the publisher’s daughter, Henry Koster is directing.

The Walls of Jericho 20th Century-Fox

Shown here is a dangerous love triangle involving Cornel Wilde, Linda Darnell and Kirk Douglas; but that is only part of the situation—there are two other women, Ann Baxter and Ann Dvorak, in the film, which makes it a pentagonal. This story of politics and love in the Kansas of 1905 is produced by Lamar Trotti and directed by John M. Stahl.
KING BROS.

Maurice Franklin
Producers

"THE DUDE GOES WEST"

In Production

"LAST OF THE BADMEN"

For

ALLIED ARTISTS

WINDSOR PICTURES CORPORATION

JULIAN LESSER FRANK MELFORD
Co-Producers

Current Release:

"MICHAEL O'HALLORAN" novel by Gene Stratton-Porter
(co-starring Scotty Beckett and Allene Roberts)

In Production:

"WHEN A MAN'S A MAN"

novel by Harold Bell Wright
co-starring
Guy Madison, Gale Storm and Rory Calhoun

In Preparation:

"THE HARVESTER"

"FRECKLES"

"LADDIE"

novels by Gene Stratton-Porter
BLAME THE THEATRE!

Exhibitors, Working with Local Groups Interested in Youths, Can Change That to "Thank the Theatres"

(Photographic Illustrations for this article were made for SHOWMEN'S TRADE REVIEW by the Dubuque Boys' Club Photo Club. Members of the Club received instruction from Noah Taylor, professional photographer, who volunteers his services to this work)

by W. Howard Bateson
Principal, Jefferson Junior High School
Dubuque, Iowa

For many years all over America the accusing finger of public opinion has been pointed at the theatres. If Johnnie goes berserk and gets "off the beam" too far in his school, home or community life, social welfare workers are sure to blame "the bad pictures he has seen."

This is not an attempt to refute the charge that undesirable motion pictures do influence children. Reliable evidence now available shows beyond a doubt that this is true. But too often local theatre men have been blamed unjustly and the entire industry, which is potentially good, has been branded "unclean."

Offset to Unfavorable Press

This is the inevitable result of much adverse publicity which Hollywood has received due to acts of some individuals employed in the show business, and the occasional picture which insults the decency of the average citizen. Because of this, for years the law of association of ideas has worked against the industry and the local theatres so that the constructive power they possess and wield in the guidance of youth for good citizenship is not recognized.

After working for many years as a theatre manager, a junior high school administrator, a Boy Scout Commissioner, and a Boys Club Director, particularly interested in citizenship training through the guidance of learning activities, I am convinced that schoolmen, social welfare workers, youth counselors and theatre men should be allies, not enemies. This is necessary because, next to the school, the theatre is the strongest educational institution in America. It's an untapped potential power for good.

Center Interest on Theatre

But this latent force will not be utilized until we re-direct the attention of the public away from Hollywood and center it on the local theatres and the leadership they can provide in a much-needed youth guidance program.

This sets up the salient question, how can we do it? Since the frivolous side of Hollywood is so firmly fixed in the mind of the average teacher, child welfare worker and school administrator, you probably wouldn't get far if you approached them directly. They might think it was commercial propaganda, an attempt to use the schools for your gain.

A better method would be to become a member of the youth service committee of the Kiwanis, Rotary, Lions, Exchange Club or the American Legion. Once you are on any youth committee the law of association of ideas will work in your favor because school people and youth workers have for years thought of these committees as their friends and have looked to them for assistance.

Step to Community Goodwill

Get on a youth committee and then organize a council of adults representing as many organizations as possible who are interested in youth problems. Use this adult group to sponsor a youth council which should be made up of pupil delegates from all the schools and youth organizations in your community and make your theatre their headquarters; the place where they meet on Saturday mornings several times a year to discuss methods and plans for community betterment. Such a plan has been successfully done in Dubuque, Iowa, for the past three years. It started with the Kiwanis Club and a committee of six 7th grade youngsters who started a city-wide school campaign to stop theatre vandalism.

The press and local radio stations, pleased with this unusual activity, told the story and focussed attention on the movement. Then the
The Youth Council (left, above) goes on the air to boost the Dubuque Community Chest. Left to right: Joyce Magson; William Watters, Director of the Jefferson School Radio and Moving Picture Program; Dr. Leonard Murray, Director Dubuque Public Service Programs, Station KDTH. At right above, youth leaders and educators, who play a prominent part in the work of the Council, at an informal gathering at the RKO Orpheum Theatre. Left to right: Ray Langfitt, manager of the Orpheum Theatre; Mrs. A. Aberhardt, President Catholic Mothers Study Club; Max Clark, Superintendent Dubuque Public Schools; Rev. W. H. Hill, Pastor Immanuel Congregational Church; Kenneth Corwin, Director Dubuque Boys Club. Among the numerous activities is an extensive film production of a subject to be titled "Heath Is Fun the Democratic Way." In this effort The Jefferson Junior High School of which Mr. Bateson is principal, is receiving the cooperation of Dr. Leonard Murray, Director of Public Health Education, Iowa State Dept. of Public Health, and General Pictures, Inc. The film is designed to be of help to theatremen throughout the country in obtaining cooperation of local Medical and Dental Associations. The Youth Council is writing and producing the film.

Theatre; Newspapers

Dr. Leonard C. Murray, Director of Public Health Education, Iowa State Department of Health, has had personal observation of the work being done in Dubuque through the organizational activities of the various groups cooperating in the movement discussed in the article on these pages by Howard W. Bateson, and he has pointed to the effort and its results as a model for community service such as is performed in behalf of intelligent direction of youth along lines of healthful development of bodies and minds.

In a statement to Showmen's Trade Review, Dr. Murray reiterates his belief in the efficacy of a program of action as compared to the textbook method for teaching the principles of healthful living habits to the young.

"Our American youth builds health patterns for successful living through experience of doing," declares Dr. Murray, commenting on the Dubuque program. The boys and girls in the Dubuque Youth Council," Dr. Murray continues, "are setting a forward pace through the actual writing and production of a motion picture. In my opinion, educators throughout America would do well to pattern their health teaching on the basis of functional living rather than solely theoretical text book indoctrination."

The film being prepared by the Youth Council, is to be produced by General Pictures, Inc. The undertaking is the outcome of the various experiences and interest which has been developed in motion pictures by theatre attendance as well as the special showings provided by the Ellis Lodge in Dubuque.

 Rotary invited the officers of the youth council to be their guests for dinner. They wanted first-hand information about the new venture. At this meeting the Superintendent of Schools, several School Board members and principals, all Rotarians, heard their story. The youngsters sold the plan 100 per cent. Soon the Lions, Exchange Club, the American Legion and the Dubuque Women's Club came in as co-sponsors.

Newspapers Report Activities

Frequently the newspapers run three and four column cuts of theatre men and youth council students delegates planning programs. Once a month a group of student members of the council go on the air, as a public service contribution of station KDTH, and mighty good public relations for the local theatres. The radio programs are about their activities for the betterment of the general welfare.

A recent meeting held at the Avon Theatre featured Dr. Leonard Murray, Director of Public Health Education, Iowa State Health Department, as the discussion leader with the very Rev. Msgr. Arthur Breen of Loras College and the Rev. Dr. Gaylord Coachman as panel speakers. Such programs may be realized without any cost. They are provided by the community. When supplemented by good motion pictures, they accomplish a great deal of good. Other programs dealing with the conservation of natural resources have won the approval and support of the Izaak Walton League and the Dubuque County Conservation Society.

Conferences at the Theatre

A series of programs dealing with vocational guidance through films and panel discussions was presented to the American Legion Auxiliary last March 15th, when the youth council members told about "the Saturday morning meetings in the downtown theatres," and "The 16mm, sound, colored motion picture which they are producing for General Pictures, Inc."

Just give the youngsters a chance to do worthwhile things, with public approval, and they will bring out the potential power for good which every theatre can provide. That this is a fact is evidenced by the following letter which came to me from the President of the Dubuque Women's Club a few days after a recent meeting of the council held at the Grand Theatre.

Applause of Women's Group

"In the name of the Dubuque Women's Club I would like to congratulate you and the boys and girls who appeared on the program Saturday morning, February 22, at the Grand theatre, "They were children, which, I am proud to say, was attended by many members of the Dubuque Women's Club as well as by members of the Catholic Mothers' Study Clubs of Dubuque, and other citizens, was a great step forward. It is a meeting of this kind proves that Dubuque boys and girls are striving to make their community a better place in which to live—and are working hard to take their part as good citizens of the community."

"The panel discussion in which the boys and girls took part was excellent. Many fine facts were brought out by the young speakers. I would like to commend every member of the group in the panel discussion and especially Deryl Koch who has spearheaded this fine movement.

Facing up to Local Problems

"Members of the Dubuque Women's Club were pleased to see college girls taking part in the discussion with the junior high students. Their recognition of the definite problems Dubuque has to face is a very good thing for the community."

"In closing, may I say that meetings on this order are truly American and truly worthwhile. I know that all members of the Dubuque Women's Club join with me in wishing you continued success."

This, I believe, is typical of the friendly feeling our youth leaders now have towards local theatres. As a result, although they are quick to condemn and resent a "bad picture," their judgment is confined to the picture and ends there. They never think of the theatre manager as "that bad man who shows evil pictures" as the theatre as a place "devoted exclusively to the work of the Devil."
PAUL TERRY
Producer of

TERRY-TOONS
REG. U. S. PAT. OFF

Color by TECHNICOLOR

Studios
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NEW ROCHELLE  NEW YORK

20th CENTURY-FOX

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Now In Its 30th Year

Rivoli Theatre... Monty Salmon, Mng. Dir.
"Home of Exclusive Film Entertainment"
Congratulations for 15 years
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'The Service Paper of the Motion Picture Industry'

PRUDENTIAL CIRCUIT

To Friend Chick

Congratulations
on 15 Years of Progress

RAYBOND THEATRES
Paramount Building

David Weinstock
Benjamin Weinstock

Emanuel Hertzig
J. Joshua Goldberg

CONGRATULATIONS, "Chick"
from

DURWOOD THEATRES, INC.
Kansas City, Missouri
Films Move Faster At First-Runs

Releases for First Five Months of 1948 Show Velocity of Feature Availabilities Is on the Upward Swing

After five months of 1948 what is the situation in respect to the availability of new product? Have fewer or more features been released during this period in 1948 than during the same stretch in 1947? Are pictures shorter or longer? Are there less As, or more? Exhibitors the country over have complained for the past year about lack of new product, with mutterings about big backlogs and other factors on the part of distributors. For those who still feel that there is good news. A study of the record reveals a rise in releases for the first five months of this year over that of last year.
The figures show up in this manner: fifteen companies during the January-May period in 1947 released a total of 144 new features, while during the same five-month span in 1948 fifteen companies released 158 new pictures. These figures do not include series westerns, re-issues, nor do they include product, foreign or native, offered outside regular national distribution channels. In 1947 the PRC releases were listed separately from Eagle Lion, while in 1948 Film Classics was added to the distributors of new films. Listed individually, the record of the releasing companies for the five-month period is as follows:

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<th>1947</th>
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<td>Columbia</td>
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<td>Film Classics</td>
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<td>MGM</td>
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<td>RKO Radio Pictures</td>
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<td>Republic</td>
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<td>Screen Guild</td>
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<td>Selznick</td>
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<td>20th Century-Fox</td>
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<td>United Artists</td>
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<td>Universal-International</td>
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<td>Warner Bros.</td>
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The indication, then, plainly is that volume of releases has in recent months stepped up in definite fashion; an extra release here and another there soon raises the count, and that is what has happened. Nevertheless, the impression persists that more releases are needed to supply the play dates. Re-issues remain the ace-in-the-hole for many theatre men; they seem to be, in fact, more numerous than they were even in the depression days.

Why is all this? The answer probably lies in turnover. The Broadway, Loop and other showcase houses do not now enjoy the extended runs of the immediate post-war period. There are exceptions, of course, but generally speaking this is so. Neighborhood and small-town houses also find holdovers fewer and of shorter duration. You don't have to be an economist to understand the demand for new product. Business must go on. Obviously, the industry as a whole realizes that and is doing something about it.
The fact that the number of releases has increased during the economy wave is something of a poser until you examine the records from another angle. If you list the releases for the larger companies you begin to understand. Here are the figures for Columbia, Eagle Lion, MGM, RKO Radio, RKO Radio, 20th-Fox, United Artists, I, and Warner: 103 feature releases in the 1947 five-month stretch and 113 for 1948. You notice the span lessens when you consider just the larger companies. If you omit Eagle Lion from the list the figures stand 98 to 98, or even Steppen for the old-line companies.

Delving a little further, let us try to examine the situation in respect to "A". There may be no real yardstick on the question of which pictures rate as "A", but nevertheless it is possible to make an entirely arbitrary choice and come up with a general observation. Our designation lumps pictures into this classification which include natural standouts and others that, while perhaps not artistically in the "A" class, do offer definite box-office pull—you might call them "A"s and "B"s.

Well then, allowing for our human fallibility, the following revelation comes up: we decided that 62 of the 184 releases of the 1947 period could reasonably be designated "A"s and "A"s, while for the 1948 the count showed only 60 out of 158 releases. Any one person might swell or decrease the choices for A ratings by a half dozen or a dozen, but the fact remains that the ratio between the two periods would not change to any degree, and this ratio seems to say that there have been slightly fewer A possibly an increase of 18 releases, or an approximate difference of 3/7 of the total in 1947 compared with 3/8 of the total in 1948.

Whether you like this development depends upon whether you prefer to play the big ones at higher rentals and higher admissions or hold that regular product verifying on the B class better suits your box-office problems. At any rate, the market is affording the exhibitor more run-of-the-mill product and just about keeping pace on the A.

When you consider that some of the expensive releases came from the backlog of heavier-spending days the theoretical ratio widens still more. Something had to be done to get down costs, and it may be said the studios have solved the problem in a business-like manner by spreading the budgets in order to furnish more of the much-needed product.

Has this affected the running time of releases? The answer is "apparently not." During the first five months of 1947 the number of features running 90 minutes or more came to 45, while in 1948 the figure was 58. Working this out roughly (very roughly) on a ratio basis we come to the conclusion that feature lengths have remained virtually the same. If this proves anything it indicates that producers have permanently arrived at a standard practice in regard to running time. Where the picture has sufficient story material and big scenes they have allowed it to run from 90 to 130 minutes, while the average release—which means the bulk of product—goes from 60 to 90 minutes. In other words, 75 minutes is the average length of the average picture.

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The Return of Wildfire

There's been lots of hullabaloo, so Richard Arlen, Patricia Morrison, and Mary Beth Hughes get together to cook up a plan to recover their own steeds and for the audience's sake, to wipe out the band of rustlers. Of course, there's more than that to this western directed by Ray Taylor and produced by Robert L. Lippert, but you get the idea.

The Mozart Story

Wolfgang Amadeus Mozart (Hans Holt, extreme left) receives the congratulations of the Minneapolis Musicians' Club when they learn his new opera, "The Magic Flute," is to be presented before the Emperor's court. This film about the young and handsome 18th century musical genius is an Abrasha-Haimson production directed by Frank Wisbar.

A Song Is Born

Twisting Virginia Mayo's toe is a funny way for music professor Danny Kaye to write a textbook on jazz, but then Danny is funny anyway. This is a tickling episode in a slam-bang comedy that also features Benny Goodman, Tommy Dorsey and an all-star band. Howard Hawks directs—the picture, not the band. In Technicolor.

RKO Radio
Showmanship in the Summertime

Action by the Theatremen Will Get Reaction That Is Profitable
to the Box-Office Despite Heat, Humidity and the Outdoor Urge

Showmanship in the summer-time! Do we hear groans from some quarters? Yeah! Well, summer-time is the time for showmanship, and that doesn't mean you have to break your back over your handbills in the process. Easy does it. Horse sense is the keynote.

It stands to reason that the exhibitor must change his exploitation outlook during the warmer half of the year. His patrons change; so must he. People enlarge their interests and activities. They get around more. In the cities they think of such things as week ends, vacations, baseball and other distractions that dull their theatre-going habits. In the country farmers, of course, are at their busiest and may fail to see the local show as a means of rest and recreation.

No Vacation from Movies

In the country, also, arrive a swarm of vacationers with many diversified doings to attract them: swimming, canoeing, fishing, dancing, porch-rocking, touring and—could it be?—loving-making. Among the lesser fry are camping, woodlore and kindred enterprises handed down from the Indians.

Nevertheless, movie-going in the United States is a national habit; it is always in the background of each person’s mind, ready to be jogged. Our job is to jog it.

If the tendency of the summer people and the regular residents is to range farther from home it is also our cue to range farther from the theatre with our exploitation. Weekly mailed programs and ads in the county newspapers won’t be enough. Summer is the time for outdoor stuff. This means posting, stunts, civic teams, outdoor displays and old outdoor babybills. Especially posting. By posting we mean anything from cards showing the weekly bil to 24-sheets. You can use the whole side of a barn if you want to, but we are keeping this modest.

The Program Still Sells

Of all the exploitation aids perhaps the most effective as a fundamental local advertising medium is the program card. This is true even in cities when used as a window card in neighborhood stores, but in rural districts it can branch out to amazing coverage during summer months.

No doubt you have certain set locations for program cards, but the fact that such placement goes along so automatically sometimes makes you forget to increase your coverage for the summer trade. You can’t placard every telephone pole and farm-sideline, but it will pay to get those spots around the outside of town. Besides, think of the fresh air and exercise you and/or your helper will get.

We’re not telling you anything new or unusual in all this; what we’re trying to do is serve you with a reminder that now is the time. The program card is not only basic advertising, but makes itself a service to patrons which is honestly appreciated by them. It should not be neglected—that’s what we mean.

Never-Out-of-Sight Policy

The situation about posting is plainly basic and must be carried through, but there are plenty of other showmanship doings that mean extra dollars in the till. Because of the warm weather floating population the indication is for splash stuff—something they can see without glancing. The theatre itself should come in for first consideration. After a tough winter like the last one the house needs freshening. How elaborate you make it depends, of course, on that old doggy budget, but with careful planning a lot can be accomplished without too much anguish.

Most of us have brick buildings, but there is always the trim. If, for instance, the painted portions are in deep colors they have done over in pastel shades. Combinations of green and blue, green and yellow, blue and yellow lift the appearance amazingly. Out of those you can get mixtures too in different shades of green—as chartreuse or a pale turquoise. If such shades puzzle you ask the wife. Ask the wife anyway!

Seasonal Appeal Out Front

If you feel up to a large-scale job you might consider making over the whole facade in white-washed brick. This is excellent treatment for any theatre that is architecturally plain—colonial or just a building. Hardly suitable for the Spanish style or the Moorish. One word of caution: this should be thought of as a permanent job. Removing white-wash, water paint or oil paint from brick is expensive.

Bunting often comes in handy to light up the lobby, auditorium or stage. This can be bought in various shades or made up in dyed cheesecloth. Use of colored baby spots on the plain cloth achieves wonders. Changing colors especially. They can be draped both as part of the regular decoration or used in the lobby display on wall frames or 40 x 60s. If your pro-cenium is not too large a good idea might be to drape this in an artistic manner, hiding all the regular decoration seen by the patrons during the winter. Silk is nice too.

Theatres boasting orchestra pits offer a chance for new audience vistas. Instead of covering a pit with fake grass or just plain boarding try a few flowers around as well, or drape the whole thing in soft wavelets of bunting. You can also remove the covering and drape the stage apron, using the doors in the pit for added ventilation.

Lattice-work draped with flowers make effective summer decoration in several guises. The inside lobby entrance wall can be entirely lattice, with arches over the doorways. Lattice arches can also be located at the head of each aisle and sections of lattice work placed along the walls in the various seating places.

Speaking of flowers, painted plants look well if hung under the marquee and from wall brackets in the lobby. Ivy and ferns are best unless you have window boxes that get sunlight.

And if everything is said and done don’t forget the American flag. Don’t overdo it; several dripings around and one lobby flag on staff, if possible backed with a fan and lit with a spot. When it comes to display advertising there is nothing bigger or better than the street banner. Whether you can use this method depends on local ordinances. If allowed by the ruling fathers the street banner is supreme. String across the main street at the theatre it just can not be missed. In one Pennsylvania town of 10,000 the local theatre uses a banner at either end of the half-mile main street to get them coming and going. It happens the theatre is flourishing. This is another item where money wisely spent is well invested. In a smaller way movable displays can be realized through use of delivery boys and their bicycles, ice cream vendors and other moving sales devices.

Of course, cards on trolley car fronts are a time-honored medium. The trend toward buses makes the situation a little more difficult, for thus far bus companies have not seemed so much inclined toward cooperation as the street car lines. However, interurban bus lines suggest doubling up expense scheme between two theatres in two towns. They might get up a card somewhat on this plan: “When in Janesville see— When in Sheboygan see—.” The idea might even be applied to three independent houses cooperating. The Department of Justice

(Continued on Page A-31)
CHESTER ERSKINE

PRODUCER

"THE EGG AND I"

"ALL MY SONS"

UNIVERSAL-INTERNATIONAL
Greetings
from a Circuit Friend
of
Showmen's Trade Review

A Toast!
— To The Years
As They Pass
In REVIEW . . .

MICHAEL NAIFY
United California Theatres
T & D Jr. Enterprises
Golden State Theatres

BEST WISHES FROM

Randforce
Amusement Corp.

Samuel Rinzler

Harold J. Rinzler     Emanuel Frisch
"Chick"

Congratulations on your Fifteenth Anniversary

FABIAN THEATRES

Si Fabian

Sam Rosen

CONGRATULATIONS!

on Fifteen Years of

Motion Picture Reporting

M & P THEATRES

BOSTON • MASSACHUSETTS
Congratulations

on your

Fifteenth Anniversary

S. J. Gregory

ALLIANCE THEATRE CORPORATION
Summertime Reminder:

**Merchants More Eager for Tie-Ups**

Selling campaigns for commercial products are speeding up these days, as witness heavy national advertising in magazines. This should make us pause and think. The inclination to sell via advertising and exploitation should also extend to local merchants by now, and this in turn brings up the idea that the time may be ripe for tieups with them. They, as well as you, are finding it expedient once more to go out and sell their wares.

Such tieups enjoy wide range. There are co-op pages, contests, windows, sample giveaways, merchandising certificats, and many other methods. Household goods, fashions, beautician services, sporting goods, drug store, milk companies jewelers, music stores, even groceries provide fertile fields for this kind of promotion. It is cooperative business, and in nine of ten cases all participants emerge satisfied. Look over scene stills in pressbooks and what actual stills are available for inspiration. A nice smile suggests toothpaste, a pretty smile suggests the local jeweler, an unusual hat, the milliner. The use of a particular-make car can result in the local dealer plugging your show in moving displays. The tieups are endless and it looks as if the merchants may be ready to take you up.

isn’t likely to ‘bring anti-trust charges, it is to be hoped.

Remember that it’s summer? In a rush to mind the bathing beauty contest and the swimming contest (two different things), Boy Scouts or boys from nearby camps, the 4-H clubs, women’s clubs and churches.

The bathing beauty contest is obviously a merchant tieup, although there are cases on record where even churches have arranged them. The usual line-up is a department store, beauty shop selling sporting goods store, or women’s wear salon. In smaller places several of these can combine to carry the freight, meaning expenses.

**Hard Work, But Worth It**

There is work to this, naturally. You have to line up the local public and radio stations for publicity. Give them plenty, especially photos of the contestants, the prizes they will share, and any other local angles or gags. The campaign should be thorough if you are going to do it at all. That means special heralds distributed in stores, office buildings, factories and schools; window cards and posters; and stunts such as a contest for amateur candid camera enthusiasts. Judging by the experience of others who have conducted bathing beauty look-fests it has proved an especially good proposition for department store. The latter make good partners for the exhibitor because they have the bathing suits and in a position to come up with prizes and aid in other ways. Boy Scouts and Girl Scouts, campers and other of the younger set can always be depended upon to help in connection with some civic project, and sometimes merely to give publicity to their own activities. They make the best possible diffusion corps for spreading heralds and other material, they get the interest of parents, and they become so enthusiastic that they pull you right along (unless you’re Scrooge himself).

**Camping On the Parking Lot**

If your parking lot is visible from the main street you might put on a good show which can be staged for almost any cause. Have three or four Scouts or camp boys set up camp in the lot, with a tent and cooking utensils. (Located near the theatre of course.) The boys will clean quarters and cook, besides exhibiting their accomplishments in woodworking or whatever. The cooking gag will be irresistible to women—and most men too. This could be carried on for two or three days, with the boys sleeping home or at their regular camp (you don’t want that responsibility.)

It should be possible each summer to stage at least one immediate tieup with your city or town. If the town selects 4-H winners it is possible to work them into a Clean-the-City campaign, with the theatre edging into the center of things because of the auditorium for presentation exercises. In larger places a tieup will have to be made with a merchant for giving prizes.

**Summertime Reminder:**

**The Laughing Record**

We haven’t heard a laughing record in a long time; maybe it’s worth reviving for a slap-stick comedy. Make the marquee loudspeaker plenty loud. May drive the theatre staff nuts, but they don’t count.

Every community is supposed to have an anniversary date each year, but most of them go unheeded—in fact, some places know only in a general way when they were founded; like 'topsy, they just “grew.” If your town has no such date it is up to you to work out one with the city fathers, for an anniversary date offers a fine opportunity for big doings. One of the simplest and most effective angles for the theatre before and after such a celebration is an old-photo contest of local folk and places. Exhibit these in the lobby and in nearby store windows, being sure to keep careful watch over them. They never fail to attract attention. On the anniversary day make certain to have some observation by the theatre, even if the town does nothing. Elaborate ceremony or something exceedingly simple, like dressing the ushers in old fashions and planting a few reminders around such as a short historical sketch of the town on a 9 x 60 in the lobby. Local history in some towns has been sadly neglected; you may be doing your community a real favor. This can be turned into an essay contest with the help of the library. If possible make the contest for adults.

It would be nice to have a picture for the occasion whose story is set 25 or more years back and in a locale as close to yours as possible. It can be an oldie program. Try a single feature with some Flicker Flashbacks, an old newsreel and by-gone sports shots. Of course, if any clips are available of old-time local film run some of that by all means. This show can be built up each year into a big thing. If the community is going in for a large celebration itself, you must work closely with the chamber of commerce, not only to gain full benefit from the occasion, but to prevent conflicts in timing.

Cooperation with the chamber of commerce, women’s clubs, and political officials generally is always in order, especially in the small town where a theatre takes a more active part in public life. Good will means good business.

**Local Groups Interested**

In the smaller community this means chiefly loan of the auditorium for conventions, church groups, women’s clubs and other local organizations. This, of course, applies to non-show hours, except when the occasion is on a large scale and reaches all classes of residents.

If the lobby is large enough offer it for exhibition of local efforts such as art, school work, farm products and any other material bearing directly on home-town accomplishments.

This can be overdone, as in the case of the theatre that exhibited a fish that was a prize catch; they exhibited it too long, with stinking results.

A word here about national drives, such as the Red Cross and so on. Most exhibitors know by experience that such campaigns in the theatre—especially if contributions are collected on a week-end in a major nuisance and worry. Exhibitors do not like them. However, certain campaigns can be written down as a necessary nuisance and the admonition is to get behind them 100 per cent, not only because we personally would like to see our drive go over, but because the prestige of the theatre is upheld by wholehearted cooperation. It is a civic and national duty.

(Continued on page A-32)

**Summertime Reminder:**

**Ideas for Audience Participation**

Radio has brought audience participation to the stage of being a craze, so why not use the idea in part for your regular advertising? Theatres have run many contests in which those taking part have to answer, suggest and win gimmicks, but in nearly all cases the efforts of the contestants never reach the public eye.

Why not run a slogan contest in connection with your theatre advertising? The best method is a tieup with high school English classes. Mimeograph a number of synopses on a coming picture and distribute them in ample time for the contest. The contestans suggest two or three slogans to use at the top of your ad on the attraction (you use only one, of course). Or if teacher prefers, they can submit complete ad copy. This not only creates local interest, but the winners actually see their branchildren in print and gain a real sense of accomplishment. The plan can be continued day-by-day and week-by-week. From the standpoint of the schools this is an example of progressive education, which is all the rage now in academic circles.
Summertime Reminder:

Program in News Format

A pretty design on the front of your weekly or semi-monthly program is all very nice, but there's something eye-catching about a front page whipped up in newspaper style. Give it the local angle if you or somebody in your organization can write a cleverly worded sentence. Bills from the pressbooks will furnish plenty of other material. It goes without saying that one or two illustrations can't be missed from press book mats help dress up the page. Turn over the entire back page and some space of the center double spread to your advertisers.

(Continued from Page A-31)

What is summer without some good old ballyhoo? It whets the wits, it warms the heart, and, boys, it rings the cash register. Without the lisp, may it be said that it can also be a pleasure to the showman. There is no law against enjoying your job.

True it is that ballyhoo covers a wide range of usages, from the sublime to the ridiculous and vice versa. Thus a sandwich man is ballyhoo, but if you come down to it so is a co-op page—even in a more dignified manner. Somewhere between indignity is the use of ads on personal service. "If they touch it they see it" is the philosophy here and that applies to such objects as blotters (in banks, pay envelopes, etc.), drinking cups, laundry shirt cards, napkins, match boxes paper bags, and tags on clothes returned from the tailor.

Use Novelty Advertising

Advertising on napkin paper is especially good for small town theatres and drive-ins. These should be distributed to eating places and roadside stands in a radius of as much as twenty miles distant. We advise employing copy about the theatre itself and not about the attraction unless you are sure the napkins will be exhausted by the last day of showing. Program cards placed around the restaurant will supply the picture data.

All persons do not stop at roadside restaurants, but they may drive up any time to a gas station. Lacking that, they may glance at it as they pass by and then consult their gas meters. Well, we can't get ads on the meters, but we can put them at the gas stations. The copy might be something along this line: "Stop

(Continued on Page A-42)
"THE MOZART STORY"

"THE RETURN OF WILDFIRE"
in glowing Sepiatone
Richard Arlen • Patricia Morison • Mary Beth Hughes

JAMES FENIMORE COOPER'S
"THE PRAIRIE"
with Lenore Aubert • Alan Baxter

"JUNGLE GODDESS"
George Reeves • Wanda McKay • Armida • Ralph Byrd

"LAST OF THE WILD HORSES"
in glowing Sepiatone

6 WESTERN SPECIALS
starring LASH LA RUE and FUZZY ST. JOHN

HOPALONG CASSIDY Re-Releases
starring Bill Boyd

SCREEN GUILD PRODUCTIONS, INC.

Foreign Dept.: 723 Seventh Ave., New York, N. Y.

Serving Exhibitors Everywhere with Practical Profitable Product.
35 Exchanges in the United States and Canada.
HENRY KOSTER
Director

Just Finished:
"The Shamrock Touch"
for 20th Century-Fox

In Production:
"HAPPY TIMES"
for Warner Brothers

Berg-Allenberg, Inc.
Exclusive Management

HARRY POPKIN
CARDINAL PICTURES, INC.

Just Completed:
"MY DEAR SECRETARY"
with cast headed by
Laraine Day, Kirk Douglas
and Keenan Wynn

In Preparation:
"IMPACT"
An Original Story by Jay Dratler

"SHEILA"
Novel by Robert St. Clair

for
UNITED ARTISTS
release
LLOYD BACON
(20th Century-Fox)

DIRECTED
“GIVE MY REGARDS TO BROADWAY”
for 20th Century-Fox

“AN INNOCENT AFFAIR”
for James Nasser Productions, Inc.
U.A. Release

In Preparation:
“Barnstorming,” for Golden Productions

and
“The Glittering Hill”
to be made independently
in association with Sam Jaffe

JOHN M. STAHL

DIRECTED

“WALLS OF JERICHO”
and
“FOXES OF HARROW”

for
20th CENTURY-FOX
Happy Birthday

Pine-Thomas Productions

For

WILLIAM H. PINE

WILLIAM C. THOMAS
Children’s Shows—Why, and How?

No Quick Profits But Funds of Good Will Is Estimate of Theatremen Who Continue This Community Activity

With the recent announcement by the Motion Picture Association of America that 112 features have been added to the list of pictures available under the Children’s Film Library plan, exhibitors are assured of continuing product for children’s matinees. Not only has the MPAA come up with a two-year supply, but promises further pictures for use as soon as they are approved by the combined reviewing groups. This means that the Children’s Library itself will offer the best pictures of the past—classics of the industry—and also make available current releases that pass the rather stiff “juvenile interest” test.

More than 100 theatres are now running children’s shows each week, so it may be safe to say that the children’s matinee plan under MPAA auspices has grown into an important part of exhibition since its establishment in September, 1946.

Showmen are coming to realize the true worth of these children’s matinees. They are a mighty good answer to public criticism and, of course, they are invaluable for creating constantly growing audiences.

Since the first time Adam did a jig or Pan blew on his pipes, playacting has been blamed for many of the world’s moral ills. So the film theatre is a convenient butt for well-meaning folk who deplore conditions and want to do something about it. They pick on movies because filmgoing is easy to see, whereas no publicity is given the boy who becomes an outlaw because he read “Rahim Hood” as a classroom assignment.

Theatremen are always on the defensive against such attacks, but since the inception of the Children’s Library a new method has arisen to combat this very real menace to theatre operation. It is simply to go on the offensive, instead of the defensive. Join with those who want to do something tangible to decrease juvenile delinquency. You can do it much easier than clubwomen, Rotary Clubs, Chambers of Commerce, or even the school people simply by joining the other 2500 theatres now running Saturday children’s shows.

Lower Rates on Films

True, there’s no quick money for your trouble, but on the other hand, you’re not likely to run a deficit. Pictures obtained from exchanges for these special performances carry a greatly reduced rental—and this includes the recent releases on the list. Admission prices should be held as low as possible. One chain increases the admission for children and lets parents in at the same price; another admits guardians free.

Generally speaking, prices average about half regular admission.

Nor are you not going to get rich running children’s shows, but you are going to enjoy the greatest wave of good will toward the theatre you have ever had. Detractors can’t do their stuff when you’re both on the same side.

Let us assume you have never run a children’s show and would like to try it; what do you do? Write the Motion Picture Association of America, 28 West 44th Street, New York 18, N. Y., for information. They will send you a list of the 50 pictures originally approved for the Children’s Film Library and other information.

The original list and current selections comprise pictures carefully chosen by a system of group reviewing developed for the purpose. It is like no other reviewing you’ve ever heard of. Adult committees, drawn from parents, educators and notables pass on the pictures first, and then they are reviewed by groups of children. These kids like ‘em because they like ‘em, and their opinions are the final say-so, the idea being that entertainment is the most important requisite.

One of the interesting yardsticks used on the pictures reviewed is the “wiggle test.” When watching a picture the kids wiggile when they are bored, sit still when interested. A careful record is made of the 8 to 12 year-old reviewers in this respect, so that films with too high a “wiggle curve” are eliminated or edited.

Exhibitors running children’s matinees for the first time begin on the original list; when they have run 80 per cent of these they are eligible for product on the new current list. It must be remembered that these are all under the head of special performances; regular showings of reissues or current releases that happen to be on the Children’s Library list do not, of course, benefit from the lower rental scale.

It is possible to put on your own children’s matines apart from the Children’s Film Library, but you run right smack into the very problem that is now being solved by the Library—that of availability. Many individual theatres and many chains have done the job independently in the past, but the advantages of the Children’s Library set-up are so obvious it seems likely that virtually all kid shows will spring from this source.

The children’s show should be a regular weekly event; plan it for 52 weeks. In this way children look forward to the occasion and a club spirit is aroused. Many theatres now running the matinees call them clubs; some of these are clubs in name only, others—like the Odeon clubs of Canada and England—go in for activities outside the theatre, giving live-talent shows and engaging in athletics. It all depends on how much time you can devote to the purpose.

The usual time for the matinees is Saturday morning, the house being cleared before the regular performances begin. The starting times range all the way from 9:30 a.m. to 1:30 p.m., (Continued on Page A-44).
Drive-Ins, Television and 16mm.

Taking a Look at the Technical Side of the Industry on the Basis of Recent Developments and Rumored Possibilities of Things to Come

By AARON NADELL

The dawn of a new year (the sixteenth) of publication for SHOWMEN'S TRADE REVIEW, finds the film industry which it serves facing up to many technical developments that offer both challenge and promise of new and greater things to come.

Outstanding among the developments which have come with a rush during the past several months, is the expansion in the field of the drive-in theatre operation. More intriguing and a source of much serious consideration as an improvable with the threat of competition as well as the promise of new enterprise for the industry, is television.

New Techniques Rumored

In speculative field, also, are many possible, if not probable, technical advances in the field of motion picture photography, sound recording and their use in the theatres. Reference here, of course, is to the background rumors that have been cropping up since before the war regarding changes which might affect the whole shape of 35-mm. projection.

And, in the projection field still, there's the strife which have been made in 16-mm. projection and its application to the commercial theatre, especially American producers and distributors who are using the narrow-gauge film for export to countries where the remote communities, not equipped with standard theatres, are reached with the shows that heretofore have been denied them.

The drive-in operations have attained the stature of a mushroom growth during the years since the war.

Drive-Ins Boom in 1948

Estimates of drive-in activity in 1948 go to an optimistic expectation that approximately one of every ten citizens who see theatre movies shows this summer will do so in a drive-in. More than 200 drive-ins are in operation this year, it is believed, bringing the total number in operation to approximately 600 the country over, with a total capacity of roughly 300,000 automobiles. To cater to these theatres there has been a rush of production of new and improved in-car speakers, many of them remarkably refined in design and construction and far better suited to their outdoor task than the earlier models. There has also been increased production of the high intensity arc lamps and of motor-generators, necessary for spreading a picture of sufficient brightness over the great area of a drive-in screen. Still other manufacturers have devoted themselves to the special problems of policing drive-in admissions, problems arising out of the fact that several paying patrons enter in one car. A number of ingenious devices have been evolved for preventing possible dishonesty and collusion in this respect.

The popularity of drive-ins among theatre-goers appears to stem in part from their relative newness; they exploit a field of patronage hitherto relatively untapped. The old, the infirm, the parents with small children, the informal who don't want to "dress up to go out," all are potential patrons for the drive-in. Family groups, in fact, represent the bulk of the patrons: experienced operators say that disorderly behavior on drive-in grounds is gratifyingly rare, and requires comparatively little policing.

A further reason for the rush to build drive-ins this year of course is found in the scarcity and high price of materials for conventional theatres.

Television Arrives

Rushing to the fore with seven-league strides is television, a two-faced god that both smiles and frowns, an imponderable factor both hopeful and terrifying. On the one hand television threatens to take patronage from the theatre and to a considerable extent has succeeded in doing so in every city in which it has so far been introduced. One need only spend an evening looking around restaurants, ice cream parlors, taverns, hotel lobbies or radio stores to see multitudes staring at sporting events who, without television, would probably be at the movies. How much further this trend will go, how far it represents mere interest in a novelty and how great its potential competition, no one can say. On the favorable side, large-screen television has also made rapid progress. Equipment capable of showing a 6 ft. x 9 ft. picture are commercially available today. The New York Paramount Theatre has shown telecasts on its 24-foot screen with a high level of illumination through a special process of photographing the television image on motion picture film, developing the film automatically in a minute or so, and feeding it from the developing machine directly to the top proscenium of a conventional projector. Advantages that compensate for the almost negligible delay in reproduction are the high intensity of the illumination derived from a standard arc lamp and ability to put the picture on the screen over the full length of the normal projection throw. Neither of these things can as yet be done to direct projection of television images; the direct throw is still limited to about 50 feet and the brightness of screen illumination does not begin to compare with that of a high intensity arc. However, drastic improvements in direct projection light have been promised for the near future by leading manufacturers; and the difficulty about the throw has been overcome in part at least by splitting the television apparatus, leaving most of it and all of its controls in the projection room, and suspending a very small housing containing only the projection tube from the ceiling of the theatre within fifty feet of the screen. Finally, full-color television achieved by electronic means is in an advanced state of development, and has already been demonstrated to theatre executives by a manufacturer of outstanding reputation.

Video's Legal Headaches

The technical problems of television appear much closer to final solution, at this time, than those of programming or of the legal entanglements surrounding the theatre's right or lack of right to reproduce on its screen entertainment that anyone may look at in his home. Programming remains the problem of the exhibitor, not the engineer. The exhibitor also may himself solve the legal difficulties without help of the courts. He may arrive at voluntary arrangements with the telecasters—a process currently under way in Los Angeles, where there is some notion that even without legal protection the theatre will do anything it likes with video programs as long as it does not delete the commercials.

One long-range development which has been envisaged is the possible large-screen multiplication of sporting events via television to the point where there will be a thousand electronic Madison Square Gardens and a thousand electronic Rose Bowls all over the country. Whether any such simultaneous duplication of popular athletic contests will take place in separate and competing theatres devoted to that service alone, or whether the existing exhibition industry will welcome it in its own houses, only the future will reveal. Some say no such development will ever mature—that television will stay in the home.

Higher Quality Sound

Still in the field of speculation and unconfirmed rumor is talk of such developments as possible telecast of recent motion pictures, using the wider-gauge film and stereophonic sound. Further advances in the techniques of sound recording, resulting in still higher fidelity of reproduction, are not only possible but probable. One factor in this, strangely enough, the multiplication of drive-ins, which has made it possible for manufacturers to put amplifiers of high power output into quantity production. Such amplifiers, otherwise almost prohibitively expensive, thus become available at reasonable prices for the indoor theatre. When installations of high power become sufficiently numerous, producers will be able to improve the natural sound by increasing the volume range of the track.

More Small-Gauge Film

Interest in 16-mm. continues to grow—its growth outside the regular theatre field is enormous. Within the standard exhibition industry, however, the past year saw such occurrences as use of 16-mm. to keep the show running in a Canadian theatre where the regular equipment was rendered inoperative by a power failure; enough power remained available to drive the narrow-gauge apparatus. Export prints were supplied by the exchange; the program remained substantially unchanged; no patron complaint of either the image quality or the sound quality.

The number of 16-mm. prints suited to commercial theatre operation and available to anyone from regular 16-mm. rental libraries continued to multiply. The field of 16-mm. very much deserves careful watching.

A still further elaboration of the small-film field is the invention, just announced, of a means of putting sound of good quality on 8-mm. prints, by use of a magnetic track. This development holds out the threat of putting talking pictures into the home at a cost that average families can afford.
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How to Reach Highbrows

The so-called highbrow segment of the population have long contended that theatres in their vicinity do not offer enough pictures of a sufficiently high intellectual standard to bring them out of their armchairs of an evening, and that therefore they are virtual strangers to movies. This is undoubtedly correct for two reasons: not enough such product has been available to exhibitors in the past, and the exhibitors have felt there have not been enough highbrows to make catering to them worth while.

More Product to Play With

Things are changing. More pictures of this type now reach the market than ever before and there seems no doubt that audiences for this kind of fare are becoming larger. Still, theatremen hesitate. When they do run a picture in the upper mental brackets they fall into the habit of camouflaging it with the usual advertising gaff; in other words, they try for their usual patrons and virtually ignore the highbrows. Often the result is they get fewer regulars and no highbrows.

What to do? The highbrows represent new business and something new should be done by theatres whose potential patronage numbers many who like the "artier" things. If this is so of your situation, why not take the plunge? Set a definite day each week for a program made up of one "highbrow" feature and some good shorts, or average supporting film.

The scheme intended here is that the program should be tabbed as a regular scheduled event the same day each week and played up as institutional policy. S-lect, naturally, your worst playing date—Tuesday seems to us best for the purpose because it does not conflict with radio symphonies and forums.

Takes Smart Promotion

A promotional campaign is necessary. Here the small town and neighborhood situation has an advantage. If possible, a mail campaign is the thing. A dignified letter to heads of families, stressing the idea of the need for more mature film entertainment and asking the support of neighborhood or town families in the project. Hammer on the particular day chosen, so the prospective patrons will file it in the back of their minds; the day is more important than the individual picture so the habit can be formed.
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Children's Shows

(Continued from Page A-37)

with the shows running on the average two hours. Generally the program consists of a feature, two cartoons and a travelog. Very often a short stage show of fifteen to twenty minutes is part of the bill, with club members doing their stuff. Explain to the mammas beforehand that the acts must be short; too much of this sort of thing defeats the underlying purpose, which is to build future audiences and teach the children to get the most out of the films they see.

What to do about maintaining order in the theatre seems to be a matter of considerable difference of opinion. Most theatres arrange for some sort of supervision by matrons, ushers, nurses or volunteers among the parents, but without exception they all have found it necessary to avoid “talking down” to the kids. It is, after all, their show. Some managers, in replying to a query from STR, say they have no trouble whatever maintaining order—that the children are too interested in the pictures to be unruly. That's where the “wiggle test” pays off.

Focus Emphasis on Youth

Other managers do not encourage parents to attend, declaring the kids get more enjoyment on their own. This, incidentally, turns out to be a great help to mothers for her Saturday shopping, for she knows where the children are and that they are safe.

One of the needful and desirable angles to the children's show is community cooperation. Here is that chance to gain good will and a lot of free publicity too. You should form a sponsoring committee. This is made up of individual names like the mayor, school principal, heads of various clubs (Mothers', Rotarians, Women's, and so on) and representatives from such organizations as the Parent-Teachers Association.

Of all the organizations thus far cooperating in the matinées it appears that the Parent-Teachers Association heads the list for most of the managers. Typical of the comment is that of C.M. Harles of the Phillips Theatre, Springfield, Mass.:

"To start with, we have the cooperation of the local Parent-Teachers Association. Each month the parents and teachers in the various schools in our section meet and, previous to these meetings, the president of each school PTA is advised of the shows for the month that are to be held at our theatre. We have a trailer announcing the showing, a one-sheet in the lobby, and a clip on our ad on Friday and Saturday. We also get a reader on the theatre page of the Friday morning newspaper, giving the story concerning the show."

Harold J. Fitzgerald, president of the Fox Wisconsin Amusement Corporation in Milwaukee, also applauds the Parent-Teachers' view: "You will find the PTA more than anxious to cooperate. They have a working committee and we have a committee of managers who work together to ascertain what can be done—particularly from the PTA standpoint—for the interest of these shows."

The sponsoring committee of important names can be made active, working directly on the show. There are two deterrents to this: most of them are too busy to give their time and, second, there is always the possibility that you might draw one or more "interferers" to make life difficult. Instead, we advise using the names and leaving the actual work of cooperation to the PTA or whatever organization you hook up with. In this way you can get things done.

Promotion for the children's shows need not be elaborate for the good reason that most of the publicity is word-of-mouth between the kids and their parents. A lobby one-sheet, clips to the regular ads, window cards, perhaps, and a trailer, if available. The rest can be left to the cooperators. What they do to attract attention to your theatre is the best possible kind of publicity—the good will factor.

Cooperation also is most likely to extend to newspapers and radio stations. The same good will coming to you will accrue to them as well. Short readers telling of the children's shows should be sent the newspapers each week and an invitation should be tendered the amusement page editor to attend a performance.

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Forthcoming Productions From Britain’s Studios

By Jock MacGregor

British producers have not yet fully recovered from the blow inflicted by the ad valorem duty which upset London as badly as it did Hollywood. The big companies had to re-arrange schedules so that costs could be recouped at home. Sales resistance was feared in the U. S. and it was believed that without American pictures many cinemas would close further restricting the market. The independents who provided renters’ quota found their output no longer required.

Even the Johnston-Wilson settlement has not cleared the situation. The producers do not know how far the Americans will sponsor their own pictures with frozen sterling and whether these will count as British. Above all nobody yet has an idea as to what percentage the new quota will begin in the fall. Until this is announced finance will not be easily found and planning, in consequence, is difficult.

Rank Meets Challenge

J. Arthur Rank has stood up to the challenge, re-organized his production schedules, cut prestige pictures and ordered general speeding up with resulting economies. In a remarkably short time his studios were geared to conditions. High in his program are the “Big Three” productions, Sir Laurence Olivier’s “Hamlet,” “Oliver Twist” and the Technicolored “Red Shoes” which are due in New York shortly.

The pre-selling of Rank product in the U. S. will be very considerably improved by the recent arrangement for allocating features to Universal International and Eagle Lion as they go on the floor. The American distributor can now start his campaign at an earlier date and develop patron interest well in advance.

Most prolific and practical Rank producer is Sydney Box of Gainsborough who hopes to complete 17 pictures this year. The biggest will be the Technicolored “Christopher Columbus” in which Fredric March will play the leading role under David MacDonald’s direction.

With “Quartet,” he is trying an interesting experiment. He has taken four Somerset Maugham short stories and linked them together with a narrative by the author. By this means it is hoped to put stars and production values into strong plots which would not be improved by lengthening. Each has a different director and its own cast.

Sister Betty Box is taking her share of the work at Islington and has three pictures in various stages of production including the first of an English family series, “Wedding Bells.”

Rank’s Denham studios are now the home of Two Cities Films which made “Hamlet” and have also stepped up production. Currently there are five pictures on the floor and three in the cutting room. The average time from going on the floor to premiere has been cut by about three months.

Probably the most interesting picture being filmed is “The History of Mr. Polly” which has been adapted from H. G. Wells’ story and is being produced by John Mills, recently voted in the “Daily Mail” National Award, Britain’s most popular actor in succession to James Mason. The top actress Margaret Lockwood is also working there in “I Know You” under Harold Huth.

At Pinewood, Rank’s independent companies operate. In the cutting rooms are “Esther Waters” and “Dulcimer Street.” On the floor is “The Blue Lagoon” for which Frank Launder took Jean Simmons and a Technicolor unit to Fiji.

Cineguild’s Ambitious Program

The Cineguild team of David Lean and Ronald Neame having put the finishing touches to “Oliver Twist” are now completing H. G. Wells’ “The Passionate Friends” with Claude Rains, Ann Todd and Trevor Howard. It is one of the most expensive pictures on the current line-up.

Of Rank’s outside producers, the most important is Michael Balcon of Ealing Studios who has just completed his first Technicolor picture, “Saraband for Dead Lovers” with Stewart Granger and is cutting “Scott of the Antarctic” with John Mills. Great things are expected of it.

Following the success of “The Overlanders” and “Bush Christmas,” Ealing also has a unit under Harry Watt in Australia filming “Eureka Stockade,” a story of the 1870 gold rush.

Space does not allow for all Rank’s pictures currently in production to be mentioned. These include a series of second features which are being turned out at the rate of about one a month at Highbury.

A.B.C. Moving Ahead

Much is expected this year of Associated British which will soon be moving into their reconstructed Elstree Studios when the full strength of their Warner Brothers tie-up will be appreciated. Under Sir Philip Warter, they are making great strides and currently have a number of independents working for them.

Among these are the Boulting Brothers who are making “The Guinea Pig.” It started as part of Filippo del Giudice’s grandiose scheme

Scene from “Scott of the Antarctic,” another Michael Balcon Production for Ealing Studios.

Scene from London Film studios’ “The Lost Illusion,” which stars Sir Ralph Richardson and Michele Morgan, and was produced by Carol Reed.

“My Brother Jonathan” is the title of the picture from which a scene is shown above—an Associated British Pictures’ production directed by Harold French.

Robert Newton and Simone Simon in a scene from Associated British Pictures’ “Temptation Harbor,” which Monogram will distribute.
WIDER BOOKINGS in WORLD MARKETS

GOAL OF STUDIOS

Details of the American invasion are not yet fully set though MGM have started on "Edward, My Son" with Spencer Tracy and Deborah Kerr and will follow this with "Young Bess." UA have booked space at the Alliance Studios and it is anticipated that Hal Wallis will make a further picture for Paramount at Denham. Columbia will film at Walton.

Independents Handicapped

With uncertainty and restrictions, many British producers like Maurice Ostrer, Gabriel Pascal and Marcel Hellman have no immediate plans. Finance is sticky. The City has lost money too often and returns, particularly from the U. S. market have been grossly distorted in certain sections and publications to fall in line with policy.

Some producers covered personal inefficiency with elaborate budgets which allowed for re-shooting. Lack of decision in planning has caused more extravagances. Delays have increased overheads.

In short too many have too little faith in the future of the industry or of themselves. J. Arthur Rank has many critics, but without him today there would be precious little going on in British studios. He has met the situation by adjusting his productions to suit the prevailing market and his success in this direction has made him unpopular with certain sections, particularly those who dream in millions and have little idea of the public's requirements.

He may be nearly a monopoly, but it is money from his cinemas which make his productions possible. His pictures keep thousands employed and many more happy. Should the government in their pending inquiry into distribution and exhibition interfere with his set-up, a serious blow would be struck at the industry as a whole.

From London Films will come a screen version of the London and New York stage success, "The Winslow Boy."

A scene, filmed on location in Prague, from Ealing Studios' "Saraband for Dead Lovers."

Trevor Howard, Claude Rains and Ann Todd in a scene from "The Passionate Friends."
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EALING STUDIOS
1947-48

BRIGHTON ROCK

MY BROTHER JONATHAN

BOND STREET
Starring Jean Kent, Roland Young, Kathleen Harrison, Derek Farr, Hazel Court, Ronald Howard, with Paula Valenska. Produced by Anatole de Grunwald. Directed by Gordon Parry.

In Production

NOOSE

QUEEN OF SPADES

FOR THEM THAT TRESPASS
Produced by Victor Skutezky. Directed by Cavalcanti, with an all star cast.

THE SILENT DUST
Starring Sally Gray, Stephen Murray, Derek Farr and Nigel Patrick with Beatrice Campbell. From the play by Roland and Michael Pertwee. Produced by N. A. Bronsten. Directed by Lance Comfort.
Rodeo Queen Contest Brings Out the Public

A contest in which girls can be voted to be queen of something or other, the most popular, the best dressed, the most beautiful or the one you would like best to be on an uninhabited island with, is something of a knockout with the public. The Fox Theatre in Phoenix, Ariz., again this year staged its rodeo queen contest, polling the town for its most beautiful girls who could ride. Entrants were sponsored by various organizations or individuals.

Winner in Phoenix's rodeo queen contest this year, Earlene Nelson, was sponsored by Sears-Roebuck, and was crowned with appropriate ceremonies on the stage of the Fox, with two leading runners-up as her attendants. Contestants had first to pass riding contests after which semi-finalists appeared on the stage of the theatre where they were judged for beauty, poise and personality. Seven girls came through the finals.

Awards to the "queen" included a free trip to Hollywood, a screen test, and an appearance on a national broadcast. Manager Clyde Griffin built up a western musical group around the presentation. The stunt drew a record crowd to witness selection of the finalists, the winning three and resultant ceremonies. Friends and relatives packed the house to lend their support to the various girls. The success of the stunt at Phoenix for the past four years proved that it is adaptable to any community that goes "western" with rodeos, fiestas, pioneer days and similar business-making events usually put on under Chamber of Commerce sponsorship.

Sidman Looks Backward On Senate's 10th Birthday

The Senate Theatre, Harrisburg, celebrated its 10th birthday recently, and in honor of the event Bill McCrone, owner and manager of the Evening News, turned his column over to Manager Sidman to reminisce.

Most of the Sidman recollections were in connection with exploitation stunts which he conducted during his 18-year tenure at the Senate. He came to the house shortly after it opened and has been with it ever since, except during two years of army service.

Highlight of his exploitation career was the helicopter landing of a print of "Bedelia" in Market Square for its world premiere.—HAR.

Kiwanis Minstrel Show

Manager Bill Gordon of the Schine Holland Theatre, Bellefontaine, O., persuaded the local Kiwanis Club to hold its annual minstrel show this year on the stage of his theatre instead of the high school auditorium. This netted the theatre 50 per cent of the proceeds. Only cost to the theatre was the advertising.

All for 20c

Al Sugarman and Lee Hofheimer are taking space in the Columbus, Ohio, dailies to let it be known that their Family Nights at the Indianaol, Champion and Avondale—all neighborhood theatres—can be attended for—20 cents.

The Brass Tacks of Efficient Picture Theatre Management

TO MAKE A GO IMPROVE YOUR 'KNOW'

By Jack Jackson

Just about everybody connected with the exhibition of motion pictures long since wiped the dust from their viewing glasses and began manipulating the range finder to determine where the customers were.

The trouble was that most of the search was conducted from the comfortable confines of plush-bottom chairs, with the observer making use of periscopes and other devices calculated to keep himself well hidden from immediate surroundings.

Now that big circuit heads have admitted the 25 to 35 per cent drop in business which this column chronicled several weeks ago, it should be apparent to everybody that scanning the far and distant places is a foolish waste of time. Business hasn’t gone anywhere; it’s just where it was all along—right under your nose—if you’ve been nosy enough to get yourself familiar with the entire vicinity of your theatre. And a goodly portion of the 25-35 hole in the daily receipts can be filled if you get about the job of digging in the places where you neglected to dig before.

But above all, you have to know where you’re digging and what you expect to find. In good plain English, we have to apply a lot more “know business” if we want to get more “show business.” If you know you’re going to stop right here and say to yourself, “I know my business. Who’s that guy to sit at his typewriter and tell me about my theatre which he never even saw?”

So let me answer right quick that such is not the intention, and I’m not that presumptuous. There are, however, many strange and self-styled experts who have set their feet agape to the idea of profit-oriented theatre management. In addition, there are many newcomers who never heard of their existence and a lot of oldtimers who know them so well that they’ve forgotten all about their existence. Then there is the lazy fellow who never even bothered to find out about them, and to these, I hope, the following set of questions will be helpful. And even the proud post graduates of theatre operation—particularly those who are reluctant to make use of the other fellows successful experiences—the material may prove a helpful refresher course.

Try your hand at giving honest and sincere answers to the following, and if it should be that you score below par, get busy with the stick and towel to improve your standing before you wind up with the tail-enders in the profit tournament.

What is the circulation of the newspapers serving your community? (Theatres in larger towns should include weekly publications.)

If yours is a neighborhood theatre in a large city, what is the exact circulation IN YOUR NEIGHBORHOOD of the big dailies carrying your ad?

If one or more dailies serve your community, how does one compare against the others in circulation and in readership?

Before we go on to other questions, let me take time out to tell you why this information is pertinent to most profitable operation of your theatre.

No Longer Anything to Fear from Unjustified Villification

It has long been an established custom to theatres to patronize all newspapers on an equal liberal basis. This policy was evidently born back in the days when the general public looked on the business as another weapon of Satan and owners and managers feared the visiting of editorial wrath by even the smallest of publications. Today, things are different. We are part of one of the world’s greatest industries and hold a grip on the respect and affection of the public that equals if not better that of local and national publications. We no longer have anything to fear from unjustified vilification and are in position to conduct our business without fear or favor on a basis of buying only what—and from whom—serves our best interest.

The route sheets of every newspaper show its vicinities of strength and weakness so far as circulation is concerned. If yours happens to be one of the low coverage spots, cancel your ad and spend the money where it will do more work. Newspapers are invariable tools of established policy. Should your investigation develop that one or more newspapers are pursuing a policy in conflict with the thinking of your patrons or potential patrons, the canceling of your ad is a move in the best interest of increased attendance. Frequently a weekly publication can give excellent coverage at low cost and, in instances, the publications of specific groups are valuable to the success of certain pictures. However, regular use of such publications is not recommended.

(Continued on Page 40)
Jackson...

(Continued from Page 39)

When you have something you believe their readers will attend, give space; otherwise, save your money.

Should yours be a neighborhood where the patron pattern shows possibilities from readers of two newspapers, don't consider for a moment running identical copy. The masses respond to one line of approach and the classes to another. Lay out your ads, prepare copy and stress emotional appeal in accordance with what you know about the readership of each paper.

Can't be fooled by the overall circulation claims of any newspaper. Many papers have extensive coverage in surrounding towns which is worthless to you. Also, big city locals charge high rates and often the outlay is entirely out of line with prospective patronage from their readers in the vicinity of neighborhood theatres.

So much for the "know business" about newspapers that will help develop more profitable "show business." What's your score?

Now to other things:

Exactly by having pounds of soap powders, galleons of cleaning compound, rolls of toilet tissue, packages of paper towels or number of rentals towels, mops, brooms, etc., were used last month by your cleaners? If you don't know, isn't it time you figure as a gauge for reducing the quantity to be used next month and those to follow until you have reached the very lowest cost figure comparable with meticulously clean operation. You'll be surprised how the savings, which have risen more than 150 per cent in cost, are being wasted.

If You Don't Know, Find Out

How many carbons are being used in the projection booth? What amperage do the machines pull? Will a different carbon burn longer? What is the average size of the discarded carbon ends? If you don't know find out and, unless you have an exceptional crew in the booth, you'll discover several extra dollars that can be taken to the bank instead of the rubbish heap every month.

How much business flows into the theatre in crowd of the community in opening? How many employes report for duty at opening? A check of this traffic may reveal that one or more employes can be omitted from the first couple of hours of operation with a resultant weekly saving of several dollars.

Carefully are schedules prepared and do you look them over personally? A carelessly arranged schedule can show the closing time beyond the contract period and result in operator overtimes.

Is a careful watch kept on the running time of programs presented on the days of expected heavy attendance? Very frequently the winning down of rearrangement of subjects will enable you to maneuver fills and spills so as to accommodate many extra patrons at the exact time when the biggest line falls in at your box office. Previous records will show the hours of a program and this will enable you to arrange program breaks to conform. If you can arrange to book short programs on busy days, there is the possibility of an added show and the added dollars that go with it.

Have you an accurate record of the hours of employment at nearby or neighboring factories and industries? At the stores of local merchants? What about the paydays? These records are invaluable, not only in setting up the hours of most profitable operation, but as a guide to the booking of films best calculated to get the spare change while the pocketbook is still bulging.

How about the neighborhood church services? What are the periods of worship? When do the various societies meet? How do these meetings promise to affect your business? Knowing the answers to these questions will enable you to make friends with the ministerial fraternity— mighty powerful group—as well as to add many dollars to your bank account through the proper selection of pictures. Try to set your policy so that these weekly meetings occur on the closing rather than opening day of film. Or buy to fit the occasion.

How many dancing, dramatic, music, elocution, singing schools or teachers are there in your vicinity? How frequently do they engage in recitals? If you know the answer, you can persuade them to make use of your stage and profit from the attendance of chldren interested in the performance of their juvenile kin. Also, you will be in position to arrange special holiday stage programs that are always profitable. And the goodwill you acquire from the parents and lesser relatives is not to be sneezed at either.

Are there Elk, Moose, Eagles, Masonic, Pythian, Redmen or other fraternal groups meeting in the vicinity of your theatre? Do they—or could they be persuaded to—hold periodic entertainment programs or to sponsor such entertainment? This is also a prolific source of potential talent of the kind that can bring in the entire neighborhood barging up to the ticket window. What about Union halls for the same purpose? How well do you know the school superintendent, principals, teachers, PTA officers, etc. They also are interested—or can be interested—in programs staged toward the uplifting of student morale by a display of talent. They are also valuable contacts for many other forms of cooperative endeavor.

Getting on everyday speaking terms with the local every executive of the above groups is almost a must if your theatre is to run at peak profit possibilities. If you stop to consider, you will admit that the most serious competition you encounter is when a civic or fraternal group or school presents benefits or other entertainment at some neighborhood hall. Knowing them will get your theatre first consideration as the site for these events.

Are you on extremely friendly terms with ALL the neighborhood merchants or do you have to stagger when you go in looking for tips? Making a practice of actually knowing these chaps and spending a few minutes each week chatting about their business will result in a harvest of ideas that will benefit your theatre. And, they'll be bending over backward to find ways of cooperating on your schemes, because your knowledge of their problems will make your plans for cooperation work perfectly.

Have you tried interesting them in cooperative house-to-house canvass distribution on a six-to-eight week basis? They'll go for it if you study out the proper scheme and show them the advantage of theatre cooperation.

How long since you "stunted" your billing route? How long since you set up a novel front display? How long since you changed your house effort, rearranged displays, etc.? How long since you put ribbons on the cashiers and ushers or had them conduct whispering campaigns about coming pictures? What special effort do you put on to emphasize the presentation of trailers on coming attractions? There are many ways of making these snatches of scenes from scheduled pictures stand out in the midst of your advertising and no startling effort may bring in many added patrons.

Better Trade in Golf Club

Last but not least, do you change space border, layout of newspaper ads with each program change? And, do you curtail on news ads when you have an attraction that can best be sold through more direct channels? Do you study coming pictures to determine their best sales points for your customer prospects before even starting to prepare ad copy? Do you plan a complete campaign from trailer exhibition to house door or are you still "boom struck" and using the "they'll come anyway" method? If you're still trying to stir up business with a golf club you'd better trade it in on mixmaster and start concocting lotions and formulas of sufficient strength to permeate the long-neglected latitudes of your customer space.

This fight for new customers—or the reclaiming of old customers—is a tough one, and the fellow who knows how to vary his tactics, time his attack and accurately gauge where and when to throw his sales punch is best clairvoyant of emerging with the profit purse.

Improve your show business by improving your know business.
Weekly Inspection Tour Will Prevent Unnecessary Trouble

Anything that is as vitally important as a weekly inspection of the theatre to see that it is being kept in tip-top shape and, more important, to correct any defects that might result in accidents or worse, can stand repetition. So, although similar advice has been handed out in large doses in these columns, one method of inspection is detailed herein. It cannot be emphasized too strongly that successful theatre operation depends in large measure on these weekly tours of inspection.

Monday mornings, in most operations, is the best time for inspections. The theatre has had its largest crowd mixture. If the custodians presumably have completed their tasks of cleaning up the debris and the house is ready to receive the Monday matinee patrons. With the assistant manager, superintendent or any electrician and anyone else deemed necessary along, the tour starts, with the manager or assistant manager armed with a well-sharpened pencil and a note-book.

Walk around the outside of the theatre, making notes as the tour progresses. Look at fire escapes to see if they need painting. Possibly a coat of paint will rejuvenate the exit doors. If railings to steps of the sunken exits are shaky, make a note to check on the condition of nuts and bolts—they may have become rusty or just loosened.

Does the front of the theatre look dingy? How about the marquee and the lobby frames? You may have been too close, too long, to the problem, so advice from the others of the crew may decide whether or not they need a coat of paint. Maybe some new moulding will help or maybe the entire front should be completely done over by contractors.

Sufficient Light

See how the door checks work. Try out the ticket machines in the box-office. Does the ticket machine need overhauling? Maybe dirt has accumulated inside the money drawers or in the dark corners of the box-office. Maybe the admission price cards are worn and need replacement with bright new ones. Does the cashier have sufficient light?

When the lobby is inspected the floor might look streaked from its cleaning. If so, instruct the janitor to use a little more soap powder in his cleaning mixture. If the box-office needs a few drops of oil, make a note to assign the job to someone who'll see that it's done. If the carpet near the entrance shows signs of wear, have it replaced pronto to prevent paying out good money either in damage suits or in increased insurance premiums following your insurance company's paying out for you.

When entering the rest rooms take a good, deep breath, and if anything but clean, pleasant odors assail your nostrils, someone has been doing a slip-shod job. Are the toilet bowls and urinals clean and shining? Or have they been allowed to become discolored with resulting unpleasant odors? Are they Greene and properly? Any defects in this department should be noted and marked for immediate repair.

In the auditorium, carpets at the top of each aisle should be checked for wear and tear. The seats should be tried out to see if they are loose. How about the panic bolts on the emergency exit doors? Try each one and if they don't work get them fixed right there on the spot, if possible. Remember, the theatre manager is responsible for manslaughter in case of panic and resulting loss of life due to faulty exits!

Look in the orchestra pit with a flash light—see that no dirt or refuse has been permitted to accumulate because it is out of sight. See that the piano and organ, if any, are covered, and that the rail is brightly polished.

Have the stage lights thrown on and see that unnecessary material that might have been permitted to accumulate there is removed. Look back of the switchboard and pin-rail and see that these areas are kept clean. Inspect the unsued dressing rooms and see that they are kept in good condition so that a stage show may be booked in on short notice without the necessity of keeping a cleaning crew working overtime to get them into the condition that should have been maintained at all times.

Look through the boiler rooms and get rid of any fire hazards. Inquire about the working of the heating system, and if anything shows signs of deterioration, get the advice of an expert on its rejuvenation.

Now to the roof. Do the rain spouts and gutters need repairing? There may be cracks in the tar. If the roof looks as though it might need a going-over, get estimates from a roofing company. Maybe it won't cost as much as it appears. While on the roof the intake doors of the cooling system might be looked over to see if the sheet metal shows signs of rust. If so, a coat of paint will preserve them.

Following the tour of inspection copies of the notes should be made and certain employees assigned to take care of the various matters that can be quickly and easily rectified. More important repairs involving the services of outside contractors should be placed on the manager's agenda for immediate action. When next Monday's tour is starting, take along a copy of last week's notes for a check on all ordered repairs. If everyone has taken care of his assignment, there should be need for only a few new notes.

300 Children Entered in Roosevelt Theatre's $100 Cutest Child Contest

JUDGING WINNERS IN 'CUTEST CHILD' CONTEST. At a luncheon given by Manager Mildred A. FitzGibbons of the Skorbas Roosevelt Theatre, Flushing, L. I., six winners in the Roosevelt's "Cutest Child" Contest were selected from nearly 300 hundred photographic studies of beautiful children. Shown judging the entries at a Manhattan restaurant are (l-r) Melvin Ellsworth, art editor of Parents Magazine; Miss Vy Prosser of the Walter Thornton Model Agency, representing Walter Thornton; and Norris Harkness, camera editor of the New York Sun. Manager FitzGibbons is shown at the right.

When a contest draws 300 entrants and an audience of 1,400 to see the prizes awarded, the stunt is a decided feather for the chapeau of the exhibitor promoting it. And that feather should fit very nicely on the chapeau of Miss Mildred A. FitzGibbons, manager of the Skorbas Roosevelt Theatre, Flushing, L. I., for her "Cutest Child" Contest in which the prizes were contributed by a nearby photographic studio which also paid for the advertising.

It was the sort of contest that exerts a strong appeal over proud parents. Children were divided into two age groups: those under three years and those between 3 and 12 years, with three prizes of $25, $15 and $10 in each group, totaling $90. Five thousand heralds, each containing an entry blank, were distributed through the 22 public and parochial schools over a 22-mile area. The theatre ran a trailer inviting parents to enter their offspring of the proper ages in the contest and informing them that entry blanks could be obtained from any theatre attendant.

The entry blanks were taken to the photographic studio which made four portraits of each contestant from which the parents could select the pose they thought "cutest." All photographs entered were mounted on huge display frames in the theatre lobby where they became a center of community interest, being visited by thousands of persons during the contest.

Selected as judges were Miss Vy Prosser of the Walter Thornton Model Agency; Melvin Ellsworth, art editor of Parents Magazine; Norris Harkness, camera editor of the New York Sun, and William Hearfield of the New York Journal-American studio. The judging took place at a luncheon arranged by Manager FitzGibbons at a Manhattan restaurant. Winners were presented with their prize money at the Roosevelt's Saturday Junior Matinee. Pictures of the winners were posted in the lobby. Area newspapers carried stories throughout the contest.

Supplementary attraction at the junior matinee was the presentation of the famous white sombrero worn by Gene Autry, sent on by him from Hollywood for the purpose, for some lucky child.
(Continued from Page 38)

Smelter, daughter of Len Smelter, graduates from Eastern this week and will enter training as an airline hostess.

Lowe City Manager Bill Saxton entertained Mayor D'Alessandro and French Ambassador Bonet at a dinner before premiersing "Arch Of Triumph" at the Century.

HARRISBURG

Dawn Blue, State cashier, is on a leave of absence, visiting in Salt Lake City; Betty Orris is substituting. Three members of the State usher staff are graduating from William Penn high school this June. They are Ted Wooters, back at the State after an absence, Alfred Keller and Albert Conrad.

Fabian Publicity Director Edgar Goth is back in his local office after a trip south in Richmond, Va. Lowe's Regent Manager Sam Gilman and veteran Kiwanian is a member of the Kiwanis Club committee planning the State Horse Show here.

Local exhibitors are planning ways and means of bringing returns from the Republican convention in Philadelphia to their patrons. Ike Davis, Colonial maintenance man, was called to Dillsburg recently by the death of a relative.

ATLANTA

Mrs. W. W. Hale of Walden Theatres, Daisly, Tenn., has sold her theatre in that town to C. L. Dalton and his wife in Soddy, Tenn, to Thomas E. Burgers.

Nelson Towler, former Eagle Lion branch manager, has joined Selznick as sales representative, replacing Col. Bert Davis who has returned to Texas on account of ill health. Eagle Lion's Barbara Whitaker will soon say "I do." Another daughter was born recently to the P. L. Taylors of Columbus, Ga., where dad is manager of the Dixie. Astor Representative Jimmy Bello and wife are expecting a "blessed event."

Paramount Eastern and Southern Division Manager Hugh Owen is back from a visit to the Jacksonville branch. Monogram Southern

VARIETY CLUB AID HOSPITAL. William R. Castle (center), president of Garfield Manor, and Kay Exchanges (right), chairman of the Washington D. C., Variety Club Welfare Committee, a check covering the purchase of two Kreiselman Infant Reanestorators for the use of the hospital's maternity ward. At left is Frank M. Boucher, chief usher of Washington Theatres. Presentation was made recently at the hospital.

President Arthur C. Bromberg and Branch Manager Babe Cohen are back from a Chicago sales meeting. Southern Automatic's Candy's Charlie Durneyer is home from a Florida trip.

Roy Mitchell and Mrs. H. C. Adams opened their 600-seat Newton Theatre, Mansfield, Ga., May 25. John Jarvis, formerly with Selznick and Kay Exchanges, has rejoined the latter's sales department; Kay's Ike and Harry Katz have returned from a New York booking trip. Universal has shifted Jack Benson from Indianapolis to the Atlanta booking department, and has added Johnnie Dunphy, formerly with RKO and Kay, to the same department.

E. F. Ingram is back at his Ashland, Ala., theatre after an illness. Republic Office Manager Joe Dumas is still confined at home by illness.

BOSTON

Dick Sears, dean of newscast camermen, has discovered in his attic a chest filled with news pictures filmed 30 years ago. One of the "more recent" of these, filmed 25 years ago, shows Mr. Statler, founder of the famous Statler chain of hotels, opening the Boston hotel.

The Brantree Theatre has inaugurated an unusual quiz each Saturday with two competing teams, one of women and the other of men. Merchants are contributing valuable prizes.

Sam Finanski and Martin Mullins, heads of M. and P. Theatres, are two of those who participated prominently in the arrangements for the dinner here for Protestants, Catholics, and Jews. Finanski's daughter, Doris, will be graduated from Wellesley College this week. Chester Stoddard, north shore district manager for

Drive-in Dishes?

The premium business is doing fine, thank you, and has even invaded drive-ins of Michigan and Ohio. William "Boots" Scharun, premium specialist, declared in a recent visit to Milwaukee.

M. and P. Theatres, called on film row executives this week.

Laura Wells, special publicist for Eagle Lion, was a visitor.

Frank Cronin, publicist for E. M. Lowe's Center Theatre, has been named publicity representative for the harness racing track at Foxboro in which Lowe owns a controlling interest. United Artists District Manager V. Clayton Eastman has returned from a business trip to New York.

NEW HAVEN

Dick Knight of New Canna is the new district manager for Prudential in that area. Jack Schwartz, owner of the Black Rock and West End at Bridgeport, was elected vice-president of the Jewish Service Bureau. Ed Lynch of Warner's Roger Sherman is taking golf lessons before setting out on his Virginia Beach vacation.

Roland McLeod, president of the Bridgeport projectionists, and Mrs. McLeod are celebrating another wedding anniversary. McLeod is projectionist at the Strand. M. & P. District Manager Hy Fine and Loew Foil Division Manager Harry F. Shaw will team to be encees at the 25th anniversary dinner of Rube Lewis, veteran projectionist. Harry Wenzel and Artie Edmonds of New Haven's National Service are back from Atlantic City. Work on the new art theatre in downtown New Haven, in which Maurice Bailey, who operates several neighborhood homes, is interested, is progressing.

VANCOUVER

The flood played hob with film business in this area and will affect it further through reduced incomes but the wedding procession continues. Kay Flockhart of MGM married Lionel Grant, and Merrie Spencer of the same office married Jimmy Davies, RKO's BC Manager. June McIvor of the Paradise candy counter is to marry Don Stevens at Nelson, B. C., June 25.

Annual golf tournament of the film industry here was held May 30 with the following prize winners: Tom Morgan, Victoria Theatre, low gross; Douglas Calladine, the Rex, low net.

Coming from and going on vacation are: Al Narvey, Camille, Brent Kelly, Oak, Burnaby; Dorothy Clark, Rio, Elliott Brown, Odeon, West Vancouver; Mike Stevenson, Paramount; Frank Gilbert, Paradise, Doug Redgrave, Oak Bay Theatre, Victoria, is the relief manager at the local Odeon theatres this summer.

ST. LOUIS

June 5's electrical and windstorm which swept St. Louis and area shut off all electrical power for half an hour at Ansell Bros' Tivoli, and St. Louis Amusement's Varsity. The storm and rain did considerable damage in the territory, with attendants at park amusements being forced to seek shelter.

Bud Moran has resigned as United Artists salesman in southern Illinois. U. S. Air Conditioning's Jim Waddell suffered an attack of appendicitis last week and was rushed to a hos-
PHILADELPHIA. Veteran Film Salesman Sol Haukin has joined Monogram-Alied Artists' sales staff under new Branch Manager Rubie Rosenblatt.

St. Louis Amusement's Secretary-Treasurer Clarence M. Turley has been elected a director of the Building Owners and Managers Ass'n of St. Louis.

Columbia Branch Manager C. D. Hill left for a New York sales conference. Manager Hugh Houston of the Melba, Houston, Mo., is vacationing in California, with his father subbing for him. Warner Manager Lester Bona is visiting Calvin, Harrisburg and Herrin, Ill., this week on company business. Mrs. Grace Rodgers, Cairo, Ill., will join her husband, J. W. Rodgers, in Florida next week. Pauline Theatre Owner Arthur Kalbelf will vacation in New York and eastern parts.

St. Louis business interests must pay a new tax of $1 each on hotel room radios, television sets and soft-drink vending machines.

B. E. Hatton, 86, one-time operator of a string of theatres, is dead at his home in Columbus, Mo. Funeral of William Hamburger, brother of Sam and Harry Hamburger, was held here last week.

LOUISVILLE

President J. F. Carnahan of the New Manchester Theatre, Manchester, Ky., was here attending a Masonic convention. J. E. Elliott, Jr., of the New Lincoln at Hodgenville, Ky., attended the held talent hunt show at the Amory while in Louisville.

Opening date for the Valley Theatre, Taylorsville, Ky., under construction for 14 months, was set for June 10. The 500-seat Valley is said to be one of the finest, most modern theatres in the area. Construction has been resumed on the new theatre in Campton, Ky., work on which was halted during the war, and early completion is expected. It will be the only 35-mm. operation in the town.


MILWAUKEE

Twentieth Century-Fox Midwest Division Manager Jack Lorenz was in town visiting Exchange Manager Joe Nager. Quite a party Universal-International threw for their new exchange opening with District Manager Manny Gottlieb and Publicist Bert Scharum, former Universal "Boots" Scharum, formerly with the Universal Premium Company, was back in town visiting friends and looking a bit peaked after his sojourn in a hospital. Sales Manager Alvin Goodwin of Quality Premiums was in town visiting Local Representative Winnie Dolenzano. Ray Bonner, local manager for Gallagher Film Service, is out putting in installations.

HARTFORD

The 4,000-seat State Theatre, Hartford, closed for the summer, is undergoing extensive alterations, including recarpentry and new stage equipment. It will be open by the last week in August. Dr. Ted Harris is managing director. Mrs. Al Schuman, wife of the Hartford Theatre Circuit's general manager, has been elected a director of the Hartford Senior High School (Continued on Page 45)

NEWSREEL SYNOPSIS . . .

(Released Wednesday, June 9)

MOVIE TONE (Vol. 31, No. 45) - 100,000 homeless as Columbia River flood, Tel Aviv, Jewish capital, bombed; Assassins of Mahatma Gandhi on trial at New Delhi; First shipment of grain under Marshall Plan lands at Genoa, Italy; President Truman observes Memorial Day; Byron and Vandemark get honorary degrees at Columbia University; Sports: Auto racing at Indianapolis—Heavyweight boxing title bout in Berlin.

NEWS OF THE DAY (Vol. 19, No. 279) — U.N. strives for truce to halt Palestine war; Marines sail for Europe's trouble zone; Columbia University honors statements; Florida jails next governor; Sports: Berlin gets fight—Indiana speed classic; Northwest's greatest flood.

PARAMOUNT (No. 83) — Pacific Northwest hard hit by raging waters; Smuts loses to Sharpe in South African election; Italy grants aid cargo from the U. S.; New stamps honor happy classmates; U. S. statesmen honored at Columbia; President Auriol of France reviews fleet; German champ retains title.

UNIVERSAL (Vol. 21, No. 149) — U.N. strives for Korea peace; Northwest hard hit by floods; First Marshall aid arrives in Greece; Columbia University honors notables; Bumper pineapple harvest in Puerto Rico; G. I. Loan boxes in shingles.

WARNER PATHE (Vol. 19, No. 84) — Floods ravage northwest; Sports: Indianapolis classic—Clitton wins; Coalminers lose—Hobby horse handicap—German championship; Queen Mary is 81; Big British builds baby bike; Fidy beak shows our love.

TELENEWS (Vol. 2, No. 22) — Oregon flood waters continue to take toll; Eisenhowen takes over as president of Columbia U.; Anti-draft pickets in Washington; Georgetown enacts parade; Czech communists hold first election; Beanes reigns; Life story of Sweden's hockey players; Public figures attend funeral of U. S. corresponding poet George Ford in Greece; President Auriol of France reviews fleet; Field Marshal Erwin Rommel sends message to Hitler.

(Released Saturday, June 12)

MOVIE TONE (Vol. 31, No. 46) — Tension over truce brings new climax to Palestine war; President tours the nation, speaks at Chicago; 410 old widows say farewell to Annapolis; Sports: Midget cars race at N. Y. Polo Grounds; 3,000,000 fans see English Derby; Swimmers ticket bring $50,000 to Brooklyn family.

NEWS OF THE DAY (Vol. 19, No. 280) — President Truman's cross-country tour; Beanes reigns as red right hand grip on Greeks; Happy day for future admirals; Big fair boosts world trade; Palestine war news; Long shot wins English Derby; Jackpot for sports winner.

PARAMOUNT (No. 83) — Laskau walks into American Olympic lineup; Canada—show window for the world; Inside Czechoslovakia; Reds win single-battle election; Last films of President Beanes before resigning; President Truman makes 15,000-mile speaking tour; English Derby run before million fans.

UNIVERSAL (Vol. 21, No. 150) — Midshipmen graduate at Annapolis; Truman at Chicago and Ocala on Midwest tour; Canada's trade fair opens at Toronto; Cops take kids on PAL outing; Midget wins English Derby; Midget races in New York debut.

WARNER PATHE (Vol. 19, No. 85) — Truman on tour; Beanes reigns; Report from Palestine; Annapolis graduation; Select "Miss Europe" in sports.

"Voice of Theatre Speakers" JOE HORNSTEIN has it!
Summertime Reminder:

Catering to the Artistic Impulse

It is a well-known fact that the average person who is not an artist draws the same way at 40 as he did when a child. Try it and see. Some very interesting results have come from such efforts, as witness the "primitives" exhibited in art galleries, which were painted by non-artists.

The connection between this and show business is that on occasion a series of ads perpetrated by the manager or his aids on certain pictures—usually comedies—often create far more reader reaction than ordinary-type ads. Start with a piece of white paper, a pen, and India ink; something is bound to happen—but we don’t promise what!

Hollywood Ponders Video
But It’s Still a Riddle

During the past year one of the most widely discussed topics in Hollywood is television. Ask the studios what the deal is on video and they answer you with a confused stare. New York, of course, has been the focal point of any action on the development; but Hollywood feels it is the place where film production for television will start.

Thus far, the only positive action (known to the general trade) has been taken by independent studios. Nassour was the first to set up its stages for television, and plan a comprehensive program of features for it. Then came James Nasser’s General Service Studios—another service lot—with the revelation that $100,000 was earmarked for an immediate building program for tele. Paramount has been the first company to operate a television station, KTLA in Hollywood; but Metro-Goldwyn-Mayer acquired one in the spring. Dame Rumor, who thrives mightily in the Film Capital, had it that all of the majors were planning to incorporate television into their setup. Recently, Spyros Skouras’ 20th Century-Fox and brother Charles Skouras’ National Theatres were reported planning a joint deal, with homes as well as theatres the goal.

Harry Warner was reported setting up a half-million-dollar television program. Warner Bros. started work during the past year with the Radio Corporation of America on large-screen television equipment. RKO, too, has been experimenting with Colonial company’s large-screen equipment outfit, and with Howard Hughes taking charge, his known interest in the medium was expected to bear watching.

Still Time to Go

Most studio spokesmen believe that actual transformation of the Hollywood lots into television-equipped is quite a way off. They point out that the studios are unwilling to lay out the large sums of money necessary for such a step until the situation becomes clearer. However, other seasoned observers point out that television has already made such rapid inroads that exhibitors shouldn’t be surprised at anything that may transpire in the near future.

Meanwhile the film industry in general and Hollywood in particular will be watchfully waiting for something concrete to appear on the horizon to serve as a beacon lighting the paths that lie ahead in the field of production for television. It may be tough on the film industry, but think of the enigma, and expense, it is to the deeply puzzled radio people.

TWO UNBEATABLE TEAMS

PRODUCTION QUALITY
and
BOXOFFICE PUNCH

FRED MACMURRAY
and
MADELEINE CARROLL

They are combined in

“AN INNOCENT AFFAIR”

Directed by Lloyd Bacon for

JAMES NASSER PRODUCTIONS, INC.

(Releasing through United Artists)
NEW YORK

This city's Translux Theatre at 8th Street was the first known house to be picketed because of the anti-British feeling in connection with the Palestine question. A line from the little-known Sons of Liberty Boycott Committee was posted up outside the theatre during the last night's run of 'I Know Where I'm Going.' When the picture changed it did not appear, the management said. Window cards urging non-patronage of British goods, including mention of films, were also noted in the predominantly Jewish garment district.

New Jersey Allied President Ed Lachman is expecting a record-breaking crowd for the convention at West End, N. J. June 28-30 with Allied President William Ainsworth due and an impressive roster of exhibitor and distributor guests.

Century's Lindon in Brooklyn was scheduled to reopen Friday night after being closed for reconditioning. Skouras Riviera is remaining closed till 6 P.M. these days to allow for remodeling.

Twentieth-Foxie Estelle Herna was scheduled to marry Charles Krips, Jr., of the same outfit Sunday. Minnie Smith, cashier there, is on a four weeks' vacation while Pete Fisher is back minus minus minus tonsils. But Henry Unger, news booker, is still out because of a serious operation. United Artists Tony Agoglia went fishing this week and caught sunburn. Ben Levine is doing jury duty at $3 a day. George Blank of Prudential married Ruth Beckerman of Century circuit's candy department. United Artists

New Theatres

Phoenix, Ariz.—Harry L. Nace circuit: started a suburban house in Glendale.

Chicago, Ill.—George Velos' circuit is remodeling the Geneva, Geneva, and has completed the $50,000 improvements at the Fargo, DeKalb, Illinois.

Ohio City—Damaged by fire the Warner Folly is being completely rebuilt. A new drive-in has been begun by L. E. Barton.

Newark, N. J.—A 2,000-seater will be included in the $6,000,000 shopping center planned for North Hackensack, N. J., by the N. T. Hoffman Company of Newark, New York.

St. Louis—Waring Amusement Co. plans a 500-car drive-in between Carlyle and Murphysboro, Illinois. Samuel N. Waring, Associates will build a 100-car theater at Nacoma, Ill. The Egyptian Theatre Company has a 600-car drive-in under construction on Highway 148 near Hermitage, Ill. J. J. Sheehy has already opened his new 253-car theatre on the Cairo-Paducah highway.

WINNER GETS POINTERS. Mary Wade, who won the "Jane Doe" contest sponsored jointly by Republic and Ralph Edwards' "Truth or Consequences" radio show, gets some pointers on interesting studio spots from Herbert J. Yates, Republic president. Contest was inspired by the company's "Jane Doe" film. As her reward, Miss Wade gets a role in "The Plunderers," starring Rod Cameron and Ilona Massey.

"Jimmy" Campaign

New England Variety Tent No. 23 is putting on a strong radio campaign to promote its "Jimmy" campaign—a drive to raise funds for the Children's Cancer Research Foundation.

Booker Myron Starr has a dual celebration June 18 when he celebrates four years of wedded bliss and the 18th month anniversary of his daughter.

Judge Edward C. Maguire, coordinator of Mayor O'Dwyer's New York City motion picture committee, will be guest speaker at the 32nd annual installation luncheon of the Associated Motion Picture Advertisers for the 1948-49 officers. It was announced this week by Max E. Youngstein, Eagle Lion vice-president in charge of advertising, publicity and exploitation.

Anderson, Solt Signed To Write 'Robe' Script

The screen version of Lloyd C. Douglas' novel, "The Robe," on which production has been repeatedly postponed since Frank Ross acquired the property in 1942, is back on the schedule of Producer Ross who, this week, signed Maxwell Anderson and Andrew Solt to write the screenplay. A deal has also been concluded for Victor Fleming to direct the picture, starting early next year, and negotiations are in progress to obtain Gregory Peck to play Marcellus, the leading character.

There was a possibility that the picture, which RKO will release, might be filmed on location in Italy. Anderson, Solt and Fleming were also associated in the making of "Joan of Arc," which was recently completed.

Ruth Gets 'Yellow Kid'

"The Yellow Kid," the story of Joe Weil, America's greatest swindler who is still alive and living in Chicago, has been acquired by Roy Del Ruth for independent production and Allied Artists release.

Regional Newsreel

(Continued from Page 43)
**Production Parade**

By Ann Lewis

After a tour through Southern California with a Methodist Church Choir as soloist, Dennis Morgan returns to town to co-star with Jack Carson and Doris Day in Warners’ Technicolor musical “Two Guys of the 90’s.” Picture will be produced by Alex Gottlieb with David Butler directing.

* * *

The newly-formed John Huston-Sam Spiegel organization known as Horizon Productions, have just signed Jennifer Jones and John Garfield for the starring roles in the picture they will make for Columbia release. Huston, who will direct, is currently at work on the screenplay, which will be based on one of the stories in Robert Sylvester’s best-seller “Rough Sketch.” Production is slated to start sometime in August with Spiegel producing.

* * *

There will be quite a change of pace for Burt Lancaster in the next feature produced by his independent company, Norma Productions. He will portray the role of a brilliant young attorney in “The First and the Last.” Leonard Bercovici, who has many top writing credits to his name, will not do the screenplay for the film but will also make his directorial bow with this John Galsworthy story.

* * *

At RKO they have assigned two top men for the direction of two up-and-coming big productions. The first is Fred Zinnemann of “The Search” fame. He will handle the directorial reins on “Battleground,” which will star Robert Mitchum, Victor Mature and Robert Ryan. The second is Jacques Tourneur, who will direct “Interference” as his first assignment at the studio. First picture to go in July will be “Interference” with Robert Sparks at the production helm.

* * *

Producer Martin Mooney has signed Harold Daniels to direct “Daughter of Ramona,” the feature he will make for Film Classics release. This will mark the re-union of the producer and director since Daniels guided Mooney’s “Woman from Tangier” for Columbia. At present they are out seeking locations in San Juan Capistrano, where California’s famous mission is located.

* * *

Producer Harry Sherman has added the Peter B. Kyne story, “The Pride of Palomar,” to his list of forthcoming productions, including “Tennessee’s Partner,” his next for Enterprise.

* * *

Tony Martin starts his new pact with Universal-International in the starring role of “Bagdad,” which will be produced in Technicolor sometime later by the famed de Carlo will co-star. “Bagdad” is an original romantic adventure story by Tamara Hovey, similar in theme to Tony’s recently released “Casbah.” Studio plans to produce this latest film on a more spectacular and lavish scale.

* * *

William Wyler, whose first production since the Academy Award picture “Best Years,” will be the Paramount-Liberty Films’ first production of the Broadway play “The Heiress,” has just signed Montgomery Clift, a newcomer, for the romantic interest opposite Olivia de Havilland. With rehearsals scheduled to start the latter part of this month, Wyler has gone off for a week’s vacation, but before he left he received the Victoire statuette, France’s highest film honor for MGM’s “Mrs. Miniver,” which he produced and directed.

The splendid editing of “Body and Soul” has brought Francis D. Lyon a contract to direct the Lester-Cutler-National Pictures Corporation’s forthcoming film “House of Cards.” Lyons joins a distinguished coterie who made the jump from the editorial room to the directorial chair. These include Frank Capra, Stuart Heisler, George Stevens, Ray Enright and several others.

* * *

Two assignments have already been made for “Impact,” the next Harry Popkin picture for UA release. These are Arthur Lubin to direct and Helen Walker to play one of the leading roles. Story is an original by Jay Draxler. Shooting is to start early in the year.

* * *

Gail Russell’s option was picked up by Paramount for another year, marking her seventh year with the studio. She recently co-starred with Edward G. Robinson and John Lund in the suspense film “Night Has A Thousand Eyes” ... soon to be released.

* * *

Ron Ormond, producer for Western Adventure Pictures which released through Screen Guild, has just signed the Three Stooges for an outdoor feature picture he plans. Other leading parts are now being cast with shooting scheduled to start sometime next month.

**Studio Roundup**

Republic takes the spotlight this week, with all of its western stars starting pictures. The top crooning cowboy—and one of the biggest box-office names—is Roy Rogers. Roy gave the green light to “Grand Canyon Trail,” in Trucolor, June 9. Besides his faithful horse, “Trigger,” there’s Andy Devine and a musical replacement for the Sons of the Pioneers. It’s Foy Willing and his Riders of the Purple Sage, who graduate from the Monte Hale series to Republic’s pictures. Another one of Herbert Yates’ western stars, Allan “Rocky” Lane, started “Desperadoes of Dodge City” last week. Eddy Waller assists, and Mildred Gates is the gal. Famed director John Ford’s nephew, Phil, is a producer. On June 9, Harry L. Moore’s Monte Hale began riding on “Son of God’s Country,” his first without Foy Willing and second minus former feminine partner Adrian Booth—now appearing in less exciting westerns.

Scheduled to open with three weeks of location work at ranches in the Santa Fernando Valley, King Bros. were forced by "California weather" to start their current Allied Artists film, "Last of the Badmen," in cover sets at the studio. Top supporting roles have just gone to Broderick Crawford, Janis Paige, "Pee Wee" Williams, Fortunio Bonanova and John Kellogg.

Lois Andrews, former wife of George Jessel, met another ex-husband when she and Steve Brodie were cast for RKO’s "Outlaw Valley." Martha Hyer won the feminine lead in the Tom Holt starrer.

The busiest man in town on Memorial Day was Fred Zinnemann, now directing MGM’s "A Time to Kill." He spent the morning in Santa Monica, Glendale and Burbank; his afternoon in Inglewood, Compton and Long Beach; and his evening at the Los Angeles Coliseum. He was covering every type of parade, recording all on his 16-mm. camera for detailed study in connection with a Memorial Day sequence in the picture.

One-time orchestra leader Dolores Castle was given a role in Screen Guild’s "Jungle Goddess."
and will sing a number in this Robert L. Lippert Production. Wanda McKay replaced Lila Leeds in the title role. Last week, Director Lewis Collins used 100 Negro extras to play townspeople in the African village in which the story occurs.

Enterprise and Roberts Productions signed Marie Windsor, rated one of the screen's most beautiful adornments, to a long-term contract, and gave her the second feminine lead in the John Garfield starrer, "Tucker's People."

Universal-International started "Crisp Cross" on June 10, with Robert "Spiral Staircase" Sloman directing. Burt Lancaster and Yvonne De Carlo are teamed to star for the first time. The picture will shoot in at least a dozen places in Los Angeles, on location. Joe, a trained chimpanzee, began his 11th year as an actor last week when he checked into U-I for his big part in Rarump's "You Gotta Stay Happy."

Three talented children—Gigi Perret, her brother Peter Miles, and Jimmy Hunt—were signed by U-I after a month-long search for Claudette Colbert's mischievous but lovable kids in "Family Honeymoon." The studio tested or auditioned 800 children. While the main troupe shoots at the lot, Jack Hively is directing a second unit at the Grand Canyon. Meanwhile, the first group of GIs fly to the Kafir, Utah, location for U-I's Technicolor "Black Velvet," left June 8. Producer Leonard Goldstein headed the trek, and the company—including Ann Blyth, George Brent, Howard Duff and Edgar Buchanan—follows June 13. All outdoor sequences for this action-drama will be filmed in this locale.

Production resumed last week on "Silver Lining" at Warner Bros, after a week's lull to enable June Haver and Ray Bolger to practice intensively for a big dance number. Word from the Oscoda, Michigan location of Warners' "Fighter Squadron" revealed that "unusual" weather is not limited to California. The sky at the northern Michigan resort has been completely clear since the company arrived, while everyone waited for expected cloud formations to appear. The clear skies necessitated a hasty switch in the shooting schedule. Henry Hull was assigned an important part in this Technicolor story of wartime fighter pilots.

Armendariz, Preston

Signed for "Tulsa"

Pedro Armendariz and Robert Preston have been signed for the two leading male roles in Walter Wanger's Technicolor production, "Tulsa," which goes before the cameras June 15 with Susan Hayward in the female starring lead.

The film, a romantic drama set in a roaring boomtown, will be directed by Stuart Heisler.
ADVERTISERS In This Issue

SHOWMEN'S TRADE REVIEW, June 12, 1948

SHOWMEN'S TRADE REVIEW, June 12, 1948

ADVANCE DATA On Forthcoming Product

MANHATTAN ANGEL (Columbia) Principals: Gloria Jean, Rosemary DeCamp, Raymond Hatton, Arthur Driscoll. Musical in which a pretty ad agency copywriter, with the aid of her fiance, persuades a clothing manufacturer to abandon plans to build a factory which would displace a playground in a slum center.

WINNER TAKE NOTHING (Columbia) Principals: Cameron Mitchell, Virginia Grey, Blake Edwards, Jane Hugon, Richard Whorf, John Qualen, Walter Brennan. Drama concerning a former ring star who, though down and out, makes a comeback as a substitute for a local hero, thereby enraging the town with a rancher and his two daughters. He finally proves that he has worth with whom odds are for the cause of loving parents is in the leader of thieving conmen.

THE GREAT GATSBY (Paramount) Principals: Alain Ladd, Betty Field, Barry Sullivan, Macdonald Carey, Ruth Hussey, Dennis O'Keefe. A poor, young girl falls in love with the wife of a wealthy playboy. In order to win her, he turns to crooked deals. For a while his dreams come true, but ends in tragedy.

THE PITAUL (United Artists) Principal: Dick Powell, Jane Wynter, Elizabeth Scott, Raymond Burr, Director. Andre de Toth. Drama of an average American family man who gets in trouble while looking for a change in his humdrum life. The girl with whom he becomes involved clears her family's name.


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### Feature Booking Guide

#### TITLE INDEX

Listed in the following index are titles of features (exclusive of western series pictures) together with name of the distributor following the title. For data as to running length, etc., refer to title under distributor company listing.

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### Features and western series pictures are listed alphabetically, giving title and name of distributor and special release. Special release data is given separately, those at right extreme give special release date, and initials of Box-Office Slant.

**Trade Index for pictures known only by title:** Letters and combinations thereof in parentheses indicate type of story in accordance with following key:

- **(B)** Biographical
- **(D)** Drama
- **(Doc)** Documentary
- **(G)** Gentleman
- **(H)** Horror
- **(W)** Western
- **(M)** Mystery

SHOWMEN'S TRADE REVIEW
Title

M

Macbeth...Rep...
Mary.....Rep...
Ned Wednesday...UA...
Need.....Rep...
Nan Street Kid...UA...
Nan.....Rep...
Nan from Colorado, The...Col...
Manhattan Angel...Col...
Man Wanted...EL...
Mark of the Lash...SGF...
Mary Lou......Col...
Mary.....Rep...
Meet me at Dawn...20th-Fox...
My Friend......Rep...
Mimic Time...SGF...
My Own Executioner...20th-Fox...
Miracle of the Bells...RKO...
Miseducated....Pars...
Mr. Blonde...WB...
My Girl......WB...
Mystic, The...EL...

N

Naked City...U-I...
Nicholas Nickleby...U-I...
Night Has a Thousand Eyes...Pars...
Night in the Sun...UA...
No Man's Land...RKO...
No Time for Devil...UA...
Northwest Stampede...EL...
Now and Forever...Pars...

O

Old Man Out...U-I...
Ol' Man from Africa...RKO...
Oh Boy Can You Sing...Univ...
Old Angels...RKO...
Oliver Twist...UA...
On Dancers' Wings...UA...
On Our Merry Way...UA...
On the 20th Century...UA...
One Last Fight...WB...
One Touch of Venus...U-I...
Other Love...UA...
Out of the Blue...UA...
Out of the Storm...Rep...
Outpost in Morocco...UA...

P

Palaces...Pars...
Panhandle...Allied...
Paradise...Univ...
Perilous Waters...MGM...
Pier...UA...
Phil Vance Returns...EL...
Philomena's Perf...Col...
Photo Finish...SGF...
Pickle....MGM...
Pirates of Monterey...U-I...
Plunderers, The...Rep...
Port Said...Col...
Prince of Thieves...Col...
Pride, The...SG...
Priscilla, The...Col...

R

Race Street...RKO...
Raw Deal...RKO...
Red River...UA...
Red River...UA...
Return of the Wrecker...Col...
Riff-Raff...RKO...
River Lady 34th St...UA...
Road House...20th-Fox...
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| 4708 X-3 Miracle in Harlem | S. Fechell | 78 | 11/17/47 | b1/12/47 |
| 4709 Prairie, The | L. Aubert-A. Baxter | 78 | 12/21/47 | b1/12/47 |
| 4710 Road to the Big House, The (D)A | J. Shelton-A. Doran-G. Williams | 78 | 12/21/47 | b1/12/47 |
| 4711 Roughshod | S. Bickford-S. Zink | 78 | 12/21/47 | b1/12/47 |
| 4712 Trail of the Mounties | R. Hayden-Jennifer Holt | 78 | 12/21/47 | b1/12/47 |
| 4713 Where the North Begins (D)F | R. Hayden-J. Holt-T. Coffin | 78 | 12/21/47 | b1/12/47 |

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652 Are You With It? (M.F.)
656 Are You There? (F) A
657 Am I Your Husband? (F) A
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664 Black Narcissus (T)(D.F)
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668 Edie, The (D)(A)
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682 A Burglar's Night Out (A)
683 A Lady Surrender's (D) A
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685 A Man with a Wrench (D) A
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686 The Bearded Lady (D) A
687 Big Shot (D) A
689 Bush Christmas (D) F
711 Captain Nemo (D) A
712 Corridor of Mirrors (D) A
713 Countess of Monte Cristo (D) A
715 Family Plot (D) A
718 Face in the Spur (D) A
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720 Good Time Girl (D) A
724 Hungry Hill (D) A
725 Letter from an Unknown Woman (D) A
728 The Newlands of New Zealand (D) A
730 O'Flynn, The
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733 One Night with Flying 
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739 Double Jeopardy
740 Rogues' Regiment
741 Snowfall
742 Tap Roots (T) (D)
745 Two Weeks in September (D) A
748 Up in Central Park (C-F)
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714 Big Everything (C-F)
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719 Smart Girls Don't Wear MC-D-F)
720 Silver River (W-A)
721 To the Victor (D) A
714 Treasure of Sierra Madre (D) A
715 Voice of the Turtle (C-A)
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724 Clueless (A)
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726 Embraceable You
727 From South of the Border
728 Girl from Jones Beach
729 Idle of Paris (D) A
731 John Loves Mary
732 Johnny Belinda (D)
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736 Kiss the Devil Goodbye
737 My Dream Is Yours (T)
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740 One Sunday Afternoon (T)
741 Runaway High School, The (T)
743 Rope (T)
744 Silver Lining (T)
745 Smart Money
746 South of St. Louis (T)
747 Two Guys from Texas (T)
748 Whiplash (D)
749 Younger Brothers, The (T)

WOMEN'S TRADE REVIEW

Title Company
Train to Alcatraz.... RKO
Trapped by Boston Blackie... Col.
Tremper, The.... Col.
Troubled Witness...20th-Fox
Undercover Woman...Col.
Undercover Man...Col.
Unfriendly, The...... RKO
Untouched, The...WB
Upstairs, The.... WB
Variety Time (RKO
Cape Story, The... RKO
Violence...UA
Voice of the Turtle...WB

MISSLEIGHTS FEATURES

Listing of features of foreign and U. S. origin not distributed by major companies. Information is gathered from press releases, trade papers, parentheses, i.e. of original and U. S. national distribution, names of stars, running time, and date of issue in which review appeared, so that order.

A LOVER'S RETURN (France-Westport-Int'l) L. Jouvet-G. Marnier 96, b/31/48
ALL'S WELL (U. S.-Independent) P. D. Langan
BEAUTY AND THE BEAST (France-Lopert) J. Marias-Jo Day 96, b/31/48
CRIME AND PUNISHMENT (Sweden-Film Rights Int'l) H. Faust
DAWNED, THE (France-Discine) H. Vidal-F. Markey 106, 6/15/48
DAY IS DONE (France-Schaefer) L. Movin-T. Roosevelt 100
DIE FLEDERMAUS (Germany-Artino) M. Harrell-J. Heesters 96, b/9/48
ETERNAL RETURN (France-Discine) J. Marias-S. Langois 106, 6/10/48
FANNY (France-Sritsky) Raas-Frenay 134, b/21/48
FARTHER (France-Sritsky-Sirsky) Non-pro. cast. 96, b/9/48

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1947-48 SHORT SUBJECT BOOKING GUIDE

**METRO-GOLDWYN-MAYER**

**MMG TECHNICOLOR CARTOONS**

**W-931** Snap Happy Lion 
**W-932** The Invisible Mouse 
**W-933** King Stig and the King Kong
**W-934** The Bear and the Beetle 
**W-935** Make Mine Freedom 
**W-936** Nature's Tiniest 
**W-937** Fall of the Giants 
**W-938** The Big Eye

**GLASS MEDAL CARTOONS** (Relances)

**W-921** Goldilocks and the Three Bears 

**TRAVELETTES**

**T-011** Visiting Virginia 
**T-012** Cradle of a Nation 
**T-013** Cape Breton Island 

**THE PASSING PARADE**

**K-071** Miracle in a Corn Field. 
**K-072** It Can't Be Done 
**K-073** Goodbye Miss Turlock 
**K-074** My Old Town

**SPEAKING OF ANIMALS**

**Y-03** Dog Crazy 
**Y-08** Ain't Nature Grand 
**Y-07** Monkey Shines 
**Y-09** Home Sweet Home

**UNUSUAL OCCUPATIONS**

**L-01** Hula Music 
**L-07** Laqueuse Laundress 
**L-08** Pioneer Farmer 
**L-09** Entertainer 
**L-03** Feather Finery 

**NIGHT LIGHT**

**W-052** Night Light 

**NOVELTIES**

**P-01** Santa's Surprise 
**P-02** Cat-O'-Nine Tail
**P-03** Flip Flap Fly 
**P-04** Red Hot Racketeer 
**P-05** Nail Biter 
**P-06** Tom the Pianist 
**P-07** Lassie Last 
**P-08** Butch Cassidy & Squa 

**SPECIAL MUSICAL FEATURETTE**

**9421** The Mule Returns 

**ASSORTED & ALL-STARS COMEDIES**

**9423** The Barroom Bump 
**9424** The House of Mirrors 
**9426** Bedtime Baby 
**9427** Should Husband Marry? 
**9428** Silly Billy 
**9429** Two Nuts in a Rut 
**9430** Tall, Dark and Gruesome 
**9431** Grabin' in the Cabin 
**9432** Fard yarns 

**COMMUNITY SINGS**

**9430** No. 1—Linda 
**9432** No. 2—April Showers 
**9433** No. 3— Peg O’ My Heart 
**9434** No. 4—When You Were Sweet Home 
**9435** Champions and Fighting’ 

**FILM NOVELTIES**

**9001** Ain't We All? 

**COLOR PHANTASIES**

**9051** Swiss Cheese 
**9052** Boston Beanery 
**9053** Flora 

**COLOR PHANTASIES (Relcopies)**

**9051** Dinky Doodle 
**9052** Towser Turkey 

**SPECIAL MUSICAL FEATURETTE**

**9421** The Mule Returns 

**COLOR PHANTASIES (Relcopies)**

**9051** Boyd Raccoon & Orchi. 
**9052** Claude Thornhill & Orchi. 

**THRILLS OF MUSIC**

**9051** Leona Cuban Boys. 

**COLOR VARIETIES (Relcopies)**

**9051** Dreams on Ice. 

**SCREEN SNAPSHOTS**

**9051** Legend of the Cowboys. 

**THOUSANDS OF DESTINY NO. 1**

**9421** Goldilocks and the Three Bears.
"T-Men, the New Thrilluloid"—Walter Winchell

"T-MEN"
starring DENNIS O'KEEFE
with Mary Meade • Alfred Ryder • Wally Ford
June Lockhart • Charles McGraw
Presented by EDWARD SMALL

Another Terrific Drama by the Men Who Made "T-Men"

"RAW DEAL"
starring DENNIS O'KEEFE
CLAIRE TREVOR • MARSHA HUNT
Presented by EDWARD SMALL

The Screen's Favorite Zanies—in their Best—and Funniest!

BUD ABBOTT • LOU COSTELLO in

"THE NOOSE HANGS HIGH"
with Joseph Cotten • Leon Errol • Cathy Downs

Filmed on an Unparalleled Scale of Outdoor Action!

JOAN LESLIE • JAMES CRAIG • JACK OAKIE in

"NORTHWEST STAMPEDE"
in CINECOLOR!
Suggested by Saturday Evening Post article, "Wild Horse Round Up"

The Story That Shook the Nation!

"CANON CITY"
with SCOTT BRADY, Sensational New Star "Find"
A Bryan Foy Production • Produced by Robert T. Kane

Screen's Most Alluring Star Teamed in a Grand Romantic Comedy!

HEDY LAMARR • ROBERT CUMMINGS in

"LET'S LIVE A LITTLE"
A United California Production
Produced by Eugene Franke and Robert Cummings

4 Important Walter Wanger Productions

"THE BLANK WALL"
starring JOAN BENNETT

"THE WORLD AND LITTLE WILLIE"
starring JUNE LOCKHART
New Sensation of B'way, Stage and Screen!

"MICKEY"
in CINECOLOR!
starring LOIS BUTLER
with Bill Goodwin • Irene Hervey • John Sutton
Based on the prize-winning novel, "Clementine," by Peggy Goodwin

All-Star Drama of a Man Whose Lust for Power Destroyed Him!

ZACHARY SCOTT • LOUIS HAYWARD
DIANA LYNN • SYDNEY GREENSTREET
LUCILLE BREMER • MARTHA VICKERS in

"RUTHLESS"
Produced by ARTHUR S. LYONS

Magnificent Thrills as the El Paso Kid Rides the West!

"THE MAN FROM TEXAS"
starring JAMES CRAIG • LYNN BARI • JOHNIE JOHNSTON
with Una Merkel • Wally Ford • Harry Davenport • Sara Allgood

Terror-Struck Drama of an Evil Charlatan!

TURHAN BEY • LYNN BARI
CATHY O'DONNELL in

"THE SPIRITUALIST"
Suspenseful Story of a Man Who Lives Another Man's Life!

PAUL HENREID • JOAN BENNETT in

"HOLLOW TRIUMPH"
Top in Suspense-Laden Mystery!

"29 CLUES"
starring RICHARD BASEHART
with SCOTT BRADY

Fabulous Story of a Red-Headed Pirate Beauty!

"ANNE OF THE INDIES"
starring SUSAN HAYWARD

Strike-It-Rich Saga of a Roaring Boastown!

"TULSA"
starring SUSAN HAYWARD

WATCH EL FOR 1948-49!
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THE MOTION PICTURE THEATRE
EQUIPMENT AND MAINTENANCE

MAJORS MAY BE UNWISE TO ADD
MORE THEATRES, JUDGE THINKS

MOVIE STATUS LOW IN PUBLIC
OPINION, SAYS CIRCUIT CHIEF

REGULAR FEATURES:

National Newsreel
Regional Newsreel
Hollywood Newsreel
Showmen's Silhouette
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide
IT’S IN THE AIR!

Vitamin M-G-M puts pep in your step! The pep that held over “THE PIRATE” (Technicolor) for 4th big week at Music Hall. The pep that made Frank Capra’s “STATE OF THE UNION” simultaneously Box-office Champ of Motion Picture Herald and Blue-Ribbon Award Winner of Boxoffice Magazine. The pep that keeps “HOMECOMING” America’s No. 1 hit! The pep that’s got everyone talking about Irving Berlin’s “EASTER PARADE” (Technicolor). The pep that will soon have them talking about two more big M-G-M Technicolor musicals, “A DATE WITH JUDY” and “ON AN ISLAND WITH YOU.” The pep that makes “M-G-M Great in ’48!”

M-G-M SPRING & SUMMER RELEASES!

M-G-M has the pictures!
More British Jitters

As was to be expected, announcement of the new British quota started a few more jitters in film company home offices over here. These restrictions on distribution of American pictures simply serve again to emphasize the vital importance of making pictures that can, at the very least, recoup costs in the domestic market. We still believe that the situation in England will be eased by supply and demand but until that happens and a better deal is forthcoming, the companies over here must gear themselves to domestic revenues. We seriously doubt if anyone will say that without substantial foreign revenues our industry will go bankrupt. It would be a mighty sad state of affairs were that so, and we again say it is not and cannot be true.

The present thinking across the ocean is, and for a long time has been, not too friendly towards the industry on this side. But many things can happen to alter the attitudes which prompt actions we don’t like or feel are unfair.

It all harks back to what was said some eight or ten months ago. If we have to lose, temporarily or otherwise, the revenues from abroad, we will simply have to adjust production costs over here to the income potential of the domestic market.

Merry-Go-Round

It almost sounds like “this is where we came in.” The federal court in New York has decided to try to start the re-opened trust suit case about Oct. 13th. Take into consideration all the legal red-tape and maneuvering that enters into a suit as complicated as this and you can pretty well push that starting date back by another four to six months.

So, just in case you have any ideas that it may be disposed of before the end of the present calendar year, we warn that you may be disappointed. But this is just one man’s opinion. Thus far our predictions haven’t been too far out of line with eventualities in this historic case.

Sullivan at the Wheel

New TOA Executive Director Gael Sullivan made acquaintance with members of the trade press at a luncheon in New York this week, and those meeting him for the first time readily could understand the widespread popularity and headline glamour attained by the native Rhode Islander who made his way to political prominence in Washington via Democratic Party circles in Chicago.

The job handed Sullivan is to be anything but an undertaking for a man of merely average talents and energy. Not according to the assignment as outlined in introductory addresses by Bob Coyne, his predecessor, and Si Fabian, who headed the ATA, which formed one of the foundation stones for the present Theatre Owners of America. But if the duties ahead appear formidable after these introductions, the huskily handsome, magnetic former executive director of the National Democratic Committee quickly dispelled any doubts that might have loomed by his aggressive, to-the-point declarations. Mr. Sullivan is very good when up on his feet talking aloud to an audience. He appears to have the broad-gauged viewpoint and an understanding of those human elements which operate so powerfully in influencing men on opposite sides of an issue to compose their differences or resolve them in workable compromise.

We wish Gael Sullivan well—particularly in the three-point task outlined for him by Si Fabian: improving relations between exhibitors and distributors, exhibitors and exhibitors and (most important of the three) public relations of the industry.

Fabian Calls the Turn

Speaking of the three-point program Si Fabian set forth as the broad outline of the job ahead for TOA, there have been few statements so incisive in reaching the heart of the industry’s most distressing trouble-spots.

There is no doubt that one of the most serious impediments to progress is the conflict which occurs within the ranks. It is deplorable that a minority of trouble-makers, who seem more interested in law suits (either as outlets for bitterness or misguided ideas of easy profits) rush into court hell-bent for redress, or vengeance, or a fast buck, than in trying the surer road to relief by common-sense business negotiation. While these collectively represent only a minority, their methods are disruptive to the industry as a whole and the cost in dollars—it runs into millions—eventually must be borne by whom? One guess and you’re right—it’s the exhibitors, who pay the film rentals, of course.

—CHICK LEWIS
LITIGATION

The third chair was eloquently empty. What had been the three-judge statutory court which tried the Government anti-trust suit against Paramount had been handed down by the death of Federal Judge John Bright and the two judges who sat on the bench Monday to hear what the Government had to say regarding an injunction for an injunction, were faced with a problem: Did they or did they not have the jurisdiction to sit or must the two remaining judges be appointed to replace Judge Bright? U. S. Circuit Court of Appeals Judge Augustus N. Hand and Federal District Court Judge Learned Hand believed that their jurisdiction was subject to doubt, a point which the lawyers for the eight major defendants stressed. So they refused the Government its plea for an injunction, which would have put into effect some sections of the opinion issued by the U. S. Supreme Court in the suit. And Judge Hand would have preferred not to add or subtracting theatres in their circuits. And they set Oct. 13 as the date to resume hearings for a full court.

This matter of adding houses though came in for a little unofficial judicial attention when Judge Hand informally told a Warner Bros. attorney that he might be unable to fill his connected need to build a theatre in Newburyport, Mass., to replace one of the two houses it lost there when the owner of the building refused to renew the leases on the Premium and the Strand. The judge thought the Government might offer the argument that the building was in line with some of the practical comments made under the suit.

However, at least another major had plans to build, Paramount partner, Balaban and Katz, which lost its lease on the Paramount building, was planning to build. And President Barney Balaban, concealing in a speech to stockholders that Paramount might have to give up some theatres, said it would seek to hold as many as possible.

In Atlanta another Paramount partner, William Jenkins of Georgia Theatres, told Screen Trade Editor that he had not commented to any reports that his company would be forced to close its town situations—towns where it had competition—through volition of the judge.

Again on the litigative front Federal Judge Vincent Leibell in New York dismissed Republic Pictures, before the Los Angeles and Walnut anti-trust suit; five percentage fraud suits against Albert D. Rudenstejn were settled in Boston and three new suits were filed against the Pquot Theatre in New Haven.

EXHIBITION

The occasion was festive and the speaker was frank. Never in the history of the motion pictures has the motion picture field "such a low status in public opinion," said Fabian, circuit head and executive committee chairman of the Theatre Owners of America told those of the trade who had gathered at a luncheon in honor of Gail Sullivan, new TOA president, which listed three demands for the business—better exhibitor-distributor relations; better exhibitor-exhibitor relations and general relations. Sullivan, speaking to the gathering, said the industry could solve its problems through new ingenuity and new interest.

Out third stream waters continued to disrupt theatre business in Portland and the Vancouver area of Canada while exhibitors were giving benefit shows and cutting prices in other areas. The Portland theatres were giving 5,700 passes a week so that refugees from inundated Vanport could have recreation.

In New York the Motion Picture Association announced its second documentary on democracy, "Letter to a Rebel"—in which a newspaperman defending capitalism would be released June 15, and of the LAPE, President Richard F. Walsh asked his projectionists to volunteer services to show the juvenile delinquency short, "Report for Action." Out in Milwaukee a growing use of films for industry was reported and in Minneapolis theatres were worrying about the increase in home movies.

On the censorship front exhibitors in New York succeeded in running for at least a week a measure which would authorize the license commissioner to close a theatre whose advertising or performances appeared improper to him. San Diego found its censors could not cancel a theatre's licence until the exhibitor had his day in court, and just to prove the matter of censorship is prejudice to policy, three clerks and six projectionists in Ontario Province in Canada reported that for the period ending March 31, it had taken them $177,500 in reviewing fees.

LABOR

Several delegates leaving the American Federation of Musicians convention were given over the restrictions to the Taft-Hart ley Act and the CIO Screen Office and Professional Employees' Guild and the LATSE Local H-43 (AFL) over home office and studio problems in the public buildings in New York. In Hollywood Screen Actors' Guild President Ronald Reagan was urging his 3,250 members to cut down the number of projectionists it was using.

GENERAL

On the foreign front British exhibitors were up in arms against (5) the new quotas. In New York Eagle Lion announced appointment of William C. MacMillen of Pathe Industries as its operation and studio vice-president, and the appointment of Milton Cohen as eastern division manager.

First You Add, Then You Subtract; Then? You Guess

New Orleans movie-goers were really confused this week, and Brother, you'll be too, after you read this yarn. First, the state extends its two per cent sales tax to apply to all admissions, including the theatres.

Then the city of New Orleans, anticipating that Gov. Carl K. Long, in his political feud with Mayor Antioch, through the coming of Mayor Morrison, will cut the city's general sales tax to one cent per instead of the present two—broads- ened its levy to also include movies. So that makes four per cent levy on movies because of the state tax. That's on top of the regular city amusement tax.

But next week, the legislature is expected to vote Gov. Long's reduction in the city tax (by amending the city charter to prohibit the munici- pality from levying more than one per cent).

And the price schedules will have to be all changed up again.

(Latest reports were to the effect that the Senate would pass legislation to prevent the city from increasing its amusement tax.)

The sum total, when it is all over, will be a three per cent addition of sales taxes—two state and one city—in New Orleans, and addition of two per cent state sales tax elsewhere in Louisiana, which is already in effect.

New Orleans is the only city in the state with its own sales tax, on top of the city levy.

Theatres are not alone, however, in bearing the new burden. Mayor Morrison said the broadening of the state bill to include, in addition to theatres all types of amusement; cleaning and pressing, auto parking, hotel rooms and tourist courts, will bring in about a million a year. But New Orleans will still be seeking other means of increasing city budget $45,000 when Gov. Long gets his crippling sales tax cut levy, directed against Morrison, through the legislature, probably this week.

MONOGRAM TO MAKE 10 IN CANADA, SAYS MILLS

Monogram plans to complete the first of 10 features to be produced in Canada during a two year period during this summer, Taylor Mills of the Motion Picture Association of America said this week. Mills, coordinator of the Canadian cooperation project which grew out of a proposed Canadian restriction on motion picture dollars, declared that American newsreels had included 64 Canadian subjects in their pro- gram and that FitzPatrick Travel-Talks will make shorts on Quebec and Ontario.

The Monogram productions will be made in the studios of Renaissance Film Distribution and Canadian International Feature Productions, Ltd., at Montreal. The program is reported to require $2,500,000 financing.

MacMillen Named Eagle Lion Studio Head

Appointment of William C. MacMillen, 35- year-old director of the Missouri Pacific Railroad and assistant secretary of Pathe Industries, was announced by William C. MacMillen of Pathe Lion operations and its studios was announced Tues- day by Eagle Lion President Arthur B. Kriem. MacMillen, who will headquarter in New York, will have duties in administration, per- sonnel and finance. He is a former aide to Robert E. Young, principal stockholder of Pathe, which controls EL.
Britain's Higher Quota Has U.S. Guessing

Reason behind Great Britain's drastic increase in screen time required for British features in British theatres had film circles on this side of the Atlantic guessing this week.

Under the new quota, British exhibitors using double bills will have to devote 45 per cent of their screen time to British "first" pictures (pictures which play the top half of the bill) instead of 17½ per cent and 25 per cent of their screen time to "seconds" (pictures on the bottom half of the twin bill). This quota is very close to that which J. Arthur Rank demanded and much above that which the British exhibitors wanted.

British exhibitors reacted to the new quota with telegrams to all members of Parliament and stating "that the proposal of a 45 per cent quota on British films is unworkable owing to the insufficiency of suitable British films and if persisted it will make the Cinematograph Films Act a dead letter from outset for many exhibitors." The delegates were also up in formal terms. While a threatened booking holiday was not adopted Rank was asked to attend a July meeting of exhibitors to answer criticisms.

In the United States the Motion Picture Association of America remained silent on the subject, though it was discussed at closed meetings. No official comment was forthcoming from distribution heads except that Paramount President Barney Balaban, who told stockholders that the British were "not acting in good faith."

Exhibitors Mad

In England, while exhibitors were dissatisfied, J. Arthur Rank was not. The British film tycoon, who is in production, distribution and exhibition, declared that he would "personally" see that the new quota was carried out and criticized exhibitors in the past whom he indicated had not lived up to the quota and seemed to stick British pictures in favor of American. His remarks gave a clue to the reason for the bill. While American distributors were wondering how British production, which has not been able to supply enough product to keep British theatres open, wanted such a measure, some hint of the cause for the new quota was found in the report from London that with increased screen time for British pictures, a forced market for reissues might develop. This would work to the apparent advantage of Rank and presumably would assist him to keep his operations profitable.

Rank Pool

Pooling of the Gaumont British and Odeon circuits under one management which will run the six theatres involved was announced on London Tuesday by J. Arthur Rank.

The plan which presumably requires the formality of stockholder approval for the companies involved, sets up the Circuits Management Association, Ltd., which will operate the house under the Managing Directorship of John Davis and a board consisting of Chairman Rank, L. G. Bow, Mark Ostrer, Lawrence Kent, J. A. Callum and Davis. The merger was dictated for reasons of efficiency and economy, as well as an effort by Rank to keep his operations on the profit side of the ledger, London sources said.
Si Fabian Cites 3 Points For Attention at Lunch Held for Gael Sullivan

Never in its history has the motion picture industry held "such a low status in public opinion" as it does today, Si Fabian, executive committee chairman of the Theatre Owners of America, told guests at a luncheon held in New York Friday to introduce Gael Sullivan, new executive director of the exhibitor organization.

In introducing Sullivan Fabian stressed three cardinal points that the industry must face. They are:
1) Relations between exhibitors and distributors ("which," Fabian said, "God knows now is at its lowest ebb in my opinion.")
2) Industry relations as a whole with the public ("the motion picture never held such a low status in public opinion as it holds today.")
3) Relationship between exhibitors and exhibitors. On this point Fabian cited the number of disagreements, industry arguments and suits.

Sullivan, in addressing the gathering, touched on the idealistic side of the business and said he was attracted to it because he felt his association with it could achieve a measure of support for our system of government and way of life. Making a determined stand for the benefits of "free incentive," he declared:

"There's no problem that this industry has got that can't be solved through new ingenuity, new interest."

Robert W. Coyne, retiring executive director of the association, was the evening speaker. He stressed the need of "organized thinking" in connection with the court decisions, admission taxes, television and other problems.

Tax Drag

"I don't know of any industry," he declared, speaking of taxes, "that can take the drag of 20 per cent of the gross as well as in many cases city and state (admission) taxes."

On television operation, he declared while it was possible to view this with too much concern, that it was also "very easy to see what they can do to theatre business as we know it if they take 30 per cent of the business."

AFM Delegates Glum Over Labor Restrictions

Several delegates returning to their homes from the American Federation of Musicians convention in Asbury Park, N. J., and pausing in New York Sunday, were glum over the prospects of maintaining aggressive union action in some matters in view of the Taft-Hartley Act and other legislation which they asserted channeled their union.

Their views seemed largely colored by an oral report which President James C. Petrillo made to the convention in which he took a dim view of the situation and said it would be a long while before changes might be achieved in the legislation.

Petrillo also reportedly told the convention that the actions of individual locals in making unreasonable demands upon theatres presenting stage shows was hampering the return of live attractions, a move in which the AFM president is greatly interested.

SOPEG, IATSE Turn To Public in Row

The Screen Office and Professional Employees Guild, Local 109 (CIO) and the International Alliance of Theatrical Stage Employees Local H-63 (AFL) carried their fight over home office, face workers to the public this week with both sides distributing handbills to the public as they entered office buildings. SOPEG distributed a letter from CIO President Philip Murray upholding it, while the IA distributed an article from The Daily News with added comment in connection with the United Artists cases. UA has refused to bargain with SOPEG because of alleged non-compliance with the Taft-Hartley Act.

Goldstein Heads Horne Motion Picture Division

Jack Goldstein was appointed General Manager of the motion picture division of the Hal Horne Organization, it was announced this week. Goldstein, formerly was RKO studio representative as well as a publicist for 20th Century-Fox and other organizations.

M.R.S. Pictures to Do 'Inner Sanctum' Films

M.R.S. Pictures, Inc., a new company consisting of Richard B. Morris, son of Producer Boros Morris; Samuel Rheiner, vice-president of Federal Films, and Exploiter Walter Shen- son has acquired the rights from publishers Simon and Schuster to produce films under the "Inner Sanctum" label, it was announced Tuesday.

Censorship Pays

Theatres Inspection Branch of the Ontario provincial Government in Canada reported revenue of $209,472 for the period ending March 11. The amount of $177,906 represents film fees and $88,593 li- senses for theatres and projectors.

Milt Cohen Joins EL as Division Manager

Milton E. Cohen, who last week resigned as district manager for RKO, Monday joined Eagle Lion as eastern division sales manager, a new post in that organization. Distribution Vice-President William J. Heinemann announced.

Cohen's territory will comprise Albany, Buffalo, Boston, Cincinnati, Cleveland, New Haven, New York, Philadelphia, Pittsburgh, Buffalo, Washington.

Cohen entered the film business as Chicago salesman for Columbia, later joining RKO as Detroit salesman and working up from there.

Can't Cancel License

San Diego's much-discussed censorship ordinance does not give the censors power to cancel a theatre's license until after a court conviction has been pro- curred, it was learned. The censorship opin- ion on the new ordinance was rendered by San Diego Superior Judge James Archer and Chief Deputy Attorney Shelley Higgins at a hearing on the city's demurrer to the complaint filed by 12 independent theatre owners.

N. Y. Beats Drastic Censorship Bill

Drastic one-man censorship of amusement exhibition and the advertising relating thereto was escaped by the city of New York for at least one week as the city council tabled the Cunningham bill Tuesday.

The measure, which has not been completely published, would have reportedly given the License Commissioner the right to close a theatre whose performances or advertising seemed improper to him. It was opposed by the Metropolitan Motion Picture Theatres Association, legitimate theatre producers, actors, and the License Commissioner himself who did not want the added power the bill would give him.

The measure can come up for passage again next week at the council meeting. Its im- portance may be judged from the fact that the power of the license and police commissioner's alone last year was enough to block the original showing of "The Outlaw" in New York.

MPAA Hires Rosenman In Anti-Trust Action

The Motion Picture Association of America, and companies involved in the anti-trust suit which the Screen Writers Guild has filed against them on the basis of an agreement reached not to hire communists and to discharge anyone who refused to answer questions put to them by a Congressional Committee, Wednesday an- nounced it had retained Judge Samuel L. Rosen- man to defend them.

Rosenman is the attorney Johnston hired to defend the MPAA against Howard Hughes' anti-trust suit, still pending. The Writers Guild suit is directed against MPAA, Association of Motion Picture Producers, their President, Eric Johnston; the Society of Independent Motion Picture Producers, and Paramount, RKO, Warner Bros., Loew's (MGM), 20th-Fox, Colum- bia, Universal.
KATO Talks on Radio Shows, Buying Continues

Whether radio dramatization of film stories, released concurrently with the films, are a help or a hindrance was discussed last week by the Kentucky Association of Theatre Owners at a meeting which also considered the question of combined booking and buying for independent theatres. No definite decision was made, but the organization will meet further in Cincinnati to discuss the buying idea.

The organization also voted authority to President Guthrie F. Crowe, recently appointed state police chief, to represent KATO president and to employ such personnel as is necessary to continue organization work during the period he is busy with the new state police force. Fred Dolle, E. L. Ornstein, W. Freeman Smith and Cliff Buechel and Crowe were appointed on a committee to nominate directors for the coming election.


N. J. Allied Fixed Convention Program

Program for the Allied Theatre Owners of New Jersey convention at the Hollywood Hotel, West End, N. J., June 28-30, follows:

June 28: Morning—registration; exhibits; Afternoon—directors' meeting, ladies committee meeting, open meeting with guest speakers; reelection of the nominating committee; committee reports; Night—get together.

June 29: Morning—eastern regional meet; Afternoon—social event; Night—entertainment.

June 30: Morning—closing banquet; Afternoon—same; evening; Night—cocktail party.

N. and S. Carolina TOA Set Program

Program for the Theatre Owners of North and South Carolina convention at Myrtle Beach, S. C., June 20-23, announced by Secretary Pauline Griffin follows:

June 20: Directors meeting; June 21: General meeting; appointment of committees, talk by Gaye Sullivant, Harry Green. Operators committee reports; open forum; report of the resolutions committee.

IATSE Asks Members To Help on 'Report'

International Alliance of Theatrical Stage Employes President Richard F. Walsh this week asked all projectionists in his organization to volunteer their services for the special screenings of "Report for Action," the two-reeler produced by Theatre Owners of America as part of a campaign to fight juvenile delinquency.

Second Democratic Short Ready June 15

Release of "Letter to a Rebel," second of the documentaries on American democracy made for the Motion Picture Association of America will be released June 15, it was announced in New York Tuesday. The short was made by RKO. The picture is built about a small-town newspaper editor's letter to his son in college replying to the latter's criticism of the capitalist national's Sales Vice-President Bill Scully is back in Gotham after a tour of the midwest with Arthur Rankin's John C. Woot. U. P. S. Production Chief William Goetz and Mrs. Goetz sailed Wednesday for England, Republic Division Manager William L. Titus is on the road again. Lopert Films President I. E. Lepic, is back from a trip to France and Italy. Realar President Paul Broder is in town.

Knight of the Bath

Major General Edward P. (Ted) Curtis, vice-president of Eastman Kodak, has been appointed an Honorary Companion of the Military Division of the Most Honorable Order of the Bath, according to reports from London. The honor was in recognition of his work as chief of staff of the U. S. Strategic Air Forces during World War II.

'Good Neighbors'

"Imaginative spirit, rather than legal restriction as well as outstanding example of good neighborliness" helped to solve the Canadian problem about dollars and American motion pictures, it was stated by W. D. Gordon, deputy governor of the Bank of Canada, when he bracketed recently with executives of the Motion Picture Association of America in New York.

Calender

JUNE

20-23, convention, Theatre Owners of North and South Carolina, Ocean Forest Hotel, Myrtle Beach, S. C.

20-22, annual convention, Mississippi Theatre Owners Association, Buena Vista Hotel, Biloxi, Miss.

25-26, regional meeting, Allied Non-Theatrical Film Ass'n, Netherlands-Plaza Hotel, Cincinnati.

28-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.

29, testimonial dinner for Louis B. Mayer by the amusement industry division of the United Jewish Appeal, Hotel Astor, New York.

JULY

20-21, final organization meeting, Mid-Central Allied Theatre Owners, Sheraton (formerly Coronado) Hotel, St. Louis, Mo.

26-28, midsummer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

AUGUST


SEPTEMBER

24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.

29-30, joint convention, Theatre Equipment Distributors Protective Ass'n and Theatre Equipment Supply Manufacturers Ass'n, Hotel Jefferson, St. Louis.

OCTOBER

17, ninth annual dinner dance, Motion Picture Bookers Club, Hotel Commodore, New York.

NOVEMBER

27-28, fall board meeting of National Allied, New Orleans.

Fights Censor Ban

Film Classics Atlanta Branch Manager R. L. McCoy has appealed to the censor board to overturn the order of Censor Christine Smith who has banned "Women in the Night."
APRIL 29
SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

MAY 20
"SUMMER HOLIDAY" (Technicolor). MICKEY ROONEY, GLORIA DE HAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27
CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "A DATE WITH JUDY" Technicolor

JUNE 3
"BIG CITY," Starring Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10
JUDY GARLAND, GENE KELLY in "THE PIRATE" (Technicolor). Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24
ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT in "ON AN ISLAND WITH JULIA"
IRVING BERLIN'S "EASTER PARADE" (Technicolor). Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

"A DATE WITH JUDY" (Technicolor). Starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

GREGOR GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Kellogg, Reginald Owen.

RED SKELETON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

"THE THREE MUSKETEERS" (Technicolor). LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

LASSIE in "HILLS OF HOME" (Technicolor). Co-starring EDMUND GWENN, DONALD O'CONOR.
U.S. Judges Set Oct. 13
For Trust Suit Hearing
(Continued from Page 5)
judges the Government sought no judgments but merely to put into effect those sections upon which the U. S. Supreme Court had ruled upon and to prevent the defendants from continuing practices against which the high court had ruled.

During Wright's argument arbitration was mentioned and Judge Hand told him that he could not see why the Government had opposed voluntary arbitration. Wright replied that the Government was willing to consider any kind of proposal, such as arbitration, to do away with burdening the court with hearings but declared no one had come forward with any such new system which might conform to the opinion of the Supreme Court.

Davis Leads Off
Loew's General Counsel John W. Davis led off for the Big 5 defendants — Paramount, Loew's (MG M), Warner Bros., 20th Century-Fox, RKO—asserting the two judges lacked jurisdiction on the case until a third judge had been appointed. He told the judges they had a "ministerial" duty which was to enter the Supreme Court mandate on the record and fix a date at which the three-judge statutory court could hear the suit, adding:

"Beyond that we think it is incompatible with the jurisdiction of the court to do." He also asked that the burden of showing illegal acts be placed upon the Government.

Davis declared he doubted whether the new judge could sit on the case with knowledge gained from reading the record alone and it might be necessary to reargue the whole case.

"It would be interesting to his companions meanwhile," Judge Hand remarked drily.

Other defendants, with the exception of Universal's Thomas Turner Cooke, followed the Davis lead. Columbia's Lou Frohlich brought two of the Little 3—Columbia and United Artists—into the ranks of the Big 5 on the injunction question; stating:

"On behalf of Columbia and United Artists I join my distinguished conferences. I do not believe any order should be issued."

No Objection
Cooke told the judges he had no objection to part of the Government's proposed order, but that he wanted a clarification of the findings on discrimination, several of which he claimed were dated because of the high court opinion and he wanted definitions of terms such as roadshows, moveovers, etc. He told the court the injunction, if granted, should be directed to particular practices.

Writers' venerable Joseph Proskauer, who had told Wright before court opened that he was behaving like he had won the case, repeated this charge to the court stating that Wright "wants to enter an injunction among other things restricting us not only from buying but from selling theatres," and denouncing the requested injunction as an "insidious attempt to hang a man before you try him."

James F. Byrnes, appearing as special counsel for the defendants told the court he followed the argument advanced by Davies and Proskauer.

No Criticism
Marquee of the New York Trans-Lux on Lexington Avenue reads: Gregory Peck—Dorothy Maguire in "Gentlemen's Agreement" Healthfully Air-Conditioned

No Lie This
The Minnesota Amusement Company believes enough in a lie detector to back its belief with a $100 donation to the local police department to buy such an instrument. The company got religion on the subject when the lie detector was partially responsible for the conviction of a 17-year-old usher who was said to have stolen about $3,000 from the company.

Claims Clearance Reason Enough for Damages
The Federal district court in Washington was told last week that the U. S. Supreme Court language on clearance is itself sufficient to obligate the court to award a Baltimore theatre triple damages claimed against the major distributors without necessity to prove conspiracy or damage. The statement was filed by attorney Harold Schilz for the Windsor theatre.

Lawyers Watch
Lawyers here were watching the case with new interest, although there was a feeling in some quarters that the court would find difficulty in accepting the construction offered by Schilz in the absence of proof of conspiracy. It was recalled, however, that his original complaint contained stipulations which bear upon the case.

In the meantime, the Hilton and Walkbrook theatres, in Baltimore, were dismissed from the case because they do not "transact business" in the District of Columbia, for the purposes of the act. The Windsor had argued that because the general manager of the two houses, came to Washington weekly to spot-book or to adjust accounts, he was doing business in terms satisfactory under the venue provisions of the anti-trust act.

Judge Bollita Laws ruled, in an opinion which will bear upon future cases of this type, that mere booking activities on Film Row here "are not sufficient to bring the corporation with the transacting business claims of the Clayton Act."

Settle 5 Fraud Suits Out of Court
Five percentage fraud suits filed by Paramount, Warner Bros., Loew's (MG M), Universal and 20th Century-Fox against Albert D. Rudenstein charging percentage frauds were settled out of court in Boston, Mass., this week. The suits filed in federal court there, involved the Capitol, Malden; the Capitol, Bridgewater; and the Stoneham, Stoneham, all in Massachusetts.

Republic Out of Trust Suit
Federal Judge Vincent Leibell in New York last Friday dismissed Republic as a defendant in the anti-trust suit brought by Fifth and Walnut, Inc., Louisville, exhibitors operating the National Theatre, against the major distributors. Republic's was the only dismissal motion granted.

Sue in New Haven
Paramount, 20th Century-Fox and Loew's (MG M) last week filed suits alleging percentage fraud against the Pequot Theatre in New Haven.

Theatre Reduction Seen
By Balaban As Suit Result
Belief that Paramount would be ordered to rid itself of some of its theatres as a result of the anti-trust suit was expressed by President Barney Balaban in his address to stockholders in New York this week.

"I do not know what the outcome will be," Balaban said, "but I believe that our theatre interests will be reduced with a corresponding reduction of our ultimate earning power. If the assets and earning power are to be reduced, it is prudent for us to take steps to compensate for that reduction by shrinking our capital structure."

At another time, commenting upon decreased earnings, he said, "Earnings from our theatre operations have held up much better than from production-distribution. Although theatre receipts were down in about the same proportion as films rentals, costs in theatre operations have increased less than those in production-distribution."

Balaban told the stockholders Paramount planned to hold onto as many of its theatres as it could. He deplored the foreign situation, found that production had in a measure readjusted itself and spoke of the inventory situation and its relation to releasing higher cost pictures in a lower-earning market.

Paramount to Build
In Toledo, Ohio
A construction project to replace an existing theatre upon which the lease has expired, is to be taken by Balaban and Katz, partner of Paramount, one of the defendants in the Government suit, it was confirmed in New York Wednesday.

In Toledo, Balaban and Katz is to erect a 1,500-seater to replace the stand it loses in the present 3,400-seat Paramount, whose owners did not renew the lease. B&K reportedly lost the house after increased rental was demanded and the Paramount partner failed to exercise an option to renew the lease.

Trio Hires Lardner
To Write Screenplay
Ring Lardner, Jr., one of the so-called "hostile 10" witnesses who was bounced from the motion picture industry because he refused to answer questions on his political affiliations, became the first of this group to be reengaged by the industry this week. Lardner signed with Lewis Milestone, Burgess Meredith and John Steinbeck to write the screenplay for "Pastures of Heaven."

The engagement violates the agreement which the Motion Picture Association of America, and the Society of Independent Motion Picture Producers reached about employment of those who refused to answer congressional committee questions and the non-employment of communists. But new writers who hired Lardner are parties to this agreement.

Altec Names 2
Appointment of H. M. Bessey as executive vice-president for Altec and of A. A. Ward as manufacturing vice-president, was announced this week after a directors' meeting by President G. L. Carrington. Reappointed to the board at the same meeting were Treasurer F. F. Thomas, Assistant Secretary-Treasurer R. J. Belmont, Carrington, Bessey and Ward.
Selling the Picture
News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Harris, Cantillon Join U-I Eastern Exploitation Dept.

Following the recent elevation of Charles Simoniello to the new post of eastern exploitation manager, Universal-International has made two additions and several changes in its eastern department, Eastern Advertising and Publicity Director Maurice Bergman announced this week.

The two additions to the staff are Maurice "Bucky" Harris, who will do general exploitation, specializing in New York openings, and Matt Cantillon, who will help develop theatre promotion material and will also assist in general exploitation matters. Veteran exploiter Harris was for 14 years a member of the RKO Pictures and RKO Theatres staffs, while Cantillon was formerly a member of Warners' publicity and special events department.

Of the present members of the exploitation staff in New York, Alfred N. Mendelsohn has been promoted to the radio promotion post, having previously performed general exploitation duties; Jerome M. Evans has been assigned to national advertising duties, and Herman Kass will act as liaison with circuit advertising and exploitation departments.

The additions and changes were made the announcement said, "to produce an increasing impact of showmanship and promotion for the first run engagements of U-I pictures and to accelerate the pace of U-I's exploitation help to all its exhibitor customers."

'Man-Eater' Contest for Best Photos of Animals

Prizes of $100 in cash, assorted camera accessories, equipment and guest tickets to the Winter Garden, "The Man-Eater of Kumaon," Monty Shaff-Frank P. Rosenberg production, will have its world premiere on July 1, are being offered by Universal-International and Willoughby Camera Stores of New York for the best photograph of wild or domesti-cated animals. The contest, which runs from June 15 to July 15, will be judged by Norris Harkness of the New York Sun, Barnett Bildner of PM, and Jacob Deschin of the New York Times.

On Special Promotion

Abraham Bernstein has quit as New England promotion man for Columbia to join Ben Serko-wich's newly-formed public relations and promotion organization to handle the New York opening at the Winter Garden on July 1 of Universal-International's "Man-Eater of Kumaon." He will also participate in other key-city opening campaigns. Serkowski's organization is developing special promotions on "Man-Eater."

CLOCK UP A SUCCESS for Manager Robert Heekin of the Florida Theatre, Jacksonville, for this swell front-of-the-house display on Paramount's "The Big Clock." For a full week the hands of the clock began turning before 7 A.M. each day so that thousands would see it on their way to work. In addition, the display contained a real hidden clock whose steady tick-tick was picked up by a concealed microphone and amplified through a loudspeaker setup.

Roth Inaugurates UA's New Promotion Policy

United Artists' new policy of contacting conventions of leading manufacturers throughout the country to realize the "fullest possibilities" of national cooperative advertising and promotion of its releases was inaugurated last week by its national promotion manager, Leon Roth, when he addressed the annual convention of the National Association of Music Manufacturers in Chicago. Roth spoke on the new approaches to cooperative advertising and merchandising, explaining how the fullest advantage can be obtained from existing campaigns and outlining procedures for the smoothest advertiser-studio relations.

He also consulted leading Chicago advertising and account executives on additional promotions of UA product. The new policy envisages attendance of UA promotion men at conventions of the country's leading manufacturers.

Studio Representative On 4-City 'Carmen' Tour

As part of the advance campaign to launch Columbia's Technicolor drama "The Loves of Carmen," Helen Morgan, special press representative from the company's Hollywood studio, is visiting four "typical American cities" in which the Rita Hayworth-Glenn Ford starrer will be pre-released.

Miss Morgan's trip is devoted to coverage of newspaper editors, radio representatives and executives of department stores and other merchandising outlets, supplying them with advance publicity on the film. In the case of the latter she is making arrangements for the Carmen merchandising promotion which is being built for the picture around fashion lines.

First stop is Buffalo, followed by Detroit, Cincinnati and Baltimore.

Patrons Won't Beef at Siverd's Beef Matinee

A scheme well calculated to draw patronage—especially women who do the home marketing—into his Plaza Theatre, Kansas City, Mo., has been arranged by Manager Hugh Siverd of that Fox Midwest deluxe second-run house, with the Kroger Company, national grocers. It is a beef-cutting demonstration by a team of Kroger butchers to take place on the Plaza's stage at the matinee on July 7. After the women have been shown how a side of beef is carved into choice cuts, the demonstrators will pass out to the patrons pieces of meat from at least one side of beef.

Believing that in these days of inflated prices for beef, the women of Kansas City would flock to a theatre where they could obtain free beef, and witness a beef-cutting demonstration, Siverd made the tioup with Kroger which saw in the arrangement an excellent opportunity for further advertising and sales for its "Tenderay" beef, which is aged through an electronic process.

The grocery concern is cooperating in the advance publicity through a stuffer announcing the demonstration placed in sales packages at its five stores on the south side of Kansas City. Siverd is ballyhooing the event with a trailer and lobby posters.—K.C.

Mink-Tailed Umbrella For 'Ruthless' Agent

When an umbrella fitted with mink tails and a mink cover arrived in Indianapolis recently, there was much speculation as to what it signified and what purpose it could be for.

The explanation was withheld until Laura Wells, former Powers model and now an Eagle Lion agent, arrived in the city. Then it became evident that the mink-tailed affair was for Miss Wells' use in calling attention to Eagle Lion's "Ruthless" in behalf of which she is using it as a ballyhoo from coast to coast. Title of the picture was stamped inside the umbrella.—IND.

NSS Trailers on Fights

A short trailer announcing the Graziano-Zale fight pictures has been prepared by National Screen Service and is available from the company's branches. Another trailer for the Louis-Walcott fight will be available after that encounter takes place. Both trailers have animated titles and art backgrounds, and emphasize highlights of the fights.

Paper Doll Brides

Lou Fuhrmann, assistant to Manager John H. Manuel of Schilling Brothers, New York, N. Y. made attention-getting window displays by taking cut-outs of paper dolls and dressing them in "bridal" costumes with veils of crepe paper and mounting the doll brides on cards. It was a novel idea that caught on, and while not particularly "wild," the dolls were good pluggers for MGM's "The Bride Goes Wild."
Stables Horse in Lounge
To Promote 'Albuquerque'
Paramount's "Albuquerque" being a western, with horses among the "players," it was a "natural" for Manager Bill Stewart of Walter Read's Paramount in Plainfield, N. J., to think of a horse as part of his exploitation. But, wanting to get away from the traditional street-ballyhoo horse, Stewart built a corral in the lounge off the lobby, "decorated" it with bales of hay and western gear and stabled a horse in it for a week before playdate. All his ushers and candy stand attendants were costumed as cowboys and cowgirls.

It was also an animal day at Reade's Oxford where John Kohler built a jungle set for RKO Radio's "Tarzan and the Mermaids." In the jungle of palms and foliage suggestive of the tropics, he placed a live monkey and tropical birds in cages. As a stunt to interest the kids, Kohler ran a cartoon coloring contest in the Plainfield daily newspaper.

Ranch, Cancer Society Co-op on 'Silver River'
A dude ranch at Succasonna, N. J., and the American Cancer Society co-operated with Manager Jerry Segal of Reade's Paramount Theatre, Asbury Park, N. J., in his campaign for Warner Bros. "Silver River." The Triple Lake Ranch gave as first prize in a jungle contest that Segal instituted for the Cancer Society Benefit, an expense-paid weekend at the ranch. Entrants in the jungle contest were required to make a donation to the Cancer Society. The ranch and the society contributed photographs and equipment for an extensive lobby display that attracted much attention.

Prizes in the jungle contest, in addition to a weekend at the ranch, were a wrist-twatch and a savings bond for the two leading runners-up.

Patrons Get Sod from 'Ends of the Earth'
Henry Scholl handed in an excellent campaign for Columbia's "To the Ends of the Earth" at the Plainfield Palace and Lincoln, Trenton, N. J.

Window cards were in drug stores all over the city and the Army Recruiting Service carried credit cards on their booths. On St. Patrick's Day Scholl distributed to patrons sod from Ireland's famous River Shannon, sent "from the ends of the earth.'

'Just-Married' Couple Ballyhoos 'The Bride Goes Wild' for Portle
An open auto containing a "bridal pair" and their chauffeur, with a "Just Married" sign and picture credits at the rear, a string of rattling tin cans and a side banner asserting that the picture was "marvelous," was an opening-day street ballyhoo for MGM's "The Bride Goes Wild," arranged by Manager Robert R. Porle of Loew's Poli Elm Street Theatre, Worcester, Mass., and his assistant, Edward Lazar.

The couple in wedding attire, and the rattling tin cans, caught the attention of every person on the streets, and the credit signs were so big no one could avoid reading them.

But Manager Porle and his aide got busy long before the opening of the opening day. They obtained a cooperative ad from the Whalen jewelry store on jewelry gifts for the bride, window displays of wedding gowns in the Denholm & McKay and John C. McLunes department stores, window displays on the Lux soap in seven shops, and display cards and window spots in 24 stores that are a permanent source of publicity for the theatre.

At the four main arteries entering Worcester, Portle and Lazar posted four-foot bannners, placed a 40x60 in the Jenny Hynes bathroom, obtained a display in the Peacock Beauty Salon, tippets with three photographic studios, and announcements at the Tuesday night wrestling matches.

Five night spots—the Bolero, Kelley's Rainbow Gardens, the Frelies, Pollyles and Red Top Inn—gave plugs to the picture, theatre and playdate, and five morning announcements were made over radio station WTAG.

'Green Grass' Trotting Race St. Louis Stunt
A "Green Grass of Wyoming" trotting race at the St. Louis Fairmount Park track was a high spot in the promotional activities for the 20th-Fox picture's showing at the Ambassador in the Missouri metropolis. And a special feature of the harness events was actor Charles Coburn driving one of his own trotters at the Fairmount track. The credit for the double promotional effort belongs to Bob Johnson of the Fanchon and Marco circuit and Cy Freedman, 20th-Fox field man.

The "Green Grass" racing event and Coburn's participation received a seven-day plug over the track's P.A. system, with full credits to picture and theatre, and through the personal appearance of Coburn at the Ambassador. The advance announcements at Fairmont Park were made at regular 15-minute intervals throughout the week. The race itself received a color and television coverage throughout the area, Coburn trotted one of his string of harness racers at an exhibition race a few nights before the main event.

The campaign also took full advantage of the presence in St. Louis of the horse, Thunderhead, which was ridden by its young master throughout the downtown area and to various annual school picnics. During Thunderhead's tour more than 50,000 cards on the coming of the picture were distributed.

Comic Carnival Show in 28 Los Angeles Theatres
In cooperation with the Los Angeles Examiner, 28 Fox West Coast theatres in that city gave a Comic Carnival Show for children on June 12, bringing to life six favorite cartoon characters appearing in the Sunday Examiner: Donald Duck, Blondie and Dagwood, Popeye, Lorraine, Maggie and Jiggs and others. The 28-theatre show was a big success in all the houses.

Promotion for the Comic Carnival included daily stories and art breaks in the Examiner, a crayon and water color drawing contest and the distribution of 200 prizes in each theatre, making a total of 3,600, to the youngsters submitting the best drawings. Top prizes included trips to the Walt Disney and the Columbia studios.

In Jewett City, Conn., Manager Lou Francie of the State showed "Citizen Saint" to a special audience of area priests and nuns in advance of the regular showing.

SHOWMEN'S TRADE REVIEW. June 19, 19:8

 Writes 'Background Book' For RKO's 'Joan of Arc'
A new idea in book-film tieups is being put into effect following the release of RKO Radio's "Joan of Arc." It takes the form of a "background book," especially prepared to heighten the reader's enjoyment of the film subject by refreshing the movie fan's memory of historic events depicted in the motion picture.

The "background book" on Saint Joan will not be the same as the story of the film; it will merely deal with the same historic period and characters. First writer commissioned to prepare such a book is Frances Winwar who is rewriting her story of Joan of Arc, "The Saint and the Devil," as background for Miss Bergman's film about Saint Joan. The Winwar book was selected after considering many others, because of its detailed study of the period in French history and of its story of Joan.

Miss Winwar's revised book on the French saint will be published as a Bantam Book and will be released with the showing of the film. On the cover of the book will be a color portrait of Ingrid Bergman in the role of Joan.

Action and Laugh Show Kid Summer Institution
The Saturday morning Action and Laugh Show for the youngsters has become a summer institution at Fabian's Rio in Harrisburg, Pa., where for a 17-cent admission the kids see two features selected for appeal to children, five cartoons and a new reel. Manager Francis Deverett reports that the program is a "draw" for the boys and girls of Harrisburg.

Deverett's new Rio feature offers some competition to the Senate where Manager Sam Sidman was the first to instute kids' shows every Saturday morning which he started early last fall. Sidman selects a reissue feature especially geared to children, plus an hour of cartoons.

-HAR.
J. E. BRULATOUR
(INC.)
SOLE DISTRIBUTOR
EASTMAN
MOTION PICTURE
FILM

EASTMAN FILM
BRULATOUR SERVICE

Fort Lee • Chicago • Hollywood
**Showmanalysis**

**Campaign Material for WARNER BROS.‘**

**“Romance on the High Seas”**

**GENERAL APPROACH:** This romance with a music and dance background on board a liner bound for South America should hold well-nigh universal appeal, for it has six new songs by Jule Styne and Sammy Cahn, dancing, a strong love interest and is filmed in brilliant Technicolor. Besides familiar names, it features Janis Paige, the young Virginia-er, as a hit. Women should flock to it and take their men along—to the latter’s satisfaction.

**NEWSPAPER ADS:** All of the 17 newspaper ad mats play up the film’s four stars, and all but one of the ads give prominent space to the shipboard background, the songs and dances, the Technicolor and Michael Curtiz direction. Big claims are made for the movie in the two main catchlines that top most of the ads: “From the Atlantic to the Pacific no musical ever was so terrific” and “Nothing ever like it on land or sea”—claims that it may well live up to. The four stars are depicted in most of the mats—bust portraits in a lifeboat bearing the “Atlantic—Paige” caption, and alongside a long gangplank leading to a distant ship. Their names at times appear on pieces of luggage, at others, on the ship. Background space is filled with light drawings of shipboard scenes of dancing and sailing.

**DISPLAY MATERIAL:** The posters and accessories happen catch the mood of pleasant entertainment. The full-length singing figures of Jack Carson and the new star, Doris Day, each with an arm high in the air, are dandy for lobby and window standees and for a marquee attraction. Good for cutouts are their heads, along with those of Janis Paige and Don DeFore, in the lifeboat from the six-sheet; attractive cutouts may also be made of the two main figures in the three- and one-sheet. The ad and poster arrangements are repeated in the 9x12 two-color herald, two 40x60 easel boards, the window and insert, the two colored 22x28 cards and the slide.

**EXPLOITATION:** Outstanding among other good exploitation ideas are six stunts for capitalizing on the six songs—for sound tracks used on boats, Doris Day plugs, etc.—all worth carrying out in detail. There’s a four-day newspaper contest for entrants to fill in the title of old pictures from published stills. Doris Day promotion ideas include a lobby plug, disc jockey playing of her recordings, radio contest, etc. There’s a cruise contest; an ideal man poll according to Janis Paige’s eight-point division of masculine eligibles; a lobby “passenger” list with guest tickets for some “passengers”: a gang-plank to the box-office; a lobby corner display of binoculars, sextant, signal flags and other maritime equipment; classified ad suggestion: radio spots and two five-minute star interviews; a three-column “to sea and be seen” fashion display; tieup possibilities on Miss Paige’s checkmate dress and her Lux indorsement.

**NEWSPAPER PUBLICITY:** The new singing star, Doris Day, is given a big send-off in the publicity. The other stars and leading support players, the making of the picture, its general appeal, etc., all get good play. The publicity mats, especially scene stills, give readers a foretaste of the gay entertainment that awaits them.

**Maloney Utilizes Summer Angles In ‘Summer Holiday’ Campaign**

Nearly all angles available for the promotion of a coming attraction were utilized by Manager H. H. Maloney of Loew’s Poli Theatre, Worcester, Mass., for MGM’s “Summer Holiday.” He laid special stress upon the summer angle as a “natural” for the hot-weather months. Theatre’s personnel wore straw hats; merchants put a credit card in their window displays of straw hats; 100 mirror streamers boosting the Summer-Holiday sundae were placed in drug stores, local spas, five-and-ten and fountains; the theatre’s mezzanine promenade contained examples of summer furniture, loaned by Sherer’s department store in return for credit cards; a Sherer co-op ad devoted mainly to summer clothes, furniture, etc.; a Summer Holiday Night was arranged for two nights in advance of playdate at the Hotel Coronado night club.

Among other features of Maloney’s advance promotion were “Summer Holiday” cards in all bus stations; a coloring contest conducted through heralds distributed through all local schools; recordings of the film’s song, Stanley Steamer, played over radio station WAAB, this in addition to its ghte spots and those over other stations bought nationally; orchestrations with theatre-picture cards distributed to night clubs and all MGM record dealers; a telephone campaign lasting three days during which 1,005 residences were called by a young woman engaged for that purpose; display of costumes worn in the picture in Sherer’s windows; blowups of the Stanley Steamer with the Miller family in it from the 34- and six-sheet posters in the window of a Staubacher dealer, also a 1948 car of the same make; the same blowup in the lobby in advance and atop the marquee during the run.

**High School Band Played**

The Worcester high school band played in front of the theatre for 45 minutes on opening night. On the stage, Worcester’s mayor, Charles F. Sullivan, paid a special tribute to the picture and to Loew’s, Inc. Three selections from Gershwin’s “Porgy and Bess” were sung by a Negro quartet; “Ain’t Misbehavin’” and “Oh! Lady, Oh!” were also sung. 

**Search for Good Luck Charm ‘Bad Sister’ Plug**

A search for the most unusual good luck charm in New York City was a stunt exploiting Universal-International’s J. Arthur Rank production, “Bad Sister” at the Winter Garden. The picture was adapted from an English novel titled “The White Unicorn”—the white unicorn being a traditional symbol of happiness in Great Britain, used being for a good luck charm.

Winner of the contest to find the city’s most unusual good luck charm was a $50 bond, with 20 pairs of tickets for the best entries by others.
3-Town Radio-Grocer Kid Matinee Tieup

Schine Theatres' Bill Eckard has children's matinee show tieups in three Ohio cities, with a local radio station and a wholesale grocer operating in the area cooperating in an outstanding exploitation deal.

A 15-minute broadcast every fourth week in each theatre emanates from the stages of the Ashland in Ashland, the Vernon in Mt. Vernon and the Casablanca in Shelby, through the WMAN station in Mansfield. Program takes the form of a novelty quiz plugging the grocer-sponsor's product, with a jackpot question describing one person who buys the grocer's goods. The radio station plays future little matinee dates at the current show with additional spots through the week preceding the show in each of the three towns.

The Blue Label program, as WMAN's little kids' show broadcast is known, is well established. The cooperating theatres book a regular morning kids' show charging their regular 25-cent admission, with the 15-minute broadcast quiz program as an "extra."

The wholesale grocer, who wishes to push his sales in the three towns, pays the entire cost of the broadcast line charges and incidental expenses and donates prizes for each show, prizes consist of bicycles, skates, ball gloves and other sports goods, many kinds of candies, foods and novelties, all of which are displayed in the lobby of each theatre in advance.

If the kiddie matinees pay out as expected, there is a probability that the arrangement with the grocery store will prove a 52-week tieup, Eckard explained the circuit.

Toy Diver, Hearst Press Tieups on '16 Fathoms'

Tieups which range from a toy diver to 15 Hearst newspapers are part of the exploitation campaign which Monogram has set for "Sixteen Fathoms Deep," Advertising and Publicity Director Lou Lifton revealed in New York this week.

The picture, first feature to be filmed in Ansco color, is also receiving the benefit of national magazine advertising in color by Ansco's makers—General Aniline and Dye Company—which is using color once in publications such as Life.

The toy tieup is with a new toy about 8 inches high, 3 inches wide and two inches thick which can be placed in a bowl or in the kids bathtub and which rises and sinks like a diver. The Hearst press tieup is based on donation of part of the receipts to the Marion Davies clinic in Los Angeles and covers advance as well as regular stories when the film enters cities where Hearst newspapers are published, as well as personal appearances by Arthur Lake.

Woman in White' Tieup

Every tenth purchaser of a "Woman in White" dress received a ticket to see Warner's "Woman in White" at the State Theatre, Harrisburg, Pa., in a tieup made by the management with a local women's wear shop which featured the dress, giving the picture a plug—HAR.

Calling All Indians

Louise Cotter, RKO-Brandes' publicist, Omaha, Nebr., has been giving out passes to members of the Omaha Indian tribe, as part of the ballyhoo for the showing of RKO Radio's "Fort Apache." The Indians streamed in from nearby points all opening day—OM.

From Hollywood to B'way to Illinois To Iowa, Butler Star Buildup Goes On

A whirlwind campaign to introduce 16-year-old Lois Butler, singing star of "Mickey," to radio, press and public in advance of the film's world premiere at the LeClaire Theatre in Moline, III., on June 22, and its opening the following day at the Paramount in Des Moines, is currently in full swing by Eagle Lion's advertising, publicity and exploitation departments under Max E. Youngstein's direction.

Following its openings in Moline and Des Moines, "Mickey" is set for more than 150 day-and-date openings in key houses of the Tri-State circuit, the Central States circuit and Westland Theatres, as well as top independent houses. The picture has also been set to open June 25 at the Center Theatre in Oklahoma City, with regional day-and-date bookings to follow; and on July 1 at the Joy in New Orleans, to be followed by day-and-date bookings at key houses in the Southern area.

Begun in Hollywood

The buildup began in Hollywood when Lois was signed by Capitol Records to cut two albums. Since that time, Capitol and BMI have been plugging both albums, as well as Lois' recordings of songs like "Mickey," through leading radio stations, music stores and other outlets.

Major publicity breaks have also been obtained through window and store-counter displays.

When the young star arrived in New York early in June, the EL home office publicity department arranged interviews with metropolitan newspapers and national syndicates. Lois was also singing guest star on a number of radio programs with liberal plugs for "Mickey." The star spent two days at West Point during the annual June Week activities and was host to several hundred newspaper, magazine and syndication office editors, as well as newspaper critics and editors. After that, she'll return to Hollywood.

Will Head Parade

Late this week Lois was scheduled to leave for Chicago to meet several Hollywood stars, headed by Signe Hasso, Paul Henreid and Noracio Nashi, who will accompany her to Moline, III., where she will head a parade marking the Swedish Pioneer Centennial Celebration of that city and will be host of honor at the LeClaire Theatre on June 22 for the "Mickey" world premiere.

In Des Moines on June 23 Lois will appear with the Hollywood contingent at the Paramount Theatre and will head a parade welcoming "Mickey" to the city and also marking the dual celebration of the 100th anniversary of the arrival of the first Scandinavian family in Iowa, as well as the 104th anniversary of Iowa's admission to statehood. The star will act as official hostess to H.R.H. Prince Bertil of Sweden, son of the Swedish Crown Prince, who will attend as official representative of his country.

Following her appearances in Moline and Des Moines, Lois will embark on a countrywide tour of all 31 EL exchange cities to meet and sing for leading exhibitors and circuit executives, as well as newspaper critics and editors. After that, she'll return to Hollywood.

By that time, hope the powers-that-be at Eagle Lion, the name of Lois Butler will be as familiar to every household as fried chicken and apple pie.

Fair Enough

Exhibitors can listen to Lois Butler's voice and judge it for themselves. All they have to do, according to Max Youngstein, Eagle Lion vice-president in charge of advertising, publicity and exploitation, is to write, phone or wire the company's New York office, and records featuring El's new singing star in the songs she sings in "Mickey" will be shipped to them.

"We are confident," explained Youngstein, "that once heard, every exhibitor will recognize the ticket-selling possibilities inherent in our new star, and will be more anxious than ever to book 'Mickey' at an early date."
Come on Showmen!

Show the world you belong to the Who's Who of Ballyhoo! We've proved this picture will get business if you give it "the business" in the right way.

Paramount's hard-hitting, fast-talking newspaper campaign, like the samples shown here, will help you. They helped get an opening within thirty bucks of "Road to Rio" in Kansas City — so you know they've got what it takes!
Kansas City... opening day business blazed to within thirty dollars of “Road To Rio.”

Rochester... ignited curiosity that brought out bigger crowds than “Golden Earrings” opening.

San Francisco... First week’s receipts zoomed ’way over 1948 house average to a 2nd week’s staying power equalling “Saigon.”

PARAMOUNT’S!

“Hatters’ Castle”
Trapped by Blackie Blake
Columbia
Mystery
78 mins.

AUDIENCE SLANT: (Family) Entertaining entry in the "Blackie Blake" series, with Chester Morris and George E. Stone a good team.

BOX-OFFICE SLANT: Satisfactory supporting fare on double-bills.


Plot: Boston Blackie and the Runt, two reformed criminals, are suspected by police of robbing a wealthy lady of her costly necklace. After many adventures, the pair succeed in finding the real culprit—the lady's frustrated husband, and enable the police to solve the case.

Comment: This is an entertaining entry in the "Blackie Blake" series, with Chester Morris and George E. Stone a good team. Morris has become well known in the title role, and little Stone is strong as his comic sidekick. The rest of the cast in this picture is on the ball, including Richard Lane and Frank Sully, who work together nicely as the lieutenant-sergeant duo; and the very pretty Patricia White, who is a talented young actress. The film is notable for an unusual number of disguises, always good for plenty of laughs and excitement. Satisfactory supporting fare on double-bills.

A Date With Judy
(MGM)
Color-with-Music
113 mins.

AUDIENCE SLANT: (Family) No need to hang out that "adults only" sign when you play this one; be glad you can put it away and let the whole family in on an evening of good, clean, heart-warming diversion. Entertainment-plus for any audience—a high potency serving of Vitamin MGM.

BOX-OFFICE SLANT: Should transform any box-office into a beehive of activity, provided you don't keep it a secret that you have "A Date With Judy." Let the whole town know about it.

Cast: Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Xavier Cugat, Robert Stack, Scatto Cousteau

'Bad Sister'
"Bad Sister," J. Arthur Rank Production released in the United States by Universal-International, was reviewed in these columns December 6, 1947 under its original title, "The White Unicorn." STR London Representative Jack MacGregor described the film as "honest holkum, with gaiety and happiness skillfully blended with the tears" and declared that "in the U. S., it should do well with most average audiences and women in the audience," Margaret Lockwood, Joan Greenwood, Ian Hunter and Dennis Price head the cast, and the picture's running time is 65 minutes.

National Reviewing Committees
Audience Classifications

ESCAPE (20th-Fox)
MATURE—National Board of Review.
CLASS A—SER. 2—National Legion of Decency.

SLAVE GIRL
ADULT—National Board of Review.
CLASS A—SER. 2—National Legion of Decency.


Plot: Comedy-with-music about the troubles that start when Judy goes to the high school prom with a fellow several years her senior, and other flirts and twin lessons from a fiery Latin-American dancer.

Comment: If this is a sample of Vitamin MGM, the potency will win audience acclaim and transform all box-offices into beehives of activity and entertainment. It is just the ticket for any audience anywhere—the kind of picture that makes exhibition a pleasure. No need to hang out that "Adults Only" sign when you play this one; be glad you can put it away and let the whole family in on an evening of good, clean, heart-warming diversion. "A Date With Judy" has just what it takes to please every member—music, laughter, Technicolor color, that never lags in interest. They may be surprised at first to see Wallace Beery as the respected member of the community and father of a daughter in the throes of adolescence, but they'll shortly take to her heart. "new look" Beery has neatly learned the rhumba to please his wife on their anniversary. Through it all, Beery slowly weaves a charm that is irresistible in a role that's a far cry from his previous characteristics, and then there's Jane Powell, who scores as the troubled Judy whose infatuation for older, sophisticated Robert Stack arouses the "flames of jealousy" in high school orchestra leader Scotty Beckett; and she sings admirably, too; three numbers certain to enjoy popularity. It's a Most Unusual Day, Judeleine and I'm Strictly on the Corny Side (the latter with the assistance of Beckett). Despite her role as the spoiled, godly daughter of a father "unique" but lucky enough to give her the love and affection that might have made her more popular with others. There is a sensitive, appealing charm about Elizabeth Taylor that shines through the outer layers of coyness and wins one's sympathy; whether "good" or "bad," this young lady is lovely and lovable. Selena Royé, Robert Stack, George Cleveland, Clinton Sundberg, Leon Ames, Carmen Miranda and others also deserve plaudits for fine performances, and Xavier Cugat and his orchestra provide rhythmic Latin-American music. Joe Pasternak has produced a box-office winner and Richard Thorpe has skillfully directed it. Have no fear about serving this entertainment dish—your audiences will eat it up. But don't keep it a secret that you have "A Date With Judy"—let the whole town know about it.

Beyond Glory
Paramount
Drama
82 mins.

AUDIENCE SLANT (Family) Glamor of West Point background and a story minus the usual rah-rah give this an authenticity sure to impress all hands.

BOX-OFFICE SLANT: With Alan Ladd at West Point the box-office army is sure to win.


'Corridor of Mirrors'
When reviewed from London (STR, March 27, 1948), "Corridor of Mirrors," the J. Arthur Rank Production which ran 105 minutes, for its American distribution by Universal-International, the film has been shortened three minutes, now running 96. STR's American reviewer agrees with London Representative Jack MacGregor, who described it as "an orthodoxy, yet strangely fascinating film" would "appeal mainly to more discriminating audiences." From the box-office standpoint, the American viewpoint coincides with the British: it will fare best in special situations and art houses.

The Winner's Circle
20th-Fox
Documentary
75 mins.

AUDIENCE SLANT: (Family) Overlong documentary based on the life of a race horse, with sole appeal to avid followers of the sport.

BOX-OFFICE SLANT: Unless your trade consists of strong supporters of horse-racing, this film will only mean dead weight on your screen.


Plot: The story of a race horse from the time it is born until it finally wins its first race, as told through the animal's own viewpoint.

Comment: This is an over-long documentary of the life of a race horse, with sole appeal to extremely avid followers of the sport. For the average theatregoer the film would have to much to cut about two or three reels at the most. There are about 14 shots of different famous races, which become monotonous to anyone save a dried-in-the-wool racing fan—and you're not likely to find too many of this species in your theatre. Elliott Lewis' narrative delivery is one saving grace as he unfolds the story as seen through the horse's eyes. Unless your trade consists of strong supporters of horse-racing this film will only mean dead weight on your screen.

(Continued on Page 20)
Wanna Sure bet??

Then bet on Paulette—in the gay, gambling comedy to which the trade press is dealing out every high card of praise in the deck:

“Top Entry Jammed With Belly Laughs.”—DAILY VARIETY

“Spells Boxoffice In Large Letters.”—FILM DAILY

“Happy Booking Experience For Any Showman.”—BOXOFFICE

“Entertainment To Please The Entire Family.”—SHOWMEN’S TRADE REVIEW

And it wins a Citation-of-the-Month from Louella Parsons in Cosmopolitan Magazine as “witty, wicked and full of suspense.”

Imagine winning HER on the turn of a card!

PAULETTE
GODDARD
MACDONALD
CAREY

“HAZARD”

The Screen’s Gayest Game Of Chance And Romance!

It’ll Warm Up Your Boxoffice for that Summer Hit Wave from PARAMOUNT

with
FRED CLARK
STANLEY CLEMENTS
FRANK FAYLEN
MAXIE ROSENBLOOM

Produced by MEL EPSTEIN
Directed by GEORGE MARSHALL
Screen Play by Arthur Sheekman and Roy Chanslor
**Box-Office Slants**

### Beyond Glory

(Continued from Page 18)

Warren, William Wister Haines, Photography, John F. Settis, Musical score, Victor Young.

**Plot:** Alan Ladd, senior at the U. S. Military Academy and a war veteran, is before a Congressional committee at the Point, accused of unfair tactics toward a plebe. In the course of the testimony Ladd is relieved of a guilt complex due to the belief in his delay in a Tunisian attack cost the life of his captain and friend, Tom Neal. Tom's widow, Donna Reed, plays a major part in bringing this about.

**Comment:** A plausible but curiously jumbled story—of how a war hero considered himself the murderer of his friend by delaying his attack—is told here by means of the flashback method. This proves a little hard on the audience because not enough is told in the individual recollections to form a sequential story until near the end. It is like picking up the pieces of a jigsaw puzzle, throwing them in the air, and having them land all in place. However, there is a strong reason for the method used—it keeps the attention on West Point, since the inquiry takes place there. The West Point background, in fact, is a vital star of the film, and it must be said Alan Ladd fits into this atmosphere as if he really belonged. Between the two of them the audience receives a feeling of authenticity that none other than John Ladd, as the captain who is protection this ex-Nazi female, and Millard Mitchell as the colonel who tries to steer the investigation into the right channels. Entire picture is a credit to those involved, for it is first-rate entertainment... a shot-in-the-arm for any dwindling box-office.

### A Foreign Affair

Paramount

**Comedy-with-Songs** 116 mins.

**AUDIENCE SLANT:** (Adult) An excellent film that no one will want to miss, for it has so many laughs, screwy situations, and novel directorial touches that it will have most anyone literally rolling in the aisles.

**BOX-OFFICE SLANT:** Name draw of Jean Arthur and Marlene Dietrich, plus the quality of the production, makes this look like a top box-office winner.

**Cast:** Jean Arthur, Marlene Dietrich, John Lund, Millard Mitchell, Peter von Zernick, Stanley Prager, Bill Murphy, Gordon Jones, Freddie Steele, Raymond Bond, Boyd Davis, Robert Malcolm, Charles Meredith, Michael Kafkoff, James Larrone, Donald O'Conyn.


**Plot:** Included in a group of Congressmen going abroad to investigate conditions is one Congressman (Peters). She wanders away from the group, uncooks a condition an ex-Nazi woman that requires her special attention, and she gets a young captain to help her. The captain is protecting this woman, so he tries to steer the Congresswoman away. However, he falls in love with the Congresswoman and many things happen before the final, happy ending.

**Comment:** That unbeatable team of Charles Brackett and Billy Wilder have again turned out a picture that is bound to be top box-office wherever played. It is an excellent satirical comedy that contains so many laughs, screwy situations and novel directorial touches, that it will have the audience literally rolling in the aisles. Name draw alone is enough to put it over, with Jean Arthur and Marlene Dietrich heading a well-chosen cast, and John Lund and Millard Mitchell turning in splendid performances as the characters involved in a "A Foreign Affair." Miss Dietrich, off the screen for sometime, makes a triumphant return with her portrayal of the Congresswoman sent abroad to investigate the conditions of our American soldiers. She proves without a doubt that she is still one of filmdom's top comedians. Miss Dietrich is the same sly sirem the public wants, and she sings several numbers in her own inimitable, torchy way. Excellent too is John Lund, as the captain who is protecting this ex-Nazi female, and Millard Mitchell as the colonel who tries to steer the investigation into the right channels. Entire picture is a credit to those involved, for it is first-rate entertainment... a shot-in-the-arm for any dwindling box-office.


**Plot:** Wendell Corey, American, wounds a tiger, which becomes a man-eater. Sabu's wife, Jane Powell, is saved by the beast, resulting in the loss of her child. According to native custom she must now leave Sabu. She wanders into the wild as human tiger bait. Corey is told and he arrives in time to kill the colonel involved in the struggle. Joanne's bravery causes the villagers to insist she return as Sabu's wife again.

**Comment:** In making this picture the producers had the idea that wild-animal films should not be just footage on hunts—that they should have a real story too. The story used in "Man-Eater of Kumaon" is absurdly constructed and well-acted, but it is still a wild-animal picture. The combination doesn't quite seem to jell; the footage having to do with the story has the effect of slowing the action between sequences when the tiger is doing his stuff. Perhaps more human action was needed. Nevertheless, the picture as it stands is going to come as a welcome change in program fare and should please generally. With a big-name star cast, excellent, the attempt have an opportunity to make it a well-paying exploitation picture.

### Mickey

**(Cinecolor)**

**Eagle Lion**

**Comedy with Music** 87 mins.

**AUDIENCE SLANT:** (Family) Clean and bright, this small-town comedy provides a pleasing debut for a new singing star, Lois Butler. The color helps, too.

**BOX-OFFICE SLANT:** A new star always means, as well as sometimes leads to a regular draw. Miss Butler may build up a family following in teen-age films, so you may want to get on the band wagon.

**Cast:** Lois Butler, Bill Goodwin, Irene Hervey, Betty Lou, Betty Ann, Mary Cass, Sterling Hayden, Skippy Homier, Beverly Wills, Leon Tyler. **Credits:** Produced by Aubrey Schenk. Directed by Ralph Murphy. Screenplay by Marion Hartley from the story of Christine Johnson from the novel, "Clamor." Photography, John W. Boyle. Musical score, Martin Skiles.

**Plot:** Tomboy Lois Butler gets into a scandal-scape trying to fix up things for her widower-father, Bill Goodwin, and her chum's aunt, Irene Hervey. Things straighten out at a school recital, however, but not before Lois gets the first pangs of puppy-love for Skippy Homier.

**Comment:** Eagle Lion, in presenting Lois Butler as a new singing star, has recognized a booking need for a teen-age personality to take the place of Deanna Durbin and the "aging" Jane Powell. Miss Butler, who is tiny and wholesome, is just the type to win over the younger set—-its primary interest, the parent's wing, and she has made a good start in this nice little comedy about a widower and his tomboy daughter. The story makes no demands whatever on an audience's gray matter, but it does have to. The girl has a superior coloratura voice which she works out in a vocal version of Chopin's Minute Waltz and several popular songs. It's all very much of the stuff cats like to bring, but it is said—for the family trade. If your patrons go for this type of film—and a lot of people do—you may be able to develop a continuing draw for the pint-sized star.

### Michael O'Halloran

**Monogram**

**Drama** 79 mins.

**AUDIENCE SLANT:** (Family) Here's a very wholesome, nicely sustained film with family appeal.

**BOX-OFFICE SLANT:** Should be extra inducement for fans in smaller towns and neighborhood runs when played on dual bill.


**Plot:** A girl who can't walk is brought back to normalcy by a tough youngster who grows to love her. In this, the boy's pal helps in a bumbling way, and the corner druggist manages to produce an antipated car and a...
The name is
WIDMARK!

The electric excitement that has raced through the industry since the first preview of "THE STREET WITH NO NAME" is matched only by the word-of-mouth on the performance of Richard Widmark, first discovered as the brutal, blustering 'Big Man' in the "KISS OF DEATH"!

In addition to a great boxoffice attraction, every showman has a great new boxoffice star!

THE STREET WITH NO NAME

"THE STREET WITH NO NAME" Starring MARK STEVENS RICHARD WIDMARK with LLOYD NOLAN • BARBARA LAWRENCE • Ed Begley • Donald Buka • Joseph Pevney John McIntire • Walter Greaça • Howard Smith • Directed by WILLIAM KEIGHLEY • Produced by SAMUEL G. ENGEL Original Screen Play by Harry Kleiner
Box-Office Slants

Michael O'Halloran

(Continued from Page 20)

modern doctor at the strategic moment. The girl's mother reforms from her chronic alcoholism and all ends well.

Comment: Here's a very wholesome film with family appeal. Producers Lesser (that's Sol's son) and Mellford can take a deserved bow for the success of their first production for Monogram release. Scotty Beckett is solid as the tough newsboy with a big heart, and pretty Allene Roberts shows acting ability in her first speaking role. The disheartened girl who can't walk. Standout performances are also delivered by Tommy Cook, as the baseball-loving pal of the newsboy; Isabel Jewell, as the girl's alcoholic mother; and Charles Arnt as the lovable druggist. Film should be an extra inducement for fans in smaller towns and neighborhood runs when played on a dual bill.

Nais

(French dialogue; English titles)

Siritzky-Int'l, Drama 132 mins. 105 mins.

AUDIENCE SLANT: (Adult) A starring tour-de-force by Fernandel has too much talk for English-speaking audiences dependent on titles and could stand decisive cutting.

BOX-OFFICE SLANT: Because of its nature this picture seems limited only to foreign-language patients and either understand French or still find novelty in the French viewpoint and treatment.

Cast: Fernandel, Jacqueline Pagnot, Henri Poupin, Raymond Pellegrin, Blavette, Geneviève Kejean, Arias. Credits: Adapted from Emile Zola's "Nais Mivolin." Produced and directed by Marcel Pagnot.

Plot: Fernandel, a hunchback servant who loves Nais (Jacqueline Pagnot), pleads the faithful son of the man of the house, who have a love affair. He finally disposes of the girl's father, the gardener, to prevent the latter from killing the lover, and then arranges matters so that Nais goes to the city with the family—thereby depriving herself of possible marriage to Nais.

Comment: This is the story of "Laugh, Clown, Laugh" with a different background, and it provides Fernandel as the hunchback with an acting vehicle in which he can—and does—run the proverbial gamut. He has long philosophical speeches, including soliloquies.

Halloway, Astronomer

Exhibition may have driven some to using headache powders, but to Henry Halloway of St. Louis the problems of a drive-turned-him to studying the stars and the moon.

Halloway had to find the path the moon took over his new Air-Way Drive-In during the summer months so he could place the screen in the proper position to avoid the moon beams. He found that even though astronomers had been able to gauge eclipses with split-second accuracy, it was a tough one for him to find out just the way that old debil moon was going to take in the summer and early fall months. He even consulted scientists, but the best he could get was that the man in the moon was going to see at least three or four shows at his place whether he liked it or not.

and suffers while he makes jokes, as the tear-jerking drama unfolds around him. He is superb in the job—no doubt about that; but there is just too much of a good thing. The others in the cast, especially Mme. Pagnol, are excellent, and the picture has many touches that show the artistic hand of Director Marcel Pagnol. For those dependent on English titles the length of some speeches and scenes becomes tiring, and heavy cutting would help a great deal. Therefore, the picture appears limited to audiences who take their foreign films seriously and enthusiastically. Experimentation not recommended.

The Gay Intruders

20th-Century-Fox, Farce Comedy 68 mins.

AUDIENCE SLANT: (Adult) Fast tempo and cracking dialog in the much-ado-about-nothing style will afford your patrons a lively hour in which to forget their troubles.

BOX-OFFICE SLANT: Lack of marquee names (although in some spots John Emery and Tamara Geva are known) weighs against top billing, but as a program maker this film is ideal.


Plot: Emery and Geva are a romantic stage team, but as husband and wife in real life they quarrel too much. Each hires a psychiatrist (married female, for the other) to conjure both to their home as house guests. It is "touch and go" among the four until the married pair return to emotional outbursts and are happy once again. The psychiatrists are a pair, too, by that time.

Comment: Done throughout purely in a stage technique as concerns acting, tempo, and confinement of background, "The Gay Intruders" dishes up a light and fluffy entertainment well, calculated to keep an audience laughing for an hour. John Emery, Tamara Geva, Leif Erickson and Virginia Gregg throw their lines about expertly and the script gives them lines that crackle, fuse and sometimes explode. It isn't a big Broadway cracker, but it makes a satisfactory hang. Lack of marquee strength limits the film for top billing, but it will certainly come in handy as a program-maker. Just what the doctor ordered as a companion for that "heavy" main feature. And audiences may very well like it better.

Editor's Mailbag

June 12, 1948

To the Editor:

I would like to get the theatre owners' opinions, especially the little fellows in the little towns. We are not yet to the point of playing from the Film Row in his section of the country, as to why he should have to pay transportation both ways on his films.

Seems to me that this is the biggest headache as to unjust expenses that he has. I certainly believe that he should pay charges to his theatre, but paying transportation charges back to the exchange or distributor seems to me to be entirely unfair. Let's all get up on our hind legs about this—and loud.

Now, about parents going to shows with children. My trouble is just the opposite. Some want to use my theatre for a "parking" place for their kids, and even try to just buy the kids a bag of popcorn and push them in the door and run on to an attraction of their own. If I have to play nursemaid, they must pay 30 cents, and this makes them up.

H. L. Woods, Owner

Nu-Play Theatre

Grandview, Texas.

Most of U-I Shorts Production Goes West

Transfer of the majority of its short subjects production from New York to Hollywood, and the immediate activation of an expanded short subject production program, has been announced by Universal-International, with Will Cowan supervising. The Variety View shorts, eight of which are released annually, will continue to be produced in New York under the supervision of Tom Mead, U-I Newsreel head. The 13 two-reel musicals, regularly produced by Cowan at U-I, will continue in Hollywood.

The expanded studio will include eight "Sang and Be Happy" 2 "community sings" featuring the Bouncing Ball, first of which was recorded last week; eight three-reel (24-minute) action westerns with music, set for September production; and a series of eight special single-reel subjects, tentatively titled "It's Your Life," also planned for early fall production.

Macready to Play D.A.

George Macready, famed for his villainous characterizations, will play the district attorney in "Knock on Any Door," Santana Productions' first film for Columbia release. Humphrey Bogart stars as the opposing defense attorney at the murder trial of John Derek. Adapted from the best seller by Willard Motley, the picture will be produced by Robert Lord.

Goldstone to Produce

Richard Goldstone will produce "Walk a Crooked Mile," RKO Radio picture scheduled for fall production. A suspense melodrama, the picture will be produced by Robert B. Kranzle, with the investigation department of a modern bonding company.

B'nai B'rith Short

S. Arthur Gilson, president of New York's Cinema Lodge of B'nai B'rith, will film "Dealing in Futures," a documentary on the vocational guidance work being done by the organization. Robert Staub will direct the script by Philip Freund.

SHOWMEN'S TRADE REVIEW, June 19, 1948
Theatre Management
Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

'Courtesy Is Contagious'
Drive for Reade Circuit

A circuit-wide, year-long "courtesy is contagious" campaign will be launched on July 1 in all the Walter Reade theatres in New Jersey and in Kingston, N. Y. The campaign is an outgrowth of, and will be based upon, the "Courtesy is contagious" celebration in Kingston last April which was originated and spark-plugged by Reade Theatres Kingston City Manager Robert W. Case, and which was so successful that Kingston has made it an annual affair.

Announcement of the campaign was made by Walter Reade, Jr., who stated that courtesy would continue to be "sold as a patron service as actively as picture campaigns, concession facilities" by any other theatre activity. In advancing preparations for the launching of the drive, special trailers, lobby signs and lapel buttons for all Reade theatre employees are being prepared in an effort to make patrons aware that such a campaign is under way. To every house in the circuit has gone a "Courteous is Contagious Handbook," detailing the steps to be taken by managers and their assistants in enlisting the cooperation of the personnel of each theatre in the drive and in bringing it to the attention of patrons.

Vote on Politeness

As an added incentive for cashiers, ushers, doormen, candy attendants, matrons and special policemen—all employees who come in contact with the public—to practice courtesy at all times, every theatre attaché will vote at quarterly intervals for the member of the drive he believes has been most consistently courteous to patrons during the preceding quarter. Only members having contact with the public will be eligible to be voted for. A $25 Security Bond will be given as a prize every three months to the winner in each city where the circuit has theatres.

While courtesy has long been stressed by the circuit, this effort to increase it and make it lasting is based upon several months' research on industrial experience in employ contests which would lend incentive to the circuit's drive. Employee meetings will be held at all theatres and different groups of the personnel be briefed on how, specifically they can step up courtesy to make patrons feel more welcome, receive and discuss suggestions and view the Marshall Field department store film, "By Jupiter," which is in similar vein.

Reade circuit management believes its "courtesy is contagious" campaign is the first of its kind to be employed on a circuit-wide basis and continuous, with no end date in view.

Try This One

To stimulate additional interest in the opening of the New Theatre, Taylorsville, Ky., the management photographed the audience from the stage and announced that a blindfolded person would stick a pin in the photo. Whoever in the photo was pierced would be circled and the photo placed in the lobby. If the person so circled could identify himself, he would receive a $5 bill as a reward. The stunt aroused a great deal of interest.

The Brass Tacks of Efficient Picture Theatre Management
SHOWBUSINESS SOUTH OF THE BORDER

By Jack Jackson

I've just finished twisting some 1700 miles of speedometer tumbling out of ten wonderful days along the Gulf Coast and down along the Mexican border. Of course, I bumped guns with plenty of theatre men along the way and even went bird-dogging among the movie houses in the border towns of our neighboring Latin-American Republic of Mexico to see if they had anything over there that might prove useful to you chaps who read this palaver.

I took that girl who boils my 'taters and kneads my dough (spell that over to suit yourself!); I gotta be polite because she reads this), and the two of us had some mighty enjoyable experiences with some mighty enjoyable show folks whenever and wherever we stopped to get or gander. Lady Luna and Father Neptune teamed up to give us a super exhibit with a finale of dancing moonbeams skittering along the restless water of Corpus Christi Bay to deliver a message from Mr. Pheezus, at the very doorstep of our beachside cottage. Orion and his dogs flushed out the brightest star either of us ever saw and hung it almost within reach of our finger tips above the Rio Grande where we flew chain in it as our very own. Bacchus and his gang stirred up a mixture of flower blooms and orange blossoms and scattered the aroma in a citrus-clustered Drive-In where we sat even closer together than we did before that man had us say "I do," and we sniffed the intoxicating ambrosia until that otherwise curtained respectable depottment disintegrated into nothingness. We hugged and kissed and petted like a couple of high school kids. I told you those Drive-Ins had something! But that's not the kind of gossip you expected when you paid your subscription, so let's get on to the subject of theatre operation.

I want to get some time with the top men of the Hall Industries who operate several theatres in South Texas, but when I stopped at Victoria Mr. Hall was sick and his general manager, Mr. Nance, was out in the field, so I went on to Corpus Christi and hit the same conditions, missing Mr. Collins and Mr. Stort.

Radio Kept Telling Us About '3 Daring Daughters'

This went better down in the Rio Grande Valley where I encountered Lew Bray, district manager for Interstate visiting with Mr. McNeil, the manager of the Capitol Theatre in Brownsville. On the way down the car radio kept telling us about "Three Daring Daughters" playing at Havelingen, McAllen and Brownsville. The Holsum Bread Company were offering cash prizes for the right answer to a telephone inquiry, with tickets to the nearest of the three theatres as consolation prizes to the uninterested. Bray told me that he had enjoyed running tieups with the bread company for several months, with his three top houses (located at either end and the center of a 64-mile strip) enjoying the publicity at no cost other than the gratis tickets. Program ran three times daily and the theatre was sure getting its full share of mention.

Business down in America's most fertile vegetable garden was far off from peak but still, according to Bray, well above the average as reported to him from other points on the Interstate Circuit.

I was surprised to find that illness had forced the retirement of Shrine Mason, long associated with Interstate as head of the McAllen show spots. Trumman Reilly had migrated from West Texas to handle the top city job and was being ably assisted by Mr. Medley, holding sway over the Palace.

We spent an entire evening with Robert N. Smith and his men in Mission, Texas. Bob has enlarged his string of ten show shops through the addition of new theatres built in Palfurrus and Raymondville and the acquiring of operations in Llano, Texas. Bob has also had quite a spell of sickness but seemed to have entirely recovered and was again busy buying and booking for the future. I remember five years ago, when I visited this chain before, of commenting on the efficiency of Smith's accountant, Mr. Pfieffer (I hope I spelled that right), and was pleased to find indications that Mr. P. had advanced up the ladder and his old desk occupied by an assistant.

Smith's Border Theatre is a rather unique spot, with the lobby given over to that Way-Out-West style of architecture of heavy beams and cross bracing all decorated with reproductions of famous Texas cattle brands burned into the wood. Inside the auditorium are some excellent murals that jump from nowhere into brilliant display when the black light is turned on during program breaks.

*(Continued on Page 24)*

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Smith has a pronounced knack of surrounding himself with the kind of fellows that take an interest in their theatres over and above the weekly payroll. Bert Boswell, manager of the Borderline and Mission in Mission, Texas, as far as is possible, was impressed with the startling effect of the black light on the wall murals as an attention-compelling factor and decided to do something about it. He contacted a Chicago concern and secured a supply of thoroly crayons. From another outfit he bought a transformer and bulb. With these he treats the poster on the coming attraction in such a striking manner that everyone entering the theatre is almost compelled to examine the striking and brilliant effect. The best part of it is that the poster is in no manner harmed and when taken from under the trick light shows no evidence of having been tampered with. Boswell gets the effect of five or six different-colored neon tubes that bring the poster art, title and star recognition into separate reliefs to lend the impression of being three dimensional. I have the names of companies supplying the crayon and bulbs someplace and will publish them in a coming article so that others may examine this unusual and successful lure. Boswell tells me that a bulb lasts about three months and costs nine dollars, which is rather inexpensive for a million-dollar eye-holder.

In another of Smith's towns, Fallsurrias, I stopped to look over his new Pioneer Theatre. Lee Tucker, the manager, was repairing the roof damage of the "B" house, the Cactus, and I do mean repairing. I found him back in the alley where he, dressed in overalls, was ladling liquid tar from a melting pot and putting it to the roof, where a couple of laborers were applying it to the leak spots. It's pretty hot in South Texas and I vote a purple heart affixed to a bundle of greenbacks to any manager willing to brave the blaze of a fire intense enough to melt tar when the little red hoofer in the thermometer is fluctuating around in the 90's.

In Austin, the Texas capital, I interrupted a manager's meeting of Interstate men, presided over by Louie Novy, city manager and partner. Louie and Novy, Jr., now managing the Variet Theatre, are experimenting with a business hull comparable to the balance of the nation. Seems like the fond dads are cutting the weekly allowance checks of the college kids and coeds at Texas University and the students are spending more time with the books. At least they're not spending as much time in the theatre and that's what's worrying just about all of us.

Down in Pharr, Texas, me and my blonde budget supervisor dropped in on Manager Connelly of Underwood and Ezell's Drive-In—that's where the amusing antics mentioned earlier took place. Here again we found a manager with a high sense of duty to his operation. Many of the tropical plants and flowers that garnish the eye-arresting front—and believe me there's plenty of them—are uprooted from the surrounding countryside, transported and transplanted by Connelly in person. To say that he did a swell job is putting it mildly. On the eve of the film's visit he was excavating his driveway to a concrete roadway border and had decided to save his outfit around $100 by personally doing new ing overalls and, trowel in hand, snatching a few shingles off the roof of the Bricklayer's Union Hall, and the excellent job of public relations Connelly is doing—I heard nice things about him all over the surrounding towns—he rates one of my purple hearts affixed to greenbacks. It pays to encourage fellows like that, and pocketbook padding, not back padding, is the correct procedure.

The marked drop in theatre business down along the Rio Grande is due in no small measure to the extremely low price of citrus fruit and vegetables. When farmers are offered $3 per ton for oranges and grapefruit and 35 cents for a 60-pound sack of onions—yes, those figures are correct—he can't afford to hire Mexican labor to pick the crop. Mexicans make up half or better of the population of the Valley towns and practically all of them are manual laborers. Since the manual labor class is the principal source of revenue for theatres, there'll have to be something done about giving the farmers a better share of the retail store prices before this area can accomplish much in the way of recovery.

Now let's take a skip across the Rio Grande and look in on a couple of Mexican theatres. Over there in the land of siesta and manana the long discarded Airdrome is in full sway. Hot sunshine and afternoon siestas go to make a matinee a very unprofitable gesture, and since the visits of Jupe Pluvius are on a once-every-now and then basis, they don't really need a roof. The American Western seems to be in high favor and given a place accompanying a Spanish production on all double bills. Price signs resemble Broadway during the boom with box-office placards reading: Adulto $2.50, ninos $1.00. Now that you're back in your chair again let me go on to say that the prices are payable in Mexican currency which carries exchange of 4.82 for an American dollar and that brings the pastebord price down considerably while still leaving it far higher than United States towns of comparable population.

One exhibitor, operating the Juarez Theatre in Reynosa, Tamps, Mexico—I couldn't pronounce his name, let alone spell it—told me some-thing of his problems. The customers don't like Argentine, Spanish or voice-dubbed American features, which leaves only the Mexican-produced product as a reliable source of revenue. As far as American films are concerned, he contends that our features with overlay titles in Spanish are far better received than when we go about the expensive job of dubbing Spanish dialect. There are two principal distributors of Mexican features—they also handle the Argentine and Spanish product—and the terms they ask make U. S. distributors look like Santa Claus. The forty per cent bracket is reserved for "stinkers" only, with 50-50 demanded for anything else, preferably items in the operator's wife. If the film has strong Mexican stars like Pedro Armendariz, Pedro Infante, Dolores Del Rio (she's tops down Mexico way now), the price jumps to 60-40, with the exhibitor holding the balance as his stock. It happens to be one of Cantinflas' releases (he's the Charlie Chaplin of Mexico), the celluloid carries an extremely high guarantee with graduating percentages running up to 75 per cent.

The two distributing companies take turn about in releasing 25 new films yearly which gives exhibitors one now film each week. Salivation lies in the fact that a favorite picture never loses its box-office pull and can be played again and again to packed houses. Some of the better Mexican features generally have records comparable to Howard Hughes' "Scarface" and "Hell's Angels" and are still in high favor in many places on a twice-a-year exhibition basis. However, the distributor takes little cognizance of "repeat" playing time so far as revenue assessment is concerned and they get the same percentage ninth run that they do second.

The utility companies in Mexico seem more liberal than here in the states and permit the phone poles to hold the framed one-sheets for theatre attractions. The illustrated lithos are sex plus and would bring a swarm of critics if displayed on a Hollywood attraction. This street billing seems to be the only advertising done about other than some very amateurish lettering on theatre fronts and the use of trailers. Litho 11x14s are not on the accessory lists but this phase is covered by sticking 8x10s on heavy cardboard, with the accompanying price list and cards, etc. The theatres themselves look pretty barren in comparison with the elaborate movie palaces of this country. Color is rampant but all of the sharp contrast that dispels rather than attracts interest. The seating accommodations are plain benches about 20 feet long with high back boards. The booth is located above the concession and office space, and the stage (every theatre I looked at had a stage) is so built as to lend itself to the presentation of extra features, star of an elaborate hacienda with projecting roof and walled outside staircase leading to upper floors. These latter do the duty of masking stage entry and exit for performers. The E. P. A. is good and that guy with the type rule caught up with me so you'll have to wait until next week to read about a couple of guys and a gal who are doing things unusual in a couple of theatres we visited.

Sets Summer Style Show For Teen-Age Boys Only

So successful with girls was Fox West Coast Los Angeles City Manager Joe Kennedy's "Graduation and Vacation Spring Fashion Show" for girls only, that he has set a similar show for teen-age boys only. Named it "A Pig's Fashion parade for boys only. It's an idea that might well prove successful in any number of locations.
and breathtaking as THE SATURDAY EVENING POST story!

Coroner Creek in Cinecolor

Coroner Creek stars Randolph Scott and Marguerite Chapman
with George Macready, Sally Eilers, Edgar Buchanan
Screenplay by Kenneth Gamet, adapted from
the novel, "Coroner Creek", by Luke Short
Directed by Ray Enright
Produced by Harry Joe Brown

One of the most rugged Western dramas ever screened!
WASHINGTON

Dorothy Dolores Payette, daughter of John J. Payette, general zone manager of Warner Bros. Theatres, and Mrs. Payette, was married to Charles Kemp Devereux at St. Matthew's Cathedral, S.

Dorothy Small, MGM Contract Department, is back on film row after a two-year absence, spent in California. Charles Burger, manager of Warner’s York Theatre, will marry Christine Sebastian July 17.

Dorothy Pluuger, formerly with MGM’s cashier department, was given a surprise baby shower at the home of Anna Ridgley, cashier. Attending were: Rose Frank and Hazel McCarthy, booking department; Esther Blendman and Alice Kegigley, cashier department; Vivian Kelly, contract department; Zelda Stough, telephone operator, and Ida Bonvouex, booker.

The Variety Club ladies sponsored a Father’s Day Party at the club rooms on June 19. S. Young and Ethel Michelson were co-chairwomen for the affair.

Armen Gamfle, secretary to Charles McGowan, head of the Warner contract department, vacationing, Ditto Virginia Pfenner and Lidsine Phillips, also of the contract department.

MGM Booker Henry Ayello, announces the graduation of his daughter, Helen, from Hine Junior High School. Paul Wall assistant MGM branch manager and his wife Della celebrated a wedding anniversary.

CINCINNATI

Charleston Theatre Supply Company installed sound and projection equipment in the Belize Open Air Theatre, Belpre, Ohio, of which Fred Hedwig and Fred Clemens are co-owners. G. C. (Spotsy) Porter, Beckley, W. Va., was a visitor in Cincinnati the past week. RKO Theatres Dayton City Manager Goode Sable and Mrs. Sable suffered injuries when the car in which they were driving had a collision. Ross Filson, Pt. Pleasant, expects to have his new drive-in theatre, Mason, W. Va. opening in July. Arthur Fine, Empire Theatre, is confined at the Jewish Hospital for treatment.

Bob Laws, Dayton and Cincinnati salesman for 20th-Fox, resigned due to poor health, after approximately 10 years with the company. He intends to make a trip to Arizona for a month and then to New York on his vacation. Allan Mandell, Michigan Manager, attended a sales meet in New York last week. Helen Peiper, contract department, Universal-International, will be married July 17. Her co-workers gave her a Miscellaneous shower and dinner.

OMAHA

Theatres will play the leading role in staging the first public fund campaign in the history of the Omaha Safety Council. Booths in downtown houses will offer $1 memberships during a two-week drive. William Miskell, Tri-State district chief and traffic enforcement chairman of the council, handled the arrangements.

RKO Office Manager William Burke at Kansas City will manage Tommy Thompson’s new theatre at Yankton, S. D., when it opens.

Regional News Index

REGIONAL NEWS INDEX

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PHILADELPHIA

Thieves made an unsuccessful attempt to rob the Stanley-Warner Theatre last week. They knocked the combination off the safe, but fled before they could open its doors. Lewen Pizor’s Cedar is closed for remodeling and air-conditioning. Harry Brillhart, Screen Guild officer and car salesman is the father of a baby boy, his second.

Clare Hopp, Stanley-Warner telephone operator, is back after a recent operation. The 20th-Century-Fox Family Club is planning a picnic at Beach Haven, New Jersey.

A new custom-built RCA-Victor Clubman television set has been installed in the Variety Club Rooms in the Bellevue.

Zelda Donsky, Columbia club, is suffering from severe burns, caused when she fell asleep under a smother. Universal-International’s Al Horowitz, and Charles Simonelli, were here to set advance plans for the world premiere of “Tass Roots.”

Cupid made a score of three at the Columbia exchange. Penny Rice,, stenographer, and Eleanor Nila, cashier will middle-age in June, with Mary Wilkins, stenographer, marrying in July. Warner Stenographer Jean O’Hara was married recently.

Owen Chine is a new student booker at Universal-International.

CLEVELAND

Theatrefare’s General Manager David Sandell went fishing over the weekend with his two sons, Merle and Sheldon. The League of Showmen’s Wives, consisting of ladies whose husbands are Variety Club members, has recessed for the summer with the last luncheon held Tuesday under the direction of Mrs. James Levine and Mrs. Dave Kaufman. Publicity Director Mrs. Harry Weiss declared the ladies a full program of events in the fall starting with a clambake.

Republic Manager John J. Houlihan has received orders to move to Dallas. He will be succeeded here by Irwin Pollard, who was here for the past five years was manager in Detroit.

Lillian Brooks, secretary to Warner’s Publicist J. Knox Strachan, is leaving this week on her most exciting vacation trip. It includes Hollywood, and Loew’s Switchboard Operator Dorothy Bogdan is also going away on her most important vacation trip. This time it includes a husband. James E. Scovill of the Scovill, Essick and Reil circuit, who has retired to live.

To Honor Mayer

Louis B. Mayer will come to New York from Hollywood on June 29 to attend a dinner given him by the Amusement Industry Division of the United Jewish Appeal as a tribute for his charitable activities. C. C. King, Balaban, S. H. Fabian and Emil Friedlander announced Monday. The dinner will be held at the Hotel Astor’s Grand Ballroom with Louis Nizer as toastmaster.

(Continued on Page 28)

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(Continued on Page 28)
Terrific as T-MEN!

RAW DEAL

“To repeat box-office performance scored by T-Men!“
—MOTION PICTURE DAILY

“Solid box office...across-the-board customer appeal!”

“If action’s what audience wants, they’ll get it here!”

“Will pay off largely at box-office! Follows T-Men!”

“Hits hard...strong woman’s angle!”

“A solid item ...Should keep all audiences in a state of excitement!”

“Good music to any exhibitor’s ears!”

“Should clean up! Names will insure good business!”

EDWARD SMALL presents “RAW DEAL” Starring DENNIS O’KEEFE • CLAIRE TREVOR • MARSHA HUNT
with John Ireland • RAYMOND BURR • CURT CONWAY • CHILI WILLIAMS • Directed by ANTHONY MANN • Written by LEOPOLD ATLAS and JOHN C. HIGGINS • Suggested by a story by ARNOLD B. ARMSTRONG and AUDREY ASHLEY • A Reliance Picture • An EAGLE LION FILMS Release
Bookers Organize

Theatrical Booking Association of Oregon has been formed in Portland with the following officers: president, Monte Brooks; vice-president, Norman Anderson; secretary, Johnny Walker; executive secretary, Ranson Meinke.

Rosen, of United Artists and Harry Mandell of 20th Century Theatres as sub-chairmen.

Two more independent producing companies bowed in this week. They are Caman Film Productions, organized by Robert Montgomery (not the screen actor) and Carillon Pictures headed by George H. Beeston, formerly a director in Canadian Odeon, David Orgley, who is with the Odeon law firm of J. Earl Lawson, and Mel Turner of the Queensway Studios, a unit identified with the J. Arthur Rank Organization.

Baltimore

Embassy Theatre in Cumberland is being remodeled. Springy Lloyd, Leader Theatre, South Cumberland, is recuperating from a recent heart attack. Bernard Goeder, Maryland Theatre, Oakland, Md., attended the Democratic State Convention in Baltimore.

Bill Spates, Palace, Fredsburg, Md., has recovered his sight and will attend his first ball game July 1. Liberty Theatre in Kayser, West Va., has been resumed. Jeannette MacGruder, Garden Theatre, Cumberland, is installed in her new office. Harry Cohen, of the Elmer Brenn Co., was injured when he had a car accident in Dundalevile, Md. H. Marion Rosin, Riggs, Chesapeake City, Md., reports that the asparagus crop on his farm is very good. Mayor Smith, Northeast Theatre, Northeast, Md., is in Philadelphia visiting.

RKO Manager Joe Brecheen is in town visiting accounts. Irvin Epley, former Royale manager, is now managing the Camden in Philadelphia. Visitors to the Durkee office recently were Gordon Cottee, 20th-Fox, and Danny Rosenthal, Eagle Lion. The Maryland will be auctioned off June 23. Howard Wagonheim, Lincom manager, one of the first to drive a model T. Two new golf enthusiasts are Henry Sauber, Pennington and Sid Marcus of the Patapsco.

Mike Leventhal, Lord Baltimore Theatre, has resigned as national director of the Motion Picture Theatres Owners of Maryland, but will continue as eastern regional Vice-President of Allied. Nat Rosen, Bill Epley and Bill Zell returned from a fishing trip to Cape May, N. J. Ralph Burgess, Screen Guild salesman, has resigned.

Boston

Business continued off in the greater Boston theatres this week with managers blaming the dog and horse tracks. Twentieth-Fox opened Andy Smith Anniversary Month with “Give My Regards to Broadway” at the RKO Keith Memorial.

MGMA Public Relations M. N. Wolf has been spending the past 15 days driving talks in the territory. Other Leo the Lion representatives around were Eastern Division Manager Jack Byrne and District Manager Herman L. Ripp who called on Manager Ben Rosenwald and the local staff.

A luncheon honoring Joseph Wolf, formerly with Columbia, now part owner of Embassy exchange, was tendered him by the Motion Picture Salesmen’s Club. President Nate Levin presided over the gathering, which in addition to Wolf, was seated at round tables.

Executive Manager Sam Hornstein has bought himself a one-family cottage in Waltham, Mass. Monogram District Manager Ray Goldstein was a local visitor. Julian Meyer of the Olympia at Cambridge, was host to the Pioneers of the Zionist movement and presented them with a flag of the new state of Israel. Independent Exhibitors, Inc., held its last meeting June 8. They’ll recess for the rest of the summer.

The Rialto in Brockton, Mass., closed last week for $150,000 renovating and remodeling job, is expected to open with a new name in September.

Chicago

Fred Tuerk, investment executive, has purchased an interest in Rosulid Russell’s producing company and is moving to Hollywood where he will expand his producing activities. Manager Hugh McGinnis of the B & K Drake Theatre will spend a month on active duty with the army reserves, where he has the rank of captain, at Fort Ord, Calif. Boris Reidel, director of Balaban & Katz’s poster studio, is back from a west coast vacation. Pat Grimes, Nortown’s chief engineer, left by plane for Eire for a visit with his brother, William Heintz, veteran B & K operator, and his wife are vacationing in California.

Marshall Napshin is the new assistant manager at the Appollo. MGM District Manager “Doc” Bamford was presented with a television set by his associated in the automobile business in films. He is vacationing in the east with Mrs. Bamford.

Bob Busch, Koerner Delivery office manager, married Alva Turner. B & K’s Chicago Theatre will switch back to live talent on June 24, and the State Lake, which took over most of the Chicago’s stage show

(Continued from Page 26)

in Tucson, Ariz., is planning to return to Cleveland this summer. Warner Bros. Home office officials Nat Feldman and Harry Kaplowitz were local visitors.

Barbara Charnas, eldest daughter of Nat Charnas, Toledo theatre owner, was graduated last week from high school and accepted as a freshman at Connecticut College. Ed Bleier of the Sun has sold his lease to Attorney Albert Leiton and will live in California. Bernie Rubin of Imperial Pictures is vacationing on the lake with Mrs. Rubin. Max Mink is in Detroit finalizing the deal with Jack Benny to play the RKO Palace here.

TORONTO

The 74th general assembly of the Presbyterian Church of Canada in annual session here declined responsibility for Rev. S. Banks Nelson’s attack on “Jews In Hollywood” delivered at their gathering, declaring this was a personal utterance of the speaker and refusing permission to Rabbi A. L. Feinberg to reply. The assembly also passed a resolution recommending that the Canadian Council of (Protestant) Churches, move to improve the standards of motion pictures. The meeting adopted a report which said that “Films of Hollywood origin in particular present a wholly secular and pagan conception of life. This is done in films which glorify sex, divorce, drinks and wealth.” Prof. S. Sanford Reit of Montreal declared that Hollywood was not the only offender and cited J. Arthur Rank’s “The Brothers” as an objectionable picture from overseas which “is a good example of the kind of perversion handed to this country by the movie industry.”

Annual Canadian sales meeting of Paramount was held at the King Edward Hotel with General Manager Gordon Lightstone presiding. The film division of the United Jewish Appeal came out with a total of $100,000 from 200 subscribers or a 50 cent jump over the 1947 drive. Theatre Executive Gurston Allen was chairman with Morris Stein of Famous Players, D. V.
The shot that will be seen 'round the world!

On May 29, the cameras stopped turning on

Roy Del Ruth's "The Babe Ruth Story," a film which
has excited more exhibitor and fan interest than any
production in recent years. Cutting and scoring began immediately
and, soon, theatre men can look forward to seeing

and selling that Home Run of Hits, "The Babe Ruth Story,"

an Allied Artists Production.
LONDON OBSERVATIONS

Three-a-Week Circuit Policy Cuts U. S. Films' Screen Time, Induces Rank to Boost Production Output

By JOCK MacGREGOR

As exclusively forecast in STR, American renters are facing a crisis which threatens to have far-reaching effects. Through streamlining release policy to three main features a week for the circuits' requirements (without whose booking a film stands scant hope of a worthwhile yield in the U.K.), playing time is limited. Consequently much product is as firmly held in the vaults as it was in the bonded stores by the Dalton duty.

The circuits have few dates not pencilled in this year. With many major quota requirements are met, MGM and WB share the bulk of the playing time. Rank's GB and Odeon groups are mainly booked with the U-I, EL and British product handled by GFD.

Outside offerings taken by Rank include 20th-Fox's "General's Agreement," "Sitting Pretty," "Amber," "Northside" and "Foxes of Harrow"; Paramount's "So Evil" and "Uncommon Woman"; and RKO's "Night Song," "Fort Apache" and "Bishop's Wife." Columbia's "I Love Trouble" and "The Assassin" ("Gun Fighters"), both here before the duty, go on GB, together with a revival of "Jolson Story."

Currently booked by this group are a number of reissue programs, several of which are being put further and further back and may ultimately be scrapped, for a diet of "oldies" might drive patrons to the opposition.

It would appear that GFD will provide not less than 35 of the major dates left this year. In the next quota period the situation will worsen, for J. Arthur Rank, determined never to be caught without adequate product again, plans to raise his annual output to sixty pictures and speaks of showing 65 per cent British on his circuits.

It will be appreciated that several major distributors are in a tricky position unless they cut away from current policy by encouraging a fourth outlet, and even so, they will have difficulty in convincing independent exhibitors who have to think of their quota supply to alter their arrangements.

* * *

British independent producers still do not know their fate, and the latest theory sponsored by one for his offerings not going well in the U.S. is that the banks which finance Hollywood stop exhibitors from booking them. Anyway, it is original.

Since the Johnston-Wilson agreement allows frozen sterling to be used for the outright purchase of British films for overseas screening, it is believed that certain firms intend to use this method of transmitting currency and to resell or lease to independent renters.

* * *

Nat Bronson had a beautiful day when he took his "Silent Dust" unit to Buckinghamshire for location shots at Bradenham, one of the quietest and most peaceful villages. The sound recordist did not find everything to his liking — the birds were singing too lustily.

Many scenes were shot in the manor, once the home of Disraeli and your humbler observer, and I reversed the usual procedure by speaking publicist Reggie Wolff around.

* * *

GB Kalee received 500 entries from its staff for new slogans to be used on its postal franking machine. Winning efforts included: "Be Seated, Gentlemen, by GB Kalee."

* * *

Victoria Films' initial offering, "Glass Mountain," nears completion at the Walton studios. It introduces Valentina Cortese, the Italian former, "Don Giovanni's Son," and MG's "Whistle." It is directed by George Archainbaud and will be released on the Odeon circuit December 13.

For the record: The Clifton Circuit has given continual films a seven-week trial at the Scala, Leamington Spa, and Ken Jones reports a third increase in box-office returns over the 1957 average. A. D. Golding has left Korda to join Transatlantic Pictures... "Alice in Wonderland," which Lou Bunin has produced in Paris with puppets and living players, will be released on the Odeon circuit December 13... Critics, lamenting differences between "Unfinished Dance" and "La Mort du Cygne," (French original) forget the latter was seen by few in comparison to the former's potential... Three generations of Carreras work for Exclusive, now that grandson Michael has joined Enrique and Jimmy... The Egyptian columns erected at the Odeon, Marble Arch, in ignorance of building restrictions, for "Caesar and Cleopatra," are at last being removed... "Best of Both Worlds" is being turned out to public demand... "Miss Australia" (Judy Gainforth) passing through London on route to America where RKO will provide the dollars turned down by her government... Granada have acquired the Kennington Bridge, Thornton Heath Station and Deptford Broadway London neighborhood houses, bringing their circuit up to 49... Agent Mack Millar and Miami showman Herman Silverman in town... Pam Kitchenens has joined Gainsborough and is turning out most readable press releases on "Christopher Columbus."

Run TOA Slogans

All theatres in the Walter Reade Circuit are running in their newspaper ads the slogans suggested by the Theatre Owners of America in its industry-wide public relations campaign.

Knows the Answer

Chief Matinee Doorman James Obri-son of the Alexandria, San Francisco, has the frequent altercations for kids who join the lobby repeatedly asking him what's in the ticket-stub box. He now gravely informs the youngsters: "There's a snake in the box. He eats everything that's put in there, wherever the kids beat a hasty retreat.'

KANSAS CITY

The Eagle Lion exchange here now has been added to the territory of Herman Beiersdorf, Dallas district manager, following the resignation last week of Beverly Miller, who had been Kansas City district manager since organization of Eagle Lion, with Denver and Salt Lake City under his wing. The three exchanges which he handled all will be supervised by Beiersdorf from now on. M. G. M. Stackelode continues as Kansas City branch manager.

T. R. "Tommy" Thompson and Bill Burke are a couple of familiar faces which will be missing from film row soon, since the 600-seater Yankton which they are building in Yankton, S. D., is to be ready about August 1. Burke has been RKO office manager but leaves the company June 18 to supervise completion of the theatre. Thompson is a former RKO and Disney exchange executive.

MINNEAPOLIS

The Rose Drive-In, St. Paul, scheduled to open shortly soon after June 15, will be one of the largest in the country. Located two and one-half miles north of the Minnesota Fairgrounds and on Underwood Avenue, the 650-car drive-in will cost an estimated $200,000. Independent Film Distributors, Minneapolis and Milwaukee, will distribute a series of six musical westerns which are being released by Film Enterprises. Charles M. Weiner, who recently was transferred from the Selznick Releasing Organization in Canada to central district manager in the United States, has been a visitor at the Minneapolis exchange.

Donald Palmquist on the staff of Minnesota Amuseme Co. for 12 years and formerly manager of the circuit's Park, St. Paul, has been named head of exhibitor public relations for Reid H. Ray Film Industries, St. Paul commercial film studios.

Raymond Jensen is the new owner of the Playhouse, Kennedy, Minn. William Toback has opened the Lakeside, Duluth, Minn.

PITTSBURGH

Annette Sylvester, of the 20th-Fox's booking department, has resigned to devote her entire time to home duties, which will follow her marriage June 17. Robert Sokol, of Toledo, is the new assistant to Manager Bill Elders at Loew's Penn, ace downtown theatre here. He succeeds Russell Schira who resigned to join a local news-
the Motion Picture THEATRE Equipment & Maintenance

A Special Section Published Every Fourth Week by Showmen's Trade Review

Featuring:

DRIVE-IN THEATRES

Regular Features

★ Architects' Advisory Council
★ Projection Advisory Council
★ Theatre Advisory Council
★ Maintenance Guide
★ Projectionists' Check List
★ Literature Bureau

June 19, 1948

AARON NADEN
Technical Editor
This is where TROUBLE begins

UNLESS YOUR DRIVE-IN has the protection of the new

**Automaticket**

ticket-issuing and control systems

For the first time, drive-in operators can have effective assurance that an admission ticket has been issued, paid for and collected for every occupant of every car. Tickets show at a glance the number of admissions for which each has been issued. Stubs are retained for analysis...in numerical order of collection. The Automaticket Control Systems for Drive-Ins also speed collections...and reveal time of and responsibility for irregularities which may occur. Automaticket Systems are designed for drive-ins of every type—including a special system for small drive-in theatres (250 cars or less), priced under $100. Ask your theatre supply dealer or write us today!

**GENERAL REGISTER CORPORATION**

36-20 THIRTY THIRD STREET   LONG ISLAND CITY 1, NEW YORK

Please send full details of the Automaticket Control System for a Drive-In Theatre of_____________ cars.

Name

Company

Street Address

City

Zone    State

The patron's stub of this Automaticket System drive-in ticket enables management at any time to check occupancy of any car against paid admissions because number of stubs is clearly visible.

The Stub Rod Control Box completes the Automaticket Control System by preserving stubs in sequence of collection—and protecting against palming and re-selling, and other ticket manipulations.
Word has spread throughout the nation that RCA Drive-In Equipment performs dependably, night after night. That's why leading drive-in owners use RCA equipment all the way.

This country-wide acclaim is the natural reaction to products of superior quality—RCA In-Car Speakers, RCA Sound Systems, Famous Brenkert Projectors and Arc Lamps and Power Supplies of proved merit.

For Complete Drive-In Theatre Equipment
See Your Independent RCA Theatre Supply Dealer

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal
WHY DRIVE-INS EVERYWHERE RELY ON

MOTIOGRAPH

DEALERS

MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT
WITH STANDARD LIGHT AND CONCESSION SIGNAL

The speakers and supporting standards are illuminated, thus eliminating maintenance troubles otherwise occasioned by patrons dropping the speakers on the ground. Base numbers are easily read, permitting patrons who leave their cars to easily find them upon return. Traffic hazards are reduced and a beautiful appearance imparted to the entire theatre area without interfering with projection.

The red service signal light can be turned on, off, or flashed by push button switch on in-car speaker, enabling concession workers to render prompt service, without annoying those who do not wish to buy.

The junction box mounts on unthreaded pipe or tubing up to 3½" O.D., without the necessity of purchasing pipe flanges, thus saving installation costs.

MOTIOGRAPH IN-CAR SPEAKERS

employing highly efficient, weather and insect-proof speaker units with a five-inch cone and acoustically correct housing design, guarantee better sound quality. Ruggedly constructed to withstand rough handling, they may be quickly disassembled for maintenance, yet cannot be opened with a coin, knife or ordinary screw driver. Nor can sharp instruments be inserted in the housing perforations. Large mechanical and electrical safety factor. Rubber plated speaker hooks. Constant impedance type volume controls make constant fader adjustments unnecessary. Available with pleasing blue enamel finish and coiled cord (shown at left) or with attractive brushed cadmium finish and straight cord (shown at right).

MOTIOGRAPH SOUND SYSTEMS

150, 250 and 500 watt systems for 600, 1,000 and 2,000 car capacity theatres.

MOTIOGRAPH DOUBLE SHUTTER PROJECTORS

HIGH INTENSITY PROJECTOR ARC LAMPS

MOTOR GENERATOR SETS

RECTIFIERS

ANTI-REFLECTION COATED LENSES

PROJECTION ROOM ACCESSORIES

FREE

Write for complete authoritative booklet “How to Select the Site, Construct and Equip a Drive-In Theatre.”

MOTIOGRAPH INC.

4431 W. LAKE STREET. CHICAGO 24, ILL.
The Drive-In Theatre in 1948

Rounding Up Facts And Opinion Based on Practical Experience to Guide Plans for Design, Equipment and Operating Policy

The current popularity of drive-ins among showmen everywhere, and their rapid proliferation in all parts of the country, probably traces to the fact that theatremen find them more profitable than conventional theatres in certain situations—and this, in turn, to the relative newness. The national supply of drive-ins has not yet nearly caught up with the public demand.

As more drive-ins are built (and they are being built very extensively this year), competition between them may eventually reduce that margin of profit which at present makes them seem more desirable investments than conventional theatres. Some early indication that competition among drive-ins is increasing can perhaps be found in the fact that their operators are beginning to demand first-run pictures; some are already getting them and others not. Formerly, drive-in operators were entirely content to run an oldie that cost them only $20 a night. They filled their theatres just the same. They are still filling their theatres, yet many of them are clamoring today for the privilege of paying $200 a night.

Some authorities feel that this shift in policy on the part of some operators indicates a fear of future competition, when more drive-ins will have been built. But others see no such motive and are convinced that the demand of drive-in exhibitors for first-run pictures only reflects the fact that the open-air theatre has arrived at its maturity as an important and permanent part of the industry.

Drive-In Costs

The average 1948 drive-in accommodates 500 cars, according to well-informed sources, and costs about $150,000. Deluxe outdoor theatres may run as high as $400,000, or $200,000 in cost. Variation in cost, however, is not merely a matter of the size of the project. Five different cost factors may differ enormously from one theatre to the next, and alter very materially the size of investment involved in theatres of equal capacity.

1. The cost of grading the site depends on the natural slope of the land and how much artificial grading is needed. However, experience seems to indicate that where a location is otherwise desirable, relatively high grading costs need not prove a deterrent.

2. The expense involved in providing the theatre with water will vary greatly according to whether there is or is not a public supply available—and if there is not, how deep it will be necessary to drill.

3. Sewage disposal costs will depend on the availability of public sewer or, in its absence, on the type of soil.

4. Also responsible for a great variation between the costs of two drive-ins of identical capacity will be the decision of whether or not to pave its roads and ramps. The consensus of opinion seems to be that paving is extremely desirable—but it is expensive; estimated to run to about $75,000 for an average theatre, or from $1.10 to $1.25 per square foot.

5. Cost of the screen tower varies between $10,000 and $50,000; with $15,000-$20,000 about the average. The difference depends partly on whether or not office or other facilities are built within the tower structure; and partly on the extent of decoration, lighting and so on which the owner decides to add on the side facing the public road.

Comparatively minor items, less likely to vary drastically from one theatre to the next, include the small building used to house the projection equipment, refreshment stand and rest rooms—the cost of this amounts to only an insignificant fraction of the total drive-in investment. Projection, sound equipment, complete, counting everything except labor of installation, will usually run from 1/10th to 1/8th of the total cost of the theatre.

Drive-ins are harder to finance than other theatres in spite of their greater potentialities for profit at the present time, owing to the fact that they do not include any important structure that could be used for other purposes (as the conventional theatre can) in the event the enterprise were to prove unsuccessful.

Drive-in admissions run about the same as those of conventional theatres in the same territory. The national average is about 50c-60c per person.

The drive-in box office, experience shows, should be located some distance from the road to provide waiting space when the theatre is full. A straight line from the road to the box office is considered desirable. The exit from the theatre should always be separate from the entrance; and should be wide enough to minimize traffic jams when the theatre is full. Many cars try to leave at once. County police work with the drive-in's own employees in controlling traffic, as a rule.

Traffic Control

All cars approaching the drive-in from any direction should be informed of what attractions are playing. A two-faced direction board is therefore considered desirable. A triangular one is ideal if the location is at a cross-road. Very large changeable letters should obviously be used.

Admission is controlled by tickets as in the case of regular theatres; this control serves for tax purposes also. However, since admission is per person and not per car, opportunities for employee dishonesty and collusion are greater than in other theatres. Various systems of automatic admission control are available for use, in addition to tickets, for greater security in this matter.

The patron should be told to turn his light off at the box office. Some drive-ins also use an illuminated sign near the box office to reinforce this admonition.

It is customary to number all the ramps and posts. In some theatres these numbers are illuminated; in others, not. There seems to be a trend in favor of illumination.

Another, and very recent trend, rapidly gaining in favor, is "moonlight" illumination of the entire area. Experience proved that full moonlight provided no interference with the enjoyment of the picture. Hence, an artificial "moon" is now increasingly used, on top of a pole about one hundred feet high, to shed a gentle and reflective glow over the entire area. When Nature provides bright moonlight gratis, this lamp is not turned on.

Experience shows that the drive-in is definitely not a place to "park and spark"—most patronage is of the family variety. However, even a slight percentage of disorderly conduct cannot be allowed. An investment of hundreds of thousands of dollars could be jeopardized if the drive-in got the reputation of being a public nuisance.

The Show Gets Bigger

This screen, shown in process of installation at the Central Drive-In Theatre, Rochester, New York, will be 62 feet wide. The structure reaches a height of 75 feet and is anchored to two 260-ton sunken concrete bases. The screen surface is composed of steel panels.

(Continued on Page E-7)
The Rancho
San Diego, California

DELUXE DRIVE-IN BUILT AT
COST OF $520 PER CAR

Located four miles from the heart of San Diego, California, the Rancho Drive-In here shown accommodates 672 cars and 300 walk-in patrons, and cost $350,000. Admission prices are sixty cents for adults, forty cents for juniors, nine cents for children. Seron Enterprises, Inc., of Los Angeles, are the owners.

The entire theatre area is paved with asphalt. A large parking bay, shown near the bottom right of the picture, accommodates cars waiting for admission, keeping them off the public highway and eliminating traffic jams.

Advertising

Two important types of display advertising are used. The name of the theatre, Rancho Drive-In, and a fluorescent-trimmed mural sign depicting a conventionalized Mexican scene, are mounted on the outer side of the screen tower and face diagonally toward the cross-roads on which the theatre is located. Neater to the cross-roads, practically abutting the intersection, is a triangular, columned structure that serves as a support for three changeable letter attraction boards on which the current program is advertised in 10-inch and 17-inch Bevelite letters. The location and triangular design of this structure are such that its advertising is presented to cars approaching the cross roads from any of the four possible directions.

Traffic Paths

Automobiles entering the theatre pass through the paved parking bay to the oval-roofed box office located near the extreme right of the large picture. This box office, mounted on a little concrete island of its own, is of stainless steel and glass construction. The edge and underside of its roof carry curved and scrolled fluorescent tubing. Having passed this box office, automobiles swing around to the theatre proper, where attendants direct them to one of the thirteen parking rows.

On leaving, cars emerge from the opposite end of the row in which they are parked, and proceed down the roadway shown toward the left of the large picture past the screen tower and thus out to the public highway.

Walk-in patrons may come in their own cars and leave them in the parking bay if they prefer to watch the show from stadium-type weather-proof seats rather than from their automobiles. Others reach the theatre by public transportation. The stadium-type chairs provided for such patrons are built of weather-proofed hard wood and cast iron, and are of the type used in ball parks and similar places of outdoor assembly.

A fully-equipped playground is provided where children may amuse themselves with swings and other distractions in preference to watching the show, if they or their parents so prefer. An attended refreshment and candy stand is also among the Rancho’s facilities.

The Theatre Proper

Within the theatre proper, the distance between parking rows is 38 feet; the distance between speaker posts in each row, 15 feet. Maximum viewing angle is 80°. Speaker posts are provided with low intensity guide lights. These are operated on DC to eliminate any possible pick-up of AC hum by the speaker wiring.

Robinson decking—channeled, interlocking steel—is used both on the screen tower and for the solid fencing that faces the public roads. Wire fencing is used around the remainder of the theatre area.

Concession stand has large capacity, attendants wear colorful uniforms.

The screen surface is plaster, and measures 60 by 45 feet.

Projectors are Simplex E-7’s, operating at a reverse projection angle of 8°, and fitted with B. & L. 3½ inch Super Cinephor lenses. Projection lamps are Peerless Hydro-Candescent condenser arcs, equipped with heat filters supplied by their manufacturer and water-cooled carbon jaws made.
is some trend toward using water-cooled carbon jaws in drive-in arc lamps.

The screen surface of course is solid; not perforated as in an indoor theatre. Transite board, aluminum and steel have been used for screen surfaces.

Aside from the exceptionally powerful light required, projection techniques in drive-ins do not differ materially from those of any other theatre. The mounting of the projector does differ, as a rule, since the projection angle in a conventional theatre is usually downward, but in a drive-in it is almost always upward. Formerly, when the upward angle was greater than existing projection pedestals could accommodate, an upward-sloping concrete platform was provided under each pedestal. This is now unnecessary; new pedestals offered by manufacturers today provide the degree of upward tilt needed.

Sound requirements of drive-ins exceed those of even the largest indoor theatre. The requisite sound volume is ¼ watt per car. Hence, sound amplifiers are now available of 250 watts output; one of these amplifiers will provide enough sound for 1,000 cars. "Ramp control panels" are also available for speaker wiring, to assure that short-circuit of one speaker (which could easily be caused by collision with a speaker post) will not put the entire theatre out of operation. The control panel enables the projectionist to switch any one ramp out of circuit until repairs are made.

The increasing use of in-car speakers solves a problem that could not be solved in earlier drive-ins, where powerful speakers were used at the screen location in the manner of indoor theatres. Sound travels at approximately 1,100 feet per second. Where the car was parked 550 feet from the screen, the spectator would hear the actress's words a full half-second after he saw her lips form them; and the time lag would be still greater at greater distances. The in-car speaker brings the voice to the patron with the speed of electricity maintaining perfect synchronism.

Refreshments are sold in some drive-ins by peddling them from car to car. Other exhibitors provide only a central counter, located usually in the projection-and-lobby room building. In either case the refreshments are of the types usually sold in theatres, but in addition hot dogs and hamburgers prove to be especially popular in drive-ins, just as they are in ball parks and other places of outdoor assembly.

Box-office, constructed of stainless steel, features under-ceiling lighting.

by Huff's Manufacturing Co. of Los Angeles. Current at the arc is 180-185 amperes, supplied by a Hertner transverter. The sound system is Simplex; it has 250 watts output and a dual channel for emergency use. The in-car speakers are also Simplex, wired through an individual ramp control panel whereby in case of trouble the speakers of any single row or rows can be disconnected to assure that short-circuit in any one speaker will not put the entire theatre out of operation. All of the projection room equipment as well as the attraction boards, changeable letters and box office, were furnished by National Theatre Supply of Los Angeles.

Drive-Ins in 1948

(Continued from Page E-5)

sance. A common precaution is to have the grounds patrolled by uniformed police, hired by the theatre, but properly depurized by the local authorities.

Experience also shows that the most successful drive-ins are the ones that have good projection and good sound. Because of the size of the drive-in screen, which may run as wide as 72 feet in extreme cases, extraordinarily powerful projection light is needed. Projection lamps may be equipped with heat filters, which hold back some of the heat of the arc, enough to keep it from buckling the film; in addition, on the West Coast especially, there...
Specialized and Adaptable Equipment

The earliest drive-ins were equipped exclusively with apparatus designed for conventional indoor theatres. That was the only kind available. Some items were not very satisfactory for drive-in work. Loudspeakers, for example, had to be located at the screen just as in an indoor house. This was unsatisfactory for two reasons. It destroyed synchronism because of the time required, sometimes half a second or more, for the sound to reach cars in the rear rows—_the sound lagged behind the picture as thunder lags behind the lightning._ Secondly, in some locations, the sound was a public nuisance. But weatherproof in-car speakers and post speakers, adapted to drive-in requirements, did not then exist. Theatre-type amplifiers of the power needed did not exist; smaller amplifiers had to be doubled or multiplied to get the necessary power—a practice frowned on by sound engineers, but unavoidable. Admissions were controlled by conventional methods invented for indoor theatres, where patrons enter a-foot; these methods were not well adapted to preventing irregularities where a number of patrons enter in one car.

Traffic controls within the theatre area left much to be desired, but apparatus for suitable traffic control lighting, and good techniques for the general illumination of the outdoor theatre, were unavailable. Special construction was often needed inside the projection room—upward-sloping concrete platforms for the projector pedestals, because there were no pedestals that could be adjusted to the necessary upward angle.

Today the drive-in operator can buy apparatus exactly suited to meet all of the above-mentioned requirements, and all other needs of drive-ins. The popularity of outdoor theatres and their rapid multiplication led manufacturers to produce equipment suited to the special needs of such places of entertainment. Specialized drive-in apparatus of many kinds is now so abundantly available, there is no longer any reason for installing the original unsatisfactory make-shifts in new outdoor theatres, or for continuing to use them in older ones.

New Power Equipment Suited to Drive-Ins

Are supply generators especially constructed for drive-ins unknown until announced by Automatic Devices Company. They will be built to meet any requirements.

Additionally, the company announces a new line of motor-generators for both drive-in and indoor theatre use. These new models, known as Stabilarc 1373, available in all sizes and delivered within three to four weeks after receipt of order, are "package" units that contain their own ballast resistor and starter in a cabinet mounted on the stator frame, the entire assembly constituting one unit. Two new lines of diesel-electric plants, suited to drive-ins and other theatres lo-

The Moonlight, Chillicothe, Ohio

 Attendance at the Moonlight Auto Theatre, Chillicothe, Ohio, has been so brisk since its opening on April 8 that children's admissions have been eliminated. The new theatre accommodates 500 cars and 100 walk-in patrons. The owners, Barton Cook, of Dayton, and Edwin Payne, of Waynesville, are ex-service men and both are very well known in the area.

Equipment for the Moonlight, supplied by Dayton Film, Inc., includes Century projectors, Strong High Intensity lamps and Strong 80-ampere rectifiers, Kollmor-

...gen coated lenses, Altec-Lansing 250-watt amplifier, and 500 Autocrat Master in-car Speakers. The concession stand (photo at right) is equipped with a popcorn machine, refrigerator, facilities for serving Coca-Cola in bottles, and broiler for food cookery.
Amphly Provides for Drive-In Needs

cated away from power lines, and to all theatres as emergency equipment in case of power line failure, have been brought out by D. W. Onan and Sons, Inc. The water-cooled line includes a.c. generators from 10 to 35 kw., single or three phase, 50 or 60 cycles, all standard voltages; and a.c. models of 10 and 15 kw., either 115 or 230 volts as desired. The air-cooled line includes single and three phase models, 60 cycles, 115 or 230 volts, rated at 2.5 kw. These latter are unusually economical to operate, consuming only 0.126 gallons of fuel per kilowatt hour at full load, the manufacturer states.

Improved Systems for Controlling Admissions

Two improved methods for checking and controlling drive-in admissions, one intended for use in the larger open-air theatres and the other for smaller ones, have been developed and are now offered by General Register Corporation, manufacturer of ticket-issuing machines that have been standard for decades in conventional theatres.

On the basis of its long experience in the field, the manufacturer decided that any successful drive-in collection system must, first of all, give the owner constant check on both the sale and collection of tickets; and, in addition, enable the owner to tell by a glance how many admissions were paid for in any car. Both of these requirements must be met in every theatre, regardless of its size. Accordingly, the company proceeded to develop two different systems. They function in somewhat different ways, but each of them meets the two basic requirements.

For the larger theatre, the system consists of a cashier, an electrically operated Automatic ticket issuing machine, the special tickets shown in the illustration on page E-12, the special ticket box also illustrated there, and the ticket lifter, or "doorman." It will be observed that the length of the ticket indicates the number of admissions sold per car. The ticket is handed to the patron or, preferably, inserted under the windshield. The ticket lifter tears the ticket longitudinally along the perforation, puts the long stub back under the windshield wiper, and files the portion he retains in the stub rod control box, where it remains under lock and key. Management can tell the number of admissions sold for each car by looking at the length of the ticket or stub under the windshield wiper.

For more detailed analysis the sealed collection box is opened; the stubs on the rods are transferred to collection strings where they still remain in the order of their collection. The number of stubs can be compared with the number of sales shown on the ticket-issuing machine. Further examination of the stubs reveals the serial numbers of missing tickets, and detects resales by the fact that tickets are out of their proper order.

For smaller drive-ins, General Register (Continued on Page E-12)

Meridian, Idaho's New Drive-In

J. F. Knuth and L. A. Knowles are the owners of the new drive-in theatre at Meridian, Idaho. The enclosure accommodates 636 cars, with the most distant parking space only 550 feet from the screen. The projection and concession building (shown in photo at lower right) is constructed of cinder block and located 190 feet from the screen. The screen tower is supported by well-embedded poles braced with cables.

Equipment includes Century CC Projectors (see photo at left) and Master soundheads: Strong 70-ampere Mogul lamps powered by Strong rectifiers: Kolmorgen Snaplite f.2.0 lenses; Altec-Lansing 250 watt dual amplifiers, and AutoVoice in-car speakers so wired that each half-ramp can be separately switched. All equipment was furnished by Western Theatre Equipment Co., Portland, Ore.
If you are planning or operating a Drive-In Theatre...

OUR 15 YEARS' EXPERIENCE IS AVAILABLE

As the pioneers of the drive-in theatre industry, Park-In Theatres, Inc. has developed a "know-how" in this business that can make a real contribution to your success. Our experience proves that we have actually saved many of our licensees considerably more than the total of our licensing fee over a period of years.

If you are planning a new operation in an unlicensed territory, our free engineering service can make savings of as much as two-thirds of the earth-moving cost and can provide finished working drawings for screen towers, box offices, projection booths and other essential units.

For theatres already in operation, we can be of material assistance in acquainting you with the improved lighting and screen equipment and more efficient sound systems which have been developed from our engineering research activity.

If you are not familiar with our licensing arrangements under the pioneer drive-in theatre patent*, we suggest that you communicate with us promptly. We will be happy to explain our complete service.

PARK-IN THEATRES, Inc.
840 Cooper Street
Camden, New Jersey

*U. S. Patent 1,909,537
For Drive-Ins and Large Theatres

THE STRONG MOGUL

70-Ampere • 40-Volt
PROJECTION ARC LAMP

Projects 15,000 lumens — the maximum that film will accept without damage — providing a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more from the screen.

It is wasteful, as well as futile, to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

THE NEW STRONG SINGLE PHASE
80-AMPERE TUBE RECTIFIER
for use in Drive-In Theatres where only single phase power is available.

For 1 kw High Intensity Projection Lighting

GOING STRONG...

There are more Strong-made D.C. 1 K.W. Lamps used today than all other makes of 1 K.W. lamps combined! The Strong Utility for theatres with screens up to 18 feet in width, delivers twice the light of the low intensity lamp at an increased combined current and carbon cost of less than 2c per hour.

Prices are the lowest of any lamps in their class.
Possessing the highest efficiencies ever attained in the history of projection arc lighting, Strong lamps deliver as much or more light as any lamps made.

Strong lamps assure longest life, some of the original models built 25 years ago, still working every day.

Strong lamps are most simple in operation and require less attention. Having fewer parts, there is also less possibility of failure.

Write for free literature or ask your Independent Theatre Supply Dealer for a demonstration.

When the lamps are STRONG, the picture is bright!

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87 City Park Ave., Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps

USE THIS COUPON FOR A FREE DEMONSTRATION OR LITERATURE.

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☐ I would like to have a demonstration of the Mogul Projection Arc Lamp in my theatre, without cost or obligation.
☐ Please send me literature on the Mogul Projection Arc Lamp.

NAME
THEATRE
STREET
CITY and STATE
has developed a portable ticket issuing machine that weighs only 3½ pounds fully loaded. By reason of this device, the box office can be dispensed with in favor of "roving cashiers" who sell admissions anywhere between the highway and the entrance to the theatre. At rush periods, additional roving cashiers can be put on duty. Only one ticket is issued per car, but before dispensing it the cashier writes

Specialized Equipment for Drive-Ins
(Continued from Page E-9)

on its exposed face the number of adults and children covered by that ticket. He writes on the face of the ticket, but a multi-color duplicator ribbon records the same information on the back of the ticket in indelible ink, and simultaneously records it on a duplicate ticket that remains sealed within the locked machine. The ticket thus issued to the patron is collected at the entrance and deposited in the stub rod control box. Management can check the figures written on the ticket against the number of adults and children in the car anywhere between the points of sale and collection. Further and final check is provided by analyzing the duplicate tickets that remain within the portable issuing machine against the stubs filed on the control box rods. This latter system is priced to bring it within the budget of the smallest drive-in; in its simplest form it costs less than $100, complete.

Most important feature of either of these systems, the manufacturer asserts, is not any of their mechanical details but that the fact that employees who understand them know that any irregularities will infallibly be revealed, and are thereby discouraged from attempting any manipulation.

A new "packaged" system for controlling drive-in admissions has been developed by Ticket Register Industries of Chicago. A new company is being formed to manufacture and sell the system, which is expected to be ready for delivery in June. D. H. Finke, Ticket Register official, asserts the new system will control absolutely both automobiles entering to the number of occupants in each, making complete information on admissions available to management at all times. The "package" arrangement is designed to make installation both easier and less expensive.

Complete Drive-In Equipment Now Supplied by S.O.S. Corp.

Newest challenger in the field of equipping drive-ins, S.O.S. Cinema Supply Corporation now offers a complete line of operating fixtures and apparatus, meeting every need from the ticket office to the ramp, and every requirement of the projection room. Among items included are two different models of in-car speaker, a weatherproof post speaker, direct burial cable, traffic control signs, outdoor paint for the screen, projectors, lenses, lamp-houses and other projection room necessi-
S.O.S. line are the products of Drive-In Theatre Manufacturing Company of Kansas City. These include the DIT-MCO senior and junior models in-car speakers, and DIT-MCO post speaker, all complete

them can provide sound enough for a 2,000-car drive-in. Since they are government surplus, the drive-in operator can buy them, modified for motion picture work and in apple-pie condition, at only a small fraction of what the government paid to have them manufactured in the first place.

DeVry Offers New In-Car Speaker and Switch Panel

An entirely new in-car speaker, terminal box and ramp control switch panel have been put on the market by DeVry Corporation as the latest addition to their extensive line of projection and sound equipment.

The new speaker unit, especially designed for drive-in sound, is of the Alnico permanent magnet type with a five-inch cone treated to make it impervious to weather. The speaker matching transformers are similarly protected by vacuum-impregnation.

Each unit is mounted in a housing of the infinite baffle type of design. These housings are constructed of an aluminum alloy of unusually high tensile strength to minimize possibility of breakage. Associated hardware is of stainless steel. The entire assembly is corrosion-protected with a finish said to be impervious to rust, tarnish or peeling. The curved speaker louvres are designed to drain water off to either side. Drain holes are also incorporated in the housing to provide escape for water of condensation. The speaker handle is shaped for easy attachment to car window, sunshade, rear view mirror or lap robe cord.

The coupling unit has the same finish (Continued on Next Page)

500-watt drive-in amplifier, rebuilt by S.O.S. Cinema Supply Corp. from Navy surplus equipment, was originally designed by Western Electric Company for shouting orders to personnel during landing operations. It is of unusually sturdy construction, conforming to Navy specifications. Tubes shown are 805's, used in the output stage; just left of them are the selenium-stack rectifiers that supply the plate current necessary to activate those tubes.

with line transformers and volume controls; and in the case of the in-car speakers, one junction box for each two speaker units. The burial cable consists of No. 14 twisted pair protected by a neoprene jacket. The illuminated entrance, exit and ramp identification signs have adjustable lights in their bottom panels for flood-lighting driveways and ramps as desired. The ramp identification sign contains an additional panel to indicate when the ramp is full and can accept no more cars. All of these signs are fitted with plastic lenses and three-color, illuminated information panels, and are of rust-proof construction throughout.

Something special in the way of amplifiers for drive-ins—rebuilt units of a rather remarkable nature—is now offered by S.O.S. Taking advantage of government surplus sales the company acquired a substantial quantity of U. S. Navy "bull-roarer" amplifiers, originally designed for transmitting orders to troops during landing operations through all the noise of battle. They have 500 watts output each and are of almost incredibly sturdy construction; their transformers are Western Electric throughout and their other components of comparable quality. These amplifiers are modified in the S.O.S. shops to give them the standard Research Council response curve for motion picture sound reproduction; and put into standard-type commercial casings in place of the grotesque-looking Navy casings with which they were originally surrounded. One of

Connections may be made to covered jack in front or leads can be installed. Has 4 bolts in rear for mounting on wall bracket, etc.

Harvey's Special Price

$4.95

We also carry a complete line of amplifiers, microphones and sound accessories.

DRIVE-IN THEATRE WEATHERPROOF SPEAKER

HEAVY DUTY P.M.

The Army Signal Corps LS8 Speaker is designed for outdoor use in very rugged 12 gauge steel case size 4 1/8" x 8 1/4" x 8 1/4"—weight 10 pounds. Has wire screen between speaker and louvres in case, to protect speaker from damage by foreign objects, etc. Self contained matching transformer 4000 ohms impedance. Transformer may be removed for direct voice coil connection, which is 6-8 ohms.

Connections may be made to covered jack in front or leads can be installed. Has 4 bolts in rear for mounting on wall bracket, etc.

Harvey's Special Price

$4.95

Telephone: Longacre 3-1800

103 West 43rd St., New York 18, N. Y.
Special Equipment for Drive-Ins Now Available

(Continued from Page E-13)

as the speaker brackets and handles. It is designed to mount on either a 1 1/2" or 2" post. Soldierless connection lugs minimize the cost of making or dismantling connections.

The ramp control switch panel enables the projectionist to disconnect any line of speakers in which a short-circuit has developed so that the remainder of the theatre can be serviced with normal sound while repairs are being made. The standard panel accommodates fifteen ramps; special panels for still larger theatres can be made to order. By means of this panel constant loading is imposed on the amplifiers at all times, regardless of whether switches are on or off.

All of the above equipment is in actual production now, and can be delivered promptly, DeVry Corporation reveals.

Completely new in-car speakers, just released by DeVry Corporation.

Helpful Book for Drive-In Planners

Planning a drive-in? One of the problems will be water. Contaminated surface or shallow-well water can prove very expensive if someone is made ill, or an epidemic starts. Driving a deep well is expensive too, now that well-drillers are asking $6 and $7 a foot. If it is necessary to go down 1,000 feet that is six or seven thousand dollars, and even then the water may not be pure.

But all water, surface or otherwise, can be purified. The whole story is told in detail in William J. Ryan’s “Water Treatment and Purification,” published by McGraw-Hill Book Company. This book comprises 270 pages. It explains, first, the principles of the different kinds of water treatment as now practiced; and, secondly, the exact apparatus used and how it is used. Much of this apparatus is illustrated in detail.

“Water Treatment and Purification” is priced at $3.25. Any showman planning drive-ins or other remotely located theatres should find it an excellent investment.

E. J. HALEY—President, Booker T Theatres, Raleigh, North Carolina—writes:

“Sound service is one of the vital functions of successful theatre operation. We have found RCA Service to be competent and responsible in supplying this need.”

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

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CHROME METAL COVERED

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INEXPENSIVE

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"Voice of Theatre Speakers" JOE HORNSTEIN has it!

THE MISSING TENTH!

THE TELESONIC THEATREPHONE IS AN IDEAL SYSTEM FOR DRIVE-IN THEATRES

“The Missing Tenth” are the 10% of the population tributary to each motion picture theatre, small or large, who cannot now patronize and enjoy the show unless you install the remarkable TELESONIC THEATREPHONE. We welcome your inquiry for further details.

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TELESONIC THEATREPHONE CORPORATION
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EASILY INSTALLED IN ANY THEATRE, OLD OR NEW, SMALL OR LARGE, NOW AVAILABLE ON A PRACTICAL RENTAL BASIS.

ALL INQUIRIES RECEIVE PROMPT ATTENTION.
No Building Spurt As Bans End

Remodeling Jobs Go Ahead, But Watchful Waiting Still the Rule on New Projects as Architects and Theatremen Eye High Costs

Removal this Spring of Government controls limiting new theatre construction has resulted, as is natural, in some increase in theatre building. But the increase has not been nearly as drastic as some expected it would be. Present high cost of building and remodeling—and to a lesser extent, current shortage of materials and labor—have taken the place of the now vanished controls in repressing new theatre projects.

Such is, in effect, the report of STR's Theatre Advisory Council and Architects' Advisory Council, both of which considered the subject at their current meetings.

Newcomers Do the Building

A further conclusion suggested by their discussions is that theatre construction is more prevalent at this time among independents and among newcomers to the exhibition field rather than among the highly experienced and carefully operated circuits represented by the members of the Theatre Advisory Council. For the experience of the two Councils does not agree. Among the Architects, the majority report that they have actually begun new theatre work previously held up by the government ban; among the Theatremen, only the minority have done so.

In the case of remodeling, the abolition of controls has produced somewhat greater activity; the majority of the Theatremen as well as the majority of the Architects report new remodeling projects under way as a consequence of the lifting of restrictions.

Practically all new construction reported by the members of the two Councils con-

BERNARD B. SPIEGEL, Dickson Bldg., Norfolk, Va.
HAROLD SPITZNAGEL, Sioux Falls, S. Dak.
ROBERT LAW WEDD, 1527 Du Pont Bldg., Miami St., Fla.
C. B. AKERS, Griffith Theatres.
K. F. ANDERSON, W. S. Butterfield Theatres.
W. B. ARMSTRONG, Golden State Theatres.
E. L. CLEVELAND, Western Mass. Theatres.
J. H. ELDER, Interstate Circuit.
MARVIN FOX, Everett Theatres.
EMANUEL FRISCH, Randforce Amusement Corp.
MELVIN C. GLATZ, Fox Inter-Mountain Theatres.
HARRY J. GLENN, Wm. K. Jenkins Theatres.
HELMER B. MAIER, Warner Brothers Circ.
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HARRY MOSCOWITZ, Loew's Inc.
SAMUEL ROSEN, Fabian Theatres.
FRANK D. RUBEL, Wemico Theatres.
LEONARD SATZ, Century Circuit.
BILL TONEY, Tri-State Theatre Corp.
CLAYTON TUNSTILL, Malco Theatres.
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dian.

Combined Report on: CURRENT BUILDING COSTS

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HORACE C. COOK, 1915 25th St., Dallas, Tex.
GEORGE L. DAHL, 1220 1/4 Main St., Dallas, Tex.
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Advise Against Providing Booth Space for Video

Projectors Told ‘Start Now’ On Intensive Study to Be Ready for Television in Theatre

Theatre television is now close enough to reality to justify theatre personnel in devoting time and effort to studying it, in the majority opinion of the Projection Advisory Council. Managers, the Council feels, need not go into the subject too thoroughly at this time, especially with respect to technology—but projectionists in the view of the Council will observe as deep as they can into television, beginning now; and some members think projectionists should have done so before now.

As to when television will come to the theatre in a practical way the majority of the members participating offer no conjecture—but the minority that does have an opinion consider its advent a matter of months, not years.

Views Change on Booth Space

However, the Council no longer favors leaving space, in plans for new projection rooms, to accommodate future television equipment. In June, 1947, the majority did endorse the idea of providing space, in all projection room plans, wherein future television apparatus might be accommodated. This shift in opinion now does not endorse the idea of providing space, in all projection room plans, wherein future television apparatus might be accommodated. Such equipment— or at least, important parts of it—will, have to be located elsewhere, not in the projection room.

Says one member of today’s majority: “I would not plan a new projection room with allowances for television owing to the fact that it probably will be projected from some other place.”

Others commented:

“Nobody knows the requirements of television. It’s not too reasonable to provide space for it when we don’t know how much to provide, or where to locate it. Once the requirements are known, I most certainly would leave space accordingly in any projection room plans.”

“Exactly. Who knows what form, size or shape it may take?”

Today’s minority, nonetheless, not only would leave space for television in all projection room planning, but would do so even at a considerable increase in costs. One member of the minority notes further that providing additional cubage in the projection room would not normally be very expensive.

But regardless of whether theatre television innovates will reach the screen from the projection ports or from the front of the balcony or from some other point, the majority participating in this month’s meeting agree that theatre personnel must begin studying it—as of now. A distinction, as noted, is drawn by the Council between managers and projectionists, with respect to this matter. The majority consider that projectionists should look more deeply than managers into technology, while there is some feeling that managers need to concentrate primarily on aspects of showmanship and programming, with only lighter attention to technical details.

And one Council member distinguishes still further between large-screen, auditorium television, and home equipment.

The Manager and Television

Here are some of the views of the Council with respect to the theatre manager and television:

“Theatrical managers should at all time keep posted on anything that may affect the operation of their theatres, but they can safely confine themselves to a superficial acquaintance with television for the present.”

“And any intelligent man naturally should be acquainted with anything that comes up; the manager should try to find out about television, but not try to make himself a television engineer.”

“Yes, if he has not already done so, the average manager should begin now to acquaint himself with television, but a superficial acquaintance should satisfy.”

“I doubt whether any manager would have the time to go into the operation of television thoroughly. It’s an intricate subject. The manager’s role in television should be confined largely to exploitation and means of incorporating it into his show. Let him devote himself to the showmanship instead of the technical angle.”

“There isn’t much technical information as yet.”

“I don’t believe it would be worth his time at present to go into television for the projection screen, because too many phases are still uncertain, but in Metropolitan areas where he plans to have a small television set in the lounge or lobby, as an added feature he could profitably acquaint himself with some of the details.”

The minority view, that managers need a knowledge of video technology, is perhaps most vigorously voiced by the Councilor who comments:

“The manager should have looked into television before now. If he hasn’t yet he should—as thoroughly as his native talents will permit. At least to the same extent as he did with sound.”

Very different is the feeling of the Council with respect to projectionists and television. Not only does the minority feel that projectionists should look into that (Continued on Page E-29)

Meet Your Council Members

L. E. Pope, Fox Midwest Amusement Corp., is a graduate electrical engineer, and a registered professional engineer in the State of St. Louis. Mr. Pope has also worked in his apprenticeship of seven years as a projectionist and member of IATSE Local No. 565, Centralia, III. In 1919 he was appointed Projection Supervisor for the Reel, Yermo and Hayes circuit in Southern Illinois. In 1929 he was named Supervisor of Sound for the Fox St. Louis Division. Mr. Pope has been with Fox Midwest Amusement Corp. since 1932, and became a member of the Society of Motion Picture Engineers in 1938.
NO THEATRE IS BETTER THAN... ITS SEATING!

Designed with determination to be the finest...
IDEAL SLIDE-BACK CHAIRS afford the ultimate in patron comfort!

So far ahead mechanically... offering so many more advantages... this pre-eminent chair is recognized as the greatest value ever offered in theatre seating!

ONLY THE IDEAL SLIDE-BACK AFFORDS ALL THESE ADVANTAGES

★ More than six inches of smooth, effortless, horizontal retraction with no bumps, jarring or disturbance to those behind—provides 100% more passing space, with conventional spacing, 32” back to back. Eliminates necessity of standing to permit passing.

★ No sharp edges to bump shins, no pinching hazards. Full length die formed steel back panel entirely covers seat cushions.

★ 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, adjustments or lubrication required.

★ Deep spring cushioned comfort.

★ Adjustable to all conditions and inclines. Can be stationary in balconies with high risers.

★ No understructure to hamper cleaning.

★ Easily installed without specialized mechanics.

★ A variety of models, end standards and upholstering.

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- We put "National" projector carbons in the water-cooled jaws of this special mechanism . . . sock them with king-size jolts of electricity . . . try them at different angles . . . experiment with dozens of sizes and types — and come up with projector carbons that are tailor made for your theatre. The light from "National" carbons is therefore brighter. It is steadier. It is nearly perfect for bringing out the rich tones of color movies.

This experimental arc mechanism is only one detail in National Carbon Company's extensive laboratory effort to develop better projector carbons. You, the exhibitor, reap the benefits in better screen visibility, satisfied patrons, and bigger box office!

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When you buy projector carbons, buy "National"!
Unveil New RCA Brenkert Projector

RELEASE OF MODEL BX-60
MARKS ENTRY INTO MEDIUM-PRICE FIELD

Celebrating its fortieth anniversary, Brenkert Light Projection Company, now a wholly-owned subsidiary of RCA, this month placed on the market an entirely new, medium-priced projector mechanism intended to take its place in the Brenkert line as a high quality, heavy duty mechanism for theatres of conservative budget.

The new projector, known as Model BX 60, incorporates many of the features, and much of the design, of the company's senior model BX 80, which is used in numbers of the largest first-run theatres the world over.

The new BX 60 will be displayed to the public, in the course of the summer, in all exchange centers in the United States. Public demonstrations have already been held along the West Coast. One is scheduled for the Lincoln Hotel, New York City, on June 22nd. Exhibitors, projectionists, and members of the general public interested in 35-mm. projection will be welcome at these meetings.

Among features of the new mechanism which are identical or substantially identical with those of the better known BX 80 are:

- The one-piece main frame casting, which is also the same size as that of the senior unit.
- The dust-proof, oil-proof gear housing, and the design whereby the gears within that housing are continuously and automatically lubricated.
- The intermittent movement, identical and interchangeable with that of the BX 80.
- The gearing is fundamentally the same, with large-diameter gears, large bearing surfaces and in general, the same heavy duty design.
- The governor is identical with that of the higher-priced Brenkert projector; the oil pump is similar.
- Among differences between the new mechanism and the heavier one are:
  - A simpler lens mount, which, however, will take all modern wide diameter pre-focused lenses.
  - A different method of rotating the intermittent for framing.
  - Cooling by means of vanes attached to the rear shutter. The design of these vanes is such that air is not drawn out of the lamphouse and thus arc fumes are not drawn into the projection room.
  - Perhaps the most conspicuous difference is an altered shutter arrangement. The BX 80 has two rear shutters, rotating in opposite directions. The BX 60 can be had, optionally, with either a single rear shutter, or with both front and rear shutters.
  - The gearing is considerably simplified by eliminating the arrangement needed to keep two shutters running in opposite directions, and in proper adjustment with each other. In the case of the double-shutter BX 60 both shutters rotate in the same direction because they are at opposite sides of the lens. When two shutters are used in either of these arrangements, the optical result is to reduce the length of time needed to cut off, and to restore, light to the screen, thus increasing in the period of illumination and the total screen brightness. An advantage claimed for the double rear shutter as used on the senior Brenkert is that it reduces the amount of heat that reaches the aperture. The advantage of the front-and-rear shutter arrangement of the Junior Brenkert just unveiled is simplicity. Only one shutter shaft is needed. The mechanism can be bought with a rear shutter only and a front shutter added later, in the projection room, with only a screwdriver, and in only a few minutes time.

Karl Brenkert points out that while the more expensive double rear shutter may be vital to very large theatres, or to drive-ins, where extremely high amperages are used at the arc, it is much less important to the medium-size theatres for which the new model is intended since they do not use extreme light intensities. In such theatres a single rear shutter keeps the aperture sufficiently cool to prevent any damage to the film.

The somewhat simpler design of the new projector results in lower manufacturing costs and sales prices. The full list price of the senior model, BX 80, is now $1104; full list price of the new BX 60 is $800 with single rear shutter and $870 with both rear and front shutters.

The new projector is currently in production; deliveries have been made, and some of the mechanisms already are in use in mid-Western theatres.

Mr. Brenkert states that the new model puts on the screen a picture identical in quality with that obtainable from the BX 80; and that the principal difference between the two models is that the new one may not have quite the same endurance, nor equally long life under equal conditions of operation.
Equipment Dealers’ Activities

National Theatre Supply Baltimore has put Super-Simplex mechanisms, Peerless lamps, Simplex sound and a Walker screen into the Hollywood Theatre, Middleburg, Va.; Simplex E-T mechanisms and Peerless lamps into the Drive-In Theatre located near Newport News, Va., and Super-Simplex mechanisms, Peerless lamps, Simplex sound and Simplex rectifiers into the Community House Theatre at Middleburg, Va.

Motograph, Inc., announce that Mid-States Theatre Supply, Inc. (formerly L. T. Rockenstein Co., Inc.), has become the exclusive dealer for Motograph Projectors and Motograph-Mirrophonc Sound Systems in the St. Louis-Missouri film territory. Mid-States Theatre Supply, Inc., is headed by Morton S. Gottlieb and Harold Block, both of whom were active as officials of the predecessor company.

Western Theatre Supply Company of Omaha announces installation of Motograph-Mirrophonc sound systems in the State Theatre, Central City, Nebraska; Broadway Theatre, Council Bluffs, Iowa, and for Dick DeVries, Correctionville, Iowa. Also, installation of Motograph AA projectors in the Auditorium Theatre, Red Cloud, Nebraska and the Rock Theatre, Bassett, Nebraska.

Monarch Theatre Supply of Memphis and Plosch Theatre Supply of Minneapolis cooperated in equipping the recently-opened United Outdoor Theatre in the latter city. New 660-car venture is owned by Flexer Drive-In Theatres, Inc., and managed by Sidney Balmen. Equipment included RCA sound system and in-car speakers, Brenkert projectors and Century generators.

Modern Theatre Equipment Co. of Dallas has installed Strong lamps, Motograph projection and sound equipment and Motograph in-car speakers in the San Pedro Drive-In Theatre, San Antonio, Texas; and Strong lamps, Motograph projection and sound equipment and Altec Lansing central speaker system in the New Drive-In, Brownwood, Texas.

The Albany branch of National Theatre Supply has installed Simplex E-T projectors, Peerless lamps, Herten generators and Simplex F-250 sound into the Drive-In at Massena, New York; and Simplex mechanisms, Peerless lamps, Simplex sound and Simplex in-car speakers into Aue’s Open Air Theatre at South Glens Falls, New York.

Ben L. Ogron of Ohio Theatre Supply Company of Cleveland has installed Motograph drive-in equipment in Al Ochs’ outdoor theatres at Mansfield, Ohio and Muskingum, Michigan; has ordered Motograph equipment for three new Ochs drive-ins now building at Saginaw and Kalamazoo, Michigan, and South Bend, Indiana.

Mid-States Theatre Supply, Inc., of St. Louis, has taken over the supply business of L. T. Rockenstein Co., Inc., formerly at 3142 Olive Street. Mid-States now handles Motograph and Holmes projectors, Motograph-Mirrophonc sound equipment, Alexander Smith carpets and Da-Lite screens as part of its varied line of theatre supplies.

National Theatre Supply’s San Francisco branch has installed new Simplex E-T projectors in the Embassy Theatre, San Francisco. Owners Dan McLean and Lee Dibble express themselves as delighted with the results; they say the new mechanisms give them twenty-five per cent more screen light.

Modern Theatre Supply of Seattle has installed RCA sound system and in-car speakers in Greime and Fasken’s 386-car Auto-Vue at Wenatchee, Washington; and RCA sound, Brenkert projectors and pedestals, Century motor-generators and Mo-hawk carpet in Joe Rosenfeld’s Post Theatre, Seattle.

Capitol Theatre Supply Company of Boston has recently furnished Brenkert lamps and rectifiers to the Lyric Theatre, Riverside, Rhode Island, and to Mrs. Lillian Conture’s Gem Theatre at Fitchburg, Mass. Capitol also installed a new marquee on the Gem.

Sheldon Theatre Supply Company of Dayton, Ohio, has ordered equipment for two new drive-ins from DeVry Corporation, and expects soon to buy DeVry fittings for another six open air enterprises.

Ger-Bar, Inc., of Indianapolis, has supplied 394 Ideal chairs. Motograph projection and sound equipment and a Da-Lite screen to Miller and Chambers’ recently-opened Jewell Theatre in Jamestown, Ind.
Current models of Heywood-Wakefield Encore and Airflo theatre chairs are illustrated in full color in our new catalogue available upon request.

HEYWOOD-WAKEFIELD COMPANY
Theatre Seating Division
666 Lake Shore Drive, Chicago 11, Illinois
Local history or legend can be depicted at the sides of your proscenium, on side-wall panels, or in your lobby, by your brilliant murals executed in paint on canvas, velour or other fabrics, or etched in glass or plaster. Any size, treatment or theme.

Dynamic, outstanding installations for theatre owners, circuits and architects throughout the world. Phone, wire or write for details, or send rough sketches, necessary measurements, preliminary blueprints or plans for estimates and preparation of color renderings.

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
228 East Town St., Columbus 15, Ohio
"The Buildings We Build Build Our Business"

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!

MAINTENANCE
Checking Guide

- June 21.—Do you have an efficient schedule for reducing facade, marquee and lobby lighting as soon as the box office closes for the night?
- June 22.—Have all stair and balcony rails thoroughly examined, and any loose standards or supports tightened at once. Take no chances on patrons’ safety.
- June 23.—Does the engineer periodically check the rating of all electrical fuses in use and mark the panel boards accordingly to prevent over-fusing?
- June 24.—Have all your flags, bunting and other decorations prepared now for Independence Day. Many theatres spotlight a flag with a fan behind it.
- June 25.—Have you set up a fixed schedule whereby controls, pulleys, ropes and counter-weights on the asbestos safety curtain are checked regularly and thoroughly?
- June 26.—Have you arranged for a good and adequate access to your roof from the interior of the theatre to facilitate fighting fire if necessary?
- June 27.—Have you chosen a cool place for storing spare supplies of candy in summer? Spares are essential; sales decline whenever show case looks half-stocked.
- June 28.—Does the cleaning crew always turn off work lights in every part of the theatre just as soon as cleaning there has been completed?
- June 29.—Carpet tends to pull loose on stairs; do you have all stair carpet checked often and thoroughly to make sure it cannot trip your patrons?
- June 30.—Are all lighting fixtures, bulbs, tubes, covers and reflectors cleaned regularly and often to prevent waste of electricity through accumulation of dust?
- July 1.—Is your box-office always immaculately neat, free of lost-and-found articles, newspapers, magazines or other debris? Is the glass invariably clean and bright?
- July 2.—Are you all ready for holiday crowds? Have you arranged to keep every part of the theatre neat and tidy throughout the whole week-end?
- July 3.—Does staff regularly rotate candy between counter and cool store room in hot weather to minimize loss of its attractiveness through heat?
- July 4.—Watch changeovers for any alteration in brightness of picture or volume of sound; insist that projectors be accurately equalized in both respects.
- July 5.—Examine entire carpeted floor area for signs of wear; have carpet shifted as necessary to distribute wear evenly over every portion of it.
- July 6.—Do you have signals and phones between floors and projection room checked periodically to make sure they will always be in perfect working order?
- July 7.—Check the sound yourself when the size of the audience changes. Do your arrangements for adjusting volume to changing audiences work out effectively?
- July 8.—Are you reading up on television? You may have to put it in your theatre one of these days—why let yourself be caught short of knowledge?
- July 9.—Keep all employees drilled thoroughly in fire and emergency procedures, even if you have to pay overtime to do it. Overtime costs less than suits for negligence.
- July 10.—Have you set up a regular routine to have every fire extinguisher in the theatre examined and refilled as necessary at specified intervals?
- July 11.—If you use seat covers during the summer months do you have them rotated periodically to distribute the wear evenly among them all?
- July 12.—Check occasionally on opening the theatre to make sure porter staff always turn off automatic urinal and toilet flushing devices when cleaning is completed.
- July 13.—Have roofs examined thoroughly for any signs of weakness that might lead to leaks under the pressure of summer thunder showers.
- July 14.—Have you made complete arrangements to have the cooling system regularly and thoroughly inspected, and carefully maintained?
- July 15.—Are your extra keys kept safely locked up at all times, but properly tagged so they can be identified readily when they are needed?
- July 16.—Have the curtain motor, tracks and gear checked for signs of wear; examine the condition of the curtain and of the curtain grommets.
- July 17.—Don’t let your translucent changeable marquee letters lose their glamour because of dust. Have them washed as often as necessary to keep them sparkling.
- July 18.—Your drinking fountain cooling apparatus is working overtime these hot days. Give it all precautionary repairs needed to prevent breakdown.
"Tops" with theatre owners who put patrons' comfort first.

SPRING-BACK Bodiform THEATRE CHAIRS

"We take pride in this theatre, having gone to great lengths to fit it out with the finest furnishings and equipment," says Mr. L. S. Greenberger, manager of the Fairmount Theatre in Shaker Heights, Ohio. The Fairmount features Springback BODIFORM Theatre Chairs by American Seating Company.

Patrons everywhere are talking about beautiful BODIFORM Chairs. They're as comfortable as your favorite easy chair. Theatre owners, too, are enthusiastic, for BODIFORMS give remarkably long, profitable service with exceptional maintenance economy. Those installed in the Fairmount Theatre in 1941, for example, are still in excellent condition today.

American Seating Company
GRAND RAPIDS 2, MICHIGAN
Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING
Manufacturer of Theatre, Auditorium, Transportation, School, Church, Stadium Seating, and Folding Chairs
May Develop Plastic Projection Lenses

Plastic lenses for motion picture projectors are among the possibilities that will be investigated by the new plastics laboratory recently opened by Eastman Kodak Company. The laboratory is equipped with both injection and compression presses for molding plastics, and with apparatus for casting plastic materials. Other equipment includes testing devices to measure impact, bending, hardness, stiffness and heat distortion.

Engineer-in-charge of the new laboratory is Gerard Delaire. Delaire will operate under the general supervision of Garson Meyer, chief chemist of the Eastman Camera Works, and holder of the designation “plastics pioneer” awarded to him in 1944 by the Society of the Plastics Industry.

New Film Scraper Helps To Make Better Splices

Better splices, and therefore increased insurance against a film break that will interrupt the show and possibly start a fire, can be obtained very inexpensively by use of a novel film scraper, made by Ace Electric Manufacturing Company of New York. It sells for only $2.00.

The scraper is used instead of a razor blade to take off emulsion prior to splicing. It works without use of water and according to the manufacturer it does a superior job, producing a patching surface that has no ragged edges and no remaining spots of emulsion.

Fast-Drying Floor Paint Now Distributed by NTS

Vorlac Theatre Floor Enamel, which is said to dry hard within an hour, will now be distributed exclusively by National Theatre Supply. Its manufacturer is the Vorac Company located in Rutherford, New Jersey.

It is said of this enamel that it can be applied to a theatre floor in the morning and the house will be ready for traffic by noon. It is intended especially for concrete surfaces. Regular colors are tile red, gray, green and white.

Wirth Heads WB Concessions

Ben Wirth, who has been with Warner Brothers since 1930, and headed the company’s real estate department since 1942, has now been elected President of Warner Brothers Service Corporation, a subsidiary that supervises refreshment concessions in all of the Warner theatres throughout the United States. The Vice President, Secretary and Treasurer, respectively, of the Service Corporation are Harold Rodner, Robert W. Perkins and Samuel Carlisle.

New Confection

Butter pretzels, just brought out by Quillan Pretzel Company, have outsold pop corns two to one and peanuts three to one in tests conducted in Pennsylvania theatres, according to the manufacturer. The pretzels, known as “Coquetes,” measure two inches by an inch and a quarter. They are available for theatre sales in 5c and 10c ornate cellophane bags; in a 10c cellophane-covered cardboard boat, and in a 21c cellophane-wrapped eight-inch box.

Colorful Effects Produced With Modern Materials

LOVES THEATRE BRINGS GLAMOR TO ELIZABETH CITY, N. C.

AUDITORIUM, as seen from standee's space at the rear, is shown above; and at right as seen from the stage. Running the width of the house below the projection room is a lighting trough, carrying multi-color lamps that give a soft, pleasing appearance to the wall tapestry. Facade and entrance lobby are pictured below.

Elizabeth City’s newest place of entertainment, the Loves Theatre, embodies the latest ideas in both design and materials. The facade features structural glass above the marquee, and octagon-shaped metal lighting fixtures in the marquee soffit. The lobby is spacious, softly lighted, paneled in mahogany.

The forward portion of the auditorium is lighted by concealed white and amber neon tubes which start on the side walls and go across the ceiling. Multi-colored footlights play on the heavily-draped screen curtains. Auditorium walls are covered with maroon and gold figured tapestries. The ceiling is painted in pastel yellow, trimmed with blue. Aisle carpet is maroon and gold, and the chairs are upholstered in red plush.

The women’s lounge has three walls painted in solid color and the fourth covered with patterned Chinese wall paper which increases the apparent size of the lounge by conveying the impression of variety.

The Loves Theatre is owned by Elizabeth City Theatre Corporation, of which W. C. Dawson is President and C. G. Fearing, Jr., the treasurer. The building was constructed by W. Tom Love and D. M. Love.
Wagner plastic letters can be used in combination with:

**WAGNER SLOTTED ALUMINUM LETTERS**

Many styles and colors in 4", 6", 8", 10", 12", 16", 24" and 30" sizes—more sizes than offered by any other company

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**WAGNER LOBBY DISPLAY UNITS**

(White enameled steel, 24", 36" and 48" sections combine to make any length)

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Chicago 12, Ill.

Please send big free catalog on Wagner theatre display equipment, the largest line in the world.

Name

Theatre

Street

City and State
Voicing regret that the framers of the Taft-Hartley Act had not paid more attention to industries in which labor-management relations are harmonious, International President Richard F. Walsh told 1,000 guests at the sixtieth anniversary celebration of Brooklyn Local No. 4 that all the strikes No. 4 has had in sixty years could be counted on the fingers of one hand "with plenty of fingers left over."

The occasion was a gala celebration by the Local in association with District No. 10's biennial dinner and dance. Labor management and high municipal officials broke bread together amid a touch of the pomp and ceremony of the great medieval guilds; and with decorations and entertainment that would have done credit to Radio City Music Hall. Thomas, District 10 chairman and business agent of Local No. 4, arranged the festivities.

Walter Dunkelberger, member of Local No. 510, Fargo, North Dakota and Moorhead, Minn., is back at work in Fargo's Isis Theatre after a four-month illness. The Local promptly gave him the job of printing the program for its Silver Anniversary—or Mr. Dunkelberger, in addition to being a projectionist, a graduate electrical engineer, and a frequent and valued contributor to Showmen's Trade Review, is also the owner of a printing shop. His hobby is amateur journalism and during the war his amateur publication, "Panews"—admirably illustrated by Mrs. Dunkelberger—followed members of the armed forces to every corner of the earth.

Fargo, North Dakota, and Moorhead, Minn., Local No. 510, celebrated its silver anniversary on April 9th. Honored guests were Secretary-Treasurer Earl J. McCannel and Mrs. McCannel, who were presented with a sterling silver key chain and a gold compact, respectively. President Leslie G. Ferris presided; addresses were delivered by Charter Member and Business Agent George F. Ferris, Charter Member John Street, and by S. D. Dietz, owner-manager of Fargo's Isis Theatre. Vice-President Carl Leaf was chairman of the committees that arranged the festivities.

George Cuthbert, member of STPI's Projection Advisory Council and Supervisor of Projection for Famous Players-Canadian, explained the fine details of Simplex 4-Star sound equipment to more than 100 projectionists, members of the International Projection Society, at a dinner held in the Columbia Pictures Building, Toronto, Canada, where the assembled projectionists were guests of General Theatre Supply Co., Ltd. The Simplex E-7 projector and the Peerless Magnarc lamp were demonstrated by Tommy Head.

Fred A. Erhard of Local No. 150, El Paso, Texas, and projectionist at Interstate's El Paso Theatre there, has invented a handy indicator which is electrically interlocked with the projection equipment and tells patrons at a glance what part of the show (feature, shorts, etc.) is running; how many minutes it has been on; how many minutes until it is over; and how many minutes until the start of the next complete show. Mr. Erhard has been granted U.S., Canadian and Mexican patents on his invention.

President Wendell F. Bassett, Secretary-Treasurer John William Reed, and Business Agent William D. Swan, Jr., of Plymouth and Cape Cod Local No. 792, are all enthusiastic amateur photographers and members of the Plymouth County Camera Club. Reed has taken as high as third prize at public photographic exhibitions. All of these officials were recently re-elected to their respective offices for another year's term. Vice-President J. Lester Harrison was also chosen to serve for another year.

International Third Vice-President Floyd M. Billingsley has been appointed a member of the Board of the San Francisco World Trade Center Authority by Governor Warren of California.

Miss Florence Rose, who has been with the bookkeeping department of the T. A. general office for 24 years, has been compelled to resign by reason of ill health. At her doctor's orders she has moved to California.

Members of Locals No. 78 and 236, Birmingham, Alabama, donate their services at children's benefit shows put on by the Birmingham and Alabama Theatres.

H. L. Phillips of Local No. 500, Charleston, W. Va., is manufacturing a series of
new carbon savers under the firm name of “Phillips Electro Extensions.” There are several models, designed for both low and high intensity lamps. They are said to be made of the best heat-resisting steel, and to incorporate improvements not previously available. Phillips also manufactures carbon savers for photographic and other industrial arcs.

Local B-18, I.A. theatre employees’ unit of San Francisco, has just held a highly profitable raffle for the Death Benefit Fund, and an extremely successful 11th anniversary party. The Variety Club donated their own premises for the party, at which the honored guests included I. A. Vice President Floyd Billingsley and Mrs. Billingsley; San Francisco Labor Council Secretary John O’Connell and Mrs. O’Connell, and California State Federation of Labor Secretary Cornelius J. Haggerty.

Cash award winners in the Death Benefit Fund raffle included Joseph Levin, $150, and Walter Sachs, $75.00.

Mayor Jasper MacLevy of Bridgeport, Connecticut; International President Richard F. Walsh, IA executives William Raou, Tom Shea and Bill Scanlon; and Harry F. Shaw, division manager of Loew’s Foll New England Theatres, all participated in a testimonial dinner held at Bridgeport to honor Pete Bernard, veteran member of Bridgeport Local No. 277.

Jerry B. Jeter, Chief Projectionist at the Warner Theatre in Oklahoma City and member of Local 380 for 28 years, writes short stories in his spare time. He has sold a number of them under various pen names to local publications, and is now aiming at the national fiction magazines.

California’s Governor Earl Warren has named Anthony L. Noriega, Secretary of I. A. District No. 2, to membership on the Correctional Industries Commission, which supervises the productive industries in the State’s penal institutions.

Locals No. 18 and 184, Milwaukee, sponsored the IA exhibit at the Milwaukee Union-Industries Show held on May 12th-16th. Purpose of the five-day exhibition was to demonstrate the advantages of labor-management cooperation.

First Lt. Frank M. Holick, member of Local No. 380, Oklahoma City, but currently a U. S. Air Force pilot stationed on Okinawa, literally dropped in at the Local meeting March 7th. He was on route to the home of his parents on a thirty-day leave.

Gomer Smith, honorary member of Local No. 380, Oklahoma City, has announced his candidacy for the U. S. Senate in opposition to former Governor Robert S. Kerr. Smith was formerly Congressman from the 5th Oklahoma district.

John C. Wein, who is both President of Local No. B-5 and Business Manager of Local No. F-5, film exchange employees of Cleveland, is back at half time duty after a serious illness.

Local No. 249 of Dallas has presented a gold life membership card to Henry Sorenson of Modern Theatre Equipment Company.

Edward Lachman
president,
Allied Theatre Owners
of New Jersey, and owner,
State Theatre, Boonton, N. J.
says:

“WE HAVE DISCOVERED, OVER THE YEARS
THAT ALTEC SERVICE IS ‘ON OUR SIDE’”

“Events in recent years teach us that we have to be vigilant all the time—not just now and then—but make our theatre a place people prefer to come to for entertainment. We’ve got to make the most of the product we show, and to do so, we’ve got to make the most of what people hear as well as what they see. Over the years, Altec has constantly kept our sound equipment working at top quality. Altec’s only object is to make our theatre do a better entertainment job: it’s no mere side line with them. Altec Service is ‘on our side’.”

Altec Service, known for its service “over and above the contract” is a vital ingredient of your theatre’s ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.

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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

NATIONAL PRESENTS
MOVIE HOUR
Liquid POPCORN SEASONING

IN POPCORN IT’S TASTE
THAT SELLS

A new superior blend of edible refined oils especially processed for theatres.

Gives popped corn an appetizing golden color and delicious flavor.

A popcorn sales booster!

In stock at your National Branch

Packed in handy one gallon cans for your convenience—six gallons to case.
Efficiency Check List for Projectionists

- **JUNE 21.** Are all exposed projection and sound optical surfaces immaculately clean? Arc lamp mirrors free from excessive pitting and from defects of silvering?
- **JUNE 22.** Operate the non-synch equipment and check it for quality of sound, speed, and steadiness of turntable rotation, and signs of wear. Lubricate as necessary.
- **JUNE 23.** Try out the announcing microphone for quality and to prove the microphone circuit. Have you looked into the superior performance of modern-type microphones?
- **JUNE 24.** Is the vibration of either projector increasing? Check carefully for the cause and remedy it promptly; don’t tolerate second-rate performance.
- **JUNE 25.** Test (or listen to) each loud-speaker unit INDIVIDUALLY for volume, quality of sound, and freedom from rattle or other noisiness in operation.
- **JUNE 26.** Before the house opens, operate all volume controls over their full range. Lubricate, adjust or replace any that are not completely noiseless in operation.
- **JUNE 27.** Is the take-up action on both projectors still smooth and perfect; are all take-up belts or chains taut and not excessively worn?
- **JUNE 28.** Do you inspect all incoming prints before running them, keep careful record of the condition in which they are received, report defects promptly?
- **JUNE 29.** Does someone periodically inspect and service the buzzer and phone to the floor and to the manager’s office to keep them in perfect condition at all times?
- **JUNE 30.** Read all tubes that can be read with installed meters—replace weak or defective ones as necessary for quality of sound and reliable operation.
- **JULY 1.** Are all rectifier fans behaving normally, rectifiers operating well within the allowable temperature rise? If you haven’t a reliable thermomter, order one.
- **JULY 2.** Check the sound track alignment in both soundheads; adjust as necessary to the best possible position for avoiding both sprocket hole noise and frame line noise.
- **JULY 3.** Using a watch, carefully check the starting time of both projector motors. If either has slowed down since the last such test, find and remedy the cause.
- **JULY 4.** Is your stock of spare parts complete in every way? Have you enough carbons—for spot and effect machines as well as projectors?
- **JULY 5.** Examine all gears in both projectors and in both soundheads. If any show signs of needing to be replaced soon, order replacements well in advance of need.
- **JULY 6.** Does your bulletin board contain ALL the information that would be needed by a relief projectionist if one had to be called in suddenly?
- **JULY 7.** Time to re-examine all motor-generator bearings for coolness in operation, and commutators for good condition and freedom from sparking?
- **JULY 8.** Time to re-check all oil cups, oil reservoirs, grease cups and other lubricating points throughout the whole of the equipment?
- **JULY 9.** Using a colored gelatine, carefully examine all low-voltage rectifier tube filaments while they are lit. Replace tubes showing serious filament sag.
- **JULY 10.** Test the fire shutters of both projectors for reliability of operation. Check operation of port safety shutters at all projection room ports.
- **JULY 11.** Temporarily put all pre-focused exciter lamps into regular operating position; make sure all are perfectly focussed for instant use when needed.
- **JULY 12.** Inspect the present condition of all film guides, tension shoes, idlers and aperture plates for signs of wear. Order replacements well in advance of need.
- **JULY 13.** Go over the asbestos-covered leads of all lamphouses, including spot and effect machines. Order any replacements that may soon be needed well in advance.
- **JULY 14.** Do you make it a point to watch the screen carefully and often during showing of titles for even slight signs of travel ghost?
- **JULY 15.** Examine the carbon laws in all lamphouses, including spot and effect machines. Sandpaper to remove any roughness, or order replacements as needed.
- **JULY 16.** Step out into the auditorium and listen to the sound critically. If you hear any flutter or wows, remedy the cause in the projector mechanism or soundhead.
- **JULY 17.** Examine all sprocket teeth in all projectors and soundheads. If wear or undercutting indicate new sprockets will soon be needed, order them well in advance.
- **JULY 18.** Time to re-check the monitor speaker and circuit for quality of sound and noiseless operation? Use the non-synch for this to eliminate projector noise.
No Building Spurt

(Continued from Page E-15)

scale, building 25 new conventional theatres and five new drive-ins.

Majorities of both Councils agree that the reason lifting of controls was not followed by a much greater spurt of new building is high costs. Delays in delivery of materials, shortage of materials and labor and preference for remodeling are among other reasons also cited.

Among the Architects who report new construction since controls ended, the majority cite conventional theatres only; the minority have started both conventional and drive-in theatres; and a very few are working on semi-prefabricated houses also. Among the Theatremen, none report anything except conventional and drive-in theatres begun since the ban was lifted; and the majority are building drive-ins as well as regular theatres. The majority of theatremen mentioning the matter also say that their new houses are (or will be when they are built) somewhat larger than the present average for their respective circuits.

The situation with respect to remodeling is somewhat different from that relating to new theatres to the extent that majorities in both Councils have begun new remodeling work, suggesting that at present remodeling is more popular than new building. This, however, is contrary to the experience of one Architect, who finds that in his practice new construction is more popular; although he has had an increased demand for remodeling also. Both Councils appear fairly well agreed that there is at present a pent-up demand for still more remodeling, which is not being done because of excessive costs.

Council on Television

(Continued from Page E-16)

subject today, but also that they should go into it very thoroughly indeed.

"Projectionists should have studied the principles and groundwork long before this, especially the BCA handbook at least. They should add to their knowledge at every opportunity. Many of the problems of operation will rest on their shoulders. I believe in thorough preparation. There is not too much information in any one book pertaining directly to television, but articles are appearing frequently in magazines. The projectionist or his union might invest in some subscriptions to magazines. Better still, a group of men within a union assembling one of the many television kits now offered on the market will gain valuable experience. It is too late to wait until installations are being made before beginning to study so technical a subject, in my opinion."

Thorough Study Advised

"Of course. Projectionists should be studying all available technical information now, and thoroughly."

"They should have done so before now. The right men no doubt will do it in the right fashion—that is, thoroughly."

"Positively. Go into it deeply."

"Some projectionists have already acquainted themselves with television practices. Those who have not, should start now. All should go into it as thoroughly as possible."

"Only a small minority dissent from this stand.

"Since there are no theatre standards as yet for television, projectionists can only acquaint themselves with what is available. Let them confine themselves to a superficial survey for the time being."

"I do not believe projectionists should acquaint themselves with television apparatus until it is perfected to the point where we will know what is likely to be used in various theatres and how. Moreover, it is much more technical than sound. I doubt that many projectionists would study television to the extent of learning enough about it to be able to service the equipment. Trained service men will be needed, and they will instruct the projectionists in operating routine."

WORLD-WIDE
REPUTATION
for Top-Quality
and Dependability

for Top-Quality
and Dependability...

... the movie-goer responds to how he sees and hears in your theatre.
Install CENTURY PROJECTION AND SOUND SYSTEMS for harmony of color tone and picture brilliance.
Sold through recognized theatre supply dealers.

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Would you pay 2¢ for an idea?

... an idea that could mean thousands of dollars to you! Of course you would! So send NOW for this timely, sensational profit making booklet, "BUY-PRODUCTS Are a Sweet Business", containing 101 crisp, successful ideas for concession management.

"BUY-PRODUCTS ARE A SWEET BUSINESS"

By Ralph J. Batschelet, Mgr.
Fox Paramount Theatre, Denver.

All the Answers to—

TO: RALPH J. BATSHELET, Paramount Theatre, 519 Sixteenth Street, Denver, Colorado
Enclosed find $2.00 (check, money order, cash or stamps). Please send me prepaid, one copy of your money-making booklet entitled "BUY-PRODUCTS ARE A SWEET BUSINESS", containing 101 proven ideas to reach a theatre patron's pocketbook!

Name __________________________
Address _________________________
City . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Zone No. _______

City ____________________________ State ________________________
ALL of the literature here described is sent to readers free and without obligation. Merely fill in the adjoining coupon, making sure to print your name, name of theatre and street address legibly on the reverse for shipment of any other information they may want about the theatre and its equipment—all without cost or obligation.

**AIR CONDITIONING EQUIPMENT.** A large amount of detailed information about air conditioning equipment is contained in a very attractive, 24-page illustrated booklet issued by U. S. Air Conditioning Corporation. The equipment items described tell what questions to ask in selecting an air conditioning system, and tell in detail of all the factors of operation, materials, and installation of duct-work. A booklet well worth having.

**ARCHITECTURAL MATERIALS.** A series of 36 cut-away drawings in this 12-page booklet illustrates the latest materials for surfacing of fronts, lobbies, box-offices, and stairwells. It contains a wealth of information about the various types of materials and their characteristics and performance in use. The booklet is pictured and described fully. A series of small brochures ideal for slipping into folder pockets for utilizing their light at the maximum efficiency. (25)

**ARCHITECTURAL LENSES.** The Kollmorgen Super-Spectra and Super-Flux lenses (series #1, #2, respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described are several less expensive lenses designed for good projection at low cost. Included in the brochure is a history of the use of any Kollmorgen lens, with any of twenty-three models of American-made projectors and a two-color lens tab for determining the focal length necessary for every theatre. (27)

**PROJECTOR MECHANISM.** Complete information on installing, operating and maintaining the Central City Projectors is contained in a handy four-page illustrated booklet. Four line drawings show the details of the projector's mechanism. Exact measurements and component parts are all illustrated. Instructions are written simply and clearly. A useful book, not alone for those who have Central City projectors, but for anyone interested in studying the details of a modern projector. (16)

**REFRESHMENT FOUNTAIN SERVICE. Most of the literature listed in this Bureau describes products furnished for the supply of refreshments.** The brochure entitled "Planning Your Fountain for Maximum Profit" describes the complete planning of a fountain of a size required for consideration of the future requirements of the theatre. As an example of the type of combination, and in the case of theaters—the peak of service well beyond the requirements offered (absolutely free and without obligation), the booklet is written by a consultant specialist who will plan the fountain completely to meet the needs of every type of operation. (211)

**RUNNER ENDS.** Metal runner ends for the protection of runner tracks have been brought out in new form by Lorraine Manufacturing Corp. They are rust-proof, and attach to the runners very simply, quickly and neatly, mechanically at all being needed. An illustrated book describes its design and usage. (9)

**SOUND EQUIPMENT.** In careful buying of sound equipment it is necessary for the purchaser to inform himself as to which component items, of what power output and distortion, are best suited to meet his needs under consideration. Microphone-Micrographic sound systems are illustrated in a four-page booklet, which first presents each component unit in detail; then lists different systems and explains fully just which of the previously-described units go into each. Power output and distortion of each, all systems are rated in figures. Systems are also rated according to the number of seats they are able to serve. (121)

**THEATRE SPEAKERS.** The relatively inexpensive three-way speaker system is, designed to bring high quality reproduction to theatres of less than 1,000 seats, and is illustrated in a four-page booklet by Harman. A four-page leaflet. The system itself, and each of its component parts, are all separately pictured and described. The bulletin offers every theatre information the average theatreman will want concerning this low cost, high quality speaker assembly. (121)

**TICKET MACHINE.** A well-illustrated, three-color, four-page folio for ticket issuance describes set forth functional and structural details of that company's ticketing equipment. The catalog is as complete and as fast as the electrical ticket supplies of earlier design, but costs less and is less expensive to operate. The following, therefore, is of interest to all who contemplate present or future purchase of ticketing equipment. (211)

**VACUUM CLEANING.** Effective cleaning of the theatre's air ducts, ornamental surfaces and fixtures, and in-place shampooing of theatre carpets, are illustrated in a fine four-page brochure by the National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. It will prove definitely helpful to any one concerned with the practical problems of theatre housekeeping. (211)
Levy Warns of Legal Snags in Television

Every restaurant and tavern that plays a radio within hearing of its patrons, every hotel that puts a radio in a guest room as part of the furniture, is violating the law, Herman Levy, General Counsel for the Theatre Owners of America, told STR this month in an exclusive interview.

Similar use of television is similarly illegal, Mr. Levy added. Hotels, taverns, restaurants, are too numerous for anyone to police, the legal expert pointed out, but—Theatres are few enough and rich enough to be noted.

Following is the exact legal status of picking up and utilizing television and radio broadcasts, according to Mr. Levy: Copyrighted material cannot be used without violation. News events broadcast on radio or video can be used. Is the Louis-Walcott fight a news event or not?—Only a judge can decide that.

Even news events lose their privilege if they are used in a way to constitute unfair competition—for example, if someone rented premises near Madison Square Garden and offered persons on their way to buy seats at the Garden a chance to see the same event on television at a very much lower rate.

However, many video programs that could not legally be presented in the theatre without consent, probably can be used by theatremen with permission. If a television broadcast has a sponsor, the sponsor would want as large an audience as possible, and would be glad to have his program appear on the theatre screen provided the commercials were not deleted.

Novel Theatre Design to Stress Refreshment Sales

James Nasser, who in partnership with his brothers owns 135 theatres in Northern California, is working on plans for new theatres that will compel patrons to pass through a corridor lined with standard concession facilities, a complete candy store, and a soda fountain.

"There's nothing undignified about it," Nasser insists, adding that: "Even the Metropolitan Opera's wide-leaze-and-tails trade patronize a wide choice of bars and other concessions."

Nasser goes on to say: "There was a time during the last depression when theatre owners would have been happy to sell their houses and retain the lobby sales. Popcorn machines have paid off more theatre mortgages than Andy Hardy and Hopalong Cassidy put together.

Aside from the frank profits from refreshments sales, Nasser maintains, the fact that these facilities exist in the theatre helps further by attracting patronage.

New Monel Roofing Sheets

New monel roofing sheets that are softer, and more easily adapted to bending, forming, seaming and soldering than previous types, have been announced by International Nickel Co., Inc. These new sheets retain all other mechanical and corrosion resisting properties of the former monel roofing sheets, it is claimed, and will be made available in standard roofing thicknesses.

Tesma Booths Going Fast

More than fifty booths for the Tesma-Tedpa show, which is to be held in St. Louis September 26th to 30th, had been sold as of June 1st, Roy Boomer, Secretary-Treasurer of the Theatre Equipment and Supply Manufacturers Association, announces. Only a total of 81 booths are available, according to the official prospectus which recently was mailed to Tesma members, leaving fewer than 31 still unreserved. Reservations will be accepted from non-members in the near future, Mr. Boomer reveals.

Ray G. Calvin, President of the Theatre Equipment Dealer's Protective Association, and a resident of St. Louis, visited Boomer in Chicago recently to discuss details of the joint convention.

The Show Does Go On—With Emergency Power

A gasoline-driven emergency electric plant manufactured by D. W. Onan & Sons and installed in the Roxy Theatre, Slippery Rock, Pennsylvania, has thus far saved Edgar Shaffer, the Roxy's owner, an estimated $467.00 in refunds. The estimate is based on the number of times power has failed since the emergency plant was installed and the approximate refunds that would have been necessary if the theatre had not had an emergency power supply. The Onan equipment cost $1,600 installed and still has an unlimited number of years of useful life ahead of it. Mr. Shaffer also uses his emergency plant on those frequent occasions when the power line supply drops below 100 volts.

A Preview For Theatre Owners

Here is a new star for you, one that will bring you a bigger box office than the latest bobby-sox idol. The Super Heavy Duty Theatre Cleaner will get top billing in any theatre. It can be depended upon to give a perfect performance at all times.

This cleaner, especially engineered to meet the cleaning problems of theatre owners, is equipped with special tools for cleaning floor surfaces—carpeted or bare—upholstery, walls and frescoes including the screen, 15 feet plus the reach of the operator.

The Super Blower attachment boosts papers, boxes, popcorn, all debris—out from under seats and down the aisle to the front of the house where it can be easily disposed of. The Super Spotlight conveniently attached to the handle enables the operator to clean more thoroughly under seats and in dark places. The Super Screen Brush keeps screens and sound holes clean.

National Super Service Company, Inc.
1951 N. 13th St.
Toledo 2, Ohio

National Super Service Company of Canada

Vancouver, B.C.

YOUR ASSURANCE OF THE BEST!

WENZEL WD-9 Film Side Drum Cover Slip-in Type Assembly

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 our NEW complete catalog, W.C. 25. We will sell only through Independent Theatre Equipment Dealers. Mention the dealer serving you.
Governor Instructs National Personnel

Personnel of National Theatre Supply branches at Dallas, Memphis and Oklahoma City were instructed in details of maintaining Governor air conditioning units at a meeting recently held at the Governor Corporation's headquarters in Oklahoma City. Lectures and shop practice in starting, stopping, pumping down and maintaining the units were deeply into many of the small details. Exhibitors from six nearby states, users of Governor equipment, also attended and learned how to take elementary care of their own installations without calling in engineers for every small trouble.

Sebastian and Ermer Join Liquid Carbonic

Liquid Carbonic Corporation has appointed Ford Sebastian Manager of its Ice Cream Cabinet Department. Mr. Sebastian has had many years of experience in ice cream, refrigeration and cabinet activities. Walter Ermer has been named by Liquid Carbonic as its Cabinet Sales Supervisor for the Eastern region with headquarters in New York.

Showmen's Trade Review, June 19, 1948

Drive-In Mass Production

Walter Reade Theatres are about to build drive-ins on an assembly-line basis. Some 27 of them will be built by the circuit in 1948 and 1949 in four mid-Atlantic States. Special construction crews have been organized. Ground has been broken for the first of the Walter Reade drive-ins at Woodbridge, New Jersey. This is to be a 950-car establishment, and is expected to be in operation, if all goes well, sometime in the early part of July.

In announcing his plans, Mr. Reade voiced the view that drive-ins are an asset to the industry because they reach previously untapped patronage, including families and children, potential patrons who would be glad to see a movie but wouldn't up to go out, and elderly persons who can go motoring but cannot visit public places.

Wenzel's New Foreign Distributor

Fred Wenzel, President of Wenzel Projector Company, announces that exclusive foreign distribution rights for the Wenzel Pro-4 mechanism have been acquired by the firm of Streube and LaChicotte of New York.
REGIONAL NEWSREEL

(Continued from Page 30)

paper's advertising department. RKO Booker Melvin Mann has been hired to join the Warner Lund Theatre Circuit.

Mrs. Jean Wisnoski has replaced Shirley Kopelman as secretary to Perry Nathan, National Screen Service Manager. Miss Kopelman has resigned for that well-known reason—matrimony. Pete Dana, Universal-International District Manager, has returned to Pittsburgh from a sales meeting in New York all steamed up about forthcoming U-I releases.

Warner Bros. has appointed Jack Quigley, of New York, Manager of the Warner Theatre in Morgantown, W. Va., succeeding Joseph Murdock who resigned to manage an independent theatre in that town.

INDIANAPOLIS

Seven Guild Vice President Harry Lorch was a visitor at the local branch discussing with Manager Larry Jacobs the new building of the company to be built on filmrow.

Bert Goldberg, producer of all-color pictures, was a business visitor calling on the officials of the Williston Circuit.

Warner Bros. District Manager Charles Rich spent Wednesday through Friday with Manager Claude McKeen, discussing business matters.

Wilma Barrow, McKeen's secretary, announced her engagement to Vincent Crebb. Burglars entered the Leucyrem, Terre Haute, Ind., Monday night, and made away with three days' box-office receipts, according to Exhibitor Ted Parva.


Joe Million, Veedersburg, Ind., opened his new drive-in June 4.

DALLAS

Henry Vernard Till, East Texas Theatres city manager at Conroe, Texas, was killed in an automobile accident 15 miles north of Huntsville, Texas. Till came to Jefferson Amusement as doorman at the Paramount Theatre in Marshall, Texas, Nov. 5, 1932. Later he worked as manager in Kilgore, Marshall, Port Arthur, Jacksonville, Overton, Nacogdoches and Conroe, Texas. He joined the American Forces Feb. 5, 1945, and served in the Pacific campaign, returning to Conroe May 5, 1946. Surviving are his wife, Juanita, and two children, Michael Vernard, age nine and Sandra, 18 months. Funeral services were held Thursday, June 10, at Marshall, Texas.

Bill Underwood of Underwood and Ezell, is seriously ill at St. Paul's Hospital, where he is being prepared for a serious operation.

NEW HAVEN

Ernest Emerling, director of advertising and publicity of Loew's, Inc., is in Bridgeport and huddling with Division Manager Harry F. Shaw, Circuit Publicist Lou Brown, and Matt Saunders and Harry Rose, managers of the Poli and Majestic.

Murray Weiss, regional Variety Club supervisor, is in New Haven to discuss club rooms for Tent 31 with Chief Barker Barney Pitkin and First Assistant Lou Brown.

IATSE President Richard F. Walsh, accompanied by Tom Shea and William Raoul, attended the 25th anniversary of Rube Lewis, union business agent in Hartford.

VISITS ENGLISH SET. Wannie Tyers, manager-elect of the New Odeon, Toronto, is shown above (left) with Edwige Feuillers on set of "Woman Hater" at one of the J. Arthur Rank Studios in England. Tyers spent considerable time abroad studying theatre management techniques and current productions, and plans to introduce many British and American innovations in the New Odeon which is scheduled to open in September.

Sam Shouboff, manager of Lyric, Bridgeport, is back from a Florida vacation and will go on road as relief manager throughout Poli circuit. Bill Brown, manager of Bijou, New Haven, off for vacation in Rhode Island. Robert Ritzert, his assistant manager, is also vacationing. Harry Rose, manager of Majestic, Bridgeport, will vacation at Westbrook, Conn.

COLUMBUS

Visitors of Columbus approved the city's one-half of one per cent payroll tax at a special election. In Springfield, Ohio, Common Pleas Judge Leland H. Rutherford refused to issue a temporary order to Owen A. Miller of Osborn to prevent city officials from collecting the one per cent payroll tax which becomes effective there on July 1.

Work is progressing rapidly on the 1,500-car CCC Auto Theatre which Frank Yassennoff and Harold Schwartz are constructing on Harrisburg Road near Brigsdale. Opening is expected by mid-July.

Mrs. Lelia Stearns, Southern, subsequent su-

barian, had Dr. Murray Holt, magician, as its first style attraction since 1940. The showboat, Majestic, opened for the season at the Gal-

lhopis river landing.

Twenty-year-old Marilyn June Lemon of Pickerington, Ohio, was the choice of the Co-

lumbus Junior Chamber of Commerce as its entry in the dairy month queen contest finals which are being held at the Palace.

Jack Needham, retired Twentieth Century-

Fox salesman, has been named temporarily to act as buyer and booker for the Orpheum and Majestic in Nelsonville, O., by Mrs. Frances Stenrod, widow of the late owner of the two houses. The Castle, Williamsport, O, formerly operated by Lee Lullen, has been sold to Leslie Price, of Columbus, who will take possession July 10.

LOS ANGELES

Yvonne Barnes has succeeded Mrs. Louise Cox as secretary to Herbert Jack, western division sales manager for Kroehler Pushback Seats.

Yvonne formerly worked for MGM in Chicago and Columbia in Denver. Mrs. Cox returned to her native state of Ohio.

Charles P. Skouras, Jr., son of National Thea-

tres' head man, was graduated from the U. S. Military Academy at West Point June 8.

The deal whereby Sherill Corwin and Sol Lesser were to buy Joe Blumenfield's interest in the Music Halls, has reportedly been cancelled.

Ted Jones, President of Western Amusement Company of Los Angeles, has been in New York "doing the town" with Mrs. Jones and their 13-year-old daughter. Jones recently added 56 additional theatres to his West Coast holdings.

SALT LAKE CITY

The annual Exhibitors Roundup was held June 16-18, with golf tournament at the Bonneville course, stag Calcutta dinner at the Utah Hotel and ladies' dinner at the Hotel Newhouse.

Wife of 20th-Fox Manager Charles Walker en-
tertained the ladies at her home with a tea. On the committee for the Roundup were most of the company representatives in Salt Lake City.

Fox Intermountain Booker Si Saunders is taking his vacation at home. RKO Manager Giff Davison is back from a Pacific coast vacation. Paramount Booker Chick Floyd has returned

(Easter Parade) Turnout. MGM has shown "Easter Parade" to exhibitors at special previews in exchange centers. Among the many who attended the showing of the musical at the Astor Theatre, Cleveland, last week were those shown in photos above. Left, Meyer S. Fine, president Associated Circuit, and son Bruce. Right, Abe Ludacer, manager Loew's Valentine, Toledo; Dr. Hugh McNeeley, Cleveland; Jack Armstrong, Schwynn Circuit of western Ohio.
from vacation.

Dave McElhinney, formerly sales manager for several distributors and now in the advertising end of the business, visited Salt Lake friends last week. Warner Manager William Gordon is back from a San Francisco convention. Intermountain's Assistant General Manager Ray Hendry is the new vice-president of the local Country Club. Manager Irving Gillman of Independent Theatre Operators and Jay Christiansen who operates the Arcade here attended the annual meeting of the Independent Theatre Operators of Montana.

Intermountain theatres are offering script for the first time since the war with a 10 per cent saving to patrons.

ATLANTA

Grady Dennis has taken over the Joy in Carley, Ala. Buddy Chairman, formerly with Paramount Theatre, has joined the Film Classics staff. Mrs. Sarah Van Hook is back at Eagle-Lion after an illness; Republic Office Manager Joe Dumas is still home sick. Eagle-Lion Booker Sum Sherman and Ann Powell will fly to Detroit on June 26. Jay and Abe Solomon of Independent Theatres, Chattanooga, were in town for equipment for their new 1,000-seater. K. L. Davis, formerly with Republic and the Royal at Panama City, is now with Screen Guild.

Back from his California vacation is J. A. Jackson of the Birmingham, Empire, Joe Lackey, former manager of the Delmar, Birmingham, is now North Birmingham manager for Community Theatres; Fritz May has been appointed manager of Waters Drive-in at Shades Mt. Visitors: Billy King of the Carolina, Haynesville, N. C.; D. L. Buzzee of the Ritz, Dadesville, Ala.; Alpha Fowler, Jr., of the Alpha, Douglasville, Ga.; C. L. Welch of the Strand, Dallas; P. L. Taylor of the Dixie, Columbus. Lee Morris has opened his new 1,000-car Tower at Knoxville. The house features a cry room and free parking space.

PHOENIX

Wayne Griffin, Universal producer, attended the Rotary Club last week at Grand Canyon, where he is filming "Family Honeymoon." He summed up Hollywood's aspirations in a single sentence. "The ideal," he said, "is to have the motion picture adhere strictly to American standards and traditions, with a touch of religion and the whole story told with enough entertainment value to attract public interest."

The second-run, dual-feature Phoenix has logged an 18-week gross of $112,000, a 40 per cent increase from its regular scale of 30 and 40 cents.

The Fox has an entrant in the Phoenix Soap Box Derby and is pulling for the kid to bring home the bacon—and the publicity. House is currently holding a lobby exhibit of Carnation canned milk.

The grand opening of the Star, in Nogales, will feature a stage show headlining Buddy Rich and his orchestra on July 4, but the house will not open for business until the 12th.

SAN FRANCISCO

Alex Harrison, Herman Wobber's assistant at Twentieth Century-Fox, is spending a week's vacation in Salt Lake City. Helen Wobber, press agent for the Golden Gate, hosted a "Miss San Francisco" contest from the stage of the theatre. Eighteen-year-old Jeanne Lehmman was the winner and will compete for the title of "Miss California" at Santa Cruz. Finalists will take part at Atlantic City. Wesley Rosenthal, salesman for B. F. Shearer, was badly injured in an automobile smash-up at Strawberry, Calif. He suffered a broken leg and wrist and severe head injuries. He is now in a Reno hospital but will be flown back here for added surgery.

Al Dunn, manager of the Orpheum, has added Rosemary Reece as a vocalist to sing with Organist Don Anderson twice weekly. Monogram Manager James Meyers has returned to his office after attending Chicago conference. MGM's Publicist Ted Gormon is offering television to the mother who died in Minneapolis. The Golden Gate, which gave up vaudeville as a regular routine, will be back again with a big name policy starting on June 30, with Betty Hutton headlining the show. If policy clicks, house will use it for future bookings.

DENVER

Cyr Lee and Paul Rothman will open their $115,000 650-car Starlight drive-in, Colorado Springs, June 25. John B. Cabot and Lewis M. Williams have formed Marquee, Inc., and bought as their first theatre the Frederick, Frederick, Colo., from Mrs. J. H. Davis.

Joe Ashby and Walt Ibdol tied for first place in the Rocky Mountain Screen Club Calcula golf tournament. J. M. Dubois, free lance newsreel cameraman, is back from Hollywood where he made numerous contacts with parties in the market for television material.

Paramount Office Manager Tillie Chalk was taken to her home after suffering a heart attack in the office.

R. W. Cummings has sold the Gem, Culbertson, Neb., to Mr. and Mrs. B. H. Dickson. M. B. Lovejoy has bought the 1st, Victor, Colo., from J. J. Maveygraves.

MGM Booker Jerry Banta is vacationing in California.

LOUISVILLE

The first theatre for Booneville, Ky., has been opened by Owner Charles L. Seale, B. D. Arndorff of the Arco Theatre, Boardstown, left June 10 for a three-week stay at Daytona Beach, Fla.

In town recently renewing old acquaintances was National Carbon Executive C. E. Heppberger, who formerly covered the territory as a sales engineer.

The opening date of Foster Lane's new 620-seat Lane Theatre, now under construction in Williamsburg, Ky., has been set for July 1.

Jimmy Thompson, formerly of the Falls City Theatre Equipment Co. and one time manager of the local Savoy Drive-In, is now operating the Sunset Drive-In at Bowling Green, under the direction of J. T. Flowers.

The front of Louis A. Arru's, Skyway Drive-

CINCINNATI VARIETY CLUB DINNER-DANCE. Variety Club Tent No. 3 held its annual dinner-dance recently in Cincinnati. Stealing the center of interest above is the cute baby, surrounded by (l-r) Noah Schechter, chairman, dance committee; Bill Onie, tough guy; and Burt Sochin, chief Barker of Tent No. 3 (holding the youngster); Pete Niland, Barker, and William McCraw, international executive director of the Variety Clubs.
REGIONAL NEWSREEL

In at Buechel, Ky., has taken on a new appearance with the recent installation of neon archways over the entrance and exit together with a new neon-bordered attraction board.

A change in policy has been announced by the management of the Arco Theatre at Bardstown on Sundays. Instead of continuous showings, the new set-up calls for a Sunday matinee with a break before the evening show. It has also been announced that a local ball team has been sponsored by the theatre.

Mr. and Mrs. Clark Bennett and Morris Smith opened on June 10 their new 503-seat Valley Theatre, Taylorsville, Ky. House will operate six days a week, with adult admissions at 40 cents, children 20 cents.

HARRISBURG

While the revenue in Harrisburg from the amusement tax fell short of expectations, the same levy in Carlisle passed the anticipated figure. In Harrisburg revenue derived from city amusements is eight per cent less than expected for the first full month, April, when City Council realized $2,971. The total for the partial month, March 12, date of its institution, to March 31, was $7,012. In Carlisle the borough fathers received $1,223.21 from April 15 to 30, exceeding estimates. John Gibbons, Comerford manager in Carlisle, said the tax has not hurt the total attendance, but added more persons are buying balcony tickets.

Amanda Deane, Colonial, will go on vacation next week, when her daughter, Amanda (called "Dotty") returns from her leave. Both are members of the maintenance staff.

The Senate has now switched its Friday midnight show features to play only revivals. Last week’s hit was “The Informer.”

VANCOUVER

Local businessmen will erect a new $30,000 theatre in the farming community of Two Hills, Alberta.

Hospitalized for major operations are Irene Davies, secretary; Agnes Gray, Odeon, Hastings, cashier, and Leslie Allen of Hilker Attractions all are doing well.

Coming from and going on vacations are George Gerrard, Irma Phal, Strand; June McIvor, Paradise; Jim Davie, RKO; Bill Myers, Odeon, Hastings; Louis Walker, Lux; Eric Handley, Orpheum; Mary Ruddick, Plaza; Helen Simpson, Paramount, and Gordon Dalgleish, Park.

Arv McCarthy of the Regent and Stan Creech of the Oak Theatre, Burnaby, have been called up by the Navy Reserve for flood duty on the dykes. Two local projectionists, Percy North of the Colonial, and Eddie Marshall of the Capitol, are mourning the passing of their mothers who died this week.

HARTFORD

A certificate of organization has been filed with Secretary of State for the Connecticut Theatre Candy Co., New Haven. Officers are Rita Ginsburg, Alice Levy and Nathan Visano. The W. and W. Amusement Corp., Bridgeport, has filed a certificate of dissolution.

Charles Gauvain has been promoted to doorman and chief of service at the Colonial, Hartford. Manager Douglas Amos of the Webby Playhouse, Westerfield, will drop his twice weekly showing of foreign films soon, and re-turn to the old policy of United States product throughout the week. Sam Novak, doorman, Loew-Poli, has been ill. Manager Julia Smith of the State, Manchester, is back in her office, following his illness.

In Hartford’s Superior Court, a jury returned a verdict for a Plainville woman against Peter Perakos, owner, Palace, New Britain. She said she fell and broke her collarbone in the theatre August 14, 1935, because poor lighting prevented her from seeing a step. Max Olderman, who built the Tremont Theatre, Ansonia, died last week. University of Connecticut, Storrs, is planning to have a large business center, including a 700-seat movie house. The university’s been given the right to sell land to a corporation to develop such a center. Jack Holmes, for the past 20 years maintenance man at Warner’s State, Manchester, died.

Contract negotiations have broken down in Greenwich, Conn., between the Theatrical Stage Employees Union and the Parkway Theatre of Greenwich. It was learned in Hartford, Conn., late last week as the union, “pulled out” four projectionists and one stagehand at the Pickwick. The firm was unable to get licensed operators over the weekend and the regular schedule of the Pickwick was added to that of the Greenwich Playhouse.

Rube Lewis, for the past 25 years business agent of Local 84, IATSE, Hartford, Conn., was honored at a testimonial dinner in that city last week. More than 150 people attended.

ST. LOUIS

General Counsel Abram F. Myers and other officers of national Allied and executives of various regional Allied units will attend the final organization meeting of Mid Central Allied Theatre Owners at the Sheraton Hotel here, July 20 and 21. Andy Dietz is chairman of the organizing committee of which Loren Chuter, F. H. Wicks, Gene Beckham, Charley Beniamati, W. T. Zimmerman, O. F. Jefferis, Earl Vandersley, Caesar Reynolds, Henry Halloway, Hugh Graham and Howard Zuloff are members.

The Kerasotes circuit expects a July 10 opening for its new drive-in at Decatur, Ill. Joe Schrempf has opened the 500-car drive-in Park at Highland, Ill. Early opening is expected for the 600-seat O. W. McCutcheon Theatre in Charleston, Ill., which replaces the turned American. Paul Durbin expects to open the 300-seater the Odd Fellows Lodge is building at Bluffs, Ill., about July 1.

President Ray Colvin of the Theatre Equipment Dealers Protective Assn. will address the Chicago regional dealers’ convention. Circuit Head Fred Wehrenberg has closed his Dakota Theatre. Manager Tony Peluso of the Fox, St.

(Continued on Page 34)

More for Free

Use of industrial and educational films is growing in Wisconsin by leaps and bounds with the latest industry to take up movies being that of dairying. This film is being shown to fourth-grade students in public schools. During the summer about 28 films are to be shown Wisconsin’s youth, ranging from film lectures on the value of dogs and their training to higher education. The programs come from the Milwaukee Public Library.

BOOK...for special midnight shows!
BOOK...as novel 2nd feature!

Distributed by SCREEN GUILD Productions, Inc.
OK Sunday Shows

Two southern communities went on record to allow Sunday movies this week with a local election in Gallatin, Tenn., giving a green light to the Sabbath shows and the city council in Morristown, Tenn., allowing the local drive-in to show on Sunday.

Regional News

(Continued from Page 33)

Louis, was runner-up at the St. Louis district amateur golf match. Herman Beiersdorf, new City Lion southern division manager here, is quartering in Dallas, Tex., has St. Louis in his exchange territory. Film Classics General Sales Manager Bernie Kranz spent two days here last week.

One of the projectionists of the Arcade Air- drone, St. Louis, owned by Charley Eime, was painfully burned in a booth fire June 8. Several reels of films were destroyed. House resumed operating June 12 following some major repairs. Albert Levy, 75, veteran sign man whose Press Sign Company served many St. Louis theaters, died June 9 at DePaul Hospital.

DES MOINES

The theatre at Mordannin, Ia., was closed due to an epidemic of polio with more than 30 cases in the county. Authorities asked nearby communities also to close their theaters.

Fifteen managers of the Fort Dodge district of the Central States Theatre Corporation attended a spring conference at the Ritz Hotel at Clear Lake, Ia. Circuit officials attending were L. J. Wegener, associate general manager; M. E. Lee, booker; Dorothy Day, publicist; Marie Frye, merchandising department, and Jess Day, division manager.

Don Harrington of Clinton, Wis., is managing the Odgen and Casino, Marshalltown, succeeding Harold Teel who resigned to join a theatre corporation in Chicago.

Raymond Harding, 58, veteran projectionist, died at Iowa Methodist hospital following a heart attack. He had been an operator at Sigourney, Ia., before coming to Des Moines in 1912 and has worked at various Des Moines theaters since. He was employed at the Orpheum.

VIEWS ON NEW SHORT SUBJECTS


I' TAM A PUTTY TAT (WB—3171) Technicolor Cartoon. 7 mins. Having finished five cigarettes, Sylvester Cat is promptly for his sixth potential snack when along comes Tweety to spoil his plans. Release date, 4/13/48.

LET'S SING A STEPHEN FOSTER SONG (WB—2663) Memories from Stephen Foster's works, 15 mins. In Foster's writing of some of his most famous songs is dramatically interpreted by Harold Lawrence, starring as Kentucky Home, Swannee River, Beautiful Dreamer and Camptown Races. Reissue date, 4/17/48.

HOP, LOOK AND LISTEN (WB—3178) Techni- color Cartoon. 7 mins. Things happen when Sylvester Cat misjudges the length of the hop, skip and jump into the zoo, for a mouse, Release date, 4/17/48.

FIGHTING ATHLETES (WB—5008) Technicolor Sports Parade. 10 mins. Subject shows how the soldiers of India perform on the playing field in such sports as wrestling, volleyball, etc.; release date, 4/10/48.

RABBIT PUNCH (WB—1732) Bugs Bunny Special. 7 mins. Bugs is embroiled in a wrong number gam- ring, and it's a rough-and-tumble go. Release date, 4/17/48.

DOGONE CLEVER (RKO—84308) Sportscope. 8 mins. Shows the big four in dogs--the race spaniel, the retriver, the graceful setter and the pointer. Release date, 4/2/48.


MAN OR MOUSE (Col—90436) All-Star Comedy, 18 mins. When a Brooklyn mob boss demands his son-in-law be a hit man in a wrestling match, his son-in-law finds himself in trouble. Release date, 1/15/48.

PARDON MY KLUTCH (Col—90405) Three Stooges Comedy. 18 mins. The Stooges have a problem with their wives, with hilarious results. Release date, 2/26/48.

SILLY BILLY (Col—90423) All-Star Comedy. 18 mins. Billie Burke invites the father of her daughter's fiancé to her home, believing him to be the fiancé. The meeting results in confusion and hilarity. Release date, 3/17/48.

FLORA (Col—90503) Color Rhapsody. 7 mins. The dog gets into trouble when he falls in love with Flora. Release date, 3/18/48.

FEUDIN' AND FIGHTIN' (Col—90655) Community Sing, 105 mins. The Song Spenders and Dick Liebert star in tonight's edition of Feudin' and Fightin' as well as Don't Blame Me, Don't Fence Me In. Let's Sit This One Out; release date, 1/18/48.


BROOKLYN MAKES CAPITAL (U-I—3341) Variety View, 10 mins. The picture captures interest in this pictorial record of Brooklyn. Release date, 2/7/48.

HIDDEN VALLEY DAYS (U-I—3351) Musical Western, 22 mins. This featurette, photographed in Texas, concerns a group of roving cowhands who are handy with musical instruments as well as with their horses. Subject stars Red River Dave and the Texas Two Handis, in the role of Durango, Ruby Williams and Peggy Perron. Release date, 2/7/48.

THE MAD HATTER (UA) Walter Lantz Cartoon. 7 mins. Woody Woodpecker and his pal Andy Wolf, have a bit of work at the studio in a top hat, but he gets into all sorts of trouble with it and is fired when he crashes through the roof. Release date, February, 1948.

BANQUET BUSTERS (UA) Walter Lantz Cartoon. 7 mins. Andy Pandy and Woody Woodpecker, human musicians, "crash" a society musical, where a free-for-all develops when they try to eat all the food available.

NET MARVELS (Col—90800) World of Sports. 9 mins. Subject shows how the champions play indoor tennis (plug: new outdoor tennis equipment).


BASKETBALL HEADLINERS OF 1948 (RKO—83101) Technicolor. This short subject shows basketball teams from every section of the country, including Washington State, Texas, St. Louis, Kentucky, Columbus, DePaul, Notre Dame, Colorado and North Carolina, playing at Madison Square Gar- den. Release date, 4/17/48.

BIG MOUTH BASH (RKO—84309) Sportscope. 8 mins. The fine art of handling the large-mouth bass is demonstrated by the bass master of Fish and Stream magazine, and his wife, on the quiet waters of Sound's Hole, in a Home Pre- serve near New London, Conn. Release date, 4/17/48.

BONE BANDIT (RKO—74117) Disney Cartoon in Technicolor. 7 mins. Professor Scrooge Flin when he tries to uncover a bone he has buried sometime ago. Re- lease date, 4/17/48.


CRABBIN IN THE CABIN (Col—94206) All-Star Comedy, 15 mins. Wally Vernon and Eddie Quillan star in a comedy centering around a fishing trip that turns into a madhouse of screaming wives, dogs and葡萄.
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It isn't every day a 16-year-old high school student gets a long-term acting contract, but Alice Ann Kelley turned the trick last week. The young actress, recently chosen "Miss Junior America" over 5,000 entrants from all over the U.S., lives in Burbank, Cali. When Warner Bros., had her sign on the dotted line, all she had to do was hop a bus to the studio!

** Dennis O'Keefe is versatile guy. The big, blond star and William Haskell just completed an original scrapewriting called "Draw Sabres." O'Keefe will not only act in his own scenario, but plans to co-produce the film independently.

** It looks like Oscar Levant is doomed to be a song-writer on celluloid. His most recent assignment is in the forthcoming MGM "Barkeleys of Broadway," in which he plays a tunsmith who composes the music for his best friends, a dance team by the name of Judy Garland and Fred Astaire. Harry Warren and Ira Gershwin wrote the musical score for the new film.

** After waiting around quite a spell to get a break in pictures while conceiving a radio show, Jack Paar has finally made good—and found himself minus the air. He had his option lifted at RKO Radio for the third consecutive year, but is just coming into his own cinematically. Paar is slated for an important role in the forthcoming big-budgeter, "Battleground."

Paramount has signed comedian Billy DeWolfe to a new five-year multiple-picture contract. The former theatre and night club entertainer has been in pictures since 1942.

Radio columnist-newspaper columnist Drew Pearson's life will be highlighted by Columbia in a semi-documentary drama tentatively titled "The Washington Story." Pearson will appear in sequences and narrate the film, and will come to Hollywood when the picture goes before the cameras some time later this year. Jews Geller, who will work with the famous figure on the film, leaves for Washington shortly with a writer to work on the screenplay with Pearson.

That Mexican actor, Pedro Armendariz, who has skyrocketed to success in such a short time, wins another big role. This one is at Eagle Lion, where he and Robert Preston were just signed by Walter Wanger to play starring roles opposite Susan Hayward in the Technicolor production, "Tulsa." Armendariz will be cast as Jim Redbird, an American Indian who resists all efforts to wrest from him and his people their vast oil land holdings. Most of the Wanger opus will be shot in Oklahoma, starting late this month.

While his son Robert is in New York catching current shows in search of acting talent for "Barnstorming," Ed Goldin is deep in the heart of Texas confering with Bob O'Donnell regarding premières of "Texas, Brooklyn and Heaven.

** Sol Polito, formerly with Warner Bros., was named director of photography on "If This Be My Harvest," the Valli-Robert Mitchell-Louis Jourdan starer for Selznick Releasing Organization. This will be the first one in quite a while for SRO, and is a story of the California wine country. Bill Bacher is producing. Irving Kapper, the director, just returned from Napa Valley where he and a crew lined up location sites.

** Jack Warner announces Joan Crawford will star in "Flamingo Road," to be made as a Michael Curtiz production for WB release.

** Triple-threat man Dudley Nichols, who produces, directs and writes, is readying "Story X" for future production at RKO. Columnist Sam Grahon wrote the story, which is being held strictly hush-hush. Studio claims it will not disclose its theme until the film is ready for release.

** Eugene Frenke took time off from his own company, United California Productions, to set a deal with Walter Wanger whereby Frenke will produce "The World and Little Willie." The picture will be the second to be turned out by Wanger for Eagle Lion release.

United Artists sprang back to life this week when two UA producers put films before the lenses. James Nasser, the exhibitor who came to Hollywood and acquired General Service Studios and a production organization, started "Some Rain Must Fall" June 14. William Bendix finished his "Babe Ruth Story" chores at Allied Artists in time to take the lead in the Nasser picture, Dennis O'Keefe co-stars. Edward Small, the independent who always seemed to be shooting, began "Indian Scout" for release. George Montgomery and Ellen Drew are the leads, with Ben Pivar producing.

Another independent made news when John Sutherland had the distinction of being the only producer making an Eagle Lion film at this time. His "The Strange Mrs. Crane" kicked off last week, with Marjorie Lord, Pierre Watkin, John McGuire and Ruth Brady.

Monte Hale received some aid in the way of supporting players Paul Hurst, Pamela Blake and Trevor Bardette for Republic's "Son of God's Country"—not in Trucolor.

Canadian import Lois Maxwell was signed by Columbia to play Lee J. Cobb's wife in "The Dark Past," formerly tagged "Heart's" Nina Foch, who returned to Harry Cohn's lot from a Broadway season, was rewarded with a plum role in the film as an underworld character. Columbia gives the gun to a trio of pictures Monday (21) when Gene Autry's "Wings Westward," Chester Morris' "Boston Blackie's Honor" and independent producer Al Rogell's "Song of India" all start.

Also, on June 21, Monogram is set to start "Silver Trail," another Jimmy Wakely western. The King Bros. signed Emory Parnell, Douglas Fowley, Lucien Littlefield and Mary Newton for their, Allied Artists' special, "Last of the Badmen."

Paramount has been absolutely quiet all week, but Monday marks a resumption of activity. William Wyler's "The Heiress" will start then, with Olivia de Havilland, Sir Ralph Richardson, Montgomery ("The Search") Cliff and Miriam

**Hollywood Thrives on New Blood, New Ideas—Posner**

Hollywood, like America, thrives on new blood and new ideas. There is greater opportunity than ever before for the fledgling producer if he will take the advice of experienced exhibitors and put together packages that can be sold by showmanship. So believes Alan H. Posner who, with Sam X. Abarbanel, recently made their first film for Film Classics release, "The Argyle Secrets." Now preparing their second picture, both men are in their late 20s.

"By providing incentives to his crew, a new producer can slash production costs," Posner declares. "We do it in the form of a cash bonus or percentage interest in the picture. We find we can be successful in this way because key personnel then have a vital interest in effecting savings. By working with us during script preparation, these key people make constructive suggestions. In today's world, the producer must give in order to get."

Posner, a Chicago-born World War II veteran, and ex-doughboy-publicist Abarbanel, illustrate the industry's capacity for integrating young men of talent into a film. Their Eronel Films has outlined an ambitious program. They feel that as young producers, having been raised in today's society, they are part of the American moviegone audience.

"It is our understanding," Posner points out, "that youth comprises the majority of the theatre patronage. Who could better know what appeals to youth than youth itself?"
Hopkins heading the cast, Wyler produces and directs.

RKO Radio no sooner tied up one Tim Holt western before they greenlighted another. "Brothers in the Saddle," went before the cameras on location June 14, with Holt being supported by Richard Martin, Carol Forman, Steve Brodie, Robert Bray and Stanley Andrews. Herman Schlom again produces. Producer-director Don Hermann lined up a location trip to San Francisco for his first RKO production. "Every Girl Should Be Married"; cast and crew leave Hollywood next week for the Bay City for seven days of exteriors. Sheppard Strudwick was cast by Samuel Goldwyn to portray the "other man" in his production, "Enchanted" (formerly called "Take Three Tenses").

Starting June 14, Sol M. Wurtzel had another action-drama in production for 20th Century-Fox release. It's "Reel19"; "Sand," with William Lydon, Penny Edwards, Charles Russell, the Cass Country Trio and Lyn Wilde, part of the erstwhile blonde-twins combination. On location, the film includes a good portion of music. Former child actress Marcia Mae Jones is also featured; she's grown up so much she's playing the wife of a GI student at the University of Arizona. Twentieth-Fox itself began "Sand" on June 16, with Robert Rissler producing; and "Chicken Every Sunday," with William Perlberg handling the production reins.

Ava Gardner finished rehearsing her singing number in MGM's "The Ebbie" and joined Robert Taylor before the cameras this week. The new tune was penned by veteran composer Nacio Herb Brown and William Katz, son of MGM executive Sam Katz.

Martin Mooney kept independents still further in the news this week when he started "Daughter of Ramona" for Film Classics release. Shooting at the Charles Chaplin Studio, the picture is in Cinecolor, and directed by Harold Daniels.

Abbott & Costello came to an agreement with Universal - International after differences over the amount of money the boys were to receive had postponed the start of "Mexican Hayride."

The studio did not disclose the settlement figures. Robert Arthur is producing the film, which includes former U-I messenger Pat Alphin and musical-comedy star Luba Malina in her Hollywood debut. Michael Kralik took over as the new producer on U-I's "Criss Cross," a semi-documentary drama which will use Los Angeles landmarks along lines of those employed by the late Mark Hellinger in "Naked City."

Freleng to Direct 'Dream' Bugs Bunny Sequences

Freleng, longtime director of Bugs Bunny's screen antics, will direct both plot and technique of the screen sequences in which the famed cartoon character appears with Jack Carson and Doris Day in "My Dream Is Yours," Michael Curtiz Production for Warner Bros. release.

The complicated and highly technical feat of convincing the actions of the living stars with the cartoon star will require 10 weeks work, though filming of the sequence is scheduled for only four days.

'Battleground' Set for Sept. 7 Starting Date

With the return from Scotland of Walter MacEwen, plans are going forward for RKO Radio's "Battleground," World War II epic, which Jesse L. Lasky and MacEwen will produce.

Following a conference with Production Chief Dore Schary, actual starting date for the film was set as Sept. 7.

3 More in 'St. Louis'

Harry Shannon, William Tabl and Jack Homer have joined the cast of "South of St. Louis," United States Pictures production which co-stars Joel McCrea, Alexis Smith, Zachary Scott and Dorothy Malone. Released by Warners, the picture is being directed by Ray Enright.

'Two Jima' Planned

" Sands of Two Jima" will be produced as one of Republic's 1948-49 deluxe pictures, it was announced this week.
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### Feature Booking Guide

#### TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with network and area, rating, release date, and a classification type number following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

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**Col.**

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**MGM**

**High Barbaree**

**MGM**

**High Conquest**

**MGM**

**High Noon**

**Col.**

**High Wall**

**MGM**

**Hills of Home**

**MGM**

**Hidden Triumph**

**EL**

**Hollywood Barn Dance**

**SG**

**Homecoming**

**RKO**

**Homicide for Three**

**Rep.**

**Honeymoon**

**UA**

**Hopper's Holiday**

**UA**

**Hucksters, The**

**UA**

**Hungry Hill**

**U-I**

**Hunter, The**

**Alheid**

---

**MONOGRAM**

616 Ethiopian Alley (D.F.)

616 Campus Sleuth (MyF.)

626 Chinese Ring, The (MyF.)

626 Books of Newer Dark (D.A.)

626 Fighting Mad (D.F.)

624 French Leave (C-D.F.)

619 High Tide (D.A.)

619 I Wouldn't Be in Your Shoes (MyA)

619 I Know Where I'm Going

619 Love Trouble, The

611 Indian Agent

611 RKO

611 Indian Summer

611 S-K

611 Intrigue

611 UA

611 I Remember Mama

611 Republic

611 Iron Curtain

611 20th-Fox

611 I Surrender Dear

611 Col.**

611 It Always Rains on Sunday

611 It Had to Be You

611 Col.

611 I Walk Alone

611 I Wouldn't Be in Your Shoes (MyA)

611 WB

611 Jungle Goddess

611 SGP

---

**PARAMOUNT**

4702 Adventure Island *C* (D.A.)

4702 Big Clock, The (M-D.A.)

4713 Cased Fury (D.F.)

4703 Golden Earrings (D.A.)

4703 Black Rose (D.F.)

4712 Mr. Reckless (D.F.)

4710 Saloon (D.A.)

4710 Sainted Sisters, The (C-D.A)

4710 Shadow (D.F.)

4715 Speed to Spare (D.F.)

4613 Welcome Stranger (C.D.F.)

4704 Where There's Life (C.A.)

---

**COMING**

W. Beery-J. Purnell-E. Taylor...113...July 30...$5.25/48

J. Shelton-D. Donley-A. Dahl...84...Aug. 20...$5.25/48

Van Hefflin-Robert Ryan...18...Aug. 27...$7/48

E. E. walnut-Preston Foster...14...Aug. 24...$5/48

Tayor-Gardner-Laughton-Hodgak...30...Aug. 24...$5/48

Hodgak-tilkinson...16...Aug. 18...$5/48

J. Garland-F. Astur-P. Lawford...163...July 48...$5/48

Lassie-E. Gwenn-J. Leigh...111/17/48

J. Carson-W. Pidgeon...8...Aug. 24...$5/48

F. Sinatra-K. Grayson...8...Aug. 24...$5/48

C. Glenn-P. Gilmore-J. Taylor...110...Aug. 20...$5/48

W. Williams-P. Lawford...18...Aug. 18...$5/48

Anna Neagle-Michael Wilding...96...Aug. 17...$5/48

Montgomery Clift-Alme MacMahan...108...July 27/48

J. Macdonald-M. Jarram, Jr-J. J.

J. Wayne-P. Armendiz-H. Care, Jr.

D. Oliver-J. Kelly-H. Fields...109...July 24/48

J. Garland-M. Rooney-T. Drake...109...July 24/48
### MISCELLANEOUS FEATURES

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### RE-ISSUES (Nationally Released)

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### FAVORITE FILM CORP.

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### FAVORITE PICTURES

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### SCREEN PICTURE GUILD

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### WARNER BROS.

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SHORT SUBJECT BOOKING GUIDE

1947-48
ASTOR PICTURES

Releases (grouped in series of
which they are a part) listed
under name of distributor.

Jimmie Fidler's Personality
20
Parade
Rel 12/20/47
10
Boss Comes to Dinner
Rel 4/1/48
Makers of Destiny No. 1..17j/2
Rel May '48 STR 6/5/48

Reading from

left

distributor's release

of subject; running time in minutes; release date; date of issue
of Showmen's Trade Review in

to right are:

which data concerning the sub-

number;

ject appeared.

title

Rel 1/15/48

THREE STOOGES COMEDIES
...... 16 ft
9401 Brideless Groom
9402
•403
9404
9405
8406

Rel 9/11/47
Sing a bong of Six Pants. 17
Rel 10/3U/47 STR 12/20/47
....18
All Gummed Up.
Rel 12/11/47 STR 12/20/47
Shivering Sherlocks
17
Rel 1/8/48 STR 6/5/48
15
Pardon My Clutch
Rel 2/26/48

Laguna, U.S.A

GOLD MEDAL CARTOONS

9ft

STR 12/20/47
Out of this World Series.
Rel 11/27/47 STR 12/20/47

.17

9651 No.

(Re-Issues)
6ft

9951

S-951 Football Thrills No. 10...
Rel 9/6/47
S-952 Surfboard Rhythm
Rel 10/18/47 STR 11/22/47
S-953 What D'Ya Know?
Rel 11/18/47 STR 11/22/47
S-954 Have You Ever Wondered?

9ft
10ft

-10ft

9180

Superman

But

Now You

9

5/1/48
(Tech.).. 9

It

MUSICAL

9

MERRY-GO-ROUND

M-981 Freddy Martin, Keenan

Wynn

Rel 2/14/48

10

STR

6/5/48

M-982 Tex Beneke

TWO

STR

...10

6/5/48

REEL SPECIALS

Drunk Driving
Rel 3/27/48
A-902 Going to Blazes
Rel 4/24/48 STR 6/12/48

21

11/22/47
2/14/48

W-934 The Bear and The Bean.

7

...

6

Rel 1/31/48 STR 4/3/48
W-935 What Price Fleadom?
Rel 3/20/48

STR

Rel 4/24/48

10

6/12/48

W-937 Kitty Foiled

STR

8

6/12/48

W-938 Little 'Tinker
Rel 5/15/48

8

E7-3

8
8

8
7

7

E7-4

I
1

Wigwam Whoopee
Rel 2/27/48 STR 6/5/48
Pre-Hysterical Man
Rel 3/26/48 STR 6/5/48

3
9

SCREEN SONG
X7-1 The Circus Comes to Clown
Rel 12/26/47 STR 1/17/48
X7-2 Base Brawl
Rel 1/23/48 STR 4/3/48

X7-3 Little Brown Jug
Rel 2/20/48 STR 4/3/48
X7-4 The Golden State
Rel 3/12/48 STR 6/5/48
X7-5 Winter Draws On

1
7

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Rel 3/19/48 STR 6/5/48
X7-6 Sing Or Swim
Rel 6/18/48

MUSICAL PARADES
FF7-1 Samba-Mania
Rel 2/27/48 STR 4/3/48
FF7-2 Footlight Rhythm
Rel 4/9/48 STR 6/5/48
FF7-3 Gypsy Holiday
Rel 5/25/48

18
19

9

9

9

Rel 11/14/47 STR 11/22/47
K7-3 Bundle From Brazil
11
Rel 1/2/48 STR 1/17/48
Miracle
K7-4 Musical
.....11
Rel 3/12/48
K7-5 A Model Is Born
Rel 5/28/48

Radar Fisherman

..10

SPORTLIGHTS
Waves
....10
STR 11/22/47
Running the Hounds
11

R7-1 Riding the
Rel 10/3/47

R7-2

Rel 10/31/47

STR 11/22/47
of Fun
STR 1/17/48

Fathoms

Rel 11/28/47

10

R7-4 Stop. Look and Guess 'Em. 10
Rel 12/5/47 STR 1/17/48
R7-5 All American Swing Stars. 10
Rel 1/16/48 STR 4/3/48
10
R7-6 Double Barrelled Sport
Rel 2/20/48 STR 4/3/48
R7-7 Big Game Angling. ...... .10
Rel 3/26/48 STR 6/5/48
10
R7-8 Riding Habits

Rel 4/30/48 STR 6/5/48
R7-9 Big League Glory
Rel 6/11/48

K-971 Miracle in a Corn Field..

Magic

8

3/6/48

10
It Can't Be Done
Rel 1/10/48 STR 4/3/48
K-973 Goodbye Miss Turlock...l0
Rel 1/24/48 STR 4/3/48
9
K-974 My Old Town
Rel 2/7/48 STR 4/3/48
10
K-975 Souvenirs of Death
Rel 6/19/48

Y7-1

SPEAKING OF ANIMALS
Dog Crazy

Rel 10/3/47
Y7-2 Ain't Nature

Grand

STR 11/22/47
STR 1/17/48
Home Sweet Home
Rel 2/6/48 STR 3/6/48
Monkey Shines

11
II

10
10

83101

10
9

10

THIS IS AMERICA
Border Without Bayonets. 16
Rel 11/14/47 STR 12/20/47

18
83102 Switzerland Today
Rel 12/12/47 STR 1/17/48
..19
83103 Children's Village
Rel 1/9/48 STR 3/6/48
83104 Operation White Tower... 18
Rel 2/6/48 STR 3/6/48
....16
83105 Photo Frenzy
Rel 3/5/48 STR 5/1/48
18
83106 Funny Business
Rel 4/2/48 STR 6/5/48
.16
83107 Democracy's Diary
Rel 4/30/48
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Orch
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STATE DEPT. STUDY MAY LEAD TO ACTION ON BRITISH QUOTA

SALT LAKE EXHIBITORS WIN UNFAIR COMPETITION SUIT

REGULAR FEATURES:

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Regional Newsreel
Hollywood Newsreel
Showmen's Silhouette
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

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JUNE 26, 1948
Vol. 48 No. 26
Here's the platform on which M-G-M is winning the popular vote in film business!

WITH optimism, with courage, with hard-punching showmanship the roaring Lion roars "Forward March!"

M-G-M has the pictures and is releasing them!

OUR investment runs into untold millions but we're not waiting for a turn in the market. We're creating a market for you.

COUNTLESS millions of dollars of high-powered, star-studded entertainment right now and in July, August and September!

IT has been a tonic for the entire business and we're proud that again this summer, as in past years, we have been able to live up to our responsibility as Leader.

RIGHT now the public wants big entertainments like "HOMECOMING," Frank Capra's "STATE OF THE UNION," Irving Berlin's Technicolor musical "EASTER PARADE."

HAVE you seen the trade paper reviews on the marvelous Technicolor musical "A DATE WITH JUDY"? They're terrific! Already sensational reports from Coast Premieres have come in on the new Garson-Pidgeon picture "JULIA MISBEHAVES." And in its first engagement, another Technicolor musical "ON AN ISLAND WITH YOU" is S. R. O. in Philadelphia.

HOLLYWOOD is already talking about the first showing there of the giant multi-starring Technicolor drama "THE THREE MUSKETEERS," a late summer release!

M-G-M has inspired the trade, electrified the trade press and is conveying to the nation confidence in the industry we have all built up together.

FROM every corner of the nation they're saying it:

M-G-M GREAT IN '48!
United Artists' executives have, in the last few days, shown Howard Hawks' "Red River" to the leading film buyers of the Southwest. These showmen agree unanimously and without reservation that "Red River" will take its place in motion picture history beside such epics as "The Covered Wagon" and "Cimarron".

The Southwest today — tomorrow the whole industry will know that

"RED RIVER"

is moving!
Current Observations

Word out of Washington Wednesday—whether over-optimistic or not, we can’t say—was that the State Department might take action on the suggestion of MPAA President Eric Johnston in the severe quota restrictions on U. S. pictures in British theatres. A great many in the industry over here feel that it is high time the American industry received such support from its government.

A long, long time ago, this page ventured the opinion that enthusiasm over the ambitious plans of J. Arthur Rank for expansion of his film empire might well be tempered with a bit of restraint until it became clear as to how such expansion might affect the market for imported films in the theatres of the British Isles. It was not intended as hostile criticism, but rather as a query on a matter of importance to the American film industry.

We have always been in favor of cooperating with the British producers to the end that their pictures realize their merited potential in screen time over here. And in the final analysis, no exhibitor wants to pass up a profitable booking regardless of where it is made. But cooperation is a two-party proposition, and the restrictive measures under government quota recently adopted in England hardly can be called cooperative.

The most disturbing factor in the situation is the appearance, at least, of relation between the expansionist plans of British studio interests and the quota restrictions which, manifestly, hit at the U. S. industry—the only considerable supplier of pictures British exhibitors use from outside sources. Indeed, the discriminatory action bears indications of a pattern tracing back beyond the immediate present; perhaps back to the dawning days of the revival of expansionist plans for film production by and in England’s own studios.

We sincerely hope our British cousins will watch their step, lest their course lead to a situation wherein resentments will grow and antagonisms mount.

The industries in both countries have much to gain through mutually fair and equitable trading. As things stand, the British exhibitors and the public (which indicates its entertainment preferences in terms of box-office patronage) have a great deal to gain by a free flow of pictures from Hollywood.

The British producers can improve and expand their markets by turning out larger quotas of pictures of the kind that stand up in the competition for the moviegoers’ patronage, rather than in quotas of screen time allotted to them by government edict.

Many an American film man who has had long and wide acquaintance with the situation in England, will tell you it is his honest conviction that the many fine, and very ably managed movie theatres of which England can proudly boast, never could have been built had it not been for the popular appeal to the people of England of the product made in Hollywood.

The American, well aware that business here operates under an anti-trust law, and staunchly adherent to the principle that such laws safeguard against too much power getting into any one man’s, or one group’s hands, can only feel that the enforcement of restrictions on the screen time of England’s theatres by government directive may delegate, or be used to deliver, dangerous power into the hands of a few. Thus, it is only natural that very many Americans, both in and outside the film industry, look hopefully to a change in the course of events connected with trade between the film industries of that country and ours.

Old Reliable Remedy

As the tax-hungry politicians in states, cities and towns grow in number and eagerness to pounce on “movie money” by taps on the income of the box-offices of local theatres, it is the same old remedy—exhibitor action at the local levels—that’s needed but too often is neglected.

The outrages against these oppressive taxes grow noisome, but only here and there does one glean the hope-generating light of concrete action by exhibitor organizations in their own sections to meet the attacks.

According to report of discussions by the New Jersey Chapter of TOA in Asbury Park last week, this subject of planned measures for coordinated action within a state was in the forefront. That is the right direction for a state unit to take. The idea of collecting data on action and results of individual exhibitor experiences with town tax measures is what is needed and should be undertaken by all exhibitor groups throughout the country. Many and many a valiant, and successful, fight against hostile tax or license measures has been fought by exhibitors working on their own. Case histories of these fights, in the hands of a central agency which might supply other theatremen in the area with the information, can be a most effective means of completely stopping, or at least softening, the blows aimed by town councils against the local exhibitor.

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

Television
Possible precedents, both in legal and policy fields, for the problems in television this week as two courts enjoined pickup of the Louis-Walcott fight by theatres or any other places having admissions, covers, or minimums in television—which industries are the New York Paramount and the Philadelphia Fox—took out licenses from the National Broadcasting Company which would allow them to exhibit the fights in theatres in their city. (P. 7)

In New York WPIX bought video rights to 15 features formerly distributed by United Artists but had been recently acquired by the company by the Mutual New York City syndication. The rights had reverted to the producers and the distributors no longer controlled the pictures. In Hollywood Roberts Productions, of which John Garfield is a partner, will produce 26 half-hour shorts for video usage of localities 26 cities. What will be shown in both New York and Philadelphia, where the GOP convention is available on television, exhibitors weren’t finding business as pleasant as usual, claiming that possibly the Republican show wasn’t entertaining enough.

Litigation
Washington lawyers watched with interest this week the attempt of KB Theatres to use the U. S. Supreme Court opinion on joint theatre ownership by defendants in its Government anti-trust suit, as a lever to compel Warner Bros., to sell its 50 per cent share in the MacArthur Theatre. In New York the hearing is set for next week in that suit and the Government both filed a second notice on the Supreme Court mandate, a legal formality, with the court in Buffalo the federal court there took under advisement the Government’s request for an injunction to prevent Schine from selling or buying theatres. And in St. Louis the federal attorney there moved against Burtt’s Delivery Service, claiming an overcharge of the Interstate Commerce Commission’s rates on film deliveries.

Exhibition
St. Louis exhibitors worried this week over possible changes in summer and fall area. The area was presently using a record-breaking amount of power with an increase due. And in Logan, Iowa, and Charlotte, N. C., exhibitors had a different kind of worry as infatuated with was paralysis was reported spreading and the Iowa houses were ordered closed while the Charlotte Houses felt a business kick in the kid trade.

On the more cheerful side, Salt Lake City exhibitors won a fight against unfair competition in a state park; Kentucky exhibitors compromised what could have been a lot of trouble with the state’s minimum wage law for area same, as announced, and the Advertising Association of the West praised the industry for its Youth Movement.

Per cent in the break up its closed town situations by releasing some of its San Antonio houses. In Chicago Balaban and Katz redelivery are being at a premium price in the loop; from Biloxi, where the Theatre Owners of Mississippi were meeting, word came that the Motion Picture Foundation would get around the New Jersey chapter of Theatre Owners of America consolidated its program against inhuman laws.

In Covington, Tenn., authorities decided that a new special issue, one that wouldn’t let Memphis see Covington couldn’t see either. In New York 17 organizations moved to work with the National Conference for Freedom for possible telecasts. The conference came out with an expanded program for 27 new features, six westerns, one serial and several releases—its biggest program to date. And Milton Lefton joined National Pictures as sales vice-president.

General
The State Department has asked the London embassy to report on the British film quota, after protests had been lodged by the Motion Picture Association of America and the Society of Independent Motion Picture Producers.

From Philadelphia came word that that city’s inquiry into a reported amusement tax scandal might be greatly curtailed. If exhibitors had stood their ground when asked to be the tax—that only the City Tax Receiver has a right to look at their books. From the shape of things now it would appear that exhibitors and other amusement enterprises paid a lot of tax which might not have gotten into the city’s till.

In Washington MPAA President Eric Johnston was appointed to the public Advisory Board of the Economic Corporation Administration and from Hollywood Technicolor proudly announced that it had reached 50 per cent of its planned expansion capacity and was moving ahead.

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Parties File Orders In Gov't Trust Suit
Both the Justice Department and the Big 5 defendants—Paramount, 20th Century-Fox, Warner Bros., RKO, Loew’s (MGM)—this week filed proposed orders on the mandate of the U. S. Supreme Court for Circuit Court Judge Augustus N. Hand and Federal Judge Henry Goddard to consider.

The orders, which are more in the nature of a legal formality, and would make effective the denial of intervention sought by the American Theatres Association and the Confederacy of Southern Association as well as fix Oct. 13 as the date for rehearing of the Government suit. Only apparent difference is the contention made in a memorandum by the Big 5 that Robert Wright, special assistant to the Attorney General, is wrong in his view that until the statutory court acts, the decree is issued Dec. 31, 1946 is in effect despite the high court opinion.

Joint Ownership Suit May Set Precedent
Industry lawyers are watching with interest to see whether the federal court in Washington will make the recent suit filed by the Nogod-Burk Circuit to force Warner Bros., to sell it their half of the MacArthur Theatre.

The suit apparently is the first use of the U. S. Supreme Court opinion on theatre joint ownership as applicable to the defendants in the Government anti-trust action. But it involves other factors as well. KB claims that the proper interpretation of the Supreme Court’s language is sufficient to win its point.

May Unleash Suits
If this view is accepted, without waiting the final outcome of the Government suit now back in the New York Federal Statutory Court for rehearing, it probably will unleash a flood of other joint ownership suits.

KB claims that it became a 50 per cent owner with Warner Bros., and the Stanley Company of America—after Warner had announced building a theatre near the location where KB had announced construction. This act resulted in a suit against Warners and others charging exclusive techniques for practices was designed to maintain a neighborhood run monopoly in that area. The suit was settled by an agreement whereby KB and Warners jointly opened the MacArthur and further had equal interest in construction of a theatre to be built at a future date.

Warner Bros., KB claims, did not go through with the second house after the statutory suit had raised in the Government suit. When KB heard the Supreme Court ruling in the Government suit it offered to take over the MacArthur and the proposed new theatre. Warners refused but apparently counter-offered to give up the MacArthur if KB gives up its rights in the second theatre to Warners.

The court is asked to compel Warner Bros., to sell its MacArthur interests at book value to KB and to determine who has the rights in the second theatre sold by Warners and if Warners has any, to direct it to transfer it to KB.

And Housing?
One of the final acts of the Senate last week was the passage of a bill making it illegal for Government, or any railroads or officers responsible for the payment of extra firemen and policemen the fire and police departments decide are needed on the premises.

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered in the U. S. Patent Office, Published every Friday by Showmen's Trade Review, Inc., 1521 Broadway, New York 18, N. Y. Telephone-LO 4-3021. Charles I. Findler, President; W. Malcom S. Haas, Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2551; Ann Lewis, manager. London Office: 100 Wardour Street, London W.1. Editorial Representatives: Miss Alice Leister, New York, 1601; Australian Representative, Gordon V. Cotte, 1 Elliott St., Homebush, Sydney, Australia; Associated Business Papers, All contents copyright 1948 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00; Single copy, ten cents.
Exhibitors Win 'Unfair' Competition Suit

Salt Lake City exhibitors and amusement enterprises won what is considered an important victory against allegedly unfair competition last week when Third District Judge Clarence E. Baker voided the contract between the Utah State Fair Board and Behive Midways, Inc.

The judge held that the agreement between the fair board and the midway was "more than a lease, in fact a franchise and beyond the power of the state board to grant" after a complaint had been filed against the Utah State Fair Association, three members of the State Publicity and Industrial Development Commission and Behive Midways, requesting that the contract be set aside. The complaint was made by Intermountain Theatres, Inc. Uptown Theatres Corporation, Lagoon Company, Saltair Beach Company and Covey Gas and Oil Company and was directed against a five-year lease with a five-year renewal option granted Behive. The lease had run 18 months.

Peak Power Use Worries Midwest Exhibitors

St. Louis exhibitors this week were worried over the announcement by the Union Electric Company that the St. Louis sector had reached an all-time high consumption of electricity on May 12 when it burned up 895,000 kilowatts.

The announcement took on significance in view of the fact that there had been several threatened electrical shortages in this area during the past when drouths cut down the hydroelectric supplies and that the real peak of usage is not reached until July and August.

In addition to possible water problems, which would affect the Kaskask, Iowa, hydro plant, a coal strike would hit at the steam generators at Cahokia, Ill., and Venice as well as the Ashley Street station in St. Louis. In view of these problems exhibitors were worried over possible restrictions. Kansas City's power company was allowed to restrict use of power for air conditioning and other commercial uses last year and there was a general cut because power production could not keep up with use in other areas.

Foundation to Resume Soon, Says Richards

The Motion Picture Foundation will resume its activities "within a few months," E. V. Richards, president of the Foundation, declared in a message to the Theatre Owners of Mississippi at its convention in Biloxi, Tuesday, President Matt Connerly succeeded.

This was the first word given out officially about the Foundation since Richards called for a trustees meeting on the grounds that the Supreme Court opinion had upset the industry.

Summer Short

Indication of how serious the foreign product shortage is in New York at the moment may be gathered from the fact that the Little Carnegie is durally two reissues — "One Night of Love," and "It Happened in Hollywood" while the Avenue is in the same boat with "Mr. Smith Goes to Washington" and "You Can't Take It With You," while the Cinema Verdi is closed.

Not Convention Year for Them

The Republicans and the Democrats may think this is a convention year but to the film companies it isn't. To date no major distributors has released plans for any of the mammoth sales meetings which resembled in some ways the shows put on by the political parties when it came to ballyhoo and decorative treatment. What's more some of them seem not to know whether they will have any or not. To date on the positive side that there won't be a convention are Universal-International, Columbia, United Artists, Paramount. On the undecided side apparently are MGM, Warner Bros., 20th-Fox and RKO. Many of these companies apparently substituted regional sales meetings for the big show.

Courts Outlaw Video Pickup Of Fight If Fee Is Charged

NBC Obtains Injunctions Against Theatre & Others; Para., Fox Get Permits

State courts in Philadelphia and Boston this week issued precedent-making decision when they held that unauthorized pickups of the Louis-Walcott short subjects places having admission, cover or minimum charges was a violation of the broadcaster's property rights and forbade the practice.

Enjoined were a Philadelphia neighborhood theatre, a hotel in the same city, and a Boston hall.

At the same time two theatres — the New York Paramount and the Philadelphia Fox — were brought into a court frame-work for future use of telecasts in theatres when they each procured separate licenses from NBC and the sponsors permitting them to pick up the fight for theatre use. The amount of rental fees paid has not been made public.

The first court decision handed down on the hitherto doubtful right of a broadcaster to restrict his television pickups was delivered in

State Dept. Asks London Embassy To Report on British Film Quota

The American Embassy in London has been asked for a full report on the British film quota and instructed to "express our deep concern" to the British, Under Secretary of State Robert Lovett declared in a press conference at Washington Wednesday.

No actual protest has as yet been made, Lovett emphasized, but if the facts as outlined in a letter he received from Motion Picture Association of America President Eric Johnston are borne out by the Embassy's report, "we will take it up in a formal manner," Lovett said. Some Washington sources interpreted this as meaning a possible protest, but one which would be greatly delayed due to the method in which diplomatic machinery works.

Lovett's statement to the press came after Johnston, at the direction of the MPAA directors, voiced a protest to the State Department over the quota and asked it to protest in turn.

Johnston denounced the quota as "excessive and unnecessary."

"It's requirement obviously can't be fulfilled by British producers," he said. "We can therefore only consider it as a gratuitous affront to the American motion picture industry."

The Society of Independent Motion Picture Producers joined with the MPAA in its demand upon the State Department and said that it had called upon Lovett last August to get his intervention in the ad valorem tax matter and that he had declined, suggesting the industry work out its own deal with the British Government.

"If we did so," SBMPA declared, "he assured us the state department would see that it was enforced. We entered into direct negotiations with the British Government with the utmost reluctance, and only because of this assurance from Mr. Lovett. We did so, however, in good faith. The new British quota against American films is their answer to us. It justifies what we feared and expected, that private American business cannot enter into agreements with a sovereign foreign power and expect to have the power to enforce such agreements."

B&K Cut

Balaban and Katz Thursday put into effect a reduced admission schedule for the morning and afternoon shows of its loop theaters. Hitherto admission, including taxes, for these houses has been 98 cents at all times. Now the admission will be 50 cents from opening to 1 P.M., and 65 cents between 1 P.M. and 5 P.M., weekdays and between 1 P.M. and 3 P.M. on Saturdays and Sundays. Night prices remain at 98 cents. All prices include tax.

Adult admission at the Globe in Springfield, Ohio, which is not a B&K house, have been cut from 45 cents to 39 cents by Exhibitor Leo Yassenoff.
One Fourth of Theatres in America Play Duals

Almost one fourth of the United States’ 18,351 motion picture theatres—some 25.1 per cent—are regularly devoted to double features, a survey conducted by the Motion Picture Association of America revealed this week. Another 36.2 per cent plays duals part of their operating time, the survey showed.

Only 38.7 per cent of the total are devoted to single feature policies and these houses find their stronghold in the south.

The survey’s breakdown follows:

<table>
<thead>
<tr>
<th>Territory</th>
<th>% of Theatres with Single Feature Policy</th>
<th>% of Theatres with Double Feature Policy</th>
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<td>Boston</td>
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<td>51.0</td>
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<tr>
<td>Charlotte</td>
<td>37.0</td>
<td>28.0</td>
<td>20.2</td>
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<tr>
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<td>54.5</td>
<td>36.2</td>
<td>28.2</td>
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<tr>
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<td>42.6</td>
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<td>San Francisco</td>
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<td>43.2</td>
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<td>59.7</td>
<td>13.8</td>
<td>26.5</td>
</tr>
<tr>
<td>Total</td>
<td>38.7%</td>
<td>25.1%</td>
<td>36.2%</td>
</tr>
</tbody>
</table>

Fargo Exhibitors Face 5% Tax

Exhibitors of Fargo, N. D., this week were seeking legal advice on how to fight a five per cent city tax on amusement admissions which looks like it may become law without reference to the electorate.

City Manager LeRoy Harlow presented the ordinance, which he believes will raise $75,000 a year and the city attorney rendered an opinion that such a tax could be passed by the council without reference to the voters. Exhibitors were considering an attack upon it as discriminatory if it did not apply to all entertainment, including church plays, etc.

At present Fargo theatremen have the 20 per cent federal tax, a state sales tax of two per cent, plus a license tax on a seat basis.

Decatur Exhibitors Gird to Fight Tax

Exhibitors of the six motion picture houses in Decatur, Ill., planned this week to force a referendum vote on the new city four per cent admission tax which the city council passed. The tax is expected to bring in $30,000 monthly.

Something New Has . . .

Academy Theatres National Auto Theatres is adding horsehoe courts, two outdoor grills and picnic tables to its picnic grounds.

Not Funny Enough?

To date telecasting of the Republican National Convention at Philadelphia does not seem to have affected theatre business either that city of Brotherly Love or in New York, both of which have the telecast available to set in the bar and in the lounges. Dealers declare business has not been off more than usual and believed in the main that there was not enough entertainment in the political show to make it a hazard. The New-Louis-Walcott fight might be a horse of another color, they added.

Compromise Reached in Ky. Wage Argument

Kentucky exhibitors, as represented by the Kentucky Association of Theatre Owners, and that state’s industrial labor relations department this week compromised a disagreement of several weeks’ duration to the position of theatrical employees under the state’s fair wage act for women and minors.

The compromise provides that retroactive to April 7, 1948, exhibitors will comply with the state minimum wage law as far as their employees are concerned. The Industrial Relations Department, recognizing that the controversy arose over “honest differences of opinion of law” will refrain insofar as it legally can, from prosecuting exhibitors for violations between the period of May 27, 1947, when the law became effective, and July 1, 1948.

Difer in Views

The controversy arose over the exhibitors’ contention that the then Commissioner of Industrial Relations had advised theatres they were not subject to operation of the act but would be subject to ruling by the new wage board insofar as their women and minor employees were concerned. No wage board was appointed and new chief of the Industrial Relations Department moved to enforce the law against exhibitors.

Whereupon Phil Chakers, Crescent Amusement Company, Rockwood Amusement Company, Ernest Realty Company, the Lighthouse Company, Schine Lexington Corporation, entered protest. The compromise ruling resulted.

The minimums for women and minor help which, under the compromise Kentucky exhibitors will have to pay are: Cities of 20,000 or more population and theatres within five miles of them, 5 cents an hour for the first 48 hours; cities under 20,000 and over 4,000, and theatres within two miles of them, 45 cents an hour for the first 48 hours; theatres in localities other than aforementioned, 40 cents an hour for the first 48 hours.

U. S. Moves on Film Shipment Charge

U. S. District Attorney Drake Watson moved against Burtt’s Delivery Service in St. Louis this week, charging them under 30 counts alleging violations of the Interstate Commerce Commission tariffs on film delivery from St. Louis exchanges to motion picture theatres.

The complaint charges that the delivery firm had overcharged the Clay at Clay City, Ill., and the Louise at Louisville, Ky., by $1 to dollars over the maximum rate of $2.50 for such shipments and had not given the proper receipt on shipments.

Youngstein Lashes Film Public Relations

Eagle Lion Ad and Publicity Vice-President Max Youngstein took office as president of the Associated Motion Picture Advertisers last Friday with a ringing call for action and a denunciation of the motion picture industry’s public relations as “one of the worst-burnished jobs in history.”

Youngstein offered Ampa cooperation in bettering public relations to other branches of the industry, but made plain that if their views did not coincide with Ampa then Ampa would pursue it independently.

The new president, who was installed with new Vice-President David Blum, publicity director for Loew’s International, and Secretary Evelyn Koelmen of Republic, declared that Ampa was “at the lowest ebb of its history” and that its members had to work to “make clear to the . . . industry just what the contribution of the advertising publicity and exploitation man was.” Youngstein expressed optimism over the organization’s future and declared Ampa is not only a tight right to existence but that it is necessary that it exist both for the industry as a whole and members of our craft.

Places Blame

“I believe that one of the main reasons for the complete failure of the public relations campaign . . . has been due to the fact that the industry has not utilized the brains and talents of the men and women who, on day-to-day working basis, really make the public relations of our industry,”

Expect Revenue Ruling On Cryptix in 30 Days

Wills Vance, Ohio exhibitor who invented Cryptix, a new system of numbering tickets in code, will get a decision from the Internal Revenue Department whether it approves his system or not within the next 30 days, Washington sources reported this week.

The Bureau up to now has been against the system and ordered Vance to stop using it in some 30 theatres in Kentucky and Ohio, but the inventor has defied the order and last week came to New York in an effort to force a showdown.

Cryptix was invented to prevent opposition theatres from checking each other by buying tickets at various hours of the day and deducing the house’s attendance by noting the serial number on the tickets.

Under the Vance system the tickets are numbered as ordinary tickets except that the numbering is encoded in letters. Each theatre is furnished with a different code and the manager can check his returns by use of a decoding device which can be carried in his coat pocket and which decodes the letters into figures.

Fear Rule Change

From Washington it was said that the Revenue Bureau believes that Cryptix has merit and that they do not think Vance is trying anything fraudulent. Youngstein took courage, however, there seems to be official fear that if the interpretation of the law which requires tickets to be numbered in sequence, is modified for Vance, it will weaken the Bureau in event it tries to block other schemes for ticket count and identification.
Censored on Sunday

Boston's city censors decided that "Fanny" is not a Sunday picture, therefore on Sunday Bostonians see some other, lilly-pure picture, with "Fanny" resuming its run each Monday.

Films Not Represented In Censor Fight Move

The motion picture industry was not directly represented Tuesday in a move to form a united front against all types of censorship as 17 organizations, representing writers, booksellers and affiliated associations, agreed to form a permanent organization to take over the work of the National Conference for Freedom from Censorship.

The conference, which is sponsored by the American Civil Liberties Union, is to appoint an executive committee of 41, consisting of two representatives of each participating organization and seven members at large. The committee in turn is to work out a budget to determine how much money will be needed for the fight and to develop a program of action.

Player right Elmer Rice, who presided, repeated the statement motion picture producers had never fought censorship together and indicated that there was an excellent opportunity to beat censors in the film field.

If Memphis Can't See It Neither Will Covington

What Memphis can't see, neither will Covington, Tenn., as a result of a new censor law passed by the latter township which will ban from its precincts all pictures outlawed by the Memphis Board of Motion Picture Censors.

"We will not show pictures that show Negroes and whites mingling on equal terms," Covington's Mayor Clyde Walter announced. The Mayor pointed out that Cliff Peck, operator of a Covington theatre, has been showing pictures which had been forbidden in Memphis and declared:

"We don't think we should have shows that Memphis don't allow."

Sunday shows are already outlawed in Covington and recently Peck was fined $100 for presenting "Kissing Truck," a motion picture which features white women singing on Sunday though the proceeds went to a church. Covington is some 40 miles away from Memphis over a paved highway.

Lefton Joins National As Sales Vice-President

Milton Lefton, film industry veteran of Ohio and Pennsylvania, was appointed sales and distribution vice-president for National Pictures Corporation President Lester Cutler announced. Lefton will select the representatives for his setup in Chicago and New York. Company's first film will be "House of Cards," scheduled to grind on the Motion Picture Center lot in late August.

Interstate Still Divests

Texas' Interstate Theatres this week spread their diversification program to include in Eph Charrnsky's houses in San Antonio in a move which will give Charrnsky the Palace, Highland, Harlandale, Price and Star and will leave Interstate with the Aztec, Empire, State, Woodlawn, Majestic, Broadway and one or two others.

New Light On Roux System Brought Back by Exhibitor

French Engineer's Report Describes Color Method As Optical Process

Additional information as to how the Roux process—the black and white process which produces color film without using color—might be accomplished was brought to New York this week by Edward Lachman, president of New Jersey Allied, upon his return from France. The process is an optical one, it was disclosed.

Lachman discussed the process with French technicians and had with him a report in French made by an engineer.

As earlier accounts indicated, the process seems to utilize the fact that light reacts with different intensity on various colors of the spectrum and that certain colors can be directed to a camera by a sympathetic lens or shut out of sections of the camera by an antipathetic lens.

The Roux system uses ordinary black and white 35-mm. negative frame of which is divided into four sectors. A series of lenses attached to the camera control and direct the various colors which pass through them, assigning the yellow and orange shades to the upper left hand corner of the film's frame, the green to the upper right, the blue to the lower left and the red to the lower right. The amount of light which can pass through the color lens determines itself differently in each corner.

For projection the system is reversed with each corner of the frame passing through its sympathetic lens and blending on the screen to produce a color pattern.

Part of the French engineer's translated description follows:

"This process is essentially an optical process, the film used is that which is used for ordinary black and white film...prints are reproduce it...that certain colors can be admitted to a camera by a sympathetic lens or shut out of sections of the camera by an antipathetic lens."

The Roux system requires a new technique in shooting pictures because the frame of the negative is divided into four parts.

Technicolor Capacity Rises on Schedule

Technicolor this week announced that it had reached 50 per cent of its planned expansion capacity which is expected to increase its output from $160,000,000 to $420,000,000 linear feet a year by the end of 1948. The increased output has been used to develop more pictures but to provide more prints in less time, Technicolor officials declared.

'Right Men...Right Place' Is Jersey TOA Aim

A program aiming to "put the right men at the right place at the right time with the right procedure" for protecting individual theatres against unfair taxes or minimal ordinances at local levels, was one of the chief proposals developed last week at the first annual meeting of the New Jersey Chapter of the Theatre Owners of America at the Berkeley-Carteret Hotel, Asbury Park.

President Maury Miller, who presided, urged individual members to prepare case histories of their contests with local officials over oppressive tax or regulatory measures. This information, he said, would serve a vital purpose in arming their fellow theatremen with effective weapons for meeting similar problems in their own localities, and would be made available through the organization to all exhibitors in the state, irrespective of their organization affiliation.

Robert A. Coney, retiring executive director of the TOA, told the meeting that television was the theatreman's number one scare, in his opinion.

Costly Cigarette

A carelessly thrown cigarette was thought to have started the fire which totally destroyed the Hiway Theatre on Northeast Boulevard, Portland, Ore., this week. The loss, estimated at $100,000, was only partly covered by insurance.

YOU'RE NOT SEEING DOUBLE TWICE. It's so About an artist's conception, based on a French engineer's report on how the new Roux system to make color films without color works.
**NEWSREEL CLIPS**

**It's Auctions Now**
Latest competition which is hurting theatres along the Atlantic seaboard in the New Jersey area seems to be public auctions. This is where an outfit will take an empty lot and auction off whatever is brought to it by prospective sellers who want to get rid of something for a penny. The show is good apparently, for it draws crowds, and with the lure of outdoors, is being a headache to Jersey Theatres, Exhibitor Bill Snapper declared.

**Open Question**
Observers on the side lines at the Eagle Lion vs. Trade Press softball game at Central Park last Monday night couldn't quite make up their minds if there were any "angels" to the 1 to 0 game which the film company lads won handily. From one point of view the EL boys are advertisers, but on the other hand many of them are publicists, interested in obtaining space in the various publications for their forthcoming pictures. No bets were made—nuff said.

**Getting Bigger**
The importance which the non-theatrical film field is assuming has been demonstrated by the June Film Festival held by the Cleveland Film Council which brought out 700 for the all-day sessions to look at 65 non-theatrical films, all of which were on 16-mm. Film shorts, restored and re-created, sales pictures and public relations, labor management, shop and sales training, safety, industrial, adult education, school room visual aids, and religions. The third best, picked by the Council was "The Best Location in the Nation" made by March of Time, "The Supervisor as a Leader" from the U. S. Office of Education, and "Boundary Lines" from International Film Foundations. Harold R. Nissen, General Electric industrial engineer was general chairman assisted by Miss Virginia Bearden, president of the Cleveland Film Council.

**The Government Does It**
One reason why the British seem to have so many documentaries which cover the field from education to general information that they can distribute in the United States to schools, colleges and libraries on 16-mm., and to those theatres which want them on 35-mm. is that the British Government either makes or finances the making.

This probably explains the reason why the British only apparently successful with their program while the Motion Picture Association of America had to abandon its production plans for special classroom films.

"England," Thomas Hodge, film director for the British Information Service, explains, "pays for production because it feels certain films are needed for schools and private industry can't pay for it. Private enterprise could not have found the money for the simple reason that they could not get their costs back again."

Hodge declares the British films are being sold very well to educational sources but they do not fare so well in theatres since they cannot find a major distribution outlet. Majors, among other things, prefer films of that nature to be in a series," he said.

**Calendar**

**JUNE**
- 26-30, convention, Allied Theatre Owners of New Jersey, Hollywood Hotel, West End, N. J.
- 29, testimonial dinner for Louis B. Mayer by the amusement industry division of the United Jewish Appeal, Hotel Astor, New York.

**JULY**
- 20-21, final organization meeting, Mid-Central Allied Theatre Owners, Sheridan (formerly Coroondo) Hotel, St. Louis.
- 24, Memphis Variety Club picnic, Memphis.
- 26-27, international meeting, Associated Theatre Owners of Indians, French Lick Hotel, French Lick Springs, Ind.

**AUGUST**

**SEPTEMBER**
- 14, 15, convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus, O.
- 24-25, convention, Theatre Owners of America, Drake Hotel, Chicago.
- 28-30, joint convention, Theatre Equipment Dealer-Protection Ass'n and Theatre Equipment Supply Manufacturers Ass'n's, Hotel Jefferson, St. Louis.

**OCTOBER**
- 19, ninth annual dinner dance, Motion Picture Books Club, Hotel Commodore, New York.

**NOVEMBER**
- 27-28, fall board meeting of National Allied, New Orleans.
- 29-Dec. 1, annual convention, National Allied, New Orleans.

**Polio Threat Alarms N. C. and Iowa Showmen**
Two widely separated sections of the country this week reported infantile paralysis scares. In Logan, Iowa, the local theatre was closed along with all churches as a result of what was termed a polio epidemic in Harrison county where 35 cases were reported. Earlier the theatre at Mondamin was closed.

Exhibitors in Charlotte, N. C., expressed concern over a threat of an epidemic and have already felt repercussions at the box-office with fewer children attending on Sundays after authorities had made a request to parents to keep their children at home. Four summers ago Charlotte actually was quarantined and theatre attendance suffered.

**Ad Group Behind TOA Youth Move**
The Advertising Association of the West, which covers 12 far western states, recently went on record as endorsing "the Motion Picture Industry's Youth Welfare program and enthusiastically offers their support toward the success of September as 'Youth Month—Saluting America,'" Charles P. Skonras, chairman of the Theatre Owners of America's Youth Month committee revealed Wednesday.

**To Be or Not to Be**
Is daylight saving is or is it ain't. That is the question puzzling citizens of Mansfield, Ohio, where the city council has passed an ordinance advancing the clock back one hour for refires to sign it. The rub, as Mr. Shakespeare would say, is that the bill can still become law provided the mayor limits his resistance to refusing to sign it and does not veto it. And the further rub is that the situation makes it doubtful when the new time will take effect. It passes without the mayor's signature. Guess is 10 days after the date of passage by the Council.
IF THE INQUIRING PHOTOGRAPHER ASKED YOU:
"WHAT'S YOUR Dream MOTION PICTURE?"
—YOU'D PROBABLY ANSWER:

"The boxoffice attraction of my Dreams would be:

A FAMOUS PROPERTY

with

A GLAMOROUS FEMININE STAR

plus

A ROMANTIC MALE CO-STAR

team for

LOVE AND LAUGHTER

with

A DIFFERENT SLANT

all packaged

FOR ENTERTAINMENT ONLY"

MISTER, PARAMOUNT HAS MADE YOUR Dream COME TRUE.....
All you've ever dreamed about ...to bring in customers... is all in.....

A FAMOUS PROPERTY

... the $4.40 Broadway hit by a Pulitzer Prize playwright. With 440 laughs about a dreamy-eyed doll who always managed to catch the bride's bouquet but couldn't ever quite catch the groom.

A GLAMOROUS FEMININE STAR

... a new Hutton in a new topper for her talents, giving her a wider range than even "The Perils of Pauline"... for she circles the wide world on a hilarious husband hunt and bags a big bad wolf.

A ROMANTIC MALE CO-STAR

... Macdonald Carey fills that order. You showmen voted him one of the first-line box-office personalities developed since the war (M.P. Herald poll) ... and today his popularity is at the boiling point.
LOVE AND LAUGHTER

... It's more romantic than a honeymoon. And it's even more fabulously funny than the original stage hit... when Betty with her head in the clouds, keeps a whole string of boy-friends in a fog.

A DIFFERENT SLANT

... yes, all this—plus something different added for sensational boxoffice selling—for Betty plays a whole cavalcade of glamor roles from Manhattan to Tahiti while she's looking for that sweetie.

FOR ENTERTAINMENT ONLY

... and only Entertainment Expert Mitchell Leisen could give it so much gaiety. It's song-spiced too... with that torchy number, "Drunk With Love" and that title-selling love song "Dream Girl."
...So No Wonder Its World Premiere at N.Y. Paramount Drew These

CHEERS FOR THE GIRL WHO'S THE Dream OF THE SCREEN

From the Broadway That Loved the Play!

Your Boxoffice Dreams Will KEEP Coming True—All During

Betty Hutton • Macdonald Carey in "DREAM GIRL"

Bing Crosby • Joan Fontaine in "THE EMPEROR WALTZ"

Ray Milland • Ann Todd • Geraldine Fitzgerald in HAL WALLIS' "SO EVIL MY LOVE"

Jean Arthur • Marlene Dietrich • John Lund in "A FOREIGN AFFAIR"

Alan Ladd • Donna Reed in "BEYOND GLORY"

"The most enjoyable American picture in months. Betty's style works like an old-fashioned hit of July."
—W. F. Post

"A delightfully kidding film. First audiences greeted it hilariously at the Paramount."
—Journal of Commerce

"The film has been faithfully preserved. A new, fresh edition of the original Broadway comedy."
—N. Y. Times

"Paramount has turned out a sure-fire boxoffice winner from Elmer Rice's smash play."
—Variety

"A delightfully entertaining picture. Betty makes the role her very own. Carey is outstanding."
—Daily News

"Plenty of comedy ... pointed up for laughs. Miss Hutton has an acting job to do and does it well."
—N. Y. Sun

"Many laughs ... bright packaging to reach the widest possible market. Goes all out for comedy."
—Brooklyn Eagle

PARAMOUNT'S SUMMER HIT WAVE
Selling the Picture
News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Previews for Secretaries Planned for Popkin Film
A nationwide series of “Girl Friday” previews in which 10 secretaries of all U. S. governors, mayors of key cities, and other prominent personalities will be special guests, has been planned to promote “My Dear Secretary,” independent producer Harry Popkin’s first picture under his releasing deal with United Artists.

Secretaries will be invited to attend special showings in advance of the picture’s run in each city, and their comments will be used in subsequent newspaper ads.

Neighborhood and small community theatres will be plugged in ads for “My Dear Secretary,” with readers being urged to attend “your neighborhood theatre.” Himself operator of some 42 theatres in Southern California, Popkin’s experience as an exhibitor has convinced him that neighborhood and small-town theatres constitute the backbone of the industry.

The producer is currently in New York where he is renting his next Cardinal Pictures production for UA release, “Impact,” $900,000 budgeted which will be filmed mainly in New York with Arthur Lubin directing.

Popkin, whose releasing contract with UA calls for 10 pictures, will concentrate on story values as well as star names in line with his belief that no top cast can carry a picture with a poor story.

‘Foreign Affair’ Debuts At Paramount on June 28
World premiere of Paramount’s “A Foreign Affair” at the New York Paramount June 28 will be a benefit for the Overseas Press Club of America. Receipts from the sale of mezzanine tickets on that night will go to its Correspondents’ Fund. Patrons on that occasion will also see the current film, “Dream Girl,” and Phil Spitalny’s orchestra.

Several of the stars of “A Foreign Affair” will be among the film luminaries and other distinguished guests. Stars of the production are Jean Arthur, Marlene Dietrich and John Lund.

Realtor in ‘Pretty’ Tieup
A local realtor was promoted for half-page co-op ads for 20th-Fox’s “Sitting Pretty” on the basis of the following field line: “Get a LOT while you’re young and be ‘Sitting Pretty’ for Life.” Back of the promotion was Manager Thornton Ellis of the Sequoia at Redwood City, Calif.

Quick Action
When Harry A. Rose, manager of the Loew-Poli Majestic, Bridgeport, Conn., learned on Friday noon that he was to play the Zale-Grills in eight pictures the next day, he immediately went into action. Result: there were news stories in the local papers and gratis announcements from three radio stations.

Roxy Patrons Applaud Ice Show
The Roxy theatre introduced its new ice-show feature to highly enthusiastic audience reception Tuesday night, with Director A. J. Balaban scoring as the originator of an added element of box-office appeal into the Broadway sector’s growing competitive situation.

The additional feature gives the Roxy claim to a “first” and an “only” angle for advancement and publicity. The installation is reported to have cost $90,000, with equipment including two 25 horsepower compressors, brine cooler with 350 feet of piping from the engine room to the stage with its ten sections, each automatically controlled for freezing the rink surface, which measures 60 feet across and is 38 feet deep. The design, as well as the production put on to introduce the novelty, is by Arthur Knorr, who has worked out a collonade background, adaptable to a wide variety of changes. The set provides a decorative overhead canopy containing 60 spotlights for lighting the performers.

The ice show works into the presentation on stage which includes the band, star acts, the Gee Foster girls’ dance numbers and a vocal chorus, as added attractions to the screen show.

Gala Activities, Thorough Promotion Highlight World Premiere of ‘Mickey’
Keyed to the personal appearance of Lois Butler, the film’s singing star, Eagle Lion’s “Mickey” had its world premiere Tuesday night at the Le Claire in Iowa’s capital, Des Moines. Ill., followed the next day by openings at the Paramount and Ingersoll theatres in Des Moines.

Originally set to open at one theatre in each city, the success of advance ticket sales made it necessary to utilize still another house in each city.

The Cinecolor musical’s premiere in Des Moines, followed by the opening in Des Moines, was the kickoff for day-and-date bookings to follow in more than 200 houses of the Tri-States and Central States circuits. The Des Moines engagement highlighted the combined Swedish Centennial Celebration and the Hawkeye Holiday’s Celebration marking the 100th anniversary of Iowa’s admission to statehood.

Official Hostess
Miss Butler headed a contingent of Hollywood stars including Paul Henreid, Noreen Nash and Sigue Hasso. In Des Moines, the singing star acted as official hostess to visiting Swedish Prince Bertil, son of the Crown Prince, who headed a delegation of distinguished Swedes paying tribute to the 100th anniversary of the settlement of the first Scandinavian family in Iowa. In both cities Miss Butler and the other stars headed monster parades which covered the cities and surrounding territory and which wound up in front of the theatres.

The advance campaign plastered both cities with cards, signs and displays, including 7,500 window cards, 3,000 auto bumper strips, 10,000 milk bottle caps and enough tack cards to cover every single lampost on all main streets in Des Moines and Des Moines.

Newspapers Cooperate
Every newspaper in the territory ran main news section art and feature stories on the picture, the premiere and the stars. All area radio stations plugged the picture’s songs, used spot announcements and gave major feature and news time to full details of premiere plans. Miss Butler appeared on major shows emanating from Moline and Des Moines, and in both cities “on the spot” broadcasts covered all activities of the premiere days, with the stations consolidating their efforts for circulation coverage.

Visits Deere Plant
Additionally, in Moline, Miss Butler visited the John Deere Manufacturing Company plants, makers of mechanical farm equipment, and was photographed in denim overalls with different products for national advertising campaigns to begin in the near future. Twenty-four sheets and one-sheets covered the city and outlying districts.

Every major theatre in the Tri-States circuit used cross-plug trailers heralding the premiere, and Moline was covered with main thoroughfare banners and sidewalk stools. In Des Moines, traffic was handled by the Loew Butler records, and advertising and display tieups with Younker Bros., Des Moines’ largest department store.

July 2 Set for ‘On-Spot’ Premiere of ‘Canion City’
July 2 has been set for the world premiere of Eagle Lion’s “Canion City,” semi-factual film in the prison break at the Colorado State Penitentiary, at Canion City itself, it was announced this week by William J. Heineman, E-L. vice-president in charge of distribution. Four days after the Hollywood-style opening at the small city, the picture will have a 13th-theatre premiere in a six-state area of the Rocky Mountain district.

The Canion City opening, within a stone’s throw of the prison where the break happened, will be attended by Governor Lee Knous of Colorado and other governors and prison officials in the Rocky Mountain area. Warden Roy Best, who plays himself in the picture, will be guest of honor. Fox Intermountain, McCormick-Fox, and the Westland circuit are cooperating on the six-state premiere.
Tampa Model Family Exploitation Idea

For 'Summer Holiday' Scores for Hecht

A modest exploitation idea for MGM's "Summer Holiday" turned into a whale of a campaign as developed and directed by Manager Elmer W. Hecht of the Park Theatre in Tampa, Fla., aided by MGM Southeastern Exploitation Chief Emery Austin. Idea was to conduct a contest to find Tampa's model family.

With an initial $100 prize contributed jointly by the Park Theatre and MGM, Hecht went to the Tampa Times which received his idea with enthusiasm. Next step was to interest merchants into cooperating through the donation of additional prizes and a page cooperative ad in the newspaper, which turned out to be a fairly easy task. Prizes contributed by the six merchants included a Streit slumber chair and footrest, two All State tires for the family car, an air-circulating fan, 25 complimentary tickets for 25 laundry washes in any of the donor's five stores, a Telechron Musalarm combination radio and alarm clock, and two fishing tackle sets.

Entries were made by friends, relatives or acquaintances of the family nominated and they were required to place emphasis on the activities and accomplishments, character and other attributes of the nominees. Contest was to last for a week, with the initial announcement at the top of the full-page co-op ad taken by the six merchants in the Times. That newspaper, on the same day, ran a three-column cut of the family in "Summer Holiday," a three-column head story running to 10 or 12 inches of space, and daily thereafter ran a different picture and a story boosting the contest, giving the rules and naming the prizes and the merchants who contributed them. The merchants' co-op ad was run a second time during the contest.

The whole of Tampa and many surrounding communities became intensely interested in the search and nominations came into the theatre by the scores, for the nominator of the winning family was to receive an award also—a six-month pass to the Park Theatre.

Radio station WDAE was tied up in the contest and gave two gratis 15-minute interviews to plugging it—the first one with Hecht and Austin, the second with Hecht and the three local contest judges. Award was made from the stage of the Park on the night of the opening of "Summer Holiday," with the acting mayor on hand to present the keys of the city to the winning family. The entire award-giving events were broadcast from the stage by WDAE.

The judges were unanimous in choosing the family of Ted C. Whidden of the Tampa fire department, consisting of himself, wife and their four children. Mrs. Whidden's sister, who wrote the winning nomination, received the six-month pass to the Park and her entry was published in the Times along with a picture of the winning family.

In addition to the free publicity in the newspaper and over the radio station, Hecht promoted a 1944 automobile and sent it about the town with the driver wearing the old-fashioned duster which was a sine qua non for chauffeurs (and most passengers) in the early days of the auto. Placards on the car were devoted to the picture, theatre and playdate.

Hecht considers the model family contest the best he has ever been connected with and one of the best promotion stunts ever accorded a picture.
Disc Jockey Contest Held Boost for 'Lady'

When Columbia's "Lady From Shanghai" opens soon at the Midland Theatre, Kansas City, Mo., it will have the benefit of an effective exploitation stunt sponsored by Bob Kennedy, disc jockey of station WHB.

On a recent "Swing Session," Kennedy's Saturday afternoon top record show, the platter spinner offered a dozen portfolios of photographs from the film to listeners writing the best letters on why they would like to have the giveaway gimmick.

Some 300 cards and letters were received from towns throughout Kansas, Missouri and Nebraska. WHB's listening area. Entries were judged by John Schilling, WHB general manager; John Frazier, publicity chief, and Kennedy. Winners were announced on the record show May 29.

As Kennedy sees it, the stunt proves the power of disc jockey shows, since the giveaway was announced only on "Swing Session" and on only one Saturday session.

Furthermore, the stunt is also considered an excellent deal for Columbia, which furnished the portfolios, since it means extra notice for the film in each town which had an entrant in the contest and special notice in each town which had a winner, as well as many other spots.

Silver Treasure Hunt 'Silver River' L. A. Plug

With the Los Angeles showing of Warners' "Silver River" coming up at the Warner, Downtown and Wilshire theatres, Ben Sallerstein and John McManus of Warners' west coast publicity department arranged with the XRC network's "People Are Funny," ences, Art Linkletter, to stage a "silver treasure" hunt in a vacant Hollywood lot.

All "prospectors," in western costume and armed with picks and shovels—and 300 are reported to have participated—met at a specified time and set out on the hunt at a gunfire signal given by Warner star Bruce Bennett.

While the searchers were gathering, Linkletter imitated a cowboy, who was unaware that the "Hollywood silver rush" was in progress, and instructed him to visit the lot, dressed as a gardener and plant potted petunias while the "prospectors" were digging for silver.

After the search was concluded, the petunia planter returned to the microphone with Bruce Bennett to relate his experience. "Silver River," received more than a dozen mentions on the "People Are Funny" broadcasts.

Banners News Co. Trucks

Large banners plugging the coming of Selznick's "Duel in the Sun" to the Loew-Poli Majestic, Bridgeport, Conn., were obtained on all delivery trucks of the Bridgeport News Company in a tieup engineered by Manager Harry A. Rose.

Bathing Suit Display

A display of bathing suits on models in a department store window was promoted by Manager Al Hunchin of the State Theatre, Fostoria, O., for Eagle Lion's "Out of the Blue."

Carrier Boys Guests

Two thousand carrier boys attended the Washington, D. C., premiere of RKO's "Fighting Father Dunn."

Disney Sends 'Bambi' Sketches for Contest Use

A three-week coloring contest in the Sunday Telegram, Lowell, Mass., was arranged by Manager Sam Torgan of the RKO Keith Theatre in Lowell as the highlight of his campaign for the RKO-Walt Disney feature, "Bambi," for which he promoted many prizes for the winners.

Interest in the contest proved such great that the Telegram, through the RKO Keith officials, got in touch with Disney at his Hollywood Studios, and Disney not only sent congratulatory telegrams to the winners but contributed 13 sets of the "HCF" charcoal reproductions of scenes and characters from "Bambi" as unexpected prizes for the runners-up in the coloring contest.

Prizes promoted by Manager Torgan consisted of Eversharp pen and pencil sets and six original "Bambi" sketches which he supplemented with 20 guest tickets.

Photographs of the two top winners were run on the front page of the second section of the Telegram with two-column cut and story.

Blind Graduates 'See' Disney Film

Twenty-five graduates of the New York Institute for the Education of the Blind attended a showing of "Melody Time," as the guests of Walt Disney at the Astor Theatre, as part of their Commencement Week activities.

Led by Class Salutatorian Herbert Selbertson and Class Valedictorian Robert Whitstock, the group "saw the film with the aid of special programs, set up in Braille; special cartoons of the Disney characters, drawn and perforated by Marian Daly, of the Institute; and a proctor to each four students."

'Trouble' Shoulder Patch

Shoulder patches on the blouses and jackets of the theatre's personnel was an excellent in-theatre promotion that Edgar Gofh used on Columbia's "I Love Trouble" at the Colonial, Harrisburg, Pa. A hundred outside bus cards carried word of the engagement to the public in general.

ADVANCE DISPLAY. An eye-catching layout, plenty of illustration and intriguing selling copy highlight this advance lobby display on Liberty Films' MGM release, "State of the Union," as used at Loew's, Rochester, N. Y., by Manager Lester Pollock.

Swim Suit Girl of '48, Quiz Stunt for 'Bride'

A bathing beauty contest on the stage to find the swim suit girl of 1948 was a stunt pulled by Manager Bob Carney of Loew's Poli in Waterbury, Conn., for MGM's "The Bride Goes Wild."

Assistant Manager Tillie Pysyk of the Broadway in Norwich, Conn., had a different idea for the same film. She arranged for a quiz show on station Whao with contestants asked "What makes a bride go wild?"—HFD.

Musical Contest

Manager Mollie Stickles of the Palace, Meriden, Conn., held a musical contest on the stage with local artists participating as a highlight of her campaign for MGM's "Three Daunting Daughters."

Going in for brute realism. A wall setback, flanked by doors, formed the stage for an all-out lobby display for U-I's "Brute Force" at the Odeon Theatre, Sketty, Swansea, England. Manager W. G. Thomas used wooden bars, a cutout figure, and cutout bars for the doors. The effect was much more elaborate than the amount of work connected with it would lead you to suppose. The banner board invited passersby to look into Cell R-17, where—you need not be told—they saw ad plugs for the picture.
STAMPEDING THE AMERICA'S FAVORITE

See Why These Nine Decoration-To-Labor-Day Shows Are The Talk Of The Trade...Inspiring "Encouraging Optimism" says "The Exhibitor"

Sets all-time opening and first-4-days record Radio City Music Hall. Hollywood & L. A. best business in year and a half.

Its ovation across the nation starts with Liberty Magazine's tip that it's "tops in entertainment."

Hollywood Reporter leads barrage of rave praise, saying "Its boxoffice fate is a natural—it can't go wrong."

1st reissue date, Chicago, 60% over new high budget Paramount hit. 2nd, Rochester, within $7 of another new topper.
Packing the Paramount as N.Y. Post keynotes acclaim, calling it "most enjoyable American picture in months."

Kansas City, first date, paced it within $30 of smash "Road to Rio."

Pine-Thomas match "Albuquerque" with "A sure bet in beautiful Cinecolor" says "The Exhibitor."

"Potent boxoffice," says Daily Variety, "and departure from usual Ladd swashbuckler."

Playing to results that double-check Film Daily's appraisal of "Boxoffice in large letters."
4 Ballyhoo Stunts Keep ‘Noose’ Lively in Gotham

Changing the street ballyhoo at frequent intervals in traffic-congested Times Square, New York City, in promoting the showing of Eagle-Lion’s Bud Abbott and Lou Costello picture, “The Noose Hangs High,” was the showman-wise idea of Manager Sam Pearlman of Loew’s State Theatre, its publicity manager, Carl Fishman, and EL Director of Advertising, Publicity and Exploitation Max E. Youngstein. From May 28, when the picture opened at Loew’s State, to June 8 four different street ballyhoo were employed, each of them attracting an unusual amount of attention.

For the first four days of the engagement an attractive girl in jockey costume paraded the streets carrying a basket containing bags of nuts, on which was imprinted: “You’re nuts if you don’t see…” etc., which she handed out to passersby. Sign on the basket read: “They’re the nuts,” with the co-stars’ names directly underneath.

The ballyhoo on the following two days was an elaborately dressed and painted clown leading a donkey through the Times Square street traffic. Banner on the donkey’s sides proclaimed: “Everybody’s going to see (title of picture) but me—and you know what I am.”

The next day a costumed clown paraded the streets with the “laughed—my-head-off-at” copy on his back. Fourth ballyhoo consisted of two men dressed as hospital interns, carrying the dummy figure of a man on a stretcher. Stretcher sign copy read: “He burst his sides laughing at…”

The ballyhoo got liberal news and art space in the New York newspapers which was augmented with pictures and stories of June Lockhart, Eagle-Lion contract player, collecting funds for the Lou Costello Jr. Youth Foundation in front of the State.

‘Home State’ Angle

Bill Gordon of the Holland Theatre, Bellefonte, Ohio, got the “home state” angle over in his campaign on 20th Century-Fox’s “Green Grass of Wyoming” by sending out postcards to patrons calling their attention to the fact that the film’s shooting scenes were made at Lancaster in that State.

Women Contest Target in ‘Woman in White’ Stunt

One of the most successful promotion campaigns accorded a film in Chicago was that conducted by Warner Bros., in the engagement of “The Woman in White” at the Roosevelt Theatre. The campaign was tagged on the slogan “He the Perfect Woman in White.”

Two weeks before opening the Fair Store devoted a major part of its radio time to ballyhoo the contest which was handled in connection with the fabric department in an all-white promotion. The radio listeners were asked to visit the store’s fabric department (which was decorated with fabric byfavorite Parker and Alexis Smith in white fashions) and fill out a form stating in 30 words or less their idea of how to be the “Perfect Woman in White.” The fabric department featured eight fashions made up in white yard goods beginning with playclothes and going through a complete wardrobe to formal wear. These were used to inspire the women to “sew white.”

Prizes were yards of material and passes to the theatre.

In addition to the above, a tieup was effected with all local Walgreen Stores which featured pictures of Sydney Greenstreet smoking a cigar with copy reading: “For a real thrill—a good cigar; for a good mystery, see Sydney Greenstreet in Warner’s ‘Woman in White’.”

Boy Scout Troop Aids ‘Fort Apache’ Campaign

The local Boy Scout troop of Auburn, N. Y., cooperated with Manager George Sullivan of the Auburn Theatre in his campaign on RKO’s “Fort Apache” by making an authentic 40x60 replica of the Fort seen in the picture. The display drew attention, and as their reward, the troop of 15 boys were invited to see the film as Sullivan’s guests.

Sullivan also held a coloring contest featuring the battle scene. Although 2,000 heralds were made up, the kids kept asking for them days in advance.

The highlights of Sullivan’s campaign gave the picture a great sendoff.
Turner Keeps in Touch With Schools, Pupils

Just because the public schools have closed for the summer holiday is no reason why the theatre manager should lose touch with them, for the pupils in particular will soon become the theatre's adult patrons if friendly relations are continued. This is the belief of Arthur Turner, city manager in Eugene, Ore., for the Western Amusement Company—a belief which he puts into practice.

Shortly before the schools closed recently, Turner sent a letter to 760 graduates of local colleges and the public schools, commending them on completing the school course, saying: "We are proud of you. We feel confident that this pride will increase as you go forth into either the world of business or into the higher educational levels."

"Your patronage has meant more to us than your money at the box-office. It has meant that we were furnishing you with the kind of entertainment you like...giving you a little added pleasure. In the days that lie ahead we hope we may continue this friendship. If we can help you in any way, come in and talk it over. If you have any ideas on how we can serve you better, let us know."

"As a token of the theatre's appreciation of their patronage and as a small graduation gift, Turner enclosed a ticket to any of Western Amusement's three Eugene theatres, good for any time between May 31 and June 11. A different ticket was sent to 260 city teachers, expressing Turner's desire to cooperate with them when the schools open in the fall, thanking them for their cooperation in "assisting us toward the goal of better and finer screen entertainment."

A ticket good at any performance in the three theatres between May 31 and June 11, except Saturday and Sunday, was enclosed as an expression of gratitude for "our association throughout the past year."

Theatre, Radio Sponsor Party for Children

For his Tom Mix "Straight Shooters" theatre party for kids, sponsored jointly by Lowe's Regent, Harrisburg, Pa., and radio station WKBO on a recent Saturday, Manager Sam Gilman promised $200 worth of prizes for winners of the various stunts and presented each youngster with a Tom Mix rocket parachute and a souvenir comic booklet. Included in the prizes were bicycles, bike equipment, roller skates and the like. Part of the program was broadcast from the stage over WKBO.

Film program consisted of a Hopalong Cassidy thriller and six MGM cartoons. Gilman reports that the affair was a huge success.

Resume Fun Shows

The six Interstate Circuit neighborhood theatres in Dallas, Tex., are resuming their season of weekly fun shows for the juvenile trade, now that the schools are closed for the summer. The Lucas Theatre has also started matinee shows for the kids.

The Brass Tacks of Efficient Picture Theatre Management*

HOW I CALL THESE PEOPLE SHOWMEN

By Jack Jackson

Just like I promised, this hunt-and-peck typing session is going to be all about two guys and a gal and what they are doing in and about the theatres that employ their services.

Some months ago I wrote about a visit to Bastrop, Texas and Charles Lautem, manager of the Tower Theatre at that place. Well, on this recent trip to the land of Manana on the other bank of the Rio Grande, I stopped again to swap chatter with Lautem and his pretty wife, Velma, who handles the projection department at the Tower.

The lobby was all plastered with paper pennants exploiting a Hit Parade Period scheduled for June. The films booked were nothing to brag about, but the accompanying activities—all conceived and executed by Lautem—unite the puzzle of how the Tower, a 1,000-seat house in a town of 2,356 population with competition 7 and 12 miles distant, continues to mark up sizable black ink balances. Had I been ferreting for an example to illustrate my preachings of the need for a return to the proved policy of promotional and cooperative effort as a means of stimulating ticket sales, I'm certain I could have unearthed nothing finer than Lautem's Hit Parade campaign.

Harvests Cooperative Effort from Limited Field

What makes this campaign remarkable is the fact that the Bastrop telephone book, classified, residence, phone company ads and all, consists of 12 pages, including the cover. That goes to show the limited field from which Lautem harvested the banner crop of cooperative effort and speaks volumes for his civic standing in the tiny community. Here they are:

Sunday, June 6—On stage, in person, Red River Dave and his Western Gang from a network radio station in 100-mile distant San Antonio, accompanied by headline of other radio programs. This guarantees the Tower radio mention three or four times daily for two weeks in advance of appearance. The cost of $125 is borne by a local confectionery in return for mention on handbills and theatre screen.

Tuesday, June 8—Old Fashioned Country Store night, with 10 big baskets of groceries, each containing merchandise to the value of $3.50, to ten lucky patrons. This $35 donation comes from the local IGA grocery and market in return for screen and handbill mention.

Wednesday, June 9—The Citizens State Bank offers a $25 United States Savings Bond to some fortunate patron. This also is donated without cost, other than above mentioned, to the theatre.

Thursday, June 10—A 22-piece set of dinnerware and a 24-piece set of silverware is being donated by the local novelty store on the same basis of recompense.

Friday, June 11—A complete summer outfit: dress, shoes, slip, nylons (if the lucky patron is a lady) and slacks, shoes, shirt, necktie and socks (if a man). This is from the local clothier and carries a value of $35, with no charge to the theatre.

Saturday, June 12—25 silver dollars to 25 lucky kids at a special kiddie matinee. The donor of this prize is anonymous, but Lautem tells me a local doctor, with a soft spot for the little fellers, is putting up the money.

Monday, June 14—The local photographic studio and camera shop is donating a beautiful synchronized flash camera with flash bulbs to some patron of the Tower. The value is $25, but the theatre gives only handbill and screen mention.

Tuesday, June 15—Another Old Fashioned Country Store night with ten baskets of groceries, each worth $3.50 at the merchant's establishment, distributed among attending patrons. This time the gift is from the local Red and White Store and serves to illustrate how Lautem keeps friends with all merchants by playing no favorites and giving all a chance at the valuable advertising medium his theatre offers.

Wednesday, June 16—A beautiful gold diamond ring is being donated by the local jeweler to some lucky ticket holder at the Tower.

Thursday, June 17—Ten lucky patrons will each receive an order for ten gallons of Texaco gasoline from the local dealer. This carries a value of $25.50 and is without cost to the theatre.

Friday, June 18—A piece of modern Samsonized wardrobe luggage for men or women, according to winner's selection, valued at $25, is to be given by a local merchant without cost to the theatre.

(Continued on Page 22)

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**Levin Invites Parents' Advice**

Cooperation of parents in selecting programs for children's matinees was urged by Sandusky Theatre Divisional Director Irving M. Levin in an address before the Motion Picture Council of the Bay Area.

"The exhibitor cannot work alone in the entertainment for children," he told the Council. "We are most willing to make conditions in the theatre available for children, but we must have the full support of parents to make it completely successful."

Council members commended Levin for his active support of the PTA and Mothers' Clubs and other charity-bills at this Saturday matinees programs when the attractions offered were found unsuitable for children.

**Models Display Hats, Dresses, Furs 
At Fashion, Food Show in Flushing**

Manager Mildred A. Fitzgibbons more than sustained her outstanding reputation as a promoter of theatre-community activities in her recent second annual Broadway-Flushing Food, Fashion and Farberware Show held in the Skoars Roosevelt Theatre in the Broadway section of Flushing. L. I. All dealer tiacs, local, Manhattan, Brooklyn and national, were made by her and she directed the stage show and the promotion assisted in the latter, by various women's clubs.

**Gives Up Matinee**

As the theatre gave up its matinee performance for the fashion show, ads in the program were sold to merchants, amounting to $500, and filling more than 25 pages. Prizes awarded at the end of the show—49, count 'em, 49—valued at $500 consisted of Farberware kitchen utensils, baskets of food from the A & P, canned products from Claridge Foods, Richellen pearls, and others from Kent of London, Sherry's and a Flushing gift shop.

Professional models were engaged to display the millinery, all creations of New York designers; the dresses designed for summer wear by Henry Rosenfeld, and the $5000 worth of furs from Harry Trencher's Madison Avenue shop (white mink and demi-blue mink making their first appearance in a local fashion show). Fox Movietone's fashion editor, Vyvyan Donner, was commentator for the millinery display; Rosenfeld's fashion director, Sally Sober, for the dresses, and Columbia Broadcasting's Margaret Allen for the furs.

**2,000 Attend**

The show drew an attendance of 2000 women representing the 52 member clubs of Flushing Council of Women's Organizations. Tickets were distributed through the Council's member units, local stores handling the sponsor's wares, and through the theatre. Refreshments lined up for the attending women included Claridge Foods for hors d'oeuvres, Purdy bake shop for cookies and Nestle's Milk Products (for the second year) for hot Nescafe. The two Flushing concerns and national Nestle's had food exhibits at the show.

More than $500 worth of Farberware prizes formed a theatre exhibit that attracted thousands of women during its month's display at the Roosevelt.

The general promotion was started by Miss Fitzgibbons a month in advance and was continued up to the day of the show and received good newspaper support. To give the opening a patriotic flavor, the theatre manager arranged for six American scenes of Foreign Wars, the American Legion and the Jewish War Veterans to appear in their uniforms and with their color guards to parade before the singing of the national anthem. Johnnie Dunlop's orchestra played throughout the show.

Honor guest of the occasion was Elia Maxwell, New York Post columnist, who devoted a paragraph of her "Party Line" column to the affair. Miss Maxwell was presented on the stage with a large decorated cake inscribed "Welcome to Flushing, Elia Maxwell."

The show was sponsored, for the second successive year, by S. W. Farber of Brooklyn but was the third presented under the Fitzgibbons management of the Roosevelt.

**Moral: Don't Monkey**

Frank Nisher of the Lyric at Indianapoil thought he had himself a nice, soft, friendly job. The house put him to watching spectators so they didn't get too close to a monkey in a cage used to bally the next attraction, "Bring 'Em Back Alive." But the 18-year-old Nisher grew too fond of the monkey and took him out of his cage to play with him. The attraction wasn't mutual. The monkey took a bite of Nisher's right hand, severing several blood vessels. Police applied a compress bandage and took Nisher to the General Hospital.

**Local Newspaper Praises raiser for Show Aiding Gas Explosion Victims**

That cooperation with the community is of great value to your theatre is a point we have been at considerable pains to stress from time to time. Therefore, it is a pleasure to report an instance that was successful both for the community and the theatre.

Not long ago at Flushing, Long Island, a freak gas explosion occurred which killed two men and demolished the homes of six families. The community was horrified and the neighbors decided to do something about helping the victims. An Explosion Relief Fund Committee was hastily formed. Hardly had this much been done before the committee heard from Paul Raiser, who runs the Utopia Theatre on Unan Turnpike, Flushing. Raiser said he intended to put on a benefit show.

Raiser did so. Universal donated a feature and he ran the show one midnight at $1.20 per ticket. The event raised nearly $600 and started the committee's funds with a bang.

Now, Paul Raiser put on his benefit with no thought but that of helping the explosion victims, as the natural reaction of a public-spirited man. He has been active right along in cementing relations between his theatre and the community. He expected no recognition for his stint, but what happened was this: the local newspaper of Flushing, The Meadow Lark, which covers a residential area of about twenty miles, became so impressed by the Utopia effort that it ran an editorial in praise of Raiser and his ideas. It went, in part: "Now that the Utopia Theatre has held its Midnight Benefit Party it is time that everyone reflect back on the personality who directed the efforts, Paul Raiser . . . . [he] has time and time again come forth with plans and action to make his theatre the foundation for a friendly and cordial neighborhood. . . . It is always wonderful to think and talk about people in our vicinity, and it is more of a pleasure to know that persons like Paul Raiser are about to help, when that help is sorely needed."

This incident is doubly interesting because it happened, not in a small town, but in the world's largest city, New York. Flushing is surrounded by the "city line and forms but one neighborhood—although a good-sized one—in the metropolis. Community spirit is supposed to be lacking in New York neighborhoods, but this is a supposition that Mr. Raiser evidently takes greater pleasure in disproving.

In the final analysis Raiser simply made the Utopia Theatre live up to its own motto, which is: "The Theatre of Friendly Service."
June 27, 1948

The street on which crime flourishes is the street extending across America. It is the street with no name. Organized gangsterism is once again returning. If permitted to go unchecked, three out of every four Americans will eventually become its victims.

Wherever law and order break down there you will find public indifference. And wherever law and order break down, there you will find the FBI meeting the challenge of the new criminal onslaught.

20th Century-Fox revealed in "The House on 92nd Street" the story of the FBI at war! Now the same studio, with information adapted from our files and with the cooperation of this bureau, brings you the story of the FBI today--"The Street With No Name"!

John Edgar Hoover
Director
Federal Bureau of Investigation
United States Department of Justice
Washington, D.C.
Mystery in Mexico

RKO Radio

Mystery

65 mins.

AUDIENCE SLANT: (Family) This mediocre offering suffers from inept performances and a trite story.

BOX-OFFICE SLANT: Will contribute little to the lower half of a double bill.


Plot:
An American insurance company sends one of its detectives down to Mexico City to investigate the mysterious disappearance of one of its operatives and a $250,000 necklace. The hero eventually finds both, and in addition gets a wife when the missing man's beautiful sister also comes a-looking.

Comment: This is a mediocre offering suffering from inept performances and a trite story. The performers seem indifferent, with one exception: Tony Barrett, who salvages a few laughs as one of the crooks shadowing the hero. The story lacks suspense and genuity. This film will contribute little to the lower half of a double bill.

Race Street

RKO Radio

Drama

79 mins.

AUDIENCE SLANT: (Adult) Smoothly-told tale, with gangster film overtones, has enough suspense and bawling to satisfy those in search of lusty entertainment. There is sentiment too—on the maudlin side.

BOX-OFFICE SLANT: With Raft and Bendix on the marquee this is a rip-anorcer for key city downtown situations. A little questionable in subject matter for family neighborhoods, with Raft identified in this type role.

Cast: George Raft, William Bendix, Marilyn Maxwell, Jack Carson, George Murphy, Gale Robbins, Fredric March, Constance Bennett, Duncan Renaldo, and Richard Whorf.

Plot:
The story of a good guy with twisted ethics who tries to revenge the killing of one friend and dies helping another friend—this one a detective.

Comment: A hard-boiled production, this, with plenty of suspense and lots of beatings, guns in evidence, and one shooting. Altogether a smooth job in writing, acting, and direction which will certainly appeal to those who prefer the rough stuff. All the gangster trimmings are here—the lurking henchmen, the big leader, the double-cross, and the hero's retribution at the end. San Francisco is the locale, and it provides an interesting background. With the menhauh and vertical streets. These shots were made on location. Raft and Bendix make a fine team as the "investment" man and his detective friend. Marilyn Maxwell—a dark brunette in this—is a charming two-fisted femme fatale and Frank Paul is properly ominous as the operator of a new protection racket. The film is right on the bean for downtown city situations and will be played for years in the grinds, but it is dubious for family-minded neighborhoods where parents resent the gangster picture. True, Raft is a good guy and dies saving a detective, but the entire story means the hero is nothing better morally than a race track bookie who operates illegally. Those who object to bookies as heroes may nix "Race Street" as far as the younger generation and often for themselves. If you play it you've got a good gangster picture. It's up to you—you know your audience.

The Twisted Road

RKO Radio

Drama

95 mins.

AUDIENCE SLANT: (Adult) Socko drama that just misses greatness because of letdown about halfway through. Marked by outstanding acting and photography.

BOX-OFFICE SLANT: Should do excellent business. Good word-of-mouth probably will help a lot. Has universal adult appeal.

Cast: Cathy O'Donnell, Farley Granger, Howard Da Silva, Jean Capra, Henry Travers, George Meeker, Marie Bryant, Ian Wolfe, William Philipps, Harry Harvey.

Plot:
Three men escape life terms in a prison and return to their former home and his daughter. One of the lifers is a young fellow who got off on the wrong foot when only 16 because of a bad environment. He and the farm girl, who also has suffered from not being raised properly, eventually fall in love and get married. They survive the killing of the two other lifers and a big manhunt until the young fellow is killed by police just as his wife is ready to give birth.

Comment: This is a strong anti-crime, revealing the utter hopelessness, not only of the prison break itself, but also of crime in general.

The Street With No Name

20th Century-Fox

Documentary

91 mins.

AUDIENCE SLANT: (Adult) One of the year's most compelling pictures, done extremely well in the documentary technique.

BOX-OFFICE SLANT: Should score at ticket-windows everywhere. Will get a great word-of-mouth. Exhibitors can play up FBI angle.


Plot: Documentary treatment of an actual case from the FBI files, showing how a well-organized gangster is brought to justice by an FBI man. The operative worms his way into the gang and then gets the law on them, but only in the very nick of time before they are about to kill him.

Comment: Here is one of the year's most compelling pictures, done extremely well in the documentary technique; the sort of film that will grip every moviegoer throughout its 91-minute running time. It's a toss up as to which deserves the most credit; all departments contribute greatly. Certainly William Kightley's superb direction can be cited, as well as Harry Kleiner's outstanding original screenplay.

The Classic

National Reviewing Committee

20th Century-Fox

Documentary

82 mins.

AUDIENCE SLANT: (Adult) Picturization of the prison break last December at Canon City, Colo., provides stark, heady factual drama that will raise anybody's blood pressure. From a moral slant, it is strongly anti-crime, revealing the utter hopelessness, not only of the prison break itself, but also of crime in general.

BOX-OFFICE SLANT: Any way you look at it, this picture has big possibilities: it should bring in the sensation-minded like flies, but it is also excellent for the general draw. Heavy exploitation is indicated and you can advertise it as facts, not gangster-film hokum. This is one crime picture that teenagers should see.


Comment: This prison break really happens.
pended and because the producers stuck to their intention to avoid dramatic motifs, the result is a film that raises new standards for crime pictures. These criminals are not glorified; neither are they pointed out as horrible examples. The story unfolds before the audience in a documentary style, with the incidents and characters presented in a way that uses the dramatic form to stress the more striking scenes with the smallest amount of exaggeration necessary to give the picture the force it needs. A few dialogue lines are hereby made to all who had a hand in it, especially to that one-time serial hero, Crane Wilbur, who wrote the screenplay and directed. Granted, the subject matter is exciting in itself, but the taut writing and directing are what bring the incidents to the screen so successfully. Out of the film also emerges a new personality in Scott Brady, who plays the only convict who apparently has a conscience. A speech of his, explaining how he drifted into a criminal life, is a fine object lesson, and may conceivably deter some youths from juvenile delinquency. It is to be hoped the producers do not touch this picture.

"Crime City" is strongly anti-crime because it dehumanizes the "heroism" of criminals and, most of all, it shows—without saying so—that crime through crime is a heart-rending illusion. This impression arises from the proportions because the actual facts of the case prove it. People who object to your showing this picture just do not know what they are not showing, so go ahead and let police department and Parent-Teacher back up if you operate in a small town or family neighborhood. Eagle Lion and you have got something here.

**Ireland Today**

*Irish-American Film Corp.*

80 mins. Travelog

Comment: Produced and edited by John H. Farley, "Ireland Today" is a feature-length travelog that covers the high spots of the Emerald Isle in Kodachrome. It begins at Dublin and rounds the country in a clockwise direction, stopping at the west coast, and dipping briefly into North Ireland then back to Dublin. Many shots of the Irish population show them as they are today in modern dress. Several industries—including farming—are featured, with the famous Irish home-tweeds carrying perhaps the most interest. Included in the footage are several quaint villages andilt chunes, an exhibition of horse shows. An added feature of the film presents seven songs by the Irish popular songstress, Carrie and Carole. Music is by Michael Shannon and Julie Conway. As a commercial proposition the film is a problem. Certain it is that many localities having a big Irish population would welcome an Irish picture. The question is whether they would want 80 minutes of travelog. For special club occasions it might work in well along with Inisfail Hall, Burke, McGinness and Bushmill. Make no mistake about it there are many interesting scenes here and if the picture is cut somewhat it will be welcomed as a rare glimpse of present-day Ireland.

**Goldwyn Signs Reis To Seven-Year Contract**

Irving Reis, who is currently directing "Encanted" for Samuel Goldwyn, has been signed by the producer to a seven-year contract calling for one picture a year.

**Scoring 'Don Juan**

Max Steiner has begun work on the musical score for "Don Juan" directed by Errol Flynn-Viveca Lindfors.

**VIEWS ON NEW SHORT SUBJECTS**

**A MODEL IS BORN** (Para—K7-5) Pacesetter, 7 mins. Story of an attractive and successful model, Joan Vohs, and her efforts to reach the top of her profession.

**THE FIGHT GAME** (20th-Fox) March of Time No. 11. This is a terribly exciting short about who gets the Jon's share of boxing's $34 million take and revenue. The film, which follows the career of a boxer, from the time he is taken from his parents to the time he climbs into the ring at Madison Square Garden. Release date, 5/28/48.

**DADDY DUCK** (RKO—74,116) Disney Cartoon in Technicolor, 7 mins. Donald Duck adopts a kangaroo, and from that point the film stands on its own charge. Donald finds himself in all sorts of unhappy situations.

**HOW TO CLEAN UP HOUSE** (RKO—83,404) Edgar Kennedy Comedy, 18 mins. In an argument about the necessity of a milk maid, Edgar Kapoor's brother saw he can clean up in three hours, a very difficult. Needless to say, Edgar encounters a few difficulties, but that's where the laughs come in. Release date, 5/14/48.

**FEATHER FINERY** (Para—7-3) Unusual Occupations in Color, 10 mins. Subject shows that gorgeous costumes can be made from turkey feathers. Also covers Navajo sand painting, the making of animals from balloons and "kid glove" painting. Release date, 6/14/48.


**DONALD'S DREAM VOICE** (RKO—75,118) Disneyn No. 10, 6 mins. Donald Duck finds some pills to enlarge his voice, but as his friends try to interpret the message to Donald, the results is a partly successful picture and some very amusing moments. Release date, 5/21/48.

**CRIME LAB** (RKO—83,108) This Is America No. 9, 6 mins. The Police Department of New York City illustrates the techniques of modern crime detection. Release date, 5/14/48.

**FLICKER FLASHBACKS** No. 6 (RKO—84,206) 9 mins. "Caught by Wireless." Shows Fred from elsewhere, "Eldora the Flower Girl,"霍 amid other "based on".

**SING OR SWIM** (Para—K7-6) Screen Song in Color, 7 mins. By the Sea in the old song that is the basis for this community sing along a trip to the animals. Camey Island. Release date, 8/4/48.

**BUTTERSCOTCH AND SODA** (Para—P7-8) Novelton in Color, 7 mins. Shows the horrible effects of eating too much candy. The victim, little Audrey, decides that, after all, regular food is necessary too. Release date, 8/4/48.
Jackson...

(Continued from Page 17)

Saturday, June 19—Another 25 lucky kids will get another 25 silver dollars from that youngster-loving doctor.

Quite a campaign isn't it? And after looking it over and again taking note of the population of Bastrop and the size of its telephone book, there is hardly room for that lazy man's alibi: "My community is too small and the merchants don't want stunts like giveaways."

Right here is a good place to put down the message I encountered recently on one of those decorated wall cards: "God gave all of us two ends: one to sit on and the other to think with. A man's success depends on which end he uses the most. It's a ease of heads you win and tails you lose." Lautem is using the success end. Which end are you using?

'Such a Swell Rest'

But that's not the point I want to get at. In Mrs. Lautem's own words: "I'm always happy when it comes time to go to work because I can get such a swell rest between changeovers."

The assertion is quite a surprise after listening to those big he-men complain about the work, the hours and the conditions in their arguments for higher wages. Mrs. L. has found time to crochet two immense bedspreads and no end of table cloths, doilies, etc., during her working periods. And—this is important—there has never been a complaint from distributors about the condition of a print leaving the Tower. Can you match that record with your operators?

Maybe the suggestion is out of order but the conclusion forces itself if making doilies, bedspreads, etc., is conducive to less expense and greater efficiency in the booth, a contract provision calling for a couple of sets of knitting needles and a few skeins of yarn as standard equipment might be worthwhile. I might add here that Mrs. L. attends the bookkeeping and report-making in order that her husband have more time for the neighbor visits that step up his community standing to the point where he can put over campaigns such as we outlined above.

Tell Me Quick

Right now Lautem has a plan under way whereby he will be able to give away a new Chevrolet at a cost of passes, handbills and a screen mention. Tell me quick, Mr. Exhibitor, what are you doing and what are you planning to do that will bring customers in volume to compare with the numbers that will be trading their cash for tickets at the Tower Theatre, in Bastrop, Texas, the first two weeks in June? Now let's get on to that other fellow who is doing such a swell job of goodwill-building and customer-getting. This chap's name is Dock Boyle and he presides over the destinies of the Civic Theatre way down in Edinburg, Texas. This is one of the Lone Star chain operations composed of some 8 or 10 Drive-Ins and 18 houses, with main offices in Corpus Christi, Texas. C. A. Richter is owner and E. L. Pack, general manager.

Boyle is an oldtimer in showmen ranks with several years of operation to his credit. His penchant is kids. Big kids, little kids and the still bigger kids that have become parents, all cry out, "Hello Dock," when he sticks his head out of his office. The ideas of Dock about kiddie shows are so worthwhile—to say nothing of being far different and more conducive to making better moviegoers and better citizens out of the youngsters—that imitation and emulation is recommended for every fellow who carries a key to theatre doors.

Kiddie Problem

Boyle has analyzed the kiddie problem pretty thoroughly and arrived at the following conclusions:

There is very little money to be made from putting on kiddie shows, since the cost of film, prizes, extra entertainers, etc., usually eats up every penny—and frequently a few added pennies—that fall into the box-office till.

Kids enjoy responsibility and the feeling that elder folks have considerable in their abilities to understand constructive suggestions.

 Merchants are reluctant to assist in kiddie campaigns, being too busy framing sales patters to appeal to the parents.

Now, with those facts determined, Dock has set up a kiddie show for every Saturday morning that is different than anything I've ever heard about. He allows the kids themselves to provide the stage entertainment and contents himself with the job of contacting dance, music and vocal studios, and acting as master of ceremonies for the stage presentation.

• The screen end of the program is composed of short subjects from the regular schedule and these are used to intersperse between stage performances.

As a part of the show there is a quiz program where the youngsters are interrogated about animals and other educational features. Also, there is always a fire drill with certain of the kiddies acting as captains, lieutenants, etc., to guide the other youngsters to the exit ways.

Dock is trying to get the local business men to take time out to come to the theatre and talk with his charges. At present the plans are for a dentist to appear and impress on the youngsters the benefits of proper care of the teeth. All this goes to make up a two-hour show, and he's what's so different about it: the price is nothing.

Dock reasons that his Saturday morning shows are a boon to parents, and he has much to prove that the adult population appreciates him and the kids if their hands every Saturday morning. He also reasons that the few dollars available never get away from his box-office because the kids come back for the regular performance and pay their admission. There is also the matter of educational value, and these do not suffer during the free shows.

All employees, including the operators, join in giving their services freely in the spirit of the occasion. This would not be possible if a ticket charge were assessed.

Dock says he gains in many ways but principally in the form of better conduct in the theatre. The youngsters have a high sense of appreciation when they get something, as nice as something that Dock hands them without having to dip into their tiny allowances. The result is an absence of torn seats and exemplary conduct while in the theatre during regular performances.

Sometime ago I heard Karl Hoblitzelle say: "When you know you're going to have bow, bow low."

Everybody that ever handled a kiddie show knows that the box-office is going to "love to bow" and that the only possible gain in the form of the go-to-a-show habit with the youngsters who will, in future years, become adult patrons. For mine I believe that Dock Boyle has the right idea in "bowing low"—to love that the kids pay nothing—to accomplish the dual purpose of making the kids show-conscious and making their parents appreciate the theatre as offering a genuine and valuable community service.

Lobby Crate Contains Foretaste of Fun Show

Having a "packaged" fun show for his attraction, Manager Sid Baker of Century's Town Theatre, Flushing, L. I., carried the "package" idea into the lobby by placing there a crate addressed to the theatre and marked as containing all the ingredients for laughter and enjoyable entertainment. A record player within the crate proved an effective attention getter as it played Spike Jones and Corn Cobblers recordings.

One used a 40x60 in both lobby and front four weeks in advance; placed a 12-foot valance, with spot for interchangeable date snips, on the marquee; distributed 200 window cards in the vicinity of public schools; sent a sandwich man, dressed as a clown, to ballyhoo the show on the streets for three days; and used names only, without the feature title, on the marquee. Extra ad space in the newspapers for two days in advance stressed that no sourpusses were wanted at the fun show.

Surplus Goggles to Kids

As a promotion for his Saturday matinees for kids, Manager Bill Knaus of Reade's Park Theatre, Morristown, N. J., obtained a lot of army surplus goggles which he gives to youngsters attending the Saturday matinees.
PITTSBURGH

Dr. C. E. Herman, well-known physician and showman, who operated four theatres in Carnegie, Pa., died Thursday after undergoing an abdominal operation. Solemn requiem Mass was held at St. Joseph's Church, Carnegie, on Monday. He is survived by his widow, 10 children and seven grandchildren. Dr. Herman was a leading member of the American Legion and the Knights of Columbus.

The local Variety Club will hold its annual golf tournament at the Highland Country Club on July 30.

John H. Harris, head of the Harris Amusement Companies, arrived here from the Coast this week for a short visit, after which he will enthrall Atlantic City to put his new "Ice-capades" through its paces.

Ralph Mervis, local theatre circuit operator, and his wife, the former Mollie Bloom, of Reading, Pa., are honeymooning in Bermuda following their marriage at Hershey, Pa., last week.

The new assistant to Charles Eagle, manager of Warners' Stanley Theatre, is Erwin Schramm, who succeeds Bill Finn, resigned.

INDIANAPOLIS

Carl Niesse's The Vague celebrated its 10th anniversary Sunday (30) with the showing of "Albuquerque." Ten years ago, Olsen and Johnson dedicated the theatre in a personal appearance. The cornerstone was laid by Ken Maynard, the Hoosier cowboy film star.

Anetta Kaelber, who operates the Astra and Tivoli at Jasper, Ind., spent a week at French Lick Springs. Paul F. Shaler of Cincinnati, is the manager of the United Enterprises' Drive-In Theatre at Connersville. Ind. William Rosenfield, the operator of the Indiana, Indianapolis, has purchased the Lyric Theatre building in Connersville, Ind.

William Wel, son of Mr. and Mrs. Walter Wel, who operate the Wel at Greenfield, Ind., has been elected to the student honor council at Kentucky State Institute, at Lyndon, Ky. Harry Kornblum, operator of the Rosedale at Evansville, Ind., and his son, James, have made reservations to attend the Allied Theatre Owners of Indiana summer meeting to be held at French Lick Springs, July 26-27-28.

20th-Fox Bookkeeper John Barrett is spending his vacation on the golf links of Indianapolis. He almost made a hole-in-one the past week.

20th-Fox Manager George T. Landis left for New York Saturday on business.

NEW HAVEN

Hollis Sweeney, assistant manager of the Loew Poll Strand, Waterbury, has been transferred to assistant manager at the Poll, Springfield. Mike Piccirillo, formerly with the Loew theatres in New York, is the new manager of the Center, Hartford, succeeding Jack Simons, resigned. Matt Saunders, manager of the Poll, Bridgeport, renewed friendships with his pals in the Barnum and Bailey Circus when it played here. Bucky Harris, former RKO exploiter in New Haven territory, is now with Universal-International. Explorer Frank Buck is set for personal appearances at Bijou, New Haven, in connection with re-release of "Bring 'Em Back Alive." Back is being accompanied by Harry Reiniers of RKO.

MGM is planning its annual outing for July 28. Palma Oliviera of the contract department has returned from vacation. Bob Kautman, 20th Century-Fox exploiter, is in Albany to handle openings of several pictures. Carl Gentz, traveling auditor for MGM, is in New Haven to make branch office audit. College Manager Sid Kleper has moved his family to Brandford for summer.

DES MOINES

Jim Kunath has resigned as a salesman for Eagle Lion to enter another business. Myron Blunk, general manager of Central States Theatre Corp., is on a fishing trip in Canada. Harry Warren, former manager of Central States, was a recent visitor in Des Moines.

Harold Lyons, salesman for 20th Century-Fox, is the father of a boy named Steven Allen. Pioneer Theatres will name its new theatre at Storm Lake the Campus. Four residents of Storm Lake all submitted the same name on the same date and received six-month passes for the house which will open soon.

DENVER

Denver and Colorado Springs motion picture theatres will have much more than the usual competition this summer. Denver always had the summer stock at Elitch theatre for 10 weeks, but this year the Artists' Repertory Theatre will also put on a 10-week season of plays, with four nights and a matinee, in the Phelps auditorium, Denver, at nine o'clock a week in the auditorium at Colorado Springs.

Dick Conley, city manager for Fox Intermountain theatre, La Junta, Colo., has been elected president of the La Junta Junior Chamber of Commerce. John Woolf has bought the Zia, Springer, N. M., from Carl Carlton. Thomas Knight, owner of the Acme, Riverton, Wyo., has been elected mayor.

Bohanon Bros. have bought the Mission and Drive-In, Hatch, N. M., from Martin Butler. The Drive-In has been closed by the purchasers. Louise Morris is resigning as secretary to Columbia Manager Robert Hill. The job will be filled by Bonnie Walth, bookers' secretary.

Atlas Theatres General Manager Dave Davis is off to California on vacation. Visitors to film row included John Steele, Linon, Colo.; Merv Goodrich, Lander, Wyo.; Mitchell Kelloff, Aguilar, Colo.; Mr. and Mrs. B. P. Dickson, Culbertson, Neb.; John Boitanian, Hatch, N. M., and J. A. Weiss Mesilla Park, N. M.

SAN FRANCISCO

The City and County of San Francisco will be in direct competition with theatres when electric lights are installed in the 60,000-seat Kezar Stadium. Professional football teams are planning tentative evening dates for this coming fall. Mayor Elmer Robinson is urging immediate bids to be submitted to the city by local electrical contractors.

Bob Carstenson, head exploiter at MGM, is back from two weeks' vacation. Frank Maun, owner of Maryville Lyric, was on the row booking. Jack Frazier, Sr., of Film Messenger Service has retired and is devoting his leisure to raising poodles. Tallullah Bankhead is doing sell-out business with Noel Coward's "Private Lives." Eagle Lion Book Provider Lyen went to Salinas to take in the Rodeo.

Mrs. Wally Feehan, widow of the Oakland theatre owner, dropped dead from a heart attack in the rotunda of the city hall. Film Classics Branch Manager Fred Abelson died suddenly Friday, June 11, from a heart attack.

ATLANTA

Variety Club Chief Barker E. E. Whitaker has presented a $25,000 check to the Club to Boys Club President V. P. Warren for a swimming pool at the Bankhead Playgrounds. Another check for $10,000 was given to the Scottish Rite Hospital.

Mrs. A. L. Holliman, secretary to Astor of Georgia President W. M. Richardson, and her husband are back from a Florida vacation. Republican Office Manager Joe Dumas is back at his desk after a five-week illness. Sam Hatcher is managing M. and M.'s Lyric, Dunellen, Fla., (Continued on Page 24)
SEATTLE SHOWMEN SEE 'EASTER PARADE' As in other exchange centers where the picture has been accorded special trade重视ings, exhibitors John H. Schiffman in Seattle, Wash., to view MGM's "Easter Parade." The trio in photo at left includes Herb Sobotta, Seattle district manager of the Evergreen Circuit; Carl Mahne, Washington district manager of the same circuit, and Harold Murphy, manager of the Neptune Theatre. Photo at right shows Claude Jensen and Mr. and Mr. LeRoy Johnson of William Edris Theatres, formerly the Jensen-DonHerber Circuit.

E. Gerard Wallaston, city manager for Fabian's three houses, is in the Keystone Hospital, where he underwent an emergency appendectomy. Spastic "Spike" Todorov, State assistant manager, is carrying on.

Ira L. Schiffman, owner-manager of the Rialto and National, is recuperating at his home after undergoing an operation.

Paddy Ryan, State stagehand, and his wife, are on a motor trip to the New England States.

CINCINNATI

Mr. and Mrs. L. A. Dodge have sold their theatres in Addyson and Saylor Park, Ohio, and are on their usual summer trip to Montana. The new owners of the houses are John R. Taubman and John L. Land, United Artists' sales force, and Manager Jack Ginesberg, attended a one-day district meeting in Detroit. John Lively, Huntingdon, W. Va., had his family in Cincinnati on a short vacation trip. Also here combining business with pleasure were Ray Phelan, Clerendum, with Mrs. Phelan and daughter Carol. F. W. Huss, Jr, of Associated Theatres, Cincinnati, took his young son Frank 111, on a vacation trip to New York, and Washington L. Robertson, who has resigned as salesman.

New Theatres

Chicago—E. J. Jelnick, a 660-car drive-in at Em- liners, IL. Two three-ws are planned for Aurora, III., if the city council changes the zoning law.

Phoenix, Ariz.—Malcolm White, an 860-carter here.

Knoxville, Tenn.—William Realty Co., a 660-seat film theatre and group of stores.

Monton, Texas—Wallace Blankenship plans a $5,000 theatre here to add to his circuit.

Amsterdam, N. Y.—Plans of William V. April to build a film theatre here awaits approval.

San Diego, Calif.—Cine Theatre to cost $400,000, exclusive of equipment, and seating 2,400 is planned here, to be remodeled from the old Federal Building.

Fl. Worth, Tex.—A theatre is planned for J. F. Foster & Son's $1,000,000 shopping center in Westcliff Addition.

Hempstead, L. I.—Erone Corp. and Dr. Frank Cullen, 2,200-seat Clerendum Theatre and office building, costing $2,000,000.

Bridgport, Conn.—Sanam Frugue Properties, Inc., 1,600-seat theatre, store office building at Black Rock, to cost $300,000.

Hartford, Conn.—Loew-Pola, a 1,400-seat in Nor- wich, Conn. Fred O'neil on Waterbury seeks per- mission to build a drive-in on Route 6A, Middle, Conn.

Memphis, Tenn.—Kenneth Wilson and Associates, a drive-in on Bristol Road, Memphis, W. L. Moore, 1,600-seat, $200,000 theatre in West Memphis, Ark.

Milwaukee—Standard Theatres contemplates a new 700-seat house in Waukesha. Frank Kinca will erect a $136,000 theatre at Franklin, Conn. Manager Thrares Management has started work on a 1,000-seat in Westfield. Ray suburban to cost $250,000. Fox-Win- cemus is reported to have taken out a permit for a new theatre there also.

from 30th-Fox, was given a farewell party and a portable radio by his co-workers. Twentieth- Fox Branch Manager Joe Rosen left hurriedly for Chicago and then New York upon receiving word from Mrs. Rosen, who was in New York, that their sister-in-law and her two months' old baby were victims in the airplane crash at Mt. Carmel, Pa.

Jimmy Herb, manager of the Semelroth thea- tres, Dayton, spent the weekend in Indiana with Mrs. Herb, visiting her relatives.

Tenn. L. O. Legley took over the Aron Theatre, New Vienna, from Stabler and Shafter, who are operating a drive-in in Indiana, and appointed William M. Rulow manager.

SALT LAKE CITY

The Intermountain Motion Picture Clubs launched their three day-roundup last Wednesday with a dinner at the Hotel Utah while an auxiliary group met for dinner in the Newhouse. The club, made up of motion picture exhibitors and distributors, held a golf tournament Thursday and a "victory" dinner Friday night.

Twentieth Century-Fox Barker Carl Larson is back from his Los Angeles vacation. Bing Crosby has consolidated his holdings in Elko County with the purchase of the Laing ranch on the North Fork at Elko. The ranch, which has an 1869 water right and is one of the oldest in the country, is sandwiched between other Crosby properties and brings the Crooner's holdings there up to 25,000 acres. Manager Bill Selb of Columbus is due back from a Chicago Sales meet.

CHARLOTTE

Mitchell Little, formerly of Paramount studios, has accepted a position with Everett Enterprises. The Astor Exchange, having out- grown its quarters in the National Screen building, has leased larger space which according to R. E. Fisson, manager, will give it twice as much room.

Miss Louis Deese, secretary to H. D. Hearns of Exhibitor's Service, and William Burbeck, of the Observer Transportation Company film carriers were married June 12. Two of the ushers were Harry Kerr, Paramount booker, and A. W. "Hap" Bell of Queen City Booking service.

It looks as if the 16-mm, is going to come into its own in North Carolina. Several "accounts" in East North Carolina have informed those with whom they do business, that if the (Continued on Page 26)
"It's riotous! Tip-top! Doris Day brilliant, and something new and special!" — M. P. Daily

"In every detail reminiscent of the top film musicals for which Warners are famed!" — Boxoffice

"Will have them buying heavily! Devastating Doris Day is socko!" — Film Daily

"Lush and exquisite! Enormously entertaining! Doris Day someone to rave about!" — Hollywood Reporter

"Unquestionably will score!" — Daily Variety

Warner Bros. Present

Romance on the High Seas

A Michael Curtiz Production

Directed by Michael Curtiz, Alex Gottlieb

Produced by A. Z. Sakall, Fortunio Bonanova

A Warner Bros. Pictures Release

Screenplay by Julius J. & Philip G. Epstein

Additional Dialogue by A. Z. Diamond

Orchestrations by Ray Heindorf
LONDON OBSERVATIONS

CEA Members Upset at Rank, GFD Sales Policy; Feel Terms Would Justify Them to Refuse to Book British

By JOCK MacGREGOR

"Shee Dty Vea Chaghterty" is the Maxx welcome which Billy Hughes had for the CEA General Council Delegates and visitors to the extended monthly meeting at Douglas, Isle of Man. This was an odd and slightly ironic locale for the discussions, for this island off the English coast has its own government, no entertainment tax, British film quota act or Rank cinemas, and these were the main subjects on the agenda.

Communications from the mainland are poor, and with few newspapers procurable many delegates were not fully briefed on the new 45 per cent quota for first feature British films or the arrangements for the merging of the GB and Odeon circuits by Rank.

Feelings of the independents against Rank and the GFD sales policy is near the breaking point and it was only the tactful approach by Secretary W. R. Fuller that action was postponed until Mr. Rank had addressed the July General Council Meeting.

Members were upset at Mr. Fuller's letter of May 31 outlining their main complaints of 50 per cent rentals, sliding to 40 per cent when extra is charged for the supporting program, on all bookings for weekends, that reassures previously booked that become percentage, and that blocks of old and new pictures had to be taken.

The CEA wants one policy for its members and, in the absence of an economic agreement, feels that these terms would justify them, under protection clauses in the Films Act, to refuse to book British under these conditions.

On Mr. Rank's side it should be stressed that he has offered several exhibitors the chance to show his product first and pay what it is worth after screening.

The announcement of the 45 per cent quota and 25 per cent for second features at first apalled delegates, but later many took the view that it was better than a 35 per cent one. The former was so impractical as to be unworkable, while the latter might give them a headache to fulfill. They take the view that there will not be the box-office product available for the subsequent-run independents to take money after the circuits have had their picking.

At least one delegate drew attention to the fact that the circuit bookings which restricted the number of American films from non-affiliated companies for the rest of the year would have a very detrimental effect on the supply of product.

If there were heated discussions in the council chamber, they were even more so in the hotels, and not only about films. Douglas was wholly unsuited for a meeting of this style. Principal trouble was the Majestic Hotel. Those who hooked rooms with bath found the old tub squeezed into a corner with a curtain around it. The service at the North Western Branch lunch broke down completely; some had to wait a long time for their food, others got none.

Then, for a reporter to be accommodated in another hotel with inadequate transport was not altogether practical from a news coverage viewpoint, even if the conditions at the Queens were happier. Biggest racket on the island were the taxis which had no meters and charged differently for the same journey till delegates got wise to them, naming the fare.

Off the record: many delegates flew for the first time to cut out the long rail journey and five-hour sea crossing. Up for the first time was veteran Jackson Withers and Miss Scott, Mr. Fuller's hard-working secretary. The hospitality was as lavish as ever on these occasions. Harry Adley's bar was the usual great success. It was the social headquarters of the conference and much appreciated by all.

Dicky and Ernie Pearl of Langfords, for their contribution, gave a lunch and, thanks to the first class piece of organizing by Dave Harris, proved that a big meal could be put over in Douglas. Paramount took over one evening, gave a dinner, dance and cabaret and completed the evening with the world premiere of "Foreign Affair." Incidentally, Paramount had the town's two principal cinemas showing "Unconquered" and "So Evil My Love" pre-release. Nice sight one night—delegates in evening dress floating out of a "dry" dance to the local pubs and some even going to a fish and chip shop. Tommy France ran his animal swindle on the big race. This was won by J. Drew of the Notts and Derby Branch who had had the misfortune for his wife to fall ill and have to be taken to a nursing home.

(Continued from Page 24)

MOVIE TENANTS. Jock MacGregor (left), STR's London Manager, welcomes Stephen Murray and Beatrice Campbell to his old home, Bradenham House, Buckinghamshire, England, which is being used as their country residence for location shooting for the Nat Bronson production, "The Silent Dust," to be released by Pathé.

LOS ANGELES

Sherrill Corwin, head of the United Jewish Welfare Fund's current drive among distributors and exhibitors, said it looks like three times the total of last year's pledges will be obtained. Those assisting Corwin include Co-Chairman William Sere; Maurice Shipp, Warner Bros.; Al Bowman, Universal-International; B. H. Weinman, Rank, Century-Fox; Alex Weissman, MGM; and Jerry Purcell, Columbia.

Services for Fred Abelson, who passed away recently from a heart attack, were held at Forest Lawn June 15. Abelson, who was branch manager for Classic Films in San Francisco, is survived by Bob Abelson, local FC chief, and Arthur Abelson, brothers. Arthur is an exhibitor in Devils Lake, Minn.

Ralph Ravescroft resigned his job as West Coast field advertising and exploitation man for Paramount.

Henry Gottlieb bought the 520-seat Granada in downtown Los Angeles from Chris Maffy.

COLUMBUS

RKO Grand Manager Larry Caplane has been named manager of the RKO Brandeis at Omaha effective July 20. No successor to his Columbus post has been announced. The roller derby will give the theatres competition when it opens. Jerry Shinbach, formerly RKO city manager, is visiting the town. He's now with the Chicago division office. A theatre restaurant is rumored as one of the entertainment units in the new Town and Country Amusement and Shopping Center here.

Independent Theatre Owners of Ohio have set their convention date for Sept, 14-15 at the Breitner-Wallick Hotel in Columbus, Secretary Peter Wood announced.

MILWAUKEE

L. F. Gran of Standard Theatres here gave an outing June 11 to all film men in the area at the Merrill Hills Country Club. Entertainment included golf, buffet luncheon and dinner.

Harold Hamley is reported to have sold the Victor, Harland, Wis., to Mr. and Mrs. Jack Adams who take possession the latter part of this month. Premiums are reported to be booming again in Wisconsin by Winnie De Lorenzo, pioneer Milwaukee distributor for Premium Distributors, who has some new designs to offer the trade in the near future.


Max Weiser, a pioneer in the film industry, died June 13 after a long illness. He was as...
THE SURPRISE PICTURE OF THE YEAR!

The Fuller Brush Man is doing sensational business in all engagements—large and small—holding over everywhere!

- SEATTLE  
- OAKLAND  
- STOCKTON  
- HARRISBURG  
- CINCINNATI  
- TOLEDO  
- CLEVELAND  
- SAN FRANCISCO  
- HARTFORD  
- DETROIT  
- SPRINGFIELD, ILL.  
- TUCSON  
- BUFFALO  
- NEW YORK  
- OKLAHOMA CITY  
- DENVER  
- SALT LAKE CITY  
- PHOENIX  
- HAVERHILL, Mass.  
- PORTLAND, Ore.  
- SPOKANE  
- DETROIT  
- SPRINGFIELD, ILL.  
- WASHINGTON  
- PHOENIX

COLUMBIA PICTURES presents

RED SKELTON as
The Fuller Brush Man

co-starring JANET BLAIR

with Don McGuire, Hillary Brooke, Adele Jergens, Ross Ford, Trudy Marshall

AN EDWARD SMALL PRODUCTION

Screenplay by Frank Tashlin and Devery Freeman

Based upon a SATURDAY EVENING POST story by Roy Huggins

Produced and Directed by S. SYLVAN SIMON
5% Tax, S2 Permit

Moviogeors of Elizabethville, Pa., will be taxed five per cent admissions, also to traveling shows, starting July 1, under an ordinance recently passed by the borough council. Theatre owners must pay a 2 per cent annual permit to operate.

Alberta. Odeon Circuit has leased its 400-seat Oak-Bay at Victoria to Percy Willis. William Deay has taken over the Franklin River Theatre from the Social Club which was operating the house in Vancouver Island town. Al Gordon has closed his Zaballas at Zaballas on the West Coast of Vancouver Island.

Paramount Manager Bob Murphy and Booker Mike Stevenson have gone to Toronto to attend the Paramount Canadian convention. Bill Forward, manager of General Theatre Supply Company is also in Toronto for a meeting of Canadian managers.

Harold Hirst, a local film supply retailer, was committed for trial on a charge of making moving pictures and stills, "tending to corrupt morals." Evidence in the case consisted of 165 reels of moving pictures and 345 stills of posed snapshots, RCMP officers set up a projection machine in court and ran the films for the judge.

MINNEAPOLIS

Opening of the new Rose drive-in in suburban St. Paul has been delayed by construction difficulties. The drive-in, which is being promoted by Minnesota Entertainment Enterprises, was scheduled to open this week.

Gordon Green, sales representative for National Screen Service, will resign July 1. Greene has been hospitalized with an attack of pneumonia and will take a rest before taking a new position.

Leo Smith is the new owner of the El, 12th and S. D. Donald Greyer is now operating the Legion, Adams, N. D.

OMAHA

Among the vacationers from Omaha exchanges are: Goldie Bell, Columbia; Adele Anderson and Marie Brown, Warner Brothers; Rose Kaminisky and Shirley Childers, 20th-Fox; Mrs. Minnie Lonergan, MGM; Ruth Meyers, Universal-International; William Haarmann and Lois Brown, Paramount.

Universal-International exchange was visited by Charles Feldman, New York, western division manager, and Foster Blake, Los Angeles, district manager. Redecorating work has been finished at Columbia.

Columbia Manager Joe Jacobs is back from a Chicago sales meet. Bernard Bornbaum has joined Universal as a salesman. Sioux City's first drive-in, operated by former Tri-State Boss Lloyd Davidson there, opened June 15. Elaine Mendelson, daughter of Leon Mendelson, Warner Brothers salesman, won The Omaha World-Herald scholarship from Central High School. Bob Ballantine, head of the Ballantine Company, returned from a business trip to Oklahoma City. Herman Beiersdorfer, southern division manager for Eagle Lion, flew into town from an attendance ceremony for Joella Cohen, daughter of Branch Manager Ed Cohen.

C. P. Knudsen has sold the State, Red Cloud, Neb., to M. R. Jones of Sparta, Wis. Knudsen (Continued on Page 30)
Watch EAGLE LION because...

**RAW DEAL**
"RAW DEAL," office successor to terrific "T-Men." Produced by Edward Small with original "T-Men" team, it stars Dennis O'Keefe, Claire Trevor, Marsha Hunt.

**HOLLOW TRIUMPH**
Paul Henreid and John Bennett, in "HOLLOW TRIUMPH," teamed for big box-office in one of the most powerful man-woman stories ever filmed.

**LET'S LIVE A LITTLE**
Hedy Lamarr and Robert Cummings riotously together in "LET'S LIVE A LITTLE." Marquee-powered stars in the laugh show headed for top grosses.

**NORTHWEST TAMPEDE**
EAGLE LION has "NORTHWEST TAMPEDE," years greatest outdoor spectacle, in Cinecolor. Joan Bennett, James Craig, and Jack Oakie starred.

**THE OLYMPIC GAMES OF 1948**
EAGLE LION has . . . the official Technicolor filmation of the "1948 OLYMPIC GAMES," presented by J. Arthur Rank. The biggest screen scoop of the year.

**OLYMPIC TWIST**
EAGLE LION has "OLYMPIC TWIST," the official Technicolor filmation of the "1948 OLYMPIC GAMES," presented by J. Arthur Rank. The biggest screen scoop of the year.

**TULSA**
EAGLE LION has "TULSA," in Technicolor, starring Susan Hayward. Walter Wanger's production is the rip-roaring spectacle of a brawling boom town.

**29 CLUES**
EAGLE LION has Richard Basehart, with Scott Brady, in the much-discussed "29 CLUES." Title is tip-off to one of the most dramatic manhunts ever filmed! Top exploitation thriller!
(Continued from Page 28)

Regional Newsreel

(Continued from Page 28)

Has been ill health.
Mrs. Mary E. Miskell, mother of the Tri-
States Theatres district manager, came to visit
her son, Bill, wound up in the hospital for an
operation.

Chicago

DeVoy Export Manager Norman Olsen has
returned from a 10,000-mile Caribbean and
South American trip. Mrs. Lester Steger, wife
of the JLS LaSalle Theatre manager, went to
Hollywood on vacation. MGM District Man-
ger "Doc" Bamford and wife are back from
a holiday in Atlantic City.

Ushers at the American Theatre, Auburn,
Ill., averted a panic when fire started in the
projection room. Owner Mrs. Ora Redford
estimates the damage at $40,000. The house
will be rebuilt. Fire on the roof of the four-
story building housing the Apollo, Chicago,
did not disturb the audience, unaware of the
blaze.

Chicago theatre owners plan to back the Aid
to Israel train to gather at least 100 carloads
of food for shipment to Palestine.

State Lake Manager Ray Thompson was
transferred back to the Chicago Theatre with
the return of stage shows to the Chicago, and
Charles Nesbitt has returned from the Chicago
to manage the State Lake. Paul Herreid
and Signe Hasso attended the centennial celebra-
tion at Moline, Ill. Pat O'Brien returned to
Hollywood after making a single p.a. at the
RKO Grand.

Chicago theatres are concerned about the
ruling of the Illinois Labor Department making
55 cents the minimum wage for women and
minors, effective Aug. 1. About 25,000 persons
will be affected.

Balaban and Katz General Manager Walter
Immerman was in hospital for a medical
checkup.

Memphis

Ed Williamson, branch manager of Warner
Bros., has been installed as chief barker of the
Memphis Variety Club, succeeding Dave Flexer,
who resigned. The Club also voted to continue
its program of entertainments for nine shut-in
institutions of Memphis with Tom Young,
branch manager of 20th Century-Fox, in
charge. The annual Variety Club picnic will be
held July 24 with paraplegic Veterans at Ken-
nedy Veterans' Hospital in Memphis to be
special guests.

Tommy Baldridge, former exploiter for War-
ner Bros. and salesman for MGM out of Mem-
phis, has joined the RKO Memphis branch as
salesman.

MGM Evansville Manager Arthur Groom
and former manager of Loew State in Memphis,
has been spending his vacation here. Elliot
Johnson, Malco Circuit advertising manager,
has purchased a new home. Tom Bridge, act-
ing as Memphis branch manager for Paramount
during the illness of William McCloudt, re-
ports that McCloudt is making a good re-
covery from a heart ailment and should be able
to return to his work within two or three
months. Harry Martin, amusement editor of the
Commercial Appeal, has gone to San Fran-
cisco to preside at the annual convention of the
American Newspaper Guild, of which he is
president. En route home he'll spend several
days at the Hollywood studios.

H. Webber Hall, Fox Movietone manager

Won at Primaries

Howard Brookings of Avoca, Iowa, who was
president of the Iowa and Nebraska Theatre
Owners in 1947, came through the primaries
with flying colors and is now the nominee of the Republican
party for Iowa representative from his
district.

in Memphis, has sold his home.
William E. (Dad) Sipe, 70, manager in
Memphis for many years for Universal, died
July 14 at a long illness from leukemia. For
the past several years he has operated a furni-
ture store.

Cleveland

A farewell testimonial dinner in honor of
Milton E. Cohen, recently appointed Eagle
Lion division manager, will be held at the
Stater Hotel on July 12.

Ralph Noltemeyer has resigned as booker for
Co-operative Theatres of Ohio to run his own
Drive-In in partnership with John Selby be-
etween Steubenville and Wheeling.

Dick Wright, Warner assistant zone man-
ger, Mrs. Wright and their children, Jimmy
and Judy, are on a motor trip vacation to
North Carolina. Nate Schulte, Monogram
franchise owner and Mrs. Schulte, held a recep-
tion Sunday evening at their home on South
Woodland Road in honor of the con-
firmation of their son and daughter. Mrs.
Harry Weiss and daughter, Helen, have left
for a summer in the east, stopping off in
Boston before settling down in their Adiron-
dack Mountain summer home. Harry, 20th-Fox
exploiter, hopes to go along.

Jack Ochs, son of Herbert Ochs, Drive-In
Theatre circuit operator, will be married on
July 24 to Grace Couden of Cleveland. Jack
is affiliated with his father in Drive-In opera-
tions. Herb Ochs is at present in Toronto at-

Best In Quality

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Three Completely Equipped Plants

New York • Los Angeles • Chicago

Best in Service

Now Specializing in Refreshment
Concessions for Drive-In Theatres

Sportservice, Inc. Jacob Bros
Hurst Blvd., Buffalo, N. Y.

Gulistan Wilson Theatre Carpet
Joe Honestein has it!
Local Sues L.A.

The Moving Picture Operators Local 150 last week filed the suit of Los Angeles in Superior Court in an attempt to restore three members to examining posts, with back pay. Despite having civil service standing, according to the union, Fred Borch, George Schaffer and Art Schroeder were fired six months ago.

Attorney Buron Fitts represents the men.

tending the opening of the Malton Road outdoor theatre—his second in Toronto—which his son-in-law, Peter Hill, will manage.

William D. Ward, veteran of the motion picture industry, died last week at his home in Canton, O., where he owned and operated the Ohio Theatre until 1945 when he sold it to Rudy Norton. At one time Ward was Fox branch manager in Detroit. Death was due to a heart condition. Charles Powers, Sr., owner of the Hudson Theatre, Hudson, O., died suddenly early this week of a heart attack while working in his garden. He was a Paramount salesman in Cleveland before going into exhibition. Burial was held in New Haven. His widow survives.

ST. LOUIS

The St. Louis Theatre, closed since last April due to a dispute with projectionists, will reopen June 30. The Missouri will eliminate weekday matinees. Mondays through Fridays, for the summer. The remodeled and modernized Liberty at Malden, Mo., reopened last week. B. Tembourias has reopened the Avon, Breese, Ill., after a $12,000 remodeling job. Paul Durbin opened the new L.O.O.F.-Rebekah in Bluffs, Ill., last week. William Waring, Jr. hopes to open his drive-in near Murphysboro, Ill., by July 4.

Twentylee-Pox Northern Illinois Salesman George Ware sprained his left ankle in his hotel room and will be incapacitated for another week. George MacDonald, projectionist at Cine Supply, is back from a month's jaunt in southern California. Lou Walters, former owner of Cine Supply, visited St. Louis friends. Warner Prairie District Manager Hal Walsh was a Des Moines visitor and St. Louis Manager Lester Bona contacted exhibitors in central eastern Missouri. Garland Keith has resigned as manager of the Empire, Christian, Ill., due to ill health and after a visit in Gaylord, Mich., he and Mrs. Keith will go to Arizona.

Funeral was held in Cape Girardeau, Mo., on June 22 for Henry Sanders, 65, retired theatre owner and film salesman. He died of a heart attack in Reno, Nev., June 16, en route to his home in Little Rock, Ark. Funeral was held June 16 at Taylorsville, Ill., for Virgil Merrit, 52, owner of the Kinciad at Kinciad, Ill., in association with Dominic Frisina. His widow and son will manage the Kinciad.

NEW YORK

Humid weather gave neighborhood a soak in the business jaw this week.

United Artists Booker Ben Levine is celebrating his 12th wedding anniversary currently and MGM Booker Eddie Richter is scheduled to celebrate his next week. Filmrowite Hilda Brier seems to have set October as the month when she will say “I do” to Henry Gottfried. Blanche Healy is resigning as secretary to United Artists District Manager Jack Ellis to live in Florida. Phil Levine, partner in the Bronx' Burke Theatre, is the proud father of a boy—Gerald Marvin Levine. Ike Levy of the Greenwood Theatre, N. J., was a film row visitor. Henry H. Holm left National Screen, where he was supervisor of branch operations, concluding a stint of 22 years with that company which he joined in 1926. He will announce future plans shortly.

Death didn’t take a holiday this weekend; it struck film row hard. Lillina Bergson, former Paramount booker who has been in the Will Rogers Memorial Hospital at Saranac Lake for the past two years, died there and was buried Tuesday. She is survived by two sisters and a brother. Kitty Flynn, also of Paramount’s booking department, lost her brother Gerry. Nat Furst of Monogram lost his wife, who was stricken suddenly Friday and rushed to the hospital where she died.

Walter Reade’s Ocean Theatre in Asbury Park, N. J., reopened on Thursday of this week for the summer.

BOSTON

One of the oddities and ironies of life was revealed when someone asked Carl Goldman, one of the managers of the New Astor, who the ticket taker was. He turned out to be George F. Brown, oldtime partner of Mike Sacks, well-known comedian. Brown and Sacks were a successful team for years. In his present capacity, Brown is well thought of at the Astor. Returns from the “Truth or Consequences” program on May 22 which dedicated a part of its radio time to children everywhere, have been phenomenal. The “Jimmie Fund,” (Jimmie is a patient at the Children’s Hospital who does not realize that he has cancer) has grown to almost record heights. The Variety Club of New England, Tent 23, is more than doing its share to help along this marvelous cause.

The Beacon, Boston, operated by Ben Williams, recently changed its policy from a fourth- and fifth-run house to a second-run.

Boston recently had its first view of a televised ball game when the Braves played the Cubs in a night game. The reception was better than many expected. The Braves won the game.

The Kenmore, under George Krakos’ efficient management, is hanging up new records for the midtown house and with “Sitting Pretty” is turning prospective patrons away.

Cummings to Film Scenes in Hawaii

Accompanied by his wife, the former Mary Elliott, Robert Cummings will sail to Honolulu this week where he will photograph special scenes in and around Hawaii for background shots in “Let’s Live a Little,” in which he is teamed with Hedy Lamarr. The picture will be released by Eagle Lion.

It Has Its Reward

You can’t tell Bill Reiss, manager of the Oak at Louisville, Ky., that going to church raffles is a waste of time and money. He bit the jackpot recently and won a new car.
The combination of Paulette Goddard and Ray Milland as stars and Mitchell Leisen as director resulted in the very successful "Kitty" a few years ago, was renewed, with Leisen being assigned to pilot them through Paramount's "A Mask For Lucretia." A romantic suspense melodrama of the famous poisoning Borgias of Italy's 16th century, it will go into production in July.

Roy Acuff and his Smokey Mountain Boys, top record-selling hillbilly outfit, were signed by Columbia for a series of four action musicals to be produced by Colbert Clark. First one rolls July 19.

They said war stories were washed up, but here comes RKO with the announcement that Bill Freid will star in "The Clay Pigeon," an original story by Carl Foreman based on experiences of a veteran in the postwar era. Lillie Haywood has completed the screenplay and Sid Rogell will produce.

The former governor of Louisiana, only recently succeeded by Huey Long's brother, Earl, is Junior Davis. The cowboy cromer-politico reports to Producer Lindalcy Parsons at Monogram next month for his next starring picture. Meanwhile, he's casting off his recent career of state by appearing at a Chicago nightclub.

Maureen O'Sullivan, actress-wife of director John Farrow, left Hollywood last week to fly to Ireland with her oldest son. It's her first trip to the Emerald Isle in many years, and she's visiting her parents in Dublin, and friends in Great Britain and Switzerland.

Plays were revealed this week by Director Fred Zinnemann to film a semi-documentary picture dealing with juvenile delinquency throughout the Midwest and East. Zinnemann, who did such a superb job on "The Search," hopes to use the same procedure—without a prepared script and name cast.

Peggy Ann Garner has been signed by Producer William Moss to enact the leading role opposite Lon McCallister in the Eagle Lion Technicolor production, "The Big Cat." She will play an American girl just entering adulthood and for the first time on the screen will have several romantic scenes. The film will be made on location in Colorado.

Glen McCarthy, the Texas oil millionaire just entering the industry, moved his production firm from temporary quarters at Nascov Studio to the Goldwyn lot. There the new company's first film, "The Green Promise," is being prepared. Actor Robert Paige and Monty Collins are producing for McCarthy, from an original screen story with a modern farm background.

The Mexican revolution will be brought to

Feminine Appeal

Joe, the trained chimpanzee working with Joan Fontaine and James Stewart in the Rampart production, "You Gotta Stay Happy," became listless. On the advice of a psychiatrist, officials at Universal-International ordered another chimpanzee, Billy, from the Cincinnati Zoo. When Billy arrived, however, he turned out to be Jane, Billy's sister. At first there was confusion and dismay, and good intentions seemed to have gone awry. But when Joe saw Jane he reverted to the status of a typical 12-year-old and started showing off all over the place. He did everything Director H. C. Potter wanted him to do, and tossed in a few extra tricks on his own. And everyone is happy.

A new independent was organized last week. It's Orbit Productions, Inc., to produce three features for Eagle Lion through Equity Pictures. Constantin J. David is president and producer of Orbit, while Alfred Zeigner is first vice-president, Anthony Landi second vice-president, and Robert Buttz, treasurer. "Parole" will be the company's initial film and will start in July at Motion Picture Center Studios.

"Bomba, The Jungle Boy," first in a series of eight pictures based on the famous fiction character, has been set by 27-year-old producer Walter Mirisch to roll at Monogram in August.

Don't Sell Word-of-Mouth Short, Freed Advises

Don't sell word-of-mouth short. That's the advice of MGM Producer Arthur Freed, who has several box-office successes to his credit.

"Even in the big-city first-run houses," Freed asserts, "what the ticket-buyers tell one another outweighs what the reviewers or the ads say. And in the smaller communities word-of-mouth can make or break a picture."

Freed, whose Technicolor production, "The Pirate," is now entering general release, believes that publicity should be slanted toward the idea of how the patron will feel when he leaves the theatre rather than what he expects upon entering. "No amount of production gloss will cover a flabby story," the one-time songwriter declares.

Freed believes an essentially sound story line is necessary for the most elaborate production. "Customers won't keep coming," he points out, "unless they get real entertainment once they're inside the theatre. Any dull film hurts the box-office generally because it discourages the public from moviegoing."

The producer, who has just completed "Words and Music," and who also made "Easter Parade," is strong on production values, star names, color and catchy tunes to bring the public in. "But," he emphasizes, "you've got to have the material on the screen to keep 'em buying."—JAY GOLDBERG.
trying to cut down costs; U-1 technicians put together ice-making machinery and a portable ice rink for close-ups of Sonja Henie in John Beck's "The Countess of Monte Cristo" for $1000 and saved an extra week of location work at an ice rink some miles away.

Ann Baxter's love scenes in "Yellow Sky" at 20th Century-Fox have been so rough that Director William Wellman is padding her like a football player. She is thrown violently to the ground and kicked and clawed by no less than three actors, Gregory Peck, Richard Widmark and John Russell. So she won't suffer anything worse than bruises, she's wearing the padding under her clothes.

Metro-Goldwyn-Mayer starts a new picture, "Little Woman," this Monday, June 26, June Allyson plays Jo, while Merryn LeRoy directs. The cast also includes Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Philip Dorn and Mary Astor. In Technicolor, it is the most recent filmization of Louisa May Alcott's classic. A complete camera and electrical crew left Hollywood Saturday to join Director Jimmy Havens in Guaymas, Mexico, for the filming of ocean and waterfall scenes in MGM's "The Dribe." Meanwhile, Robert Z. Leonard continues to direct Robert Taylor and Ava Gardner in scenes at the studio.

The animals came first for Columbia's "Song of India." Bob Tansey and trainers Mel Koonz and Mabel Stark worked 12 days shooting animal scenes before the humans started their. Sabu, Gail Russell and Turhan Bey followed the tigers, leopards and monkeys; one whole sound stage has been entirely encased in steel rods and converted into a giant animal cage. There are also large mobile cages for cameramen and crew members during the actual shooting of the scenes with the animals running loose. Electricians are protected by steel cages under the "flies" just in case any tigers or lions try some high leaps.

Chinese actress Maylia won the leading female role in "Boston Blackie's Honor," which started this week. Picture has a Chinatown locale. Jimmy Lloyd was picked to play Gene Autry's pal in Columbia's "Wings Westward," and Douglas Dumbrille was cast as the heavy.

Wilder, UA in New Distribution Deal

W. Lee Wilder, who produced "The Vicious Circle" for United Artists release, has concluded arrangements with UA for the distribution of two films each for the next two years.

Wilder's first, a story set in the Tehachapi Women's Prison, California, is scheduled to go before the cameras within 60 days at the Nas- sou studios. His second will be an adventure story, "Desert Brigade," to be filmed in color. Wilder also has W. Somerset Maugham's famed story, "Sheppey," in preparation.

Drew Pearson Story

Highlights in the career of columnist-com- mentator Drew Pearson will be filmed by Columbia in a semi-documentary drama, "The Washington Story," to go into production some time later this year. Pearson will appear in important sequences and narrate the film.

Patricia Neal Set For 'Fountainhead'

Warners have named Patricia Neal to play the feminine lead opposite Gary Cooper in "The Fountainhead," screen version of the Ayn Rand novel.

Miss Neal, who received the 1947 New York Drama Critics' award for her stage performance in "Another Part of the Forest," was brought to Hollywood last year by Warners. She has already appeared in "John Loves Mary," as yet unreleased. Her choice for the role of Dominique now settles an assignment that had at various times in the past been mentioned for Bette Davis, Joan Crawford, Barbara Stanwyck and Lauren Bacall.

Leads in Short

Ted Donaldson and Sharyn Moffett have been signed to play the top roles in RKO Radio's "Lost Pal," short subject in which the "Flame," the dog, plays the title role. George Bilson will produce, with Hal Yates directing.
FOREIGN Legion, with an American intelligence officer enlisting to track down the last high-ranking Hittite, Singap Spratling. Princely Principal: Hussar Hot Shore. Patricia White. Director: Gerald Naro. An action musical in which the Hot Shots help a neighboring tribe of guerilla fighters with their power so that they can irrigate their arid farms.

LONDON OBSERVATIONS

(Continued from Page 26)

Tom O'Brien, M.P., in great form... One delegate mistaken as a waiter... Rumors that Sir Sidney Clift is entering the distribution field... Successful used car dealer held a local sports event and came in second... Many made a holiday of the meeting and brought their families... The speeches were notable for the number of apologies they contained... Quite a few showmen came over from North Ireland and Dublin... At the Langford luncheon I sat by Mr. and Mrs. George Lodge from Belfast... He had heard so much about Ireland that he had forgotten about the meeting before... Harry Mears once again in fighting vein and standing out as a pillar for the independent... The inseparables, Bill Speakman and Dudley West, in terrific form... It was a pleasure to see folks—fella wife and son... I was glad to renew acquaintances with Billy Hughes who runs most of the local cinemas and to thank him for the generous prices he charged the servicemen when I did my officer training... After the war I heard at least one discussion on possible ways around the new films act.

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**Feature Booking Guide**

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198 Three Daring Daughters (T-M) C

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Charles, Charles-Charles-Charles-Charles

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Charles, Charles-Charles-Charles-Charles

Charles, Charles-Charles-Charles-Charles
UNIVERSAL-INTERNATIONAL

560 A Double Life (D.A.)
561 All My Sons (D.A.)
562 Are You With It? (M.F.)
563 Black Bart (*T-W-D.A.)
569 Captain Blood (D.F.)
567 Casablanca (D.A.)
558 End of the River, The (D.A.)
556 Naked City, The (D.A.)
572 Secret Beyond the Door (D.A.)
566 The Sitter (D.A.)
551 Upturned Glass, The (D.A.)

COMING

Abbott & Costello Meet Frankenstein.
An Act of Murder...
Corridor of Mirrors (D.A.)
Corinna (B.S.)
Criss-Cross
Fame Is the Spur (D.A.)
Farraday (B.S.)
Good Time Girl (D.A.)
Hungry Hill (D.A.)
Letter from an Unknown Woman (D.A.)
Magic Box, The (D-M.F.)
Madwoman of Martha's Vineyard (D.A.)
Mexican Hayride
Mr. Peabody and the Mermaid.
Nicholas Nickleby (D.A.)
O'Connor's Daughters
Oh Say Can You Sing?
One Touch of Venus (C.F.)
River Lady (*T-D.A.)
Rogue Square (B.S.)
Saxon Charm, The
She Creature (D.A.)
Taps (*) (T.D.)
Tawny Pigot, The (D.A.)
Up in Central Park (C.F.)
You'll Get Your Bags

BARNES WORR.

713 Always Together (C.F.)
716 Big Jim (B.F.)
724 Escape Me Never (D.A.)
717 Grekowski's Cigarettes (D.A.)
715 My Girl Tina (C-D.F.)
716 My Wild Irish Rose (*) (MC-D.F.)
715 Silver River (W.A.)
717 That Hangin' Girl (D.A.)
718 To Please a Lady (B.S.)
717 Treasure of Sierra Madre (D.A)
716 Voice of the Turtle (C.A)
724 Winter Meeting (D.A)
724 Woman in White, The (My.A.)

CURRENT

Bogart-Lauren Bacall. 90. May 48. 
Y. DeCarlo-D. Duryea-J. Lynn. 91. Apr. 48. 
DeCarlo-D. Duryea-J. Lynn. 91. Apr. 48. 
Y. DeCarlo-T. Martin-P. Lorre. 94. Apr. 48. 
J. Mason-Rosamond John. 86. Nov. 47. 

COMING

Abbott-Costello-Chaney-Lugosi.
Blanche Fury (D.A) *T.
Corinna (B.S.)
D. Delrosario-C. J. Rominy. 50. Mar. 48. 
M. Redgrave-R. Johnson. 112. Apr. 48. 
Stewart Granger-Phyllis Calvert. 106. July 48. 
Cedric Hardwicke-Sally Holmes. 163. May 48. 
Shelley Ryan-Fred Brady. 92. May 48. 
P. Powell-M. Scott. 95. Sept. 48. 
L. Newton-D. 
Von Heffen-Susan Hayward. 90. Sept. 48. 
M. Redgrave-B. Robson-B. Robson. 87. Nov. 48. 

BARTON

Adventures of Don Juan (T-H.)
Big Punch, The (D.A.)
Cleopatra Arms
Deputy for Texas (B.S.)
Embraceable You
Flying Fortress (*T) Flaxy Marin
Girl from Jones Beach
Girl from Jones Beach (B.S.)
John Loves Mary
John Loves Mary (D.A.)
June Bride
Key Largo
King of the Kill
My Dream Is Yours (*T)
Night Flight (D.A.)
One Last Fling
One Sunday Afternoon (*T)
Rogues ru Times Texas (B.S.)
Rope (*T)
Silver Wing (D.A.)
Smart Girls Don't Talk
South of St. Louis (*T)
Two of a Kind (B.S.)
Whiplash (D.)
Younger Brothers, The (*T)

GEORGE B. 3/22/47

99... 105
WB
R. 94.
Cedric RKO bl0/12/48
106
Ronald 94...
b5/15/48
G.
Powell-Wyatt-Scott-Burr Rep. 92
J.
91...
J.
a6/19/48
J.
a6/12/48
M.
R.
Van Nino Sabu-Bibi Wm.
R.

SHOW MEN'S TRADE REVIEW

Title Company

Train to Alcatraz Reg. Texas.
Treasure of Sierra Madre WB.
Treasure of Sierra Madre Reg.
Treble Preferred 20th-Fox
Treble The (D) Para.
29 Chis EL
Tunsee Twisted Road, The. RKO
Two Boys from Notre Dame Col.
Two Guys from Texas WB.
Tycoon

Uncrafted, The RKO
Unconquered
Under continuous Stars Reg.
Under the Terror Col.
Undercover Man Col.
Unknown Island PC
Up in Arms
Upturned Glass, The U-4

Variety Time Western RKO
Velles UA
Velles UA
Vicus Circle, The UA
Voice of the Turtle WB

Walking Hills Col.
Walk of Jericho 20th-Fox
Waltz That Ends at Midnight Para.
Web, The Reg.
Weep Not Winter RKO
Welcome Stranger Para.
West of the Pecos PC
Western Heritage RKO
When the North Begins SG
Whiplash WB
Whipping Smith WB
Whispering Smith WB
Will I Happen Again PC
Will You Still Love Me? PC
Winter Meeting WS
Woman from Tangiers Col.
Woman in White PB
Woman in the Night FC
Wraggler, The Col.
Wrench of the Hussies Col.

Years Between U-4
Yellow Sky 20th-Fox
You Got Stay Happy U-4
You Were Meant for Me 20th-Fox
Younger Brothers, The WB.

MISCELLANEOUS FEATURES

Listing of features of foreign and U.S. origin not distributed by major
..organizations. It should be noted that due to the nature of
parentheses, by name of country of origin and U.S. national distributor;
the year of release; and date of issue in which review appeared.
A LOVER'S RETURN (France-Westport-Intl.). L. Jouvet-G. Morey Bl. 11/21/48
A.L.'S WELL (U.S.-Independent) D. Lamour-C. Laughton
BLIND SPIRE (France-Julusco Int'l) Jean-Louis Barbanail-Edwige Feuillère
CRIME AND PUNISHMENT (Sweden-Film Rights Intl.) H. Faust
DAMNED THE (France-Disco) J. Mellati
DIE FLEDERMAUS (Germany-Artino) W. Marceller H. Hecker
ETERNAL RETURN (France-Julipa) J. Marais-42. Sologne.
FANNY (France-Siritky) Raini-F.
FRENSAY. 12/3/21/48
FRIENDSHIP (France-Siritky) Non-pro. cast. 90. b5/6/48
FIGHT NEVER ENDS, THE (U.S.-Women) J. Joe Louis-Mills
Bros. 70. b2/28/48

(Continued on Next Page)
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FIRST OPERA FILM FESTIVAL (Italy-Finnish-Swiss-Gobi-P. Mal- carini) 9/25/48
FRIC-FRAC (France-Oxford). Fernando-Arlety 9/6/48
D I O L THE (European Copyrights) G, Philipps-E. Fevilliere 9/22/48
JANS MONSON IN AMERICA (Sweden-Scandia). E. Persson-S. Olins. 10/3/48
Jenny LAMOUR (France-Vog Films) L. Jourdan-S. Renant. 9/22/48
LAUGH, PAGLIACCI (Italy-Continental) A. Vahli-B. Gidig. 9/13/48
LOST HAPPINESS (Italy-Saturnia). L. Carone-S. Hungarian 9/22/48
MARIUS (France-Siritinsky Int'l). Raimu-P. Fresnay. 12/3/48
NAIS (France-Siritinsky Int'l). Fernand-J. Pagno. 10/22/48
PAISAN (Italy-Mayer-Bur.) C. Sazio-R. Von Lohn. 11/2/48
PASSIONELLE (France-Distiguished) O. Joyaux-Alerme. 22/2/48
PORTRAIT OF INNOCENCE (France-Siritinsky). A. Carletti-Gilibal. 9/6/48
ROSSINI (Italy-Best) N. Bessizi-P. Barbara. 9/22/48
PRINTEMPIE (England-Four Continents) P. Graves-C. Raye. 7/21/48
STORY OF TOSCA, THE (Italy-Superfilm). L. Argentina-M. Simon. 10/2/10/48
THEY ARE NOT ANGELS (France-Siritinsky). P. Blanchard-R. Busters. 120. 5/29/48
THIS WINE OF LOVE (Italy-Super Film) N. Corradi-L. Delatto. 9/6/21/48
VOLPONE (France-Siritinsky) H. Baur-L. Jouvet. 8/31/48
VOYAGE SURPRISE (France-Duke Intern) J. Henri-Deuil. 8/30/48/48

BRITISH PRODUCT

(U.S. Distribution Not Set)
BEWARE OF PITY (Rank). L. Palmer-Levin. 10/15/48
BRIGHTON ROCK (Pathe). R. Attenborough-H. Baddeley. 9/5/2/48
EASY MONEY (Rank). G. Gyn-D. Price. 9/6/6/48
HOLIUM (Pathe) R. Rob-son-D. Price. 9/7/18/48
LOVES OF JOANNA GODDEN, THE. E. Pearson-Smith. 6/21/48
MABLE OF KENDAM (Rank). A. Crawford-D. Price. 9/5/6/48
MRS. FITHERBERT (Pathe). P. Graves-J. Howard. 9/2/24/48
THE END OF THE RIVER (Rank). S. Ferrier-O. Weston. 8/19/48
UNCLE SILAS (Rank). J. Simmons-K. Paxinou. 10/10/48
VICE VERSA (Rank). R. Livesey-K. Walsh. 11/11/48
WOMAN IN THE HALL (Rank). F. Jean-J. Simmons. 9/11/48

RE-ISSUES (Nationally Released)

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<td>Aces Wild</td>
<td>Harry Carey</td>
<td>65</td>
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<td>1939</td>
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<td>Glory of Rome</td>
<td>W. Armstrong</td>
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<td>Li'l Abner</td>
<td>M. O'Hara-R. Owen</td>
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<td>Steps!</td>
<td>J. Stewart-G. Goddard</td>
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<td>1941</td>
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<td>Toil of the Desert</td>
<td>C. Keller-J. B. Mack</td>
<td>50</td>
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<td>Wild Mustang</td>
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<td>EAGLE LION</td>
<td>M. Dietrich-J. Wayne</td>
<td>50</td>
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<td>Sutter's Gold</td>
<td>Edward Arnold</td>
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<td>It Happened Tomorrow</td>
<td>D. Powell-G. Darnell</td>
<td>87</td>
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<td>Kelly's Second Boy</td>
<td>P. Kelly-M. Rosenbloom</td>
<td>71</td>
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<td>Matinee Scandal</td>
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<td>My Life With Her</td>
<td>J. Aquinto-L. Legged</td>
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<td>May</td>
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<td>Our Relations</td>
<td>Laurel-Hardy</td>
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<td>C. Grant-C. Bennett</td>
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<td>Two Mugs From Brooklyn</td>
<td>W. Bendix-G. Bradley</td>
<td>73</td>
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<td>METRO-GOLDWYN-MAYER</td>
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<td>V. Leigh-G. Cagle</td>
<td>222</td>
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<td>Tarzan's New Adventure</td>
<td>J. Weismler-M. O'Sullivan</td>
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<td>Tarzan's Secret Treasure</td>
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<td>MONOGRAM</td>
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<td>M. Whalen-G. Bradley</td>
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<td>R-3038 Crusades, The</td>
<td>L. Young-H. Wilcoxon</td>
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<td>B. Bros-Andrew Sisters</td>
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<td>J. Carrodine-A. Quinetta</td>
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<td>Ghost of Frankenstein</td>
<td>H. Blystone-J. Hansen</td>
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<td>Little John Johnson</td>
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<td>J. Maglenn-A. Berman</td>
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<td>Mummy's Ghost</td>
<td>C. Chaney-A. Ames</td>
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<td>Mummy's Tomb</td>
<td>C. Foran-L. Chaney</td>
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<td>Sea Spiders</td>
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<td>Storm, The</td>
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<td>Wings Over Honolulu</td>
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<td>C. McDonald-F. O'Brien</td>
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<td>G. O'Brien-R. Oehman</td>
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<td>Duke of West Point Oct</td>
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<td>Frighting With Fate</td>
<td>J. Brown-R. Roberts</td>
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<td>King of the Turf</td>
<td>W. Boyd-G. Hayes</td>
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<td>Law of the Pampas</td>
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<td>Runaway Daughter</td>
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<td>M. Hayden</td>
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SPECIAL MUSICAL FEATURETTE
9451 A Voice is Born
20

SHORT SUBJECT BOOKING GUIDE

2

Rel 1/15/48

THREE STOOGES COMEDIES
9401 Brideless Groom
16>/a

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which data concerning the sub-

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9853 Out of this World Series.. 9
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Rel 12/18/47 STR 12/20/47
11855 Hawaii in Hollywood
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9y2

9403 All

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9404 Shivering Sherlocks
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9423 Silly Billy
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9424 Two Nuts in a Rut
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9435 Radio Romeo
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9436 Man or Mouse
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Rel 4/29/48 STR 6/12/48
9439 The Sheepish Wolf
17y2
Rel 5/27/48 STR 6/19/48
9440 Flat Feat
17 y2
Rel 6/24/48

My

COLOR RHAPSODIES

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9654

Sweet

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9656 Civilization
Rel 2/12/48

9657 I'm

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10y2

6/5/48

Looking Over a Four9V2

Manana

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11/22/47

2/14/48

W-934 The Bear and The Bean.
Rel 1/31/48

STR

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Rel 4/24/48

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6/12/48

W-937 Kitty Foiled

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W-938

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Rel 5/1/48 STR 6/12/48
Little "Tinker
Rel 5/15/48

T-911 Visiting Virginia
Rel 11/29/47 STR 11/22/47
T-912 Cradle of a Nation

Rel 12/13/47 STR 3/6/48
T-913 Cape Breton Island
Rel 5/8/48

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THE PASSING PARADE
K-971 Miracle in a Corn Field.. 8
Rel 12/20/47 STR 3/6/48
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K-972 It Can't Be Done
Rel 1/10/48 STR 4/3/48
K-973 Goodbye Miss Turlock...l0
Rel 1/24/48 STR 4/3/48

Town
K-974 My
Rel 2/7/48 STR 4/3/48
K-975 Souvenirs of Death
Rel 6/19/48

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TWO REEL SPECIALS
Drunk Driving

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SPORTLIGHTS
Waves

R7-1 Riding the
Rel 10/3/47

STR

Y7-1

SPEAKING OF ANIMALS
Dog Crazy

Rel 10/3/47
Y7-2 Ain't Nature
Rel 11/14/47

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Y7-3

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Y7-4

Grand

STR 11/22/47
Monkey Shines
Rel 12/12/47 STR 1/17/48

Home Sweet Home
Rel 2/6/48 STR 3/6/48

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POPEYE
E7-1 All's Fair at the Fair

STR

8

12/20/47

E7-2 Olive Oyl for President
Rel 1/30/48 STR 1/17/48
E7-3 Wigwam Whoopee

Rel 2/27/48 STR 6/5/48
E7-4 Pre-Hysterical Man
Rel 3/26/48 STR 6/5/48
E7-5 Popeye Meets Hercules
Rel 6/18/48

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SCREEN SONG
X7-1 The Circus Comes to Clown
Rel 12/26/47 STR 1/17/48
X7-2 Base Brawl
Rel 1/23/48 STR 4/3/48
X7-3 Little Brown Jug
Rel 2/20/48 STR 4/3/48
X7-4 The Golden State
Rel 3/12/48 STR 6/5/48
X7-5 Winter Draws On
Rel 3/19/48 STR 6/5/48
X7-6 Sing or Swim
Rel 6/4/48

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MUSICAL PARADES
18
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RKO RADIO
FLICKER FLASHBACKS
84201 No.
84202
84203
84204
84205

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84206

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Rel
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STR 12/20/47
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12/5/47 STR 1/17/48
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1/16/48 STR 4/3/48
10/24/47

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2/27/48

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STR

6/5/48

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STR

4/9/48

6/5/48

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5/21/48

THIS IS AMERICA
Border Without Bayonets. 16
Rel 11/14/47 STR 12/20/47

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83102 Switzerland Today
Rel 12/12/47 STR 1/17/48
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83103 Children's Village
Rel 1/9/48 STR 3/6/48
83104 Operation White T»wer...l8
Rel 2/6/48 STR 3/6/48
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83105 Photo Frenzy
Rel 3/5/48 STR 5/1/48
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83106 Funny Business
Rel 4/2/48 STR 6/5/48
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Democracy's
Diary
83107
Rel 4/30/48 STR 6/19/48
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83108 Crime Lab
Rel 5/28/48

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L7-3 Modern Pioneers
Rel 2/13/48 STR 6/5/48
L7-4 Nimrod Artist
Rel 4/16/48 STR 6/5/48
L7-5 Feather Finery
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Rel 4/9/48 STR 6/5/48
P7-6 There's Good Boo's Tonite. 9
Rel 4/23/48 STR 6/5/48
P7-7 Land of the Lost
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Rel 5/7/48 STR 6/12/48

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R7-2 Running the Hounds
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Rel 10/31/47 STR 1-1/22/47
R7-3 Five Fathoms of Fun
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Rel 11/28/47 STR 1/17/48
R7-4 Stop, Look and Guess 'Em. 10
Rel 12/5/47 STR 1/17/48
R7-5 All American Swing Stars. 10
Rel 1/16/48 STR 4/3/48
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R7-6 Double Barrelled Sport
Rel 2/20/48 STR 4/3/48
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R7-7 Big Game Angling
Rel 3/26/48 STR 6/5/48
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R7-8 Riding Habits
Rel 4/30/48 STR 6/5/48
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R7-9 Big League Glory
Rel 6/11/48
L7-1 Hula Magic
Rel 11/7/47 STR 11/22/47
L7-2 Bagpipe Lassies
Rel 1/2/48 STR 3/6/48

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The Bored Cuckoo

FF7-1 Samba-Mania
Rel 2/27/48 STR 4/3/48
FF7-2 Footlight Rhythm
Rel 4/9/48 STR 6/5/48
FF7-3 Gypsy Holiday
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K7-1 It Could Happen to You.. 11
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K7-2 Babies, They're Wonderful.il
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K7-3 Bundle From Brazil
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Rel 1/2/48 STR 1/17/48
K7-4 Musical Miracle
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K7-5 A Model Is Born
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Radar Fisherman

P7-5

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SPORTSCOPES

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Ski Holiday
Rel 9/19/47
Golf Doctor
Rel 10/17/47
Quail Pointers
Rel 11/14/47 STR 12/20/47
Pin Games
Rel 12/12/47 STR 1/17/48
Racing Day
Rel 1/9/48 STR 3/6/48
Sports Coverage

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84307

Teen Age Tars

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84308

Doggone Clever

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84309 Big

84301

84302
84303

84304

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TRAVELTALKS

Old

SCREEN SNAPSHOTS

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Rel 3/20/48

W-936 Make Mine Freedom
7y2

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4/3/48

W-935 What Price Fleadom?

7

6/5/48

Rel 10/17/47 STR 11/22/47
J7-2 Desert Destroyers
Rel 12/26/47 STR 12/20/47
J7-3 Streamlined Luxury
Rel 2/20/48 STR 3/6/48
J7-4 Fog Fighters
Rel 4/2/48 STR 6/5/48
J7-5 The Big Eye
Rel 5/21/48 STR 6/12/48

W-933 King Size Canary
Rel 12/6/47

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POPULAR SCIENCE

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6/5/48

PARAMOUNT

J7-1

TECHNICOLOR CARTOONS

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A-902 Going to Blazes
Rel 4/24/48 STR 6/12/48

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9120
Rel 9/4/47
9140 Brick Bradford
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9160 Tex Granger
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9180 Superman
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MERRY-GO-ROUND

PACEMAKERS

Leaf Clover
Rel 4/29/48 STR 6/5/48

MGM

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M-981 Freddy Martin, Keenan

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9y2
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STR

Wynn

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Rel 12/19/47

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16

Rel 12/4/47 STR 12/20/47
9655 Feudin' and A-Fightin'
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S-957 Now You See It (Tech.).. 9
Rel 3/20/48
S-958 You Can't Win
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MUSICAL

P7-3 Flip Flap
Rel 2/ 23/48 STR 6/5/48
P7-4 We're in the Honey
Rel 3/19/48 STR 6/5/48

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Rel

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LITTLE LULU
D6-6 Dog Show-Off
Rel 1/30/48 STR 5/1/48

S-955 Bowling Tricks
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Rel 1/10/48 STR 4/3/48
S-956 I Love My Mother-in-Law

Rel 2/7/48

P7-1 Santa's Surprise
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P7-2 Cat O'Nine Ails
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W-932 The Invisible Mouse

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P7-8 Butterscotch and Soda
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S-951 Football Thrills No. 10...
Rel 9/6/47
S-952 Surfboard Rhythm
Rel 10/18/47 STR 11/22/47
S-953 What D'Ya Knew?
Rel 11/18/47 STR 11/22/47
S-954 Have You Ever Wondered?

A-901

W-931 Slap Happy Lion

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Hoi'vwnod Cowboys

9652

6h 3

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STR

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10Ms

COMMUNITY SINGS
No. 1— Linda
Rel 9/4/47 STR
No. 2— April Showers
Rel 10/2/47
No. 3— Peg O' My Heart.
Rel 11/6/47 STR 12/20/47
No. 4— When You Were

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Rel 2/13/48

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W-926 The Bowling Alley Cat..

M-982 Tex Beneke

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W-925 Puss'N'Toots

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9952 Claude Thornhill & Orch.. 11
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9954 Skitch Henderson Orch.. 10
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9955 Charlie Barnet & Orch
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9956 Ted Weems & Orchestra .. 10y2
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9957 Gene Krupa Orch
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9958 Tony Pastor Ore 1
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THRILLS OF MUSIC

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W-923 The Milky

PETE SMITH SPECIALTIES

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9802 Ski Demons
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9803 Bowling Kings
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9806 Net Marvels
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9808 No Holds Barred
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Boyd Raeburn & Orch

W-921 Goldilocks and the Three
Bears
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W-922 The Fishing Bear
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Honor

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Rel 10/30/47
9602 Novelty Shop
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9603 Dr. Bluebird
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9604 In My Gondola
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9605 Animal Cracker Circus....
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9606 Bon Bon Parade
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9407 Fiddlers Three
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True
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GOLD MEDAL CARTOONS

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Table
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COLOR FAVORITES

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Hollywood Party

9859

Squareheads of the Round

9701 Kitty Caddy
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9702 Topsy Turkey
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9703 Short Snorts on Sports...
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9857 Smiles and Styles
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Y7-5 'Tain't So and 'Tain't

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9402 Sing a Song of Six Pants. 17
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STR

STR

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Mouth Bass

MUSICAL JAMBOREES
84401 Enric

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3 '6/48

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84310 Muscles aftd the Lady
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11

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84402

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Johnny Long & Orch

Tucker Time

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Rel 10/31/47

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How the lobby of famous Roxy Theatre in New York is set up for selling Coca-Cola

ROXY THEATRE ADDS PROFITS BY LOBBY SALES OF COKE

Motion picture houses across the country have found ways to increase profits by using their lobby space for selling space. Even the largest houses have found this practice very profitable.

Coca-Cola is a perfect item for this purpose. It is known to all, sells in big volume and offers a particularly handsome gross profit. Sales of Coca-Cola in lobbies generally correspond to theatre attendance.

There are installations for selling Coca-Cola adapted to any size theatre from the most elaborate to the simplest. In many theatres, an automatic vending machine, requiring only occasional service, does the whole job, collecting nickels and dispensing Coca-Cola.

Take advantage of this proved new means for added profits. Case records of theatres of different size will show you how you too can cash in on this extra business. Write National Sales Dept., The Coca-Cola Company, 515 Madison Avenue, New York 22, N. Y., or get in touch with your local Coca-Cola bottler.