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$10,000,000 OF EXHIBITOR MONEY TO BACK PRODUCTION

100 THEATRES RETAINED BY SCHINE IN CONSENT DECREE

JACKSON URGES THEATREMEM TO WIN PATRONS' LOYALTY

JULY 2, 1949
Vol. 51 No. 1

REGULAR FEATURES:

Advance Data
National Newsreel
Regional Newsreel
Hollywood Newsreel

Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

Entered at 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. $2.50 per year.
"EXHIBITOR MAGAZINE" ASKED AMERICA'S SHOWMEN TWO QUESTIONS POINT-BLANK!

**QUESTION NO. 1:**

"Which company's product has meant the most to you at the box-office?"

**THE ANSWER:**

<table>
<thead>
<tr>
<th>Company</th>
<th>Percentage</th>
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<tr>
<td>M-G-M</td>
<td>46.1%</td>
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<tr>
<td>Next Company</td>
<td>20.0%</td>
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<td>Next</td>
<td>11.3%</td>
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<td>Next</td>
<td>7.0%</td>
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<td>Next</td>
<td>4.7%</td>
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EDITORIAL

By Jay Emanuel, the publisher of this poll.

"The result is not surprising, merit of product, fairness of terms. M-G-M won and easily, too. This proves there's something more to being the friendly company besides an apt phrase."

The Friendly Company is deeply grateful to the theatres of America for their overwhelming vote of confidence. M-G-M strives to merit your continued faith by offering when you need them most, the BIGGEST attractions on the market, such as "Neptune's Daughter," "Edward, My Son," "Take Me Out To The Ball Game," "Stratton Story," "Any Number Can Play," "The Great Sinner," "In The Good Old Summertime," "Madame Bovary" and many others.

QUESTION NO. 2:

"Which company's terms do you believe to be the fairest?"

THE ANSWER:

M-G-M . . . . . . . . . . . . . . 42.2%

NEXT COMPANY . . . . . . . . . . 12.1%

Next . . . . . . . . . . . . . . . . . . 10.4%

Next . . . . . . . . . . . . . . . . . . 9.3%

Next . . . . . . . . . . . . . . . . . . 8.9%

etc.
MITCHUM FOR MONEY... NOW!

A MAN OF ICE...

A WOMAN OF FIRE...

A GUY WITH A GUN...
—and a deadly goal!

IT'S HIS NEWEST PICTURE!

Adventure with steel-grip suspense in its nerve-jolting drama of two desperate men and a woman who knows every way to a man's heart—even to pulling a trigger!

ROBERT MITCHUM

JANE GREER

WILLIAM BENDIX

THE BIG STEAL

with PATRIC KNOWLES

RAMON NOVARRO • DON ALVARADO • JOHN QUALEN

Executive Producer SID ROGELL • Produced by JACK J. GROSS • Directed by DON SIEGEL

Screen Play by GEOFFREY HOMES and GERALD DRAISIN ADAMS

Based on the famous Saturday Evening Post Story "The Road to Carmichael's" by RICHARD WORMSER
CURRENT OBSERVATIONS

The announcement of the formation of National Exhibitors Film Company, hit the Times Square area with quite an impact.

For almost a year Dame Rumor was insisting that a group of top circuit executives were toying with the idea of developing a production and distribution set-up, but from all indications many of the projected ideas ran afoul of the Justice Department on some phases of original plans and the new arrangement seems to be an alternative.

"It is much too early to predict how this new idea will work insofar as relieving the product situation is concerned. The mere financing of product does not, in itself, mean that the finished pictures belong to the financing underwriters of the company. Thus, they are financing production of pictures that they must go out and bid for on the open market.

Maybe we’re a little dull this hot morning, but it seems very hard to reconcile the operation as outlined with the background of intense realism of motion picture business as we know it—hard, that is, without succumbing to the temptation of feeling that there’s something there which doesn’t appear on the surface. Obviously, if a group of exhibitors is going to put up a lot of folding money, they would be expected to see and provide for some benefits or advantages to their immediate situation as buyers of film attractions. Or could it be that we are getting too critical in our old age?

The original and basic plan of some months ago sounded a whole lot more practical. Under that plan the group would form a production and distribution set-up through which the subscribing exhibitors would underwrite the costs for a program of between ten and fifteen pictures which would be played by the subscribing exhibitors in their own territory after which the product would become available to subsequent runs elsewhere in that territory.

Not being lawyers or experts on Justice Department thinking, we can only express our own personal views, and they are: that we can see nothing wrong in such a set-up any more than the merchant running a hardware store down the street financing a new household gadget which he would handle exclusively in the town. If that’s illegal then we can only plead ignorance of the law.

However, the new picture financing exhibitors are real smart and successful businessmen and they may have a great idea. STR will welcome the opportunity of watching it develop.

Support for the new public relations plan seems to be piling up in a most encouraging manner. The wider the support and interest, the better will be the chances for its success, especially in the preliminary steps.

But achieving success in these preliminary moves can add up to only so much good as evolves from what will follow. And that must be a carefully prepared and well organized system through which the material for dissemination to the public can be properly channeled and handled by local theatremen around the country who have close contact and access to the local newspapers and radio stations.

Coordination is the pivot point around which the whole plan must revolve to meet with any measure of success. And after that the plan must be geared so as to maintain the interest and cooperation of those local theatremen or, as has been the case so many times in the past, the enthusiasm and the net results will start to taper off and finally slow down to a walk or a complete stop. Then we are all back where we started.

We can see no single, solitary reason why any exhibitor or exhibitor group would refuse to get behind this movement. They have everything to gain and nothing to lose. It’s their own business they are protecting and since their effort will be confined to the areas where members operate theatres, much can be gained in the way of public good will and attracting favorable attention and comment in those communities.

It will be interesting to check off the names of all those who refuse to cooperate or support this movement. Look carefully behind the reasons for refusals to do so.

* * * * * * * * * * * * * * * * * * * * * * * * * * * * * *

"Look for the Silver Lining." A WB picture that is good enough to grace the screen of any theatre in the land. Ideal entertainment for the warm days or the cold days. And well worthy of your best show-selling efforts because your patrons will go out completely satisfied with the show they have seen.

* * * * * * * * * * * * * * * * * * * * * * * * * * * * * *

"Come to the Stable," 20th-Fox. Keep your showmanship eye carefully focused on this one. Grapevine reports give every indication that this can turn out to be one of those pictures that will pile up terrific grosses. From where we are sitting, Andy Smith won’t have to call any exhibitor meetings to create interest or salesmanship to close deals on this one.

—CHICK LEWIS
**WHAT'S NEWS**

**In the Film Industry This Week**

**General**

The Department of Justice serves notice that a circuit can operate as many as 100 theatres without finding itself beyond the border of non-monopolistic practices—provided safeguards to "open town" and competition in bidding, buying, clearance demands, etc., are observed. This was the general trade reaction to the final judgment, conclusions, and remedies, in the government's anti-trust suit against Schine Circuit. The chain is left with about 100 theatres, agriculture variances and several conditions as to buying films, operating competitively. Schine Attorney Irving Kaufman said: "By our agreement we are not admitting the allegations in the Government's complaint and, in fact, deny that we did in the past, or are now violating any laws, particularly with respect to any of the theatres mentioned in the consent decree."

Some of the biggest names in exhibition are associated with the big announcement of the week to the effect that the theatremen are stepping in with money to say they'll have something to say about product—quantitatively as well as qualitatively. At the press interview announcement of the National Exhibitors Film Co., it was made plain by President Si Fabian and Executive Committeeman Sam Finanski that the exhibitor investors who will make funds available to producers not only expect to make a profit but will definitely exercise an influence on the kind of pictures turned out for the theatres. One observer took the keynote of the prepared announcement and amplifying remarks of Fabian and Finanski was maturity of the wall definitely manifesting a complete confidence in motion picture theatre business and a sense of self-reliance on the part of the well-established theatre owner-operators. This was especially inherent in the replies to questions as to whether the pictures financed by the company would come into the market with any strings attached. The substance was: "We want more pictures of the kind and quality we find successful at our theatres, and we'll stand on our own without fear or favor when it comes to buying and paying for them in open competition." As one observer put it: "The move must be entered as an added symptom that exhibitors are becoming the dynamic branch of the industry, with production's recession into the background increasing the back-stepping pace that set in with the end of the war boom."

There's good news this week, provided you don't ask for anything sensational but will be content with a few indications that the boxoffice downturn may have reached its bottom. Theatre returns rebounded in April, after dipping to the year's low point in March. Treasury admissions tax collections for May disclosed. May's collections: $30,446,912—more than $4,000,000 above the previous month, and well above the May, 1948 total of $28,309,291. And Paramount's Al Schwalberg, during a press interview Tuesday, said the past ten days have shown the first notable uptrend his company's pictures have registered since the slump hit theatre business following the Easter holidays. One example cited: "Sorrowful Jones" which has been playing the New York Paramount through the hot spell, has registered the largest grosses the theatre has hit this year. Beginning its fifth week Sunday, it appears headed for longest run at the Paramount in 10 hot pictures of run five weeks being "Sorry, Wrong Number," which played the theatre in September, 1948.

TOA's Gael Sullivan has added a third recruit in his persuasion campaign to boost the use of television trailers as a means of winning more customers for the movie theatres. In a letter to Sullivan which the TOA executive sent public Wednesday, Monogram's Steve Brody endorses the proposal to send samples of films into the homes via video.

Ed Small, independent producer of long standing and consistent success, may change his status to become the head man of a Hollywood studio, according to reports of negotiations looking toward the entry of Small into Eagle Lion as partner and production head man. Should the deal, which was said to have reached the signing point that many anticipate will occur this weekend in New York, be consummated it will bring to a conclusion negotiations which have been in process for some time on the Coast.

The Life and remuneration of a Charm Prince of stage and movies begins after 40 for operatic baritone Ezio Pinza, current stage "crush" of gals from 'teen age up, who co-stars with Mary Martin in "South Pacific." Pinza checked out of the Metropolitan after a long career in grand opera to find that a speaking role with a few songs tossed in could be quite a lot if one was lucky enough to land in a Rodgers and Hammerstein stage hit. Though following a very busy schedule during a brief visit to New York, MGM's Doris Day found time to negotiate movie deal under which Pinza will draw down a reported $75,000 per picture.

Following a joint meeting between Donald Hyndman and Mitchell Wolfson, respectively chairman of the SMPTE and TOA Television Committees, it was announced Wednesday in New York that the time for decision on radio vs. cable distribution of theatre television is at hand and that plans will go ahead for a study and prompt action on channel needs with the assembly of such data as necessary to obtain FCC approval of required channel allocation.

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**The News Spotlight**

**HENRY A. LINET, long associated with Universal-International, continues in the post he has held for several years as Eastern Advertising Manager under a realignment of the promotion department by U-I's National ad and publicity director, David A. Lipton.**

**ROBERT W. SELIG, executive assistant to President Rick Ricketson of Fox Inter-Mountain Theatres, who has been named for the third consecutive year as president of the Board of Trustees of Denver University, his alma mater.**

**BOB SAVINI, whose 45 years' active association with film business will be commemorated with a sales drive by Astor Pictures, of which he is president.**
MGM to Step-Up Releases

The possibility of a step-up in MGM's release schedule to at least three features per month was under discussion in Hollywood by Vice-President and General Sales Manager William F. Rodgers with Louis B. Mayer, production head, and Dore Schary, vice-president, in charge of production. Such increase would indicate a total of from 36 to 40 pictures from MGM producers this year.

Rogers arrived at the company's studio Tuesday for a three- or four-weeks' stay during which he will discuss forthcoming product with the studio heads and view recently completed films.

Better Films Will Cure Present Slump—Nomikos

Van Nomikos, vice-president of Allied Theatres Corp., and president of the Educational Theatre Circuit, says that the present business slump in the theatre can be cured by showing better films. Why, he asks, hold back the big ones until late summer and fall, when they are most wanted? Better production of films, he says, will help the situation, he holds, but what is needed is better films.

Films now being shown by television stations and the recent acquisition of 12 films by WGN-TV in Chicago, were made for television use and producers, he stated, should bear in mind that box-office receipts will be hurt by this type of competition.

Drive-in theatres by bringing temporary indoor facilities to the film producers, he stated, but in turn will bring reduced rentals from the regular film theatres whose patrons have already seen the films at the drive-ins.

Tight Money Throttles Indie Producer

"Cuts" are the only thing that keep the independent producer making pictures in view of the stringent conditions banks now place on independent production. W. R. Frank, producer of "The Great Dan Patch" declared in New Orleans last week.

Frank, who is also an exhibitor partner in the Frank & Wocconer circuit in Minnesota, arrived in the city to confer with exhibitors on bookings for his new picture. He brought with him a trailer made up of clips taken during the life of the great trotting horse which was run off at a lunch here.

In an interview with STR, Frank deplored the tight money market for production, stating that "most independent producers today are forced to finance their picture in their entirety. You have to have all the cash available, or collateral to protect the banks, even to the first mortgage on a picture. There are no sources of second money available in Hollywood now, and the banks demand an unlimited guarantee of completion, which means that a producer, to make a million dollar picture must have available cash or collateral to equal $1,500,000,000."

The producer also remarked that the tendency in Hollywood toward economy was resulting in cutting down studio employment.

"There are only 10 to 12 thousand people working on the studios today, whereas five years ago, and not only on the studios but in the theatres and not for use to be 50,000. With the cost of production as they are today, I wonder if anyone can make pictures."

As for exhibition as is concerned, he finds neighborhood business in St. Paul and Minneapolis, where he operates theatres, about 12 per cent off with the downtown houses taking it harder on the chin. Their business, he said in as much as 25 per cent down.
**Schine to Sell 40 Theatres; Limits Buying Under Decree**

The Schine theatre circuit made its peace with the government via a consent decree entered in Federal District Court at Buffalo, N. Y., on Friday, June 24, with terms disclosing agreement to divest about 40 theatre properties (in 39 towns located in New York, Ohio, Kentucky and Maryland) and submission to limitations on further acquisition of theatre properties from the major companies.

The settlement would seem to leave the Circuit with about 100 going theatre properties in the four states where holdings are affected plus two theatres in Delaware.

**‘Strengthens Competition’**

While trade circles and the dispatches to the lay press from their Washington bureaus uniformly indicated that the settlement seemed far less severe than expected insofar as the extent of divesting required, Department of Justice spokesmen hailed the decree as providing for the strengthening of competition in “Schine towns where non-Schine exhibitors bid for first-run pictures,” through the elimination of a quadripartite arrangement, Schine’s right to bid for top-bracket product, and theatre-by-theatre film buys.

Entry of the final judgment consented to by the parties by Judge John Knight, wrote days to a case whose history dates back ten years. For it was in 1939 that the government filed suit in Buffalo. Last year the case was carried to the Supreme Court by Schine after the Circuit lost its case in the Buffalo court with a ruling that it would have cut its theatre holdings to about 50 houses.

The 40 theatres and properties to be divested include four theatres in disuse for some time and two theatre sites. The “divest list” also includes three theatres now closed which may be retained provided Schine puts them in regular operation during the major part of each year.

**Restrictions on Film Buys**

Of perhaps equal interest to the industry is the future film buys, which strengthens competition in the Schine towns where other exhibitors bid for first-run “A” pictures. Except for the towns of Amsterdam, Gloversville, Syracuse (N. Y.), and Salisbury, Md., Schine for a period of 3 years, may not bid for more than 60 per cent, and in some cases not more than two-thirds of the feature pictures released by the majors for first-run in any fiscal year.

The defendants are additionally limited to 48 (but in some cases to 53) of the 80 feature pictures which the eight major distributors allocate to their highest selling brackets.

In all cases, Schine theatres must bid for films on a theatre-by-theatre basis. Provisions are contained in the judgment designed to prevent the Schine chain from using the combined buying power of its theatres to obtain licenses on terms and conditions which are not available to independents. Another provision is one requiring the defendants upon request of an independent exhibitor to make and file proof of the reasonableness of their existing clearances from the distributors.

The defendant circuit and its subsidiaries are enjoined from acquiring any financial or operating interest in additional theatres without first convincing the court that any such acquisition would not restrain competition unreasonably.

The Schine Circuit was enjoined from the disposition of the following theatres and properties:

- **NEW YORK**
  - Auburn, Jefferson; Canandaigua, Lake; Carbondale, junior; Canajoharie, Crown; Capecum, Coming; State; Cortland, Temple; Geneva, Regent
  - Terry, Southport; Bijou, Britannica; Buffalo, The Majestic (if not in regular operation during major part of each year); Herkimer, Richmond; Little Falls, Huntington; Mohawk, Plaza; Newark, Crescent; Ogdenburg, Pontiac; Oneonta, Lasky; Palatine, Capital (if not in regular operation during major part of each year); Perry, vacant lot; Rochester, Madison or Monroe and Riviera; Jamestown, Andrews; Saranac Falls; Scotia; Watertown, Palace

- **KENTUCKY**
  - Corbin, Kentucky; Lexington, Kentucky or Strand and one other; the Ada Mendes; Mayville

- **MARYLAND**
  - Cambridge, Arcade or State; Easton, Avenue or Easton, E; Cumberland, Liberty; Salisbury, Arcade Theatre.

- **OHIO**
  - Ashland, Palace; Belleville, Strand; Bucyrus, Southern; Delaware, Star; Kent, Opera House; Ravenna, Ohio; Lima, Albatross or Lima, Bijou; if not reopened by Schine defendants within three months from entry of judgment and kept in operation during the major part of each year); Van Wert, Strand; Wooster, Opera House or Wayne or Wooster, at buyers’ option; Tiffin, Ritz or Tifta (unless the Schine defendants no longer have any interest in or control over, any theatre in Fostoria); Mt. Vernon, Vite; Norwalk, Moore.

In addition to the conditions limiting buying in competitive first-runs, percentage of buys of top-bracket product, and divestment the decree enjoins Schine from:

- Attempting to control admission prices by others by agreement with distributors; demanding or receiving clearance over theatres not in substantially competitive circumstances agreeing to arbitration complaints of unreasonable clearance by competitors; from asking or receiving discrimination in terms of conditions not available to competitors; from making franchise agreements, formula deals, master agreements or blanket deals covering licensing in more than one theatre and continuing to perform pooling agreements; from enforcing any existing agreements not to compete or restrict use of any real estate to non-theatrical purposes; from using any threats or deception as a means whereby a competitor is induced to sell; or is prevented from acquiring or operating a theatre; or is induced to purchase a theatre other than that in which the defendants own a financial interest; from cutting admission prices for the purpose of eliminating or preventing competition. Also, Schine agrees to dissolve the existing pooling arrangements at Fostoria and Medina, Ohio.

**Rules KB-Warner Pact Illegal**

Federal Judge Matthew McGuire this week dismissed the K-B circuit motion for a court judgment ordering Warner Bros. to dispose of its share of their partnership in the MacArthur Theatre by transfer to K-B. Issue time; and 24, between the original contract under which the joint ownership of the MacArthur was set up, and which called for sale of stock to the other partner in the event of dissolution, is illegal in the light of the Supreme Court decree in the Paramount case, which nullified Paramount’s agreements in Technicolor, of which four will be reissues. No new formats will be introduced into the newsreel.

**57 Shorts from 20th-Fox**

Twenty Century-Fox will release 57 short subjects and 104 issues of Movietone News during the coming year, Short Subjects Sales Manager Peter Levathes announced at the National Canadian Sales meeting in Toronto.

The program includes 12 sports reels, the "MacArthur Yearbook," "The New Lehr comedy reels, two Movietone Adventure and one special reel, all to be produced by Movietone; 13 March of Time special documentaries in Technicolor, of which four will be reissues. New formats will be introduced into the newsreel.

**Schwalberg Outlines ‘Security’ Contract**

Announcing a release schedule of eleven features, including national re-issue of "Holiday Inn," for the remainder of 1949, Al W. Schwalberg, president of Paramount’s distribution, outlined in New York Tuesday the recently-developed "Exhibitor Security Service Contract," designed to "provide a backstop of product" for smaller theatres under an inclusive deal covering a quantity of features. The idea behind the "Service Contract," Schwalberg said, was to enable exhibitors in locations remote from exchange centers and not receiving frequent calls from salesmen to make provision for forthcoming availability. The contract has been written with a limited number of accounts in some Paramount exchanges and will extend to others as rapidly as facilities in the individual branches permit. He contended as "about 3,500," he was interested in and eligible for such contracts.

**‘Heires’ Pre-Release**

In addition to the eleven productions set for definite release between July and December 1949, there will probably be some pre-release showings of Paramount’s big picture of the future, "The Heires," in late December. Schwalberg said. While "The Heires" is to receive special handling, there will be no advanced admission or two-day showings.


Paramount’s biggest male stars, Bing Crosby, Alan Ladd and Bob Hope, each are represented in two pictures on the schedule for the last half of the year. Crosby with "Top O’ the Morning," and the re-issue of "Holiday Inn"; Ladd with "Great Gatsby," and "Chicago Deadline," and Hope with "Sorrowful Jones" and "The Great Lover."
Report RKO Rental Terms Rejected by Richards

RKO is the latest major distributor to join the list of exhibitors left out of the Paramount-Richards circuit. The company's product was reported yanked when President E. V. Richards, who held his stock recently to Paramount but who continues to direct the company until early in 1950, refused to agree to RKO's new rental terms and film classifications.

MGM and Universal-International sold away from Paramount-Richards and its affiliates several months ago; Carona, who reported last month Paramount sold away from its own partner after Richards had refused it higher rentals, Paramount General Sales Manager Al W. Schwallberg visited New Orleans two weeks ago in an effort to remedy the situation but insofar as the film row in New Orleans knows, did not succeed in getting his product back into the circuit.

Ky. Requires Permit On Theatre Ad Material

The Kentucky Department of Revenue has issued a letter, effective at once, that all amusement advertisements including handbills, posters, tickets and other printed advertisements pertaining to the sale of admissions must show the permit and schedule number assigned by the revenue department.

The regulation applies to all persons vending taxable admissions to places of entertainment, who must procure the permit before engaging in such business.

'Go Ahead, Sue,' Jones Percentage Suit Retort

"Go ahead and sue." Exhibitor Jesse Jones, operating two houses in Portland and two in Dallas, Ore., says was his reply to the threatened percentage suit against him on the part of Paramount, RKO and MGM. Jones states that for the past three years the companies had been threatening to sue him on alleged percentage frauds, and finally he told them to go ahead with their suits.

Conn. Drive-In Bill

There is talk in the Hartford, Conn., film trade that House Bill 1163, which would prohibit construction of drive-in theaters along state aid or trunk line highways within Connecticut, will not pass the Legislature during the 1949 session.

1949 Production Close To '48 Half-Way Mark

At the year's halfway mark, 136 American features have gone before the cameras, according to the STR's domestic unit. Only 63 pictures were started during the first quarter of the year, with the second quarter showing 83. Production got off to a much slacker start in 1949 than last year, but this year's rate has steadily picking up and is now only 12% behind that of a year ago, when the count was 155 pictures.

A month ago the lag was 16% two months ago 24%, three months ago 28%.

The latest monthly check of the STR booking guide shows as happy a production picture as it has any time this year. As of July 1 there were 244 features in release from the 12 distributors checked, 3% more than on the same day a year ago, and 222 pictures (completed or in production) scheduled for later release, 13% fewer than on the same day a year ago. All figures are exclusive of series, westerns and reissues.

The breakdown by companies:

Allied Artists—1949: Released 5, Unreleased 1, Started 0; 1948: Released 4, Started 1; Columbia—1949: Released 37, Unreleased 14, Started 20; 1948: Released 33, Unreleased 32, Started 21; Eagle Lion—1949: Released 26, Unreleased 18, Started 2; 1948: Released 30, Started 25; MGM—1949: Released 21, Unreleased 22, Started 8; 1948: Released 24, Started 23; Monogram—1949: Released 16, Unreleased 8, Started 5; 1948: Released 19, Unreleased 10, Started 13; Paramount—1949: Released 17, Unreleased 21, Started 12; 1948: Released 19, Unreleased 23, Started 12; RKO—1949: Released 19, Unreleased 23, Started 9; 1948: Released 17, Unreleased 26, Started 10; Republic—1949: Released 11, Unreleased 12; 1948: Released 18, Unreleased 12; Warner—1949: Released 17, Unreleased 15, Started 6; Universal—1949: Released 20, Unreleased 21, Started 15; 1948: Released 20, Unreleased 22, Started 17.

Marcus Circuit Adds Two

M. Marcus Enterprises on July 1 added the West Hills, Cincinnati, and the Forestville Auto Theatre to its circuit and plans extensive improvements in both, Ohio District Manager Vic Coffel announced.

AMT Convention Dates Set

The MPTOA of Arkansas, Mississippi and Tennessee have set October 25-26-27 as the dates and Memphis as the place for the organization's annual convention.

Holman's Anniversary

Russell Holman, eastern production manager for Paramount since 1933, observed his 30th anniversary with that company on June 30. Joining the ad-publicity department in 1919 he became advertising manager, later being transferred to production.

Washer Resigns

Ben Washner on Tuesday announced his resignation as publicity manager for Paramount, effective July 1.

Schaefer Forms New Sound, Projection Service Firm

A third nation-wide servicing organization, Image and Sound Service Corporation, has been formed to service theatres in all matters relating to projection, sound and television. Organizers include George J. Schaefer, formerly president of RKO, who has been elected chairman of the board of the new company; and Lawrence J. Hacking, who for the past 20 years has represented Erpil and Altec in New England, and who assumes the presidency of ISSC. Headquarters of the new company are in the Paramount Building, New York.

ITO of Arkansas Sets Up Public Relations Plan

A public relations program aimed at getting more people in the theatres of Arkansas was unanimously adopted by the new board of directors of the Independent Theatre Owners of Arkansas at its first meeting June 22 at the Hotel Marion, Little Rock. A brochure, which will contain the full plan for public relations activities, will be mailed to every theatre in the state, whether or not they are members of the ITO, with emphasis on the exhibitor's responsibility to his own community and to the industry.

Essaness Buys Woods Theatre for $1,400,000

The Essaness circuit has completed its deal with the Franciscan Fathers for the purchase of the Woods Theatre and eight-story office building for $1,400,000, according to a Chicago report. The Franciscans have bought the old LaSalle Theatre from Marshall Field estate for $500,000 and will tear down the old structure and build a new one and a loop church on the site. The Franciscans acquired the Woods in 1942 for $600,000.

273 for 'Dan Patch'


Technicolor Dividend

Dr. Herbert T. Kalman, president and general manager of Technicolor, Inc., announced that at a meeting held June 23 the board of directors declared a dividend of 40c per share.

20th-Fox Earnings Up

The consolidated earnings of 20th Century-Fox and its subsidiaries for the first quarter of 1949 was, after all charges, $3,017,756, or the equivalent of $1.04 per share, as against $2,926,842, or $1.00 per share, for the first quarter of 1948. Film rentals and theatre receipts were listed as $43,490,969 compared to $40,316,174 of a year ago.

Schneider Confers Abroad

Warner Bros. Vice-President Samuel Schnei-
dier, accompanied by his wife, sailed for London on Thursday to confer with Arthur Abele, the company's managing director for Great Britain; C. J. Latia, managing director for Associated British Pictures Corp., and other ABPC executives. From London Schneider will go to Paris to confer with Joseph Hummel, Warner's managing director for Continental Europe.
here's... Hell in Texas
A REPUBLIC PRODUCTION
"HELLFIRE"
in TRUCOLOR
AN ELLIOTT-MCGOWAN PRODUCTION

starring WILLIAM ELLIOTT
with

MARIE WINDSOR  FORREST TUCKER  JIM DAVIS
and

H. B. WARNER  PAUL FIX  GRANT WITHERS

Written by Executive Producers—Donnell and Stuart McGowan
Directed by R. G. SPRINGSTEEN  •  Produced by WILLIAM J. O'SULLIVAN

FIRST BIG DATES...

Fox West Coast Unit at Culver, Orpheum, El Rey, Vogue, Belmont Theatres, Los Angeles... Gotham, New York... Warner's Metropolitan, Washington... Lyric, Salt Lake City!
**Privale Angelo**

(Reviewed in London)

**Cast:** Peter Ustinov, Godfrey Tearle, Marie Denis, Marjorie Rhodes, James Robertson Justice, Moyna McGill, Bill Shine, John McKnight, John Garson, William C. Tabbs, Robin Bailey and others. Credits: Written, directed and produced by Peter Ustinov with Michael Anderson.

**Plot:** Private Angelo (Peter Ustinov) is a lazy, idealistic Italian who finds himself, to his disgust, in the army. Having deserted, he goes over to the Allies to avoid the Germans and is horrified when he is expected to go on a commando raid. Life treats him roughly until the liberation and he returns to the vineyards and his beloved Lucrezia (Maria Denis).

**Comment:** Scripted, produced and directed by Peter Ustinov, this might as well be titled "Private Ustinov." He has failed to make Eric Linklater's delightful character either likeable or sympathetic, and his accent is entirely wrong. Indeed, there is little of the Italian about him. The task of transferring this novel almost single-handed to the screen has obviously proved too much for even a genius of his age. The result is immature and uncertain, with the comedy swinging unhandily from sophisticated subtlety to slap-happy stupidity without rhyme. Much of the picture is unquestionably brilliant, but it is improved by cutting. There is some preaching and the film could well end in the custom of shedding on a humorous note instead of drifting into what is virtually an epilogue. Most of the characters are drawn larger than life and played with zest. While there are faults, they do not outweigh the genuine quality; indeed, "Private Angelo" has much to offer the more thoughtful patron with a liking for the satirical.

**The Great Sinner**

MGM

**Drama**

110 mins.

**AUDIENCE SLANT:** (Adult) While a lack of emotional warmth and a lack of pace mitigate against audiences experiencing that depth of feeling that comes from seeing a truly satisfying motion picture, there are suspenseful and exciting gambling sequences, a colorful continental atmosphere and a remarkable performance to cast away. It is a cast to give moviemakers a goodly measure of entertainment.

**BOX-OFFICE SLANT:** Here is one of the biggest all-star casts in years, and there is plenty of attention-getting strength in the title itself. Should score a ballyhoo at the box-office.

**Cast:** Gregory Peck, Ava Gardner, Melyn Douglas,

**National Reviewing Committees' Classifications**

**TAKE ONE FALSE STEP (U-I)**

MATURE—National Board of Review

CLASS A—NATIONAL—Legion of Decency

**THE BIG STEAL (RKO)**

FAMILY—National Board of Review

CLASS A—NATIONAL—Legion of Decency

**THE DEVIL IN THE FLESH (France)**

MATURE—National Board of Review

CLASS C (Continental)—Natl Legion of Decency

**Objection:** This picture in its theme and treatment presents immorally and indecently a sympathetic portrayal of illicit actions. A sordid and suggestive atmosphere pervades the film.

**IT HAPPENS EVERY SPRING (20th-Fox)**

SO-MODERATE—National Board of Review

CLASS A—NATIONAL—Legion of Decency


**Plot:** Roulette addict Ava Gardner is willing to marry the owner of the Casino to finance her gambling and that of her uncle. But it is Gregory Peck, an idealistic young writer, although deploiring her conduct, falls in love with her and attempts to win a fortune at the gambling tables to help Ava and her family, who have come to financial ruin. Peck orders all his wealth to be sent to Gardner, but he overcomes his misfortune.

**Comment:** Not in a long time has there appeared a picture with "box-office" written all across its face. As all-star casts go, one is reminded of "Grand Hotel" and "Dinner at Eight" as star title follows star title at the start of the film—Gregory Peck, Ava Gardner, Melyn Douglas, Walter Huston, Ludwig Stasen and Agnes Moorehead. How can these names will stand out on a marquee, in newspaper advertising and on posters. Furthermore, there is plenty of attention-getting strength in this title, "The Great Sinner." From the audience standpoint, there is a lack of pace and a story that seems to lack sufficient emotional warmth. The most suspenseful and exciting sequences are those revolving around the gambling tables; when they are past, the tension subsides except for an occasional dramatic situation. When the picture is over, the spectator may feel a sort of surface sense of enjoyment but miss that essential depth of feeling that results when a motion picture is truly satisfying. Gregory Peck and the film's other stars give polished performances, with Ethel Barrymore standing out in a brief but memorable role.

**Lost Boundaries**

Film Classics

**Drama**

97 mins.

**AUDIENCE SLANT:** (Family) A powerful and, despite its inspiring ending, depress- ing story of a family that "passed" from the Negro to the white race and was discovered after 20 years. Honest, despite emotion, coincidence and a perfunctory end.

**BOX-OFFICE SLANT:** Is everything it was intended to be, creatively, and has much to go on commercially. Based on a Reader's Digest article and a theme that will excite much comment.


**Plot:** A Negro couple successfully "pass" for white and become respected citizens, he

(Continued on Page 14)
MONOGRAM’S ROARING JUNGLE THRILLER!

A BIG-TIME EXPLOITATION SMASH!

Circus stunts and sensational fronts put the "SHOW" back in SHOWMANSHIP!

"Exploitation natural!"
—FILM DAILY

"Gives every indication of long money-making career!"
—BOXOFFICE

BOMBA

THE JUNGLE BOY

Filmed in Glorious SEPIA TONE!

JOHNNY SHEFFIELD • PEGGY ANN GARNER
ONSL0W STEVENS • CHARLES IRWIN and introducing OT0, the Monkey

Produced by WALTER MIRISCH • Directed by Ford Beebe • Screenplay by Jack De Witt

NEWSBOYS BALLYHOO!
Kids in Bomba T-shirts make tip-top walking ads!

Monkey face bally man with giant Bomba book!

HELD OVER GARRICK, Chicago RIALTO, New York

MONKEYS IN LOBBY!
Livewire showmen promote crowd-drawing simians!

NATIONWIDE BOOK TIE-UP
Thousands of dealers get free poster selling film!

Adapted from "Bomba, The Jungle Boy" by Roy Rockwood
Box-Office Slants

Lost Boundaries
(Continued from Page 12)

A lost doctor, a new campaign for the Negro problem, "Lost Boundaries" suffers from being one of a group nor from being second, for it shows its own considerable quality and its own special aspect of the problem. That, the phenomenon (little known but of little occurrence—
the film speaks of 8,000,000 cases) of "passing" as Negro on the white race, the problem is difficult. Here it is, not only theoretical, that a man's a man regardless of the color of his skin; it is demonstrated to, and agreed by, the vast majority, that the vast majority, who would believe no theoretical arguments. Scott Carter, who did not look like a Negro, achieved a position in Keenham, N. H., that would have been impossible if he had given himself away. This Negro, writes Alfred L. Werker, pushing further in his treatment, which remains honest despite emotion, coincidence and a perhaps too happy ending. Notable touches: the daughter's objection to the son's bringing home a cotter friend who is a "coon"; the background of proud military music by a town band that has come to give the doctor a sendoff to the Navy; the Negro, who in the white race, shows that he is to be discharged and when he is telling his son that they are all Negroes. The cast, in which the only name of much value is that of Canada Lee in a small part, is uniformly very good. Beatrice Pearson and Mel Ferrer play the principal couple, Susan Douglas is their prit daughter and Richard Hytton is outstanding as their son. William Greaves and Ray Saunders contribute sympathetic portrayals as dark-skinned Negroes. A drama—from real life from the Reader's Digest, written by W. L. White, produced by de Rochemont and dealing with a theme of great interest and importance, "Lost Boundaries" should excite much comment. Is this everything it was intended to be, creatively, and has much to go on commercially.

You're My Everything
(Color by Technicolor)

20th-Fox

AUDIENCE SLANT: (Family) This musical comedy romance-

AURORA SLANT: (Family) This musical comedy romance-

Red, Hot and Blue

Paramount Comedy with Music 85 mins.

AURORA SLANT: (Family) This musical comedy romance-

BOX-OFFICE SLANT: Widescreen with the voices of Betty Hutton and Victor Mature as strong selling points, plus highly entertaining come-
ybrag about, theatre owners should find this one downright profitable.

Cast: Betty Hutton, Victor Mature, William Dum-

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PRODUCT for PROFIT!

AN EXPLOITATION NATURAL!
The Thrilling and Colorful Last Days of America’s Most Notorious Outlaw!

"Memorable Spectator Experience!" — Motion Picture Herald
"Geared for 'A' theatres and playing time." — The Film Daily

"I SHOT JESSE JAMES"

PRESTON FOSTER • BARBARA BRITTON • JOHN IRELAND
REED HADLEY • J. EDWARD BROMBERG • VICTOR KILIAN

A WESTERN THAT'S DIFFERENT!
"Packs a wallop!" — Weekly Variety

"RIMFIRE"

with JAMES MILLICAN • MARY BETH HUGHES
REED HADLEY • HENRY NOLL • FUZZY KNIGHT

"ARSON, INC."

with ROBERT LOWERY • ANNE GWYNNE • EDWARD BROPHY • DOUGLAS FOWLEY • MARSHA MAE JONES • MAEVE EUGINE

"RINGSIDE"

with DON BARRY • SHEILA RYAN • TOM BROWN
and introducing JOEY ADAMS • TONY CANZONERI • MARK PLANT

A knockout prize-fight story and a warm human interest

"SKY LINER"

with RICHARD TRAVIS • PAMELA BLAKE • STEVEN GERAY • MICHAEL WHALEN • GREG McCLURE

"OMOO OMOO"

(THE SHARK GOD)

with RON RANDALL • DEVERA BURTON • PEDRO DE CORORDIA • GEORGE MEeker • MICHAEL WHALEN • RICHARD BENEDICT

An Exciting South Sea Adventure-Romance by Herman Melville, author of "MOBY DICK"

Grand family entertainment, filmed against the exciting background, grandeur, color and mystic spectacle of one of the seven wonders of the world!

"GRAND CANYON"

with RICHARD ARLEN • MARY BETH HUGHES
JAMES MILLICAN • REED HADLEY • JOYCE COMPTON • OLIN HOWLIN • GRADY SUTTON

28 SCREEN GUILD EXCHANGES IN KEY CITIES
Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

The Brass Tacks of Efficient Picture Theatre Management*

WIN PATRON LOYALTY FOR HARD TIMES

By Jack Jackson

"Business is better than last year! The lineup of coming attractions is a positive guarantee of box-office riches! Future prospects are brighter than ever!"

I heard and read those remarks so frequently during the first couple of months of 1949 that I began to doubt my own reasoning and the existence of conditions indicated in the many reports of the national business outlook that are the object of considerable study, and influence, to greater or less degree, of the propositions and conclusions that find their way into these weekly articles.

So, I decided to lie myself into the hinterlands and do a little Sherlocking on the customer battlefront. For the past few months I've been breaking-in a new set of tires and straightening out the curves in the highways of the Southern and Western states and, according to my drill core—and I've sunk it pretty deep in the big and little communities alike—it "jes ain't so," and the prospects for customer gushers anywhere in the near future are not in evidence on any of my test tubes. The business is off—way off. Grosses are not as low as in prewar years, but the margin remaining on the profit side of the bank balance sheet has diminished appreciably due to higher living costs.

Every claim of lurid glow for future attendance is refuted by the indisputable fact that the loudest squawks about poor business are coming from theatres catering to patrons in low income brackets. Especially is this true of Negro theatres, where the pinch is really bad. In addition, the smaller communities are faced with competition from itinerant 16-mm. outfits, who frequently beat the exhibitor to the punch and get a midget on the screen of a church or schoolroom before the "35" can be booked at the theatre.

Claims Were Ill-Timed and Completely Erroneous

The wide and rugged alley between the on-the-scene facts and the glowing word canvassed by some of the big production and distribution moguls—to say nothing of the voicing of several circuit heads whose veracity and analytical prowess has previously been above reproach—is such as to force the conclusion that the claims of "good times now" and "better times coming" were ill-timed and completely erroneous.

There are three cresses of proved failure from which these claims could have been spawned: the antecedent months of ill-informed, ill-advised or deliberately falsifying pseudo-authorities; being fooled to a false sense of security by the monotonous whirl-r-r of some grindstone being spun for the exclusive purpose of sharpening the tools of its operator, or the natural though fallacious practice of donning the pink-tinted spectacles when clouds gather and storms are indicated. Whatever the reason—and politeness requires that we assume that there must have been some semblance of mental consideration—for the blatant tosill exercise heralding consistent and increasing revenue, your correspondent was unable to uncover an atom of truth any place to support the claims.

Prosperity Hawkers Themselves Didn't Believe Their Utterings

In fact—if there be truth in the age-old axiom about deeds speaking louder than words—we found plenty to indicate that the prosperity hawkers themselves didn't believe their utterings. Following are a few of the activities that are being given a whirl—some of them by really big outfits—which indicate far better than any words of mine, written now or previously, which way the customer winds are blowing.

One of the bigger outfits has instituted a month of jingles with autos, passes, etc., totalling dollar values near the ten thousand mark, to induce attendance at theatres operated by them in one metropolitan city. Let me mention here that first-, second- and sub-run theatres—all of their operations are class plus—are participating in the giveaway deal. If the customer kull is such as to warrant major stimulus by Class A theatres which have the distribution mart by the tail on a down-hill pull, you owners and operators of less shining establishments who enjoy lower distributor favor can see for yourself the dire necessity of digging deep along every possible level of customer contact.

For months, ye years, this column and others like it have clamored and instructed about the need for breaking down and segmenting customer potential. The need for careful program planning to insure entertainment content tailored to measure for the clientele of your theatre has been stressed times over. The advisability of perusing the trade journals for facts about the pictures you buy and checking the "show selling" pages for ideas most fitted to the exploitation of the film when it gets on your exhibition schedule has been drilled and drilled. I may be wearing blinders but it appears to me that such a procedure is imperative for the small town and far-down-on-availability theatres of big cities. You can't possibly hope to do the big things on the big scale that is open and profitable to the big circuit. You have one or two theatres and can't go for stunts that run into the thousands of dollars. They have so many that the overall deal is proportioned according to possibilities of revenue, with the houses like yours assessed on a $25 to $50 per week fee. Your best prospects lie in donning seven-league boots, grabbing a set of binoculars and doing it the hard way. By "hard way" I mean doing the little things that are beneath the visible orbit of the men in high places and seemingly too unpromising to warrant the attention of their subordinates. I mean personal calls, visits with club, church, civic, social and fraternal groups and attending the apparently unprofitable details that do so much to make friends and build loyalty among theatre patrons. And, in case you don't already know it, these are the kind of folks who, rain or shine, can be depended upon to be among those present at your theatre whenever finances permit.

Square Dances

Another line of action—and this is being pursued by little and big theatres as well as Drive-Ins—to increase the flow of box-office revenue is the holding of folk or Square Dance exhibitions. This Square Dance fad is really sweeping the nation and has become a nightly event in even the smallest of hamlets. I went with newsreel men to a Festival held in a big city where more than 2,000 dancers occupied the floor and where attendance, spectators and dancers, reached the phenomenal total of 24,000 in two days. I'm reliably informed that smaller towns draw well into the hundreds with dancers paying anywhere from 75 cents to $2 per couple and spectators from 25 cents to one dollar.

One circuit is using the stage of one of its downtown houses to show exhibition films every night, with the audience selecting those deserving of prize awards. All its theatres in this particular city are recruiting dancers. The size of the stage limits the exhibition to one group at a time, but six groups take part nightly. (I am informed that 12 square feet is required to permit dancing by the four couples comprising one group.) On this Square Dance deal the Drive-Ins all have the edge, since their promises allow for the construction of a concrete

(Continued on Page 17)

Theatre-Merchant Tieup Continues in New Orleans

Joy's Strand in New Orleans was this week continuing its 50-merchant tieup campaign whereby stores were giving one pass to a customer good for that theatre. Opinion in the territory was that the tieup is good, for it not only keeps patrons moving into the house but is a goodwill builder with the merchants themselves.

As one theatre manager expressed it: "It's a good thing if you keep it one to a customer."
Jackson...

(Continued from Page 16)

base of really sizable proportions that can accommodate groups. While the conventional theatres present the Square Dance like a vaudeville act, the Drive-In uses the activity to get the crowds to the theatre while it is still daylight and before the dusk gets deep enough to permit the screen performance. They make no extra charge for the Square Dance (some use records and the booth amplifying system and others go for special PA systems with local bands and callers); it's just a matter to get them from going other places after dinner and being among the audience when the film hits the screen. And it's doing the trick because some Drive-In operators who started it on a two- or three-a-week basis have found it so popular that every-night presentation was warranted. I am told that some few Square Dance bugs pay the admission price and leave when the picture goes on the screen. If you're in position to capitalize on the popularity of the Square Dance in your community, get on the ball right away. Most of the activity is under the direction of city welfare, the Y's or other Civic authorities, but there are many communities where it is just growing of its own weight and you have to go after the individual leaders or callers. For the most part the groups are comprised of the better citizens, and an inducement to them is that you have to demonstrate their proficiency is required.

Why?

So much for what's being done that's new—or at least to me in this exhibition era. I'd just like to point out that if the claims of the all-fair-and-the-future-promising bell-ringers is true, why are activities such as described being engaged in by the ones that are in partnership with production and distribution companies?

Claims to the contrary notwithstanding, the fact remains that the daily box-office receipts grow smaller and smaller for the average theatre. Call it temporary if you will, but before you pull yourself into dismally slumber, let me remind you that all economic charts show a falling business barometer. The sensible conclusion is the frequently published one that there are fewer folks with spare money and their numbers are growing every day. If this were not true, why the liberalizing of credit terms and other moves to stimulate the nation's business machine? Despite the fact that the motion picture has been erroneously classed as a "luxury," our reaction to business trends has always proved the opposite. Ours is the "poor man's club," and the percentage of receipts enjoyed from attendance by those holding favored places on luxury's lap borders the diminutive. As far back as records exist in exhibition, there is proof that our receipts first start falling when the poor man's wallet gets empty. Lack of funds among the lesser paid presages a slimming of the purse of America's great middle class. When the middle class gets to the penny-counting stage, there's little left for theatre tickets—or do you remember the early '30s?

Snap Out of It!

If you've been following the music of those fellows, you've been whistling in the dark, and now it's out of you! And, if it so happens that you've been doing the whistling, for heaven's sake throw away your whistle and pipe "all hands on deck." The business is dwindling to zero figures, proportions, so you'd better get all your "sales" rigging set to capture every whiff of the vagrant patron winds if your theatre ship is to continue on the course of profit.

Odeon Debut for Canada Foundation

Among those attending the opening of the new Odeon Theatre, Ottawa, Canada, were (l-r): Gordon Beavis, Odeon Theatre manager; The Governor General, Viscount Alexander and Viscountess Alexander of Tunis; Sarah Churchill, and General and Mrs. H. D. Crerar.

The special occasion, when the theatre was officially opened by the Governor-General, was well publicized and received editorial space in leading newspapers.

When arrangements were under way for the recent grand opening of the new Odeon Theatre, Ottawa, Ontario, Odeon Theatres' Archie J. Laurie, director of advertising and publicity, wanted to make it a benefit. But how to do this without antagonizing one group or another? If he invited the Lions to sponsor it, the Kiwanis would object; and if he turned it over to the Red Cross, the sister organizations would not like it.

Laurie finally settled on "The Canada Foundation" because, instead of putting on drives for funds, it supplies information throughout the world on the cultural activities of Canada and gives out junior scholarships. The revenue for administration and scholar-ships comes unsolicited from leading citizens of Canada.

With a sponsor named, Laurie set about to make further arrangements. Sale of tickets for the opening night was handled through an invitation list taken from the lists of the National Art Gallery, Ottawa Philharmonic Society, diplomatic corps, leading Parliamentarians and other topflight people of Ottawa. No seats were reserved. The few hundred tickets that remained were placed on sale at different locations.

Various firms were promoted to advertise the sale of the tickets, and the two local radio stations made several spot announcements. The tickets sold at $2 each, and the entire gross receipts went to the Foundation. The theatre, staff and films were donated; and on top of this, everyone who attended from the Odeon organization bought a $2 ticket.

The opening marked the first time that a theatre was officially opened by the Governor-General of Canada. To overcome the seating arrangement that is always necessary when Their Excellencies appear, the auditorium was divided.

Their Excellencies and dignitaries received white gold-lettered tickets which directed them to the lobbies, while the others had red tickets which directed them to the orchestra floor.

With "The Red Shoes" as the opening attraction, the opening-night ceremonies included a ballet by children as a prologue to the picture. There were also a number of speeches.

From all angles, it was a very impressive opening, and Archie Laurie deserves special credit for his excellent handling of the affair.

BOX-OFFICE SLANTS

Red, Hot and Blue

(Continued from Page 14)

lines and the slapstick are well combined, and "Red, Hot and Blue" should be top amusement for all but those who don't like Betty Hutton. Robert Fellows' fine production is geared for Miss Hutton and the blonde bombshell has herself a whale of a time. Victor Mature, a trifle miscast, serves only as her straight man, although he gets some good lines to deliver. Frank Loesser, who turned out the topnotch music for Miss Hutton, does a wonderful turn as a gangster, with William Demarest sparkling as the press agent and June Havoc going to town as one of Miss Hutton's roommates.

The Blind Goddess

Justice, the blind goddess, nearly errs when rich and influential Hugh Williams takes young Michael Denison, who has rightly accused him of defrauding the nation, to court on blackmail charges. Counsellor Eric Portman wins the case for Williams, changes sides when he learns that Anne Crawford, Williams' wife and former girl friend of Denison, has committed perjury. It's a well acted, smoothly directed courtroom story which, as Jock MacGregor found in his full review from London (STR, Sept. 25, 1948), is "unpretentious, but thoroughly satisfying," and "even where the players are not well known . . . a worthy addition to the program." Produced and directed by Hammer Films for Rank's Gainsborough, it is released here by Universal-International. 88 mins.

Ravenna, Under Henry, Gets Newspaper Breaks

Paul Henry's ability to keep the name of Schine's Ravenna Theatre in Ravenna, Ohio, in the right place at the right time has paid off recently with a couple of good newspaper breaks. When the National Safety Council ran a contest on safety slogans, the awards were presented on the stage of the Ravenna, an event which the local paper covered with a front page story and a picture of the mayor and the winners. Manager Henry himself and Assistant Tony Proto got their pictures in the paper when they ran a classified ad contest in conjunction with the newspaper. The latter, pushing the angle that the classified pages are the people's market place, ran a special article on the contest.
Receipts Rise in Loew's Drive

In spite of record heat and humidity, millions on the beaches and in the mountains or vacationing elsewhere, and roads crawling with would-be pleasure-seekers, the intensive "return-to-showmanship" campaign launched recently by Loew's Theatres in New York and which has swept the country has pushed boxoffice receipts well ahead of the same period a year ago, according to Ernie Emerling, Loew's advertising-publicity head.

The publicity-exploitation drive, known as "Loew's Big Show Season," was launched in July. It is the first major effort of its kind for Loew's since the prewar years. The campaign was planned by Emerling, assisted by Eddie Dowden and Dan Terrell.

Star-Studded Denver 'Sand' Opening Spearheads 9-State Regional Premiere

With the opening of Will James' "Sand" at the Denver Theatre in Denver last Tuesday as the spearhead, 20th Century-Fox launched a mass premiere in more than 300 theatres in nine states that were scheduled to open the picture during this week and throughout the Independence Day weekend.

The regional opening is blanketing the west and midwest and includes Colorado, Missouri, Nebraska, Minnesota, Wisconsin, California, Utah, Washington and Oregon.

A plane-load of Hollywood stars landed in Denver last Monday morning to launch the two-dollar-a-seat promotion within the film's initial opening there on Tuesday. The contingent was headed by George Jessel, and included Mark Stevens, Coleman Gray and Rory Calhoun, who are starred in "Sand," as well as Barbara Lawrence, Nancy Guild and William Shirley. Following the Denver opening, the star troupe was split into two groups for personal appearances in the west and midwest territory.

Denver newspapers and local newsreel representatives covered the arrival of the stars, who were greeted by Governor Knows and Mayor Newton. A motorcade of ten jeeps, escorted by state and city police, then paraded through the city to the Denver Post, where the stars made an appearance on the building's balcony.

Monday afternoon they were at the Brown Palace Hotel for interviews until time to leave for a personal appearance at the Children's Hospital, where the picture was screened for the patients. Continuing their goodwill tour of the community, they visited the Fitzsimmons General Army Hospital later in the afternoon. Monday night's main event was an old-time buffalo dinner held at Colorado's Central City, the former ghost town, which has been converted into one of the entertainment showplaces of the west. They were the guests of Frank H. Rick- etson, Jr., of Fox-Inter-Mountain Theatres.

The stars climax'd their stay in Denver on Tuesday by making four personal appearances at the Denver Theatre before leaving for the other premiere cities. During the afternoon a special broadcast featuring Jessel and Stevens was cut in on the Chesterfield Supper Club show heard coast-to-coast over XIC.

Exploitation for the Denver opening started several days in advance under the guidance of Bernie Hynes, manager of the Denver. Merchants in town cooperated with tribute and welcome ads, while special tieups were made with American Airlines, Willys-Overland, Beech Aircraft and the May Company, resulting in more than 2,000 lines of advertising space.

Streets around the Denver were colorfully decorated and department stores gave considerable window space to displays. Record and music stores featured songs Jessel has made famous.

An article on Jessel in the current issue of Esquire prompted newsdealers to promote his appearance and the picture through their outlets in town, while the Denver Public Library, through its central office and its 14 branches, provided book and stills displays for the premiere. Other tieups were made with the Denver, Rio Grande and Western Railroad, and Eastman Kodak stores.

The regional premiere, in progress through the weekend, was heralded by large newspaper ads listing all theatres participating in the openings. In some areas, radio advertising brought the playdate message to surrounding cities and towns.

'I Dan Patch' Premiere To Aid Variety Club

Plans have been completed for the world premiere of W. R. Frank's "The Great Dan Patch," at the State Theatre in Minneapolis on July 20. The event will be sponsored by the Twin Cities Variety Club which hopes to realize $15,000 for its Heart Hospital research foundation at the University of Minnesota. A simultaneous premiere will be held in Indianapo-

I.M.P.S. Member Report

Sorkin Keeps 'Cool,' Averts Possible Panic

A theatre manager may be "hot" in showman-
ship, but when it comes to emergencies, he should keep "cool."

By I. M. P. S. Sol 1., Sorkin, RKO theatre manager in Syracae, N. Y., averted a panic recently when smoke from a smoldering cigarette filled the rear part of the RKO Empire Theatre.

When he saw smoke pouring through the cracks of a janitor's locked storage room door, Sorkin investigated and found a cigarette had been thrown into a trash can through an open window from outside the building.

Speaking from the rear of the theatre, he told patrons of the trouble and assured them there was no fire. He pointed to nearby exit doors. No one wanted to leave, however, because of Sorkin's assurance that all was well.

"Hot" as he is in showmanship, Sorkin was "cool" in this emergency and thereby probably saved many lives that might have been lost in a panic.

Premiere Showmanship Stuns British Exhibitors

Warners brought all the Hollywood 'first-night' trimmings to the premiere of "Look for the Silver Lining" which coincided with the Cinema Exhibitors Association meeting at Glenagles, Scotland. Four hundred top British exhibitors were stumped by the super-showmanship organized by Arthur Abeles and Gayne Dexter for the occasion. The premiere was followed by a spectacular buffet dance.

I.M.P.S. Member Report

'Telegram' Idea Works

Wonders for Arrants

Telegrams get attention, and I.M.P.S. Member Thomas P. Arrants can prove it.

Arrants, managing director of Norman Probst's State Theatre, Denver, obtained 5,000 Western Union telegraphs blanks. He imprinted them, in the usual W.U. manner, with this copy:

"WESTERN UNION WITH RANDOLPH SCOTT - ROBERT YOUNG-VIRGINIA GILMORE NOW SHOWING STATE THEATRE STOP PLUS UNFAITHFULLY YOURS WITH REX HARRISON-LINDA DARNELL." Theatre and playdate appeared in blank spaces at the top.

Well, sir, Brother Arrants distributed these "telegrams" around town. And, "small as the promotion may seem, the response to the idea was really terrific."

Next time you want to give that "special lift" to your advertising of a current or coming attraction, why not use this "telegram" idea? It's simple, inexpensive and highly productive.

You can take Arrants' word for it.

By the way, Arrants also has a two-for-one gimmick established for the State on a certain night each week in a tieup with Srait's Super Market. On another night, through the courtesy of the same market, containers of groceries are given away.

Carole Lombard's 'Special Delivery' shown to packed houses at the Loew's on the Saturday before the opening. The Capitol Theatre had 150 children at the premiere of a RKO serial, "Boy's Life," featuring Mercury Books. Offices in the Mutual Distributing building, a "major" show base, were closed during the week because of a strike. I.M.P.S. Member Report

Goes to Markets

F. K. O'Kelly of Schine's Rialto in Glen Falls, N. Y., likes to work picture titles into the local food markets. "If you shop here and I take advantage of our outstanding bargains you, too, can have a 'Chicken Every Sunday,'" for example, was printed on 90 cards in one store, and another had its grocery bags imprinted "Housewives: you will certainly live 'The Life of Riley' from your savings at the Mohican Market."
He gives shape to things to come...

HIS the ability to see each script through the camera’s eye... to picture with brush and pencil the story’s dramatic highlights... and, finally, to shape sketches into settings of authentic merit.

He is the screen’s art director, at once responsive and responsible. Not only must he be sensitive to the mood of the story... giving full consideration, as well, to the personality of the star... but also he must be constantly aware of the practicalities of motion picture production, be able to work closely with scores of crafts within and without the studio.

Above all, the art director knows the importance of the faithful reproduction of the values he creates... an assignment he is well content to see competently handled by Eastman’s famous family of motion picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
You, Too, Can Use This 'Sorrowful Jones' Stunt

Of course, every theatre wanting to put on this stunt can't have Bob Hope as master of ceremonies. But in all other respects they can stage a similar show, with or without radio cooperation.

If this is a little confusing, perhaps we'd better explain. One Tuesday evening recently during the broadcast of Bob Hope's last program of the season, Paramount and Hope used the occasion to sock a publicity hole run on behalf of "Sorrowful Jones." Seems that the Joneses of Southern California were invited to attend the broadcast in Los Angeles, and well over a thousand tickets to the picture were issued. A hint that rendered tag with the legend, "My Name Is Jones."

The program was pegged as a tribute to "Sorrowful Jones," and contestants were called to the stage where prizes were awarded in a variety of Jones categories, including the most sorrowful-looking, the oldest, the one with the largest family, the one who came the longest distance, the most beautiful and handsomest, and the youngest.

The stunt originated with the Paramount studio publicity department as part of its new showmanship program initiated by Norman Siegel, studio publicity and advertising director, of cooperating forthcoming releases. NBC gave its full cooperation, and "Sorrowful Jones" guest ticket" booth in the NBC building lobby, and helped with the arrangements. Needless to say, the stunt got plenty of newspaper breaks.

Well, that's about it. Think you could do this type of thing? Of course you could. With or without the cooperation of a local radio station, you could hold a "Sorrowful Jones" program in your theatre ahead of playdate or on opening night. Get a good master-of-ceremonies, or maybe you'd like to do the job yourself. Prizes to be awarded the attending Joneses (and you could permit others to attend, too, in case there isn't a household of Joneses in your town) could be promoted from merchants, who would get credit during the program and who would boost the show in their newspaper ads. You'd likely be playing "Sorrowful Jones" soon. Why not grab hold of this sure-fire stunt?

Bride Left Alone in Stunt for Goddard Film

What would you do for $100 and two nights of paid-up hotel accommodations? Would you leave your bride on your wedding night and spend the night in a fire-station, without telling her anything about it?

Well, a young bridegroom in Minneapolis did just that. With the offer made by Paramount and the Minnesota Amusement Co. in connection with "Bride of Vengeance," a want an ad in the personal columns of the "Star and Tribune," he forsook his bride on their wedding night, just as in the picture. John Lund leaves his bride, Paulette Goddard, to fight a fire.

The stunt received considerable newspaper publicity and the Tribunes ran a complete story about the young groom who accepted the offer.

—MINN.

Old School Tieup

Harold Lee of Schine's Babcock in Bath, N. Y., tied up for a benefit with the high school senior class in his town. Lee also cooperated with the Masonic Lodge on a refrigerator give-away.

MEN OF DISTRIBUTION, EXHIBITION, PRODUCTION are represented by the quintet above, photographed at the recent world premiere of Universal-International's "Calamity Jane and Sam Bass." Take 'em from left to right: Charles Simonelli, Universal-International executive in charge of national exploitation; John Rowley, of the Robb & Rowley circuit; Raymond Willy, Interstate Circuit operator, and Leonard Goldstein, who produced the picture.

'Calamity Jane' Territory Premieres Demonstrate Record Area Coverage

Demonstrating record area coverage in territorial premieres, Universal-International's campaign for the Texas-Oklahoma World Premiere of "Calamity Jane and Sam Bass," is expected to provide promotional stimulus for openings in other territories during the coming weeks.

The 600 openings in the Texas-Oklahoma areas, backed by the personal appearances of a group of Hollywood personalities in Dallas, San Antonio, Houston, Fort Worth, Oklahoma City and Tulsa, culminated a three-month campaign developed by David A. Lipman, U-I national director of advertising and publicity, with Charles Simonelli, executive in charge of national exploitation, supervising the executions of the campaign, and Henry A. "Hank" Linet setting the special advertising pattern.

Starting in March, even before the picture was booked, a radio and newspaper survey was made of the territory to determine which towns and cities could be reached by newspaper and radio publicity emanating from the previously mentioned six key cities. Using this information, the U-I sales department set up bookings.

Almost two months in advance of the openings, U-I sent out special field representatives, Jerome M. Evans and Maurice P. "Bucky" Harris, into the territory. Establishing headquarters in Dallas, these representatives visited the key cities and met with theatre exploitation representatives of Interstate Theatres in Texas; Warner Bros. representatives in Oklahoma City and Ralph Talbot circuit officials in Tulsa.

Two weeks in advance of the premiere, Barbara Payton, young U-I starlet, visited the newspaper and radio stations in Houston, San Antonio, Fort Worth, Beaumont, Fort Arthur, Oklahoma City and Tulsa, dressed as a cowgirl and acting as a drumbeater and advance press agent for "Calamity Jane and Sam Bass." Miss Payton's trip resulted in many newspaper breaks and she made several radio appearances.

The opening in Dallas at the Majestic Theatre was the first Bond Premiere in the Southwest in the U. S. Treasury's Opportunity Savings Bond Drive. In connection with the Bond Premiere, many of the leading stores in Dallas carried sign lines in their newspaper ads, calling attention to "Calamity Jane and Sam Bass."

Yvonne DeCarlo, Howard Duff, Dorothy Hart, Lloyd Bridges, Dell Chain, Benno Rubini and producer Leonard Goldstein, the Hollywood personalities who accompanied radio publicist contact Bob Rains, arrived in Dallas three days in advance of the premiere. They made personal appearances at the local department stores in exchange for several hundred lines of tie-in advertising and made innumerable radio appearances.

In connection with the Dallas premiere, a girl beauty contest was conducted in cooperation with the Dallas Times Herald with the contest running for two weeks. A square dance contest was held on the night of the premiere in front of the Majestic with the entire block being roped off for a monster block party. With the Fourth Army Band leading the contingent, there was a parade down Main Street leading to the theatre. Miss DeCarlo and Duff drove the Covered Wagon, symbol of the Bond Drive, in the parade while the other personalities rode in open cars.

In the days that followed, the Hollywood group made theatre and radio appearances in San Antonio (Majestic); Houston (Majestic); Oklahoma City (Warner and Liberty) and Tulsa (Ritz). One week in advance of the Tulsa opening, a woman and man dressed to represent Calamity Jane and Sam Bass, walked through the downtown streets, with a prize being awarded to the first person identifying the couple.

Significantly, the publicity and promotional material general during the territorial world premiere and the 600-odd openings in the Texas and Oklahoma area, is being used in other key-city openings and is keynoting U-I's current trade paper advertising on the picture.

Yo Takes Yer Cherce

Yesterday's feudin' is becoming today's fun, as "Roseanna McCoy" approaches its release and the campaign strategy of Goldwyn's Lynn Farnol begins to unfold. Whether the feudin' McCois will outnumber the fighting Hatfields is something only the near future can decide, but newspaper and film people around New York have been given the chance to line up on the side of their choices — and come into the fray with their colors emblazoned on their T-shirts — if they have a T-shirt, of course.

The way was opened for declared partisanship by Mr. Farnol's unsullied offer to "stencil (for free) your shirt with an artistically designed emblem to indicate that you are a 'Son of the Mountainans' and you may choose either the McCoy or the Hatfield side." Farnol's letter makes the offer explicit that the emblem on your shirt "will entitle you to the privileges of this famous aristocracy of the mountains and will contribute to your enjoyment of 'Roseanna McCoy.'

SHOWMEN'S TRADE REVIEW, July 2, 1949
Big Book-Movie Drive
For ‘The Fountainhead’

One of the biggest book-movie promotions of recent years is that being used by Bobbs-Merrill for Warner’s “The Fountainhead,” which had its world premiere last week (June 23) at the Warner Hollywood Theatre before an audience of civic officials, social leaders and screen stars.

Six months in advance of the film’s release date, Bobbs-Merrill distributed special cards, illustrated with photos of Gary Cooper and Patricia Neal, with copies pertaining to both the novel and the feature and also stating there would be no cheap re-print edition. This is unprecedented in a motion picture tieup.


A special sticker, with copy on the picture, will appear on the jacket of all copies of “The Fountainhead” that come off the press. There will also be intensive promotion to book sellers over the country for window displays.

Capitalizing on the 500,000 copies sales of the Ayn Rand best-seller, Warners are distributing a special two-color, book-picture poster entitled “Wanted: ‘The Fountainhead’ to 100 bookstores and libraries and book stores throughout the United States, timed with the release of the film. The poster, which carries three scenes from the picture, featuring Cooper, Neal and Raymond Massey, is designed to carry a two-way message to both the reading and motion going public.

‘McCoy’ Square Dances
Performed in New York

Highlights of the fifth annual series of free public square dances which got under way on the mall in Central Park last Tuesday evening was a special exhibition of square dances by the “Roseanna McCoy Square Dance Group,” reproduced from Samuel Goldwyn’s “Roseanna McCoy,” an RKO Radio release. The dances are typical of the West Virginia and Kentucky of the 1880s. Later in the year the troupe will tour the country presenting similar exhibition dances in major cities.

GRIST for the
SHOWMANSHIP MILL

Fourteen-hundred harness racing meets throughout the nation will participate in direct tieups with W. R. Frank’s “The Great Dan Patch” when the picture is nationally released by United Artists in August. Special pressbooks prepared by U.A. as well as one-, three- and six-sheet, have been furnished track operators in their respective territories. Four-hundred and twenty-three Dan Patch races have been scheduled to date honoring the great harness racing champion.

A four-page reprint of an article by screen writer Philip Danne concerning Darryl F. Zanuck’s “Pinky” has been sent by 300 Century-Fox to 1,000 editors, critics and writers throughout the nation. The article, which appeared first in the New York Times and subsequently was read into the Congressional Record by Congressmen of the state of New York, is entitled "An Approach to Racism," and deals with the ideas and techniques used in presenting the story on the screen.

Contest to Select Local ‘Doll’ Tops
Stunts for ‘Terror’ Bow in N’Orleans

A citywide contest to select the “Doll of New Orleans,” inspired by the film’s female star, Arlene Dahl, titled “the Doll” Dahl, keynoted the campaign for the recent world premiere of Walter Wanger’s “Reign of Terror” at the Joy Theatre in New Orleans recently.

The contest, which was conducted by Leon Brandt, Eagle Lion director of advertising, publicity and exploitation, was conducted by E. A. MacKenna, manager of the Joy, and other theatre officials, aided by Lige Brien, EL exploitation manager, and H. M. Addison and Max Miller, EL field exploitation representatives.

Finals of the contest were held at Pontchartrain Beach the night before the premiere.

Contests were held throughout the town for windows in New Orleans in open convertibles, with the parade winding up at Pontchartrain Beach, where some 40,000 spectators saw the girls pose before a backdrop of a “Reign of Terror” 24-sheet with premiere copy on top. Winner of first prize was Patty McQueen, who was awarded a seven-day vacation in New York.

On the day of the premiere, all downtown stores were closed. Signs on their doors: “We’ve gone to the premiere of ‘Reign of Terror.’” Large 40x60 passes were given to all city officials for opening night.

Ballyhoo included the distribution of 10,000 candy kisses by scantily-clad models; 300 "Arlene Dahl Sunlakes" streamers on drug store windows and soda fountains, together with window displays of stills, and cooperative newspaper ads in all papers through a tieup with 25 Besthoff Drug Stores.

Cigar stores used window and counter cards on the Chesterfield Cigarette tieup, and 1,000 display cards were supplied French Quarter cafes, plugging the “Reign of Terror” cocktail. An elaborate display at the Cabildo Museum featured antiques dating from the French Revolution, the period of the picture, while at the New Orleans Public Library were still boards, with credit to the picture and theatre.

The library also distributed bookmarks.

Nearly every store in town devoted windows to stills and poster cutouts, and all local hotels placed displays in their lobbies. In a special tieup with the Arthur Murray Dance Studios, a special “Doll” dance was presented over television program.

The Joy Theatre won all-out in displays and decorations, with special setpieces for lobby and street, a six-sheet pasted on the pavement in front of the box-office, stair tread signs leading to the balcony, still-boards, a giant banner covering the entire front, photo enlargements on the marquee, and a semi-life sized mannequin patterned after Arlene Dahl hanging by her arms from the theatre roof.

On opening night the vicinity around the theatre was illuminated by giant searchlights. The famous Original Dixieland Jazz Band paraded to the theatre and played in front of the house. Miss McQueen, the contest winner, appeared on the stage, with the French consul in New Orleans and other local and state dignitaries among those present.

Opposition to Run ‘Red Menace’ Trailers

It happens only once in a blue moon. In Reading, Pa., where Republic’s “The Red Menace” is to open August 8 at the Rajah Theatre, operated by Jay Emanuel, four top opposition theatres have arranged to run a “Red Menace” trailer advertising the Rajah booking to insure the widest possible audience for the film, which is an expose of home-grown communism. Co-operating in the good will venture are Joseph Vogel of Loew’s, for the Colonial Theatre; Los Golding of the Fabian organization, for the Ritz and Embassy theatres; and Harry Kalmine and Ted Sehlinger for Warners, for the Warner Theatre.
MINNEAPOLIS

Independent exhibitors were urged to make the Fox policy work in a recent bulletin issued by Stanley Kane, executive counsel of North Central Allied. Kane also asked the showmen to notify the NCA office if any 20th-Fox manager or salesman is not following the policy outlined by Fox officials in Minneapolis recently. However, M. A. Levy, 20th-Fox branch manager, said that the new policy is "working smoothly." NCA President Ben Berger and Stanley Kane have been in New York to line up some stars for the national Allied convention in Minneapolis next October and conferred with industry leaders. Irv Bolnick, manager of the Berger circuit, has sold his interests in the Wausau, Wis., drive-in project to Ben Berger.

Cleen Gray, a native of Hutchinson, Minn., George Jessel, Barbara Lawrence and Nancy Gold were here yesterday, July 1, for a premiere of "Sand," at Radio City theatre. A plan to work out definite runs for groups of neighborhood and suburban theatres has collapsed because the exhibitors involved could not agree over which run slot their theatres should have. The plan also sought to stagger bookings so that not so many houses would be playing the same picture on the first availability date.

Harry Simon has sold the 500-seat State, Walker, Minn., to Chick Everhart of Pequot Lakes, Minn. Everhart handed away a 400-lb. safe at the Ritz, Minneapolis neighborhood house, which contained records and an undisclosed amount of money. In an economy move, the St. Paul RKO Orpheum is discontinuing its art department and will use National Screen Service advertising and accessories exclusively. Other RKO film houses reportedly will follow suit.

PHOENIX

Finals in the third annual amateur contest sponsored by the Louis Long Theatres were run off at the Arizona, with the winner collecting $1,000 for his efforts. Second place was worth $200, and third place $100.

A special press preview was arranged by Harry L. Nace for "Lust for Gold," which was filmed in the Superstition Mountain area of Arizona. The picture had its statewide premiere in 35 theatres. Business was especially strong at the Orpheum, Phoenix, the Mesa, Mesa, and the Paramount and Catalina, Tucson.

Plans have been dropped for a drive-in theatre in Tucson at the corner of East Broadway and Tucson Boulevard, following objections by the area's residents that it would lower property values and present a traffic hazard.

A July opening has been scheduled for The Glen, new Nace house in Glendale. The theatre, now under construction, suffered some damage recently when someone turned on a fire hydrant valve, causing interior painting to be retarded for several days.

Louis Billbao has purchased the Star Theatre, Nogales, from the Star Amusement Company of Phoenix. He had managed the house since its inauguration last June. He plans a change of policy and extensive remodeling.

An employe of the Cinema Park drive-in suffered a broken neck when he misunderstood a step and toppled from a 10-foot-high marquee while changing the theatre's feature billings. His condition was reported satisfactory.

NEW ORLEANS

MG M Assistant Divisional Sales Manager John Allen, Dallas, visited the branch here for several days last week. Frank Arman, Porter, a booker at Universal, resigned to fill the same job at United Artist; he was not immediately replaced. Dottie Capilano, Columbia stagewriter-receptionist, plans to spend her two-week vacation in Washington and New York. The Rio here, after being closed temporarily for repairs, re-opened June 25. Paul Giangrosso remains as manager. Joy Theatres will open a new drive-in in Monroe, La., in the next few weeks.

Everett Olsen of Paramount who works between Charlotte, N. C., and New Orleans, was here this week on exploitation assignment. The Mississippi Theatre Owners will meet at the Buena Vista Hotel, Biloxi, Miss., July 10, 11, and 12. W. R. Frank, producer of "The Great Dan Patch," visited the United Artists branch office last week and was entertained at a luncheon attended by circuit heads.

For Reducers Only

An aide at Loew's Regent Theatre, Harrisburg, Pa., dressed as a gorilla, lost five pounds during a four-day stint parading the streets to call attention to "Amanda Screams." "For Loew's "Summer Show Season" Manager Sam Gilman had a group of drum majorettes from a city high school put on a show in front of the theatre.
as lieutenant in the Navy during World War II.

... David Perkins, veteran theatre operator, producer and publicist, has returned from a long stay in New York to spend several weeks here...

... Theatreman Frank Wright spent two weeks recently at his former home in Baltimore...

RKO's Terry Turner is a business visitor here.

George Ramsdell, owner of seven theatres in suburban Malezia, died suddenly on June 21. For many years he had visited the local film row at least twice weekly, and made a host of friends.

HARRISBURG

Lester Holler and his bride, former State Cashier Betty Crouse, are taking a belated honeymoon at Miami Beach, Fla., where they will visit Manager Frank Maury of the Miracle, formerly manager of the Colonial here...

Loew's Manager Sam Hilman has been appointed one of nine regional representatives for Pennsylvania Week motion picture committee.

Fabian City Manager E. G. Wollaston is on the general committee for the event, Oct. 17-24.

State police are restudying traffic patterns since an opening day Keystone drive-in along the Harrisburg-Hershey road. One solution advanced by the State Highways Department is the posting of "No Parking" signs for a quarter-mile stretch along the busy road.

Albert Slaughter, formerly of the local Rio, is student assistant at Loew's Regent as aide to Assistant Manager Ken Steckline.... Mary Matoney, same theatre, resigned to join the WAGs.

Division of the theatres jointly owned by Paramount and the Comerford circuit gives Paramount the Comerford while Comerford will retain the Strand in Carlisle. John Gibbons continues as manager of the Comerford for Paramount...

Manager Sam Gilman of Loew's Regent has returned from the local Chamber of Commerce cruise to the Saguayen.

INDIANAPOLIS

J. T. Victory, recently from the New York office sales organization of 20th-Fox, returns to the eastern office in the same capacity, ... O. L. Prescott, former MGM booker has been advanced to head booker and office manager at the local exchange.... James H. Kaylor of the Eagle Lion sales staff has resigned and accepted a similar position with Republic.... Republic Salesman Carl Kemp has been stricken with hydatidosis.... Edwin Brauer, former Republic manager here, and now with its Atlanta exchange, was here on business last week.

Mrs. E. Roth of the RKO staff is vacationing at Lake Tippecanoe, Ind., with her husband.

... Screen Guild Manager Larry Jacobs went to the ATOI convention at French lick, Ind., and from there to Chicago for a regional sales meeting.... Monogram has changed the arrangement of its office by partitioning a portion for a private manager's office.... Ira Dyer, operating the Clinton, Allany, Ky., and a drive-in at Owings, Ind., said film row this annual visit on his way to Canada and the lake regions of Wisconsin for the summer.... RKO Salesman Herman Black and family is vacationing on the west coast.

Carl Nieese, operator of the Vogue here, has gone to Lake Warsaw, Ind., for the summer.... Damon Frank, who recently lost his Photoplay Theatre at Clay City, Ind., was in the city adjusting the loss on his partly-insured house.... The new Brook, built by H. J. Hermansen, at Brook, Ind., is scheduled to open July 10.... Film Classics Manager Sam Abrams visited Chicago last week where he conferred with Alliance Theatres.... Kathy Roth, associated with Premiere Theatres, Evansville, Ind., is enroute to Hollywood.

VANCOUVER

As the rayon mill at Woodliffe up the coast from here, the town's only industry, has closed, throwing 500 employees out of work; the theatre there will reduce its playing time to two days weekly.... Here checking his British Columbia branch was Dave Griesdor, Canadian head of International Film Distributors.... Joe Lowden of the Eden-Hastings was a delegate to the Canadian Masonic convention in Victoria...

... Attending the Canadian Press Club convention here was Famous Players Publicity Director Jimmy Nairn, who was about to begin his vacation.... On vacation: Marvin Rich and Frank Gilbert of the Paradise, George Gerrard of the Strand, Norah Hutchinson of Columbia, Louis Booth of Eagle Lion, Joyce Adams of the Orpheum, Tom Backus of the Rio, Norman Reay of the Odeon in Ladysmith, and Bill Turner of the Plaza, Max Baader, head of the Capitol-Edmonton maintenance staff and a 25-year man with HP, is spending his holiday months here.

Gordon Brown of General Theatre Supply was married to Mary Etchells of the Dominion Theatre,... Jack Stone of the Park Theatre at White Rock is the father of a second boy.... Warner Bros. Star Alexis Smith and husband, Craig Stevens, stopped here on their way back to Hollywood from a Winnipeg visit.... Back home here after touring the U. S. and eastern Canada with "Oklahoma" are Loh Smith, Josephine Andrews and Tish McLeod, daughter of Vogue Manager Roy McLeod.... Jack McLeod of the Studio Theatre operates Vernon's Jewelers in New Westminster, with a wisely assist.

MILWAUKEE

Two new drive-ins have opened. The Highway 16 at LaCrosse reports everything from a tilted screen, to make possible a rain-or-shine policy. The Stardust at Sheboygan offers statistics: an average of three paying guests in each car the first week, with children admitted free.... Another drive-in, the Highway 31 near Stevens Point, is experiencing a strike by two union projectionists who demand higher pay and complain that a third operator is non-union.

Screen Guild's shipping department has been moved to its new building at 700 West State Street.... Harold Werthwein, former Paramount manager here and recently Monogram-Allied western sales manager, is reported to have left Hollywood to tour larger cities for Mono. ... Liberase, Milwaukee pianist, has signed for a series of 15 television features for September release and appears in Universal-International's forthcoming "Java."

One of the points considered for a new building code here is better theatre lighting, especially during children's matinees. The idea is to decrease mischief-potential, ... H. R. Vogel of Theatre Equipment and Supply took in the opener at the Janesville Outdoor, for which his company supplied equipment.... Dean D. Fitzgerald, son of Harold J. Fitzgerald, head of Fox-Wisconsin Amusement Corp., graduated from Yale last month.... Mrs. May Bliss of (Continued on Page 24)
OKLAHOMA CITY

An order reopening trial of a suit brought by Warner Bros. Pictures, Inc., against J. H. Cooper Foundation of Nebraska involving a lease on the Liberty Theatre here, was filed Wednesday by Federal Judge Edgar S. Vaught, who still has under consideration a motion by the theater group to keep the suit on the grounds Warner Bros. violated an order of a three-judge federal district court in New York in filing the suit here. The motion to dismiss was made on the opening day of the trial, but Judge Vaught reserved decision and heard all the evidence for five days last month. Suit involves whether Warner Bros. or the Foundation will have a lease on the theatre starting July 1, 1950.

The Saginaw Theatre is having Bank Nite every Wednesday night, drawing an unusually large crowd. Winner must be present at the drawing. . . . The Gem, Tulsa, Okla., on Father’s Day admitted all fathers for $3c if accompanied by the kids.

Oklahoma Tax Commission reports use for theatres for the month of April 1949, shows four returns and $51.04 tax, as compared to six returns and $44.82 tax for April 1948. This shows an increase of 13.75 per cent.

OMAHA

The scope of Variety Club aid is shown by this division of “Bad Boy” premiere profits, as announced by Eddie Shattion, M. G. Rogers and Don V. McLucas: Children’s Memorial Hospital, $500; Motion Home for Boys, $150; St. John’s Orphanage, $100; Dr. Lord’s School for Handicapped Children, combination radio-record player for training spastics; St. Benedict’s Catholic Church, playground equipment for Negro youth program; Children’s Recreation Agency to be set up for mothers and children, film parties; Jewish Home for the Aged, weekly motion pictures; Jewish Community Center Summer Camp, sponsorship of 15 youngsters.

Roy DeMotte, operator, of theatres at Seward, Neb., and other points, is back from Texas where he also has a cotton business. . . . Milt Green, transferred here from New York, succeeds John Matis as Eagle Lion salesman. . . . Ellwood Park was the site of an Eagle Lion employees picnic. . . . MGM Assistant Division Manager Ralph Maw from Minneapolis, was in the city.

Among vacationists are:

Richard Wilson, MGM salesman, Toronto, Canada; Vital Colburn and Jennie Stokes, MGM, three months in California, vacation and leave; Louise Cotter, RKO-Brandt publicist; Betty Pauster, RKO, New England states; Tillie Becker, RKO: Marian Jordanson, 20th-Fox, Washington and New York; Walter Junke, Lincoln city manager for Dant circuit, Colorado; Edison Hsu, with Sophie Volker, Paramount, California; Orville Eby, Paramount, Minneapoli; Saul Evans, Paramount; Ted Emerson, Tri-States publicists.

Bert Smith has been promoted from ticket taker to assistant manager of the Omaha Drive-In. In Ladinlay衬幕 is new treasurer at the Orpheum. . . . Art Nielsen has left the Iowa Theatre, Sioux City, to join the Marines. Don Niebann moves from the State Theatre to manage the Iowa. Tri-States Partner Sol Shul-

WELCOME. Roy Cooper (standing), buyer for the Golden States Theatres & Realty Corp. and T & D Jr. Circuits, welcomes Paramount Week and the Paramount Drive at a luncheon given in honor of San Franciscio exhibitors by the local Paramount exchange. Facing camera (1-r): Fred Dixon, of T & D and Golden States; Cooper; Ellen Chaisin, Paramount ledger clerk. Backs to camera: Etta Sears, Paramount inspector; Joe Flanagan, T & D Jr. and Golden States. Exhibitors attending the luncheon represented 81 per cent of all the business of the local branch.

NEW HAVEN

George Wilkinson, Jr. and Al Pickus are co-chairmen for the annual MPTO Motion Picture Theatre Owners of Connecticut golf tournament to be held in August. Herman M. Levy is honorary chairman with Sam Weber, treasurer. . . . Ed Lord is opening his Strand in Southington, and plans to open his 700-car Plainfield Air Port Theatre in September.

Mary Worstall of the MGM office is starting on vacation. . . . MGM Auditor Charles Bell was in New Haven checking local exchange. . . . Sale of popcorn is finally making appearance in Loew Poli theatres throughout Connecticut and Massachusetts. The wife of Walter Murphy, New London operator, is recovering from emergency operation. . . . Al Domian, manager of Globe, Bridgeport; John Delbert, assistant manager, Poli, Bridgeport; Sid Kleger, manager of College, New Haven, and Mollie Stickles, manager of Palace, Meriden, are vacationing.

Battle Pending

While distributors and exhibitors have had their battles along San Francisco’s film row on numerous occasions there have been none so open as is now being planned. With the exchange forces being led by John Leo, of the local Eagle Lion office, and the showmen headed by Fred Dixon, official for Golden State Circuit, the conflict lines are being drawn for open warfare now definitely set for Aug. 17. The scene will be the Variety Club picnic where the opposing factions will clash in mortal struggle on the baseball diamond.

Friends of Harry F. Shaw division manager of Loew Poli N.E. theatres, were present at a surprise party given by Mrs. Shaw on his birthday. . . . Manager Ed Lynch of the Roger Sherman is recovering from recent illness. . . . The Morris Rosenthalls plan a vacation at Virtuoso Beach, Va. . . . Mrs. William Schenck, wife of RKO Treasurer Bill Clark is in New Haven to attend wedding of friends. . . . Tony Massella, assistant manager of the Poli, is relief manager at the College during Sid Kleper’s vacation.

KANSAS CITY

Vaudville is due to return to Kansas City on August 10 at the new RKO Missouri Theatre. Sol Schwartz, RKO general manager for theatres, was in town last week to look over progress of work on remaking the former Mainstreet Theatre into the Missouri and to talk over the forthcoming operation with Manager Lawrence Lehman. A tentative opening date of July 27 has been set. Schwartz said the theatre policy will be similar to vaudeville about one week out of each month.

Construction has begun on the 1,500-seat, $400,000 Crest Theatre, the sixth to be operated by Sullivan Independent Theatres in Wichita, Kans. it will be a stadium type with black light murals and other modern features. Construction was held up pending revision of zoning ordinances.

Several officials of Fox Midwest went to Springfield, Mo., last week for the opening of the new Fox Theatre there. The theatre replaces a house which burned about a year ago. Among others were District Manager Jim Long, Manager Leon Robertson, and Booker Harold Hume of the Kansas City district.

Twentieth-Fox’s star delegation, George Jes- sel, Barbara Lawrence, Nancy Gould and Coleen Gray made four appearances in their single day here, Wednesday (29) along with the area premiere of “Sand.” Foursome made three personal appearances downtown at Barney Joffee’s Tower Theatre, and one at Nick Sunday’s Up-town Theatre. Stirling Silliphant of the Twentieth-Fox publicity department was out from New York to help handle the affair.

SALT LAKE CITY

The Centre, managed by C. Clare Woods, was called one of the safest theatres in the country by Fire Chief J. K. Piercey at the Fifth Annual Training School meeting. He led the visiting firemen on a tour through the Centre, during which a full staff demonstrated safety procedures.

Charles Pincus will hold his annual old folks day at the Utah, July 11, with Utah-made “Calamity Jane and Sam Bass” being shown to his guests. . . . Three University of Utah girls won the talent parade at the Utah last week.

Tex Ritter brought his western revue to the Capitol and his chimp Cheeta gathered extra publicity by appearing in a window at noon hours to bolster donations for the local zoo. . . . The Gem has changed to a double-feature policy after several years of singles.

United Artists Manager Carroll Trowbridge, en route back from a business and pleasure trip to the Northwest, is visiting Montana. UA. Booker Joe Madsen is back from a vacation in the Northwest. . . . EL Booker Fred Polaski will take his vacation in August. . . . MGM Assistant Booker Charles Greenland, who was
near Denver, and WB Booker Katherine Walton, are back from vacation. ... Manager Woods of the "safe Centre" ought to be back by now from a tour of the Atlantic Coast, Relief Manager Lou Sorensen will head into Idaho for several weeks to replace various vacationing managers before returning to the studio here.

Mrs. Charles L. Walker, wife of the 20th-Fox Manager, has been elected an officer of the Utah PTA.

### ATLANTA

The city council of Summerville, Tenn., has refused a permit for the local theatre to show movies on Sunday; drive-in just outside the city operates on Sunday. ... The San Marco, Jacksonville, Fla., has been air conditioned and will show single features during the summer. ... Acme Theatre, Birmingham, has opened its new 800-seat Ritz at Cullman, Ala., with T. J. Main as manager and William Griffin as city manager. ... Bishop Anderson has named P. E. Cramer to manage a drive-in he plans for Mullins, S. C.

Sonny Shepherd of the Wometco theatres, Miami, Fla., and two children are on a six-week vacation. ... Manager J. A. Jackson of the Empire, Birmingham, Ala., is vacationing in Florida and Cuba; from the same town Manager Francis S. Falkenburg and family, are in Florida, also J. B. Craig of the Waters there is in Miami.

Assistant Manager Arthur Curl of the Melba, Birmingham, has resigned to take up art in Florida. ... Hap Barnes, drive-in owner in Alabama and Tennessee, was an Atlanta visitor.

... Malvin Cook, Astor Pictures, Charlotte, N. C., visited the local offices of Madison Pictures. ... Jim Partlow, former Universal manager now owner of a Florida drive-in, was another Atlanta visitor. ... A new baby arrived at the home of the J. S. Tankersleys. Father is in an Atlanta hospital with a bad leg. ... Allen and Clyde Goodson has returned to the local Paramount offices from a New York visit.

Monogram Southern Exchanges President Arthur C. Bromberg, is sporting a new auto and Accounting Department Head, Florence Chambers, has returned from visiting friends in Louisville, Ky. ... Columbia Atlanta Manager George Roscoe is back from a trip to Charlotte, N. C. ... Florida State Theatres has closed for the summer its Arcade, West Palm Beach. ... The New Pike, Troy, Ala., was to open July 1.

The Salisbury, Summerville, S. C., observed its first anniversary under the management of D. Ireland Thomas last week. Following its change to daily operation, at the petition of Negroes, attendance jumped over 100 per cent.

### COLUMBUS

Annual convention of the Independent Theatre Owners of Ohio will be held Sept. 20-22 at the Deshler-Wallick Hotel in Columbus, it was announced by P. J. Wood. ... The Ohio Senate virtually closed the door on enactment of a Fair Employment Practices Commission bill at this session by turning down a Senate-House conference committee report recommending compulsory FEPC program. ... Senator Charles L. Bartlett (Dem, Cincinnati) introduced a bill to set up a commission to censor comic books.

Competition to local movie houses will be lessened this summer as the Columbus Philharmonic Orchestra will suspend the 1949-50 season because of lack of funds. ... Norman Nadel, theatre editor of the Columbus Citizen, is confined to his home by illness and Jeanne James of the paper's staff is substituting. ... World Manager Charles Sugarman has booked the first-run showing of "The Fan"; theatre has mostly been showing foreign films and roadshow engagements.

J. Real Nehi still has plans to erect a de luxe west side theatre near the site of the Hilltop YMCA, despite the fact that a portion of the

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property has been sold to an oil company for a service station. New house would be called the Colonial. . . . Columbia Exploiter Sid Zins was in town. . . . Jack Goode, local stage and screen comedian and dancer, has gone to St. Louis to appear with the St. Louis Municipal Opera Company. Jay F. Crossley Broadcasting expects to have its FM station WLW-FM in operation soon.

SAN FRANCISCO

A film rental deal which is unique is being prepared for Northern California exhibitors by the Variety Club who are offering a picture on the basis of “pay whatever you want.” Chief Barker Jimmie O’Neal, in the interests of the Tent’s Heart Fund, is offering the Deborah Kerr film “Courageous Mr. Penn” to theatremen on the flexible price scale of “whatever the heart desires.” The film is being booked through the Screen Guild Exchange.

Election of the board of 12 to head California Theatre Owners Association for the coming year will be set for July 14 at the San Francisco Variety Club. . . . A two-year contract mutually agreeable to San Francisco exhibitors and projectionists’ union was arrived at this week, according to a representative of the California Theatre Owners Association.

A new Westland Theatre, the Village, at Town & Country, a suburb of Sacramento, Calif., was opened July 1 after an invitational preview. Julian Harvey III is the manager. . . . Jay Golden, local RKO executive head, is currently on a 10-day business tour to New York. . . . RKO’s novelty “package-deal” of the Walt Disney subjects “Dumbo” and “Saludos Amigos” with the Academy Award winning “Sea Island” given its first test run in the nation at the Golden Gate in San Francisco, proved top “A” business, according to exchange officials.

Don Sparlin, formerly manager of the Strand, T & D house in Merced, moves to Chicago to manage the new drive-in the company opens in July. . . . Edmore Wolf, of the National Screen Service sales staff, was recently stricken with a heart attack which necessitated rest and recuperation at the Stanford University Hospital.

RACING OPPOSITION

Downtown and suburban theatres in Boston and neighboring areas face plenty of competition for the summer. Opposition includes 45 nights of harness racing at the Foxboro track; 100 nights of dog racing at Wonderland Park at Revere Beach; 40 nights of dog racing at Taunton Dog track; 40 nights of dog racing at the Brighton track—all in the Boston suburban area; 62 afternoons of pari-mutuel horse racing at Suffolk Downs; 90 afternoons at Narragansett Park; 60 afternoons at Rockingham Park; 60 afternoons at Lincoln Downs Park; and 35 days of pari-mutuel racing at six major county fairs in the early fall.

Theatres also face serious competition from night baseball, the Braves of Boston’s National League having 34 night games scheduled and the Red Sox of the American League 14 nights. Attendance at these night games is always a sell-out, with each park seating more than 35,000 persons.

LOUISVILLE

H. C. Schmeing and others have appealed to the circuit court in their fight for a drive-in theatre on Poplar Level Road. . . . Pickets marched in front of Loew’s here as a result of a contract dispute between the circuit and a CIO union in New York. Manager George Hunt put up signs explaining that his employer were not on strike.

W. E. Carrell, head of the Falls City Theatre Equipment Co., and Eddie Huber of the Fourth Avenue Amusement Co. were among the Kentucky contingent at the Associated Theatre Owners of Indiana convention held at French Lick, Ind. . . . Guthrie Crowe, president of the Kentucky Association of Theatre Owners and State Commander of the American Legion, attended the Legion state convention at Middlesboro, June 27-29.

Neill L. Halliday is managing the Lyric at Lexington, recently acquired by Vance Schwartz. . . . Bud Tucker is managing the Airway here while Vernon Powell is devoting full time to the Rodeo, now being completely remodeled . . . .

Three stage shows at the Shawnee Theatre are being tried at the National. House will be dark from 4 to 5 P.M. . . . The annual Corpus Christi procession took its toll on Sunday box-office receipts.

CHICAGO

Chicago Convention Bureau President L. S. Arnoff last week wired Chicago congressmen to help reduce the 20 per cent amusement tax to the pre-war level, insisting the hardship the tax has brought to many employees in the city through the closing of amusement spots, including some theatres, . . . Madeline Woods, former Essaness publicity director, has taken over the area publicity post for Republic.

Recent appointments: Harold Peek to manage the Kerasotes drive-in at Decatur, Ill.; Earl Baker to be city manager of the Kaye and Lawford theatres in Havana, Ill.; Howard Foist, district manager of the Hartford and Orpheum, Hartford City, and the Main, Dunkirk, Ind.; Joe Caron to manage the Grand, Lebanon, Ind.; Steve Angee to manage the Playhouse, East Alton, Ill.; and Laurice J. Schwetzler to be general manager; Lee Voge to manage the Royale, Fulton, Ill.; and Wilbur Rocke to manage the Tazewell, Washington, Ill.

Bert Babson, son of the Paramount president, weds Jacqueline Duffy in New York this week.

Eddie Silverman of the Essaness circuit, recently returned from a trip to the Orient by way of Hong Kong, is planning a big Independence Day show of his own.

The modernized Pearl, Highland Park, Ill., was reopened by the Bill Pearl circuit.

Stewart McKay has resigned from the local RKo sales staff. . . . Harold Young, recently resigned as United Artists office manager, has joined the Monogram exchange here. . . . Alliance’s John Derrr and Jack Springer, attended the meeting of the Associated Theatre Owners of Indiana at French Lick Springs, last week. S. J. Gregory and P. J. Dee of Alliance have returned from their western business trip.

CINCINNATI

Julius Brown has resigned as RKo booster and been replaced by Leonard Katz. . . . Universal Clerk Pat Broxterman resigned to await the stock . . . . U-I District Manager Pete Rosian attended a home office district managers’ meeting last week. . . . Warner Manager Jim Abrose and staff attended company divisional sales meeting in Cleveland conducted by Eastern Division Manager Jules Lapidus.

The Warner Club picnic is set for July 16 at Schreck’s, White Villa, Ky. . . . Warner Inspector Sophie Ringer, of the same club, is still on the absent list . . . RKo Assistant Publicity Director Fred Steubing has a new auto.

Price Coomer, operator of the Harlan, Harlan, Ky., has bought a farm near Lexington, Ky., and is moving the Harlan Drive-in Park, Ohio . . . . Columbia Assistant Cashier Dolores Chaney resigned in favor of housekeeping . . . Warner Sales Manager Johnny Ellert was operated on for kidney stones and is improving. President
Bert Stearn of Cooperative Theatre Service was here from Pittsburgh confering with local office officials, Levy and Borack. ... KRO West Virginia Salesman Jack Furrer is home from visiting his son and daughter-in-law in Denver, Fox Booker Bob LaSaunec is vacationing. Also on vacation: MGM Biller Shirley Murphy and Inspectresses Golder Miller, Edna Campbell and Lillian Golden. Phyllis Constantine, secretary to National Screen's William Ben, will motor with husband and friends to Denver and Colorado Springs on her vacation.

States Film Service Inspectress Sophia Coppin, 63, died of a stroke. Warner Contract Clerk Ritz Bieler's grandmother died last week.

HARTFORD

George Hudak is the new assistant manager at E. M. Loew's Theatre here. ... Jack Ordway, formerly a partner with his brother, Russ, in the Princess, Rockville, Conn., is now in the restaurant business at Meriden, while Russ is managing the Lockwood & Gordon Plaza at Windsor. ... Wanda Rose Cahalan, daughter of Manager Francis J. Cahalan of the Magnet, Claremont, N. H., was married recently to Edward S. Bowers of Fitchburg, Mass. ... Estelle O'Toole of Warner Theatres Hartford district office in town on the sick list. ... John Mancini, chief of service at Warner's Strand, has been promoted assistant manager at the Regal, succeeding Bill Moore, resigned to manage a Maine drive-in. Former Bush's Tony Cassanotta becomes chief of service. ... Margaret Risley is new cashier at E. M. Loew's.

Roger Ganon is the new manager and Leo Bjersson is the new assistant manager at the Plainfield. ... Charlie Overt, stage manager at the Allyn, took Gene Bergeon of the same theatre and Rube Lewis of Loew's Poli Palace on a fishing trip off Montauk Point last week. ... President John Sirica of Waterbury Amusement Company is recovering from an appendectomy.

... Manager H. W. Smith, is back at the Alhambra, Waterbury, after his Central and South American vacation, ... Mrs. Mellickoff, eastern Massachusetts district manager for the Warner circuit, and Mrs. Mellickoff are back from a six-week trip to Europe. ... Robert Kelley, 74, former manager of the Strand, died last week at Wayne, Me. ... Charles Smedick, manager of the Rivoli, and Mrs. Smedick are expecting their third visit from the stork sometime this summer.

PORTLAND

Fire of undetermined origin damanged the Multnomah, Multnomah, Ore., to the extent of $7,000. Theatre is owned by Mr. and Mrs. George Dickinson and operated under lease by Charles S. Stancy. ... L. A. Gillespie has sold the 300-seat valve, Cashmere, Wash., to Mr. and Mrs. Ben Slowe. ... Oregon's newest drive-in theatre, the Canyon Drive-In, covering eight and a half acres near Beaverton, was opened recently by J. H. Sheffield, (formerly Monogram & T. C. manager) and William G. Sinclair as operators.

Margaret Bean, theatre columnist for the Spokesman-Review, Spokane, Wash., suffered a fall that caused hospitalization. ... Paramount W. S. Miller, manager, cooked a salmon lunch for the Seattle staff at the Washington Athletic Club. ... Warner Manager Vete Stewart has returned from a New York conference. ... A Patients' list was set when the Christian Science church held services in the Aurora Motor-In Theatre, donated by Operator Dwight Spracher.

One week prior to opening of Lipper's new drive-in at Medford, Ore., south end of town, Smith & Gaylord, opened the 400-car Valley Drive-In at north end of Medford. With long hot summer ahead, and not observing daylight saving time, prospects are that both will do increased business.

WASHINGTON

The Amusement Division of the United Jewish Appeal, under the chairmanship of Sidney Lust, held a luncheon-meeting in the Variety Club rooms on June 23. ... Ben Lust, of Ben Lust Theatre Supply, and wife, and Mr. and Mrs. Frank Storty, of the Alhimo Theatre Corp., cruised to Bermuda.

Paramount Manager E. Benson was in Cleveland attending meetings on Paramount's annual sales drive. ... Sammy Kaye and his Orchestra, in town for a week at Loew's Capitol Theatre, added a grand prize to his "So You Want to Lead a Band" feature. Winning contestants returned on the last day of the engagement to compete for a 1949 sedan.

Lou Kusner, manager of two theatres in Martinsburg, W. Va., was fined $5 on charges of violating the Martinsburg blue laws by showing Sunday movies. Attorney for the theatre said the town's blue laws were originally passed to control harrooms. They also apply to garages, filling stations and commercial sports events, which nevertheless operate on Sunday. It is also claimed that drive-ins not far from the city still operate on Sunday. The warrant against Kusner was sworn out by three ministers after the theatre showed movies on Sunday, June 12.

The Harrisonburg (Va.) Drive-In has had in-car speakers installed by Lovett and Company of Clarksburg, W. Va. It has used the centralized speaker system since its opening last fall.

DALLAS

W. R. Frank, producer of "The Great Dan Patch," was guest of honor last week at a Hotel Adolphus luncheon attended by Dallas area exhibitors. He told them how the picture came to be made, screened a short made in 1905 showing the horse in action. Arrangements were made by Exploiter Julian Bowes.

The board of Directors of the Variety Club were hosts at a June 30 barbecue on the grounds of the new Western Banquet Center at Dallas, Texas. The move from Copperas Cove to be new quarters is planned for early September, according to James O. Chryz, who is in charge of the ranch property.

Manager Henry Long announces that the Majestic here will show "Home of the Brave."
NEW YORK

Ceremony of presentation of a gold key to the quarters of Variety Club Tent No. 35, New York, on the tenth floor of the Hotel Astor took place on late Wednesday afternoon of this week, with cocktails and refreshments "on the house," and an entertainment by Broadway stars.

Rocco F. Messina was fined $30 at Brooklyn Federal Court last week after pleading guilty of copyright infringement by renting the 20th-Fox picture, "Do You Love Me," for $35 to two women for showing at a L. I. resort.

Mildred A. FitzGibbon, manager of the Skylight Theatre, Flushing, N. Y., is spending her vacation in St. Louis with her sister, Mary. During her absence Joseph Kennedy is serving as relief manager. . . . Jack Price has completed extensive alterations to the lighting facilities of his 44th Street show room and now boasts of the finest premium display room on New York's film row.

Theatre Circuit Realty Corporation has bought, for almost $500,000, at 231 West 49th St., New York, and following alterations it will be occupied jointly by United Artists Theatre Circuit, Inc., Skouras Theatres Corporation and Metropolitan Playhouses. Reported purchase price is in excess of $800,000. . . . More than 2,000 persons attended the U. S. Savings Bond "Opportunity Drive" rally at Walter Reade circuit's Paramount, Asbury Park, June 22. Admission was by purchase of a savings bond.

George G. Roop, Sr., projectionist at the Walter Reade Strand, Red Bank, N. J., and for 20 years business agent and delegate of the Red Bank-Freehold Local of the IATSE, died recently at his home in Fair Haven, N. J.

There's No Business Like Show Business

It sounded like the Coliseum, San Francisco neighborhood house, sound track was doing double talk. Not only were the lines coming from the screen but equally loud dialogues could be heard from the seats wired for hearing aids. When manager Albert Levin investigated he found that the sound manager was carrying his home-made sound device which he plugged into the line and the weird invention was offering him his own private show.

PHILADELPHIA

Harry Baumbach, formerly with MGM in San Francisco, has replaced J. J. Bergin as sales manager at the local Paramount office. . . . Sam Diamond, 28th-Fox manager, has been upped to the same post in the home office while Siegfried Horowitz, formerly sales manager here, took over Diamond's post here.

The Stanley-Warner Victoria ends its long career July 10 as one of the city's first movie and vaude house. The present building will be replaced with a commercial structure. . . . The 4 Paws is closed for alterations with reopening set for mid-August, when the garden will close for renovation, with Labor Day set as its reopening date.

Sam MacLeary Weller, special representative for Edward Small, was in town. . . . Lon Colantuono, former manager of the S-W Lane, has been transferred to the Keystone with Bob Anderson taking over the post at the Lane. Quality Premium Distributor's office is now air-conditioned. . . . Eagle Lion Booker Max Bronow is all taped up as a result of a fall at home which injured some ribs.

Mark Udovitch Sales, SR., and Sam Phalen has resigned because of ill health.

Cleveland

Variety Club golf tournament will take place at the Beechmont Country Club on July 18, notwithstanding the $75,000 fire in the club's service section, but dinner will be served outdoors. The Calcutta auction will be held July 16 in the Variety Club rooms.

Jack Walsh, with MGM for 18 years, is now with United Artists, covering the Toledo territory, succeeding Jack Lawrence, now with Imperial Pictures. . . . Manny Glick has resigned as manager of the Harbor, Ashtabula, in which he is a partner with Peter Weil.

Mark Goldman, formerly Eagle Lion manager, is home from St. John's Hospital after six weeks of post-operative complications. . . . Sam Stecker of Associated Theatres and his wife are sailing on the De Grasse for home as the end of a three-month European vacation trip.

William H. Bullock, 63, projectionist at the RKO Palace for 20 years and son of the late Sam Bullock, pioneer local theatre owner, died at his home.

BUFFALO

All exchanges in the Buffalo area will turn out for the big annual picnic and dinner dance of the Variety Club of Buffalo, Monday, July 11 on the grounds of the Automobile Club of Buffalo in Clarence, N. Y.

Appointment of James F. O'Shea, resident manager of Schine's Oswego for the last 15 months, to manage the State, in Hamilton, N. Y., has been announced by City Manager Walter Powers. Powers and Assistant Manager Stephen Brady will manage the Oswego for the time being.

Here, local National Screen account leaves July 3 for the Los Angeles office of the same company and in the same capacity . . . . Albert Feldman, a nephew of Richard Feldman, manager of the Syracuse Paramount, was graduated cum laude from Harvard. . . . Jack Reade, manager of the Hollywood, Gowanda, and Mrs. Reade, have returned from a four-week vacation in Fort Lauderdale, Fla.

Louis Drew, operator of the Delaware Drive-In, has opened the new Allegany outdoor theatre near Olean, N. Y., which he has leased, have closed their Oakdale and Artistic theatres for the summer and have motored to California for a vacation.

Showmen's Trade Review, July 2, 1949

REGIONAL NEWSREEL

(Continued from Page 27)
**Production Parade**

**By Ann Lewis**

Roy Del Ruth has been signed to direct Warner's "Always Leave Them Laughing," Milton Berle's first under his new contract with the studio. Picture is scheduled to roll July 15 with Jerry Wald producing.

* * *

Marshall Grant and Columbia got together on a producer's contract. He reports this week for his first assignment. Grant's most recent production credit is "Moonrise," for Republic.

* * *

Frank Morgan and Lewis Stone, Marilyn Maxwell and Pamela Britton were added to the cast of "Key to the City," MGM's Clark Gable-Loretta Young picture, to be directed by George Sidney and produced by Z. Wayne Griffin. Production is slated for July.

* * *

Cecil B. DeMille's next Paramount production will be "The Greatest Show On Earth," a colorful tale about the Ringling Brothers and Barnum and Bailey Circus. DeMille plans to film an original story, which he will compile during the year, as he joins the circus and films its actual activities throughout the country. Actual shooting will start next year.

* * *

Jon Hall and Frances Langford have the leading roles in Producer William Stephens' next picture for Lipsett Productions, "Deputy Marshall." Story is based upon a western best seller by Carl Heckleman, with shooting scheduled to start July 13. This is a Screen Guild release.

* * *

Jean Negulesco was handed the directorial reins on "The Big Fall" which 20th Century-Fox will film from the Ernest Haycox story, "My Old Man." Casey Robinson will be the producer.

* * *

Nat Holt expects to put "Caribou Trail," the third of his three-picture commitment for 20th Century-Fox, into work immediately following his presently shooting Cinecolor film, "The Fighting Plainsman." Star and director will be the same: Randolph Scott and Edward Marin.

* * *

Cy Howard, who created the radio show, "My Friend Irma," and then served as writer and associate producer on the Hal Wallis film, has been signed to a term contract by the producer. His first assignment, under the new deal, will be to collaborate with Howard Dimsdale on the screenplay of the "Irma" sequel, "My Friend Irma Goes West," and to act as associate producer on the picture.

* * *

Rosalind Russell returns to Columbia to star in "Woman of Distinction." This will be her second comedy in five years. She recently finished co-starring with Robert Cummings in "Tell It to The Judge," a comedy that took her away from the heavy dramatic parts she'd been playing. Eddie Buzell will direct "Woman of Distinction," with shooting scheduled to start in July.

* * *

Those two zany comics, Dean Martin and Jerry Lewis, who make their screen debut in

**Studio Roundup**

Some people may think political figures should tend only to their politics, but Hollywood has gone out to have some of them before the screen. Newest appearance will be by Indiana's Governor Henry F. Schricker, who will appear in "Johnny Holiday," which Alcorn Productions placed before the cameras June 29 in Plainfield, Indiana, where the entire picture is being filmed at the Indiana Boys School. Willis Goldbeck is directing a cast including William Bendix, Stanley Clements, Hoagy Carmichael and Alene Martin.

Only other new entry in a slow week, after two weeks of vigorous production activity, is Eagle Lion's "Port of New York," which got under way in the eastern city June 27 under the direction of Laslo Benedek. Cast is headed by Scott Peck, Broadway actress Lynn Carter and Richard Rober.

Ten-year-old Robert Espinosa, veteran character actor, Edgar Buchanan and Ted de Corsia have been added to the cast of "Cargo to Cape-town," formerly "The Tougher They Come." The trio will join Broderick Crawford, John Ireland and Ellen Drew, plus director Earl McKay, extras and a crew, and board the oil tanker S.S. Trinity at San Pedro for cruising scenes. Thurston Hall has been given a role in "Girl's School." MG M has recalled Farley Granger, James Craig and Adelle Jergens for added scenes in "Side Street." Television comedian Frank Fontaine, spotted on Ed Sullivan's "Roast of the Town" has been signed for a role in "Nancy Goes to Rio" as has been Leon Belasco, Janna de Loos and Will Wright are new additions to "Adam's Rib." Twenty new store fronts have been installed on Monogram's New York street in a general face-lifting for "Angels in Disguise." In keeping with the new store fronts, cast additions include John Dean, original Varga girl, Mickey Knox, Richard Benedict, Joseph Turket, Rory Mallinson, Marie Blake, Edward Ryan, Pepe

**Fuller Sees History Great Source of Film Ideas**

"While Hollywood writers are beating their tired brains to discover new ideas for screen stories, right under their literary noses exists an almost inexhaustible treasure-house of material—American history," says Samuel Fuller, who directed and wrote the screenplay of "I Shot Jesse James" for Screen Guild.

"Here is a source of screen stories which is virtually un tapped," the director said. "It affords ideas which can be tailored to fit any sort of production budget, large or small. Furthermore, these ideas carry the impact of reality—of fact. They actually happened. They're not a makebelieve prescription dreamed up by an over-worked imagination."

Fuller also thinks that historical ideas and backgrounds can provide pictures which will be highly exploitable. This high exploitation potential can help compensate for a lack of big-name personalities. Lacking big costs in stars and story properties, these exploitable pictures can show impressive returns.

"Stories based upon history have wide audience appeal, particularly for kid audiences," Fuller believes. In keeping with this belief, he is preparing a story called, "The Baron of Arizona," based on the adventures of one of America's most famous swindlers. Later he plans to have a look at the beginnings of American journalism in "Park Row." As he sees it, stories based upon historical incidents have a tremendous pre-sold interest, and these stories don't involve the cost of buying a best seller.

Stories dealing with all the wars have been popular. Fuller points out, as have the adventures of hundreds of historical figures, most of whom have lived as interesting lives as the most fantastic characters of the world of fiction. 

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**About the Image**: The text appears to be a newspaper article from the Hollywood Newsreel, dated July 2, 1949, featuring production updates and studio roundups. The article includes updates on various film projects, director assignments, and production news, interspersed with commentary on the potential of historical stories as a source for screen material. The text is structured in paragraphs, with occasional use of italicized words and names, indicating specific titles or actions. The layout is typical of newspaper articles, with clear sections for production updates and studio roundups.
LONDON OBSERVATIONS

Good Showmanship Marks Film Garden Party; Wilson’s NFA Speech Held Significant; Lunch With C. J. Latta

By JOKY MacGregor

There is nothing wrong with the British film industry that good showmanship cannot cure. This was proved at the third annual Sunday Pictorial Film Garden Party when 25,000 people paid a dollar a head to see some 150 stars, stalkets and assorted artists working the side shows, stalls and other means of raising money for charity. A few thousand others who could not gain admittance lined the route to catch glimpses of their favorites.

The organizers and, I believe, critic Dick Richards in particular, are to be congratulated on the smooth running. The faults of previous years were gone, and it really was a wonderful afternoon. I only wish more heads of the industry had given their bit to shed light on the way. As it was, only one front rank—or rather I should say “leading,” since Herbert Wilcox is an independent—producer attended and he is, anyway, our top showman, which probably accounts for his presence. They would have learned much.

Associated British really went to town. Foremost, they treated the afternoon as a military operation and had a rendezvous for their eight vehicles at a half an hour’s notice. I also noticed they had a tent staffed from the studio makeup and hairdressing departments so that artists on their way from the private enclosure to face the public could be made to look their best.

Anna Neagle and Valerie Hobson always look like film stars on these occasions and Joan Simmons, Patricia Dainton, Glynnis Johns and Sally Ann Howes are also developing the right flair. However, I do feel publicists should hold dress rehearsals before such occasions, as there were several who did neither the wearers nor the industry credit.

Brilliant as the party was, I shall remember best an expression on Ken Green’s face. He had been working like a Trojan and was about to take well earned refreshment when he was spied by young John Howard (“Oliver Twist”) Davies who came whopping down crying “Uncle Ken, take me for a ride on a jeep,” and dragged the unfortunate publicist away—and it was such a hot afternoon! * * *

BOT President Harold Wilson’s speech to the National Film Association summer school is obviously more significant than it appears and probably outlines the government’s future policy. The theme was “export or die,” and he plumped for quality to replace quantity. He must appreciate that this is incompatible with the 40 per cent quota which becomes effective in October.

With this in mind, I think we should remember that the Johnston-Wilson pact, which ended the ad valorem duty, comes up for review next year. It is no secret that officialdom is disappointed with how it has handled the next film in the Blondie series, “Beware of Blondie,” as his first assignment. The picture has a tentative starting date of August 18.

I had a very pleasant lunch with C. J. Latta and Jack Goodfellow to celebrate the first anniversary of C. J.’s arrival in this country. In view of the amount of work he puts in on behalf of Associated British and the Variety Clubs, it is surprising he has time to get around the way he does.

Variety, incidentally, sponsored a lunch to welcome John H. Harris on his arrival in this country in connection with launching “The Ice-Cycles of 1949” at Earl’s Court. It was a real pleasure to meet this great showman and his guest at the opening night of this magnificent show. He has certainly given London a new spectacle.

Also at the opening were Bob Wolff with Walt Disney, who is over here to film “Treasure Island” for RKO. The interest that is enthusiastic over the project is an understate- ment. Some criticize him for filming English literary classics. I feel this is most unjustified. If our producers prefer to ramble around North Africa and Italy, then they must expect others to come in and spoil the British scene.

Screen Publicists Elect Dan Thomas President

Universal-International’s Dan Thomas has been elected president of the Screen Publicist’s Guild, replacing Les Mason. Business agent Milton Gottlieb, target of much criticism by the IATEF faction within the Guild, was reelected. Others elected included George Lait, vice-president; Milton Stein, treasurer; Homer Davies, financial secretary; Mabel Hill, recording secretary; Nat Jaffe, 12-month trustee; Jack Adis, 18-month trustee, and Stanley Morris, warden-conductor.

Vaughan Gets Goldwyn Studio Ad-Publicity Post

At Vaughan has been named publicity and advertising director of the Samuel Goldwyn Studios. Vaughan held a similar post for two years with Sierra Pictures.
## Feature Booking Guide

### Title Index

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult Date of Release of pictures known only by title.) Numerals at left of titles indicate Picturego or Allied Release No. (SP in column indicates special release sold separately), those at extreme right give publication date of entry of picture in 15-Office Data. B. Asterisk following title indicates color photography with adjoining letter giving name of type of color: *'T: Technicolor, *'C: Cinecolor, *'M: Magnacolor, *'U: Trucolor, *'V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family; D—Drama; C—Comedy; H—Horror; M—Mystery; W—Western. (See final page of Guide for Re-Issues)

### ALLIED ARTISTS

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### COMING

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Ring of the Canyon | Autry—N. Leslie—F. Hall | 70 | July 49 | b2/b3/49 |
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Silent Partner, The | Lemort-D. Armbrust | 77 | Mar. 49 | b2/b3/49 |
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Underwater Man (W-D) | Ford—N. Foster | 89 | Apr. 49 | b2/b3/49 |
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### COMING

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And Baby Makes Three | Young—H. Hutton | 45 | 11/15/48 |
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Boston Blackie's Chinese Venture; Col | Crawford—C. Ireland—D. Drew | 79 | Jan. 49 | b2/b3/49 |
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Girl's School | Reynolds—R. Ford | 45 | 11/15/48 |
Good Humor Man | Carter-—J. Wallace | 45 | 11/15/48 |
He Talks Softly-Carter-MacKenna | 45 | 11/15/48 |
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Kazan (D) | D. Wallace—L. Maxwell | 67 | 6/1/49 | b6/b7/49 |
Laverne Scott—T. Malone | 45 | 11/15/48 |
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Mary Ryan, Detective | W. P. Franklin | 67 | 7/11/48 | b2/b3/49 |
Mountaineer Takes a Wife | B. Hall—H. Holden | 44 | 11/15/48 |
Mr. Soft Touch | Ford—K. Ely | 45 | 11/15/48 |
Prison Warden | W. Baxter—A. Lee | 64 | 11/15/48 | b2/b3/49 |
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Sons of New Mexico | autry—G. Davis | 45 | 11/15/48 |
Tell It to the Judge | Russell—C. McDonald | 45 | 11/15/48 | b2/b3/49 |
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905 Adventures of Gallant Bess (C) (D)F.... 7/5/49
911 Alimony.... 7/6/49
916 Big Doors in the Desert (A).... 7/8/49
920 Big Cal, The "T" (D)F.... 7/14/49
944 Black Shadows.... 7/21/49
954 Broken Journey (D).... 7/28/49
958 Canterbury Tale, A (D).... 8/4/49
960 Canyon Walls (D).... 8/6/49
962 He Walked By Night (D).... 8/13/49
964 Isle of Wine on Sunday (D).... 8/20/49
967 Let's Live a Little (C).... 8/27/49
968 Million Dollar Weekend (D).... 8/29/49
970 Three on a Chair (D).... 9/5/49
974 Mr. Perrin and Mr. Trail (D).... 9/6/49
975 My Brother's Keeper (D).... 9/13/49
979 Parole, Inc. (D).... 9/14/49
983 Quartet (D).... 9/21/49
985 Red Shoes, The "T" (D).... 9/24/49
988 Red Stallion in the Rockies "W-D" (D).... 9/29/49
993 Ride, Rider, Ride "C" (W)F.... 10/3/49
997 Red Thunder, Roll "C" (W)F.... 10/10/49
998 Green Blood, The (D).... 10/17/49
999 Scott of the Antarctic "T" (D)A.... 10/20/49
990 Stamp Out Hall (C)F.... 10/24/49
991 Sleeping Car to Trieste (D).... 10/31/49
999 Strange Mrs. Crane, The (D)A.... 11/3/49
971 Two, "T" (D)F....

**COMING**

Against the Wind (D).... 8/5/49
Alice in Wonderland "Ams.".... 8/17/49
Calendar, The (C)A.... 8/20/49
Easy as Pie (D).... 8/25/49
Esther Waters (D).... 8/30/49
Florestan (D).... 9/6/49
Lord Byron (D).... 9/12/49
Man Wanted.... 9/19/49
928 Gillette, The "D".... 9/24/49
Passport to Pimlico (C)F.... 10/1/49
Place of One's Own, A (D)F.... 10/8/49
(2) Pretty Woman (D).... 10/15/49
(2) Regan of Terror (D).... 10/22/49
Trapped (D).... 10/29/49
Waterloo Road (D).... 11/5/49
Weaker Sex, The (C-D)F.... 11/12/49
West of Devil's Hole (D).... 11/19/49
Woman in the Hall, The (D)A.... 11/26/49

**METRO-GOLDWYN-MAYER**

914 Act of Violence (D).... 8/8/49
914 Airport (D).... 8/8/49
915 Barkeleys of Broadway, The "T" (M)F.... 8/15/49
917 Big Jack (C-D)F.... 8/22/49
918 Big Timber (D).... 8/29/49
918 Caught (D).... 9/5/49
918 Command Decision (D).... 9/12/49
919 Force of Evil (D).... 9/19/49
919 Gardens of the Nile (D).... 9/26/49
921 In the Good Old Summertime "T" (M-D)F.... 9/3/49
921 Kissing Bandit, The "T" (M)F.... 9/3/49
922 Knight's Command, The (D).... 9/10/49
927 Neptune's Daughter "T" (M)F.... 9/17/49
928 No Minor Vices (C)A.... 9/24/49
932 Sun Comes Up, The "T" (D)F.... 10/1/49
935 Take Me Out to the Ball Game "T" (M-C)F.... 10/8/49
937 They Met at Midnight (D).... 10/15/49
940 Words and Music "T" (M)F.... 10/22/49

**COMING**

Adam's Rib.... 9/10/49
Ambush.... 9/17/49
American Soldier, An (C-D-M)F.... 9/24/49
Battleground.... 9/30/49
Booth and Souls.... 10/7/49
Booth Incident.... 10/14/49

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918 Command Decision (D).... 9/12/49
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Booth Incident.... 10/14/49

**SHOSHEM'S TRADE REVIEW**

**Title**

Christopher Columbus - 
City of Cobra - 
Clay Flagon - 
Colorado Territory - 
Cone of Death - 
Command Decision - 
Connecticut Yankee, A - 
Copper Canyon - 
Cover-Up - 
Crawford of Castle Creek, The - 
Curly - 
Crosswinds - 
Curten at Castle Creek, The -

**Company**

Challenge to Lassie *T*.
E. Gwynn-D. Crisp-Lamme...
Sept.'49...$2/20/49

Countess Taylor-T. Payne-L. Bund.
H. Hume-D. Crisp-Lamme.
Mar. '49...$5/5/49

Death in the Doll's House
A. Sothern-K. Miller.
Oct.'49...$3/5/49

Gypsy Rose Lee
C. Fay-J. Farnworth-
M. Hopwood-Elizabeth.
Sept.'49...$5/5/49

Gentlemen, The *T*
J. Stewart-C. Farnsworth-
M. Hopwood-Elizabeth.
Sept.'49...$5/5/49

Great Sinner, The
Aug.'49...$5/5/49

Intruder in the Dust
C. Jarman.

Journey to the Centre of the Earth
D. MacBride-L. Scott.
Aug.'49...$5/5/49

Lost Angel
W. Cunningham-C. Redford-
M. Hopwood-Elizabeth.
Sept.'49...$5/5/49

Silent Woman
H. B. Warner.
July '49...$3/5/49

Sons of the Desert
L. Young-D. CWomen.
Oct.'49...$5/5/49

Westward Ho!
H. B. Warner.
July '49...$3/5/49

Yester-Year Man
H. B. Warner-C. Seitz-
M. Hopwood-Elizabeth.
Sept.'49...$5/5/49

MONOROGN

4085 Bomba, the Jungle Boy (D,F).
J. Sheffield-P. A. Garner.
July '49...$3/20/49

4086 Foot Stampede, The (My,F).
June '49...$12/10/49

4087 Hall of Heroes, The
L. Worth-W. Keeler-
M. Hopwood-Elizabeth.
July '49...$5/5/49

4088 Henry, the Lawman (C,F).
S. Walburn-W. Catlett-
M. Hopwood-Elizabeth.
July '49...$5/5/49

4089 Incident (G-D,A).
July '49...$1/25/49

4101 and Maggie in Court (C,F).
July '49...$12/15/49

4102 Joe Palooka in the Big Fight (D,F).
July '49...$12/15/49

4103 Leave It to Henry (C,F).
H. W. Burroughs-W. Catlett.
July '49...$5/5/49

4104 Mississippi Rhythm
J. Davis-R. Marston-V. A. Borg.
July '49...$3/5/49

4105 Sky Dragon (My,F).
July '49...$5/15/49

4106 Snuggle's Cove (C,F).
H. L. Hall-D. Dell.
July '49...$5/20/49

4107 Temptation Harbour (D,A).
R. Newton-S. Simon.
July '49...$3/5/49

4108 Trouble Maker (C,F).
H. C. Young-A. Kell.
July '49...$5/5/49

4109 Tucker Clipper (D,F).
R. McDowell-E. Verdugo.
July '49...$12/15/49

COMING

4204 Angel in Disguise
July '49...$5/5/49

4205 Black Midnight
R. McDowell-D. O'Herlihy.
July '49...$5/5/49

4206 Forgotten Women
July '49...$5/5/49

4207 Invisible Man
T. T. Treadwell-D. O'Herlihy.
July '49...$5/5/49

4208 Joe Palooka in the Counterpunch.
J. Kirkwood-L. Errol.
July '49...$5/5/49

4209 Trail of the Yukon
G. Grant-Chinook.
July '49...$5/5/49

PARAMOUNT

4088 Accused, The (D,A).
L. Young-R. Cummings-W. Corey.
July '49...$14/4/49

4089 Bride of Vengeance (A,D,F).
P. Goddard-J. Lund-M. McD.
July '49...$9/4/49

4090 Connecticut Yankee, A *T* (C,D,F).
B. Crosby-R. Fleming-W. Bendix.
Sept.'49...$2/20/49

4091 Dynamite (D,F).
W. Gargan-V. Welles-R. Crane.
July '49...$15/5/49

4092 El Paso *C* (W-D,F).
Sept.'49...$5/5/49

4093 Manhandled (My,A).
L. Damour-D. Dursey-S. Hayden.
Sept.'49...$5/5/49

4094 My Little Boulevard
H. Webber-L. Shawman.
Sept.'49...$5/5/49

4095 My Own True Love (D,A).
P. Calvert-M. Douglas-W. Hurd.
Sept.'49...$5/5/49

4096 Night Has a Thousand Eyes, The (D,A).
R. Robinson-L. Russell.
Sept.'49...$5/5/49

4097 Paleface, The *T* (C,F).
J. Kirkwood-L. Errol.
Sept.'49...$5/5/49

4098 Sealed Verdict (D,A).
R. Milland-M. Wray-C. Crawford.
Sept.'49...$5/5/49

4099 Small Sacrifices (D,A).
W. Lyons-G. Reaves-J. Ellin.
Sept.'49...$5/5/49

4100 Streets of Laredo *T* (W-D,F).
M. Carey-W. Holden-M. Bendix.
Sept.'49...$5/5/49

4101 Whispering Smith *T* (D,F).
Sept.'49...$5/5/49

COMING

After Midnight
A. Ladd-W. Hendrix.
July '49...$4/14/49

Bitter Victory
R. Cummings-Scott-Lynn-Arden.
July '49...$3/15/49

Chicago Deadline
A. Ladd-D. Reed-J. Havoc.
July '49...$5/15/49

Copper Canyon
R. Milland-H. Gambrill-C. Carey.
July '49...$5/15/49

Dirty Andy
M. Colman-T. DeWille-F. Freeman.
July '49...$5/15/49

File on Thelma Jordan
B. Stanwyck-W. Coryce-P. Kelly.
July '49...$5/15/49

Great Lover, The
A. Ladd-B. Fleming-R. Young.
July '49...$5/15/49

Heirress, The
M. DeWille-Richardson-Hopkins.
July '49...$3/15/49

Let's Dance *T*.
A. Ladd-W. Hendrix.
July '49...$5/15/49

Lost Angel
W. Cunningham-C. Redford.
July '49...$5/15/49

My Friend Irma
M. Milland-L. Lund.
July '49...$5/15/49

Postal Inspector
A. Ladd-P. Calvert.
July '49...$5/15/49

Red, Hot & Blue
A. Hutton-V. Matur.
July '49...$5/15/49

Riddle of the Charleston
C. R. Crosby-C. Greer-J. Ellin.
July '49...$5/15/49

Sharp Justice
C. Calvert-B. Lancaster-P. Henreid.
July '49...$5/15/49

Silver River
A. Ladd-B. Fleming-R. Young.
July '49...$5/15/49

Sorrowful Jones (C,D,F).
B. Hope-L. Ball.
July '49...$5/15/49

Tragic Ambition (D,A).
July '49...$5/15/49

Top O' The Morning
C. Crosby-E. Fitzgerald-E. Crowe.
July '49...$5/15/49

Where Men Are Men *T*.
B. Hope-L. Ball.
July '49...$5/15/49
SELZNICK RELEASING ORGANIZATION
Fallen Idol, The (D.A.)
Richardson-Morgan-Henry
Noise
gh/3/48
Third Man, The
Cotten-Valli-O. Welles
89.4/26/49

20TH-FOX

916 Beautiful Blonde From Bashful
Bend T (C,F)
Grable-Romero-Vallee-San Juan
43.7/6/48
918 Bello Starr's Daughter (W,F)
Holl-W. Martin-L. May-Reguffino
48.11/1/48
917 Bungalow 13 (My,A)
Conway-My-Melvin-K. Vernon
49.5/14/48
910 Canadian Pacific 'C' (D,F)
Scott-J. Wyatt
49.6/19/49
919 Down to the Sea in Ships (D,F)
Crain-Carrow-Jones-Green
49.8/4/49
911 House of Strangers (D,A)
Conte-S. Hayward-E. G. Robinson
49.7/4/49
912 It Happens Every Spring (C,F)
Milland-Douglas-J. Peters
49.6/5/49
913 Jungle Patrol (D,A)
Miller-A. Franz-R. Ford
49.9/2/49
914 Knots That Bind, A (D,A)
Darnell-L. McWatters
48.1/19/49
915 Man About the House, A (D,A)
Johnson-D. Gray-K. Moore
23.2/4/49
916 Mother Is a Freshman 'T (C,F)
Young-V. Johnson-R. Valee
11.9/49
917 Mr. Belvedere Goes to College (C,F)
Webb-S. Temple
49.2/22/49
918 Snake Pit, The (D,A)
Haviland-S. Stevens-G. Gunn
49.7/4/49
919 That Wonderful Ute (D,A)
Powers-T. Tierney-R. Gardner
49.1/21/49
920 This Side of the Lake (W,F)
Dearden-H. White-H. White
49.4/21/49
921 Trouble Preferred (C,F)
Russell-K. Knuudsen
49.12/4/49
922 Wives in Orbit, A (D,A)
Lydon-E. Edwards-C. Russell
49.12/4/49
923 Unfaithfully Yours (C,A)
Harrison-Darnell-Lawrence-Vallee
49.6/2/49
924 When My Baby Smiles at Me 'T (C,F)
Grable-D. Dallyy-J. Oakie
48.11/4/49
925 Will James' Sand 'T (D,F)
McClain-C. George-R. Calhoun
7.7/49
926 Yellow Sky (W-D,A)
Peck-A. Baxter-Vallee
49.6/4/49

COMING

Arrow 'T
J. Stewart-D. Paget
94.7/49
Come to the Stable (D,F)
Young-C. Holme
49.9/4/49
Dancing in the Dark 'T
Powell-M. Stevens-B. Drake
49.1/26/49
Due South (C,F)
Douglas-M. Maxwell
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Father Was a Fullback
MacMurray-M. O'Barr
49.8/30/49
Fighting Planesman 'C
Scott-J. Nigh
49.4/30/49
I Was a Male War Bride
Grant-A. Sheridan
49.7/3/49
Oh, You Beautiful Doll 'T
Stevens-Haver
49.6/49
Punky
Crawley-L. Eildman-E. Waters
49.7/49
Ring of Bright Water (C,F)
Russell-Welles-Weaver-Welles
49.1/26/49
Slattery's Hurricane
Darnell-L. Lake-R. Widmark
49.6/49
Silverheels 'T
C. Oakie-V. Cortese
49.6/14/49
Three Came Home
Colbert-Marshall
49.6/49
Turned Up Toes
D. Peters-C. Romero
49.1/2/49
Twelve O'Clock High
Peck-H. Mary-Over-D. Jagger
48.11/4/49
Wabash Avenue 'T
Grable-V. Mature-P. Harris
48.6/2/49
Whiplash
Terniery-Confer-Ferrick-Bickford
48.11/4/49
You're My Everything 'T
D. Dallyy-Baxter
49.6/4/49

UNITED ARTISTS

Afrika Sreams (C,F)
Abbott-C. Costello-F. Burton
79.11/4/49
Angry God, The 'D,F)
Paula-C. Ortega-M. Faustino
57.11/22/48
49.6/30/48
Delilah (C,F)
Grable-M. Maxwell
58.11/10/48
Conspiracy in Teheran
Derek Farr-Marta Labarr
58.10/23/48
Criss-Cross (C,F)
Wendy-K. O'Keefe-B. Keaton
60.12/2/48
Darnell-L. McWatters
58.10/23/48
Don't Trust Your Husband (C,F)
MacMurray-C. Carroll-C. Rogers
49.10/15/49
Fool's Rush In
Darnell-L. McWatters
48.11/24/49
Home of the Brave (D,A)
Edwards-C. Brodie
49.6/49
Impact (D,A)
Donley-E. Raines-H. Walker
61.1/2/49
Just William's Luck (C,F)
W. Graham-M. Marsh-J. Weish
62.10/14/49
Kaluhi Buy (D,A)
Donley-C. Trevor-D. Lamour
60.11/29/49
My Dear Secretary (C,F)
Day-K. Douglas-K. Wynn
59.11/8/49
Outpost in Morocco (D,F)
Raf-M. Windsor-A. Tamuro
59.5/24/49
Passion's Prisoner
Darnell-L. McWatters
57.12/22/49
Siren of Atlantis (D,F)
Monter-J. P. Aumont-D. O'Keefe
60.12/14/49
Strange Gamble (W)
Boyd-A. Clyde-R. Brooks
62.10/4/49

COMING

Big Wheel
M. Rooney-T. Mitchell-F. Bainter
60.7/19/49
Black Magic
O. Welles-N. Guild
61.6/19/49

SHOWMAN'S TRADE REVIEW

Title
Company

Somewhere in the City
WB
Song of India
Col.
Sons of Sin
WG
Sorrowful Jones
Par.
South of St. Louis
Par.
Special Agent
Par.
Sprinting Frisco
WG
Stagecoach Kid
RKO
Stella Dallas
WB
Stampede
Par.
Start in My Gams
MG
State Department File 649
FC
Story of Buckskin
WB
Strange Bargain
RKO
Strange Game
UA
Strange Mrs. Crane, The
SL
Stranger Story, The
MG
Street of Laredo
Par.
Street of San Francisco
WB
Strikes, It Rich, The
Allied
Sun Comes Up, The
MG
Sunset Revealed
Par.
Suavisa Pass
Rep.
Sword in the Sun
WB
Sword of the Avenger
SL

T

Take Me Out to the Ball Game
MG
Take One False Step
U-I
Take All the Towed
MG
Taran's Magic Fountain
RKO
Tash-Ka-Ha
RKO
Tell It to the Judge
Mono.
Temple, The
Par.
Terrible Terror
MG
Texas Rangers
RKO
That Midnight Kiss
MG
That Time They Met
MG
There Is No Escape
RKO
They Live By Night
MG
They Met at Midnight
MG
Thief River
WG
Third Man, The
RKO
This Side of the Lake
WB
This Was a Woman
20th-Fox
Three Came Homes
MG
Three Godfathers
MG
Three Musketeers
MG
Thunder in the Pines
RKO
Tokyo Joe
Par.
Tore Long for Thee
UA
Two O'Clock Morning
Par.
Two of a Kind
Par.
Trapped
SL
Treasure of Monte Cristo
Par.
Trouble at Melody Ranch
Mono.
Trouble in Texas
RKO
Trouble Monkeys
Mono.
Trouble Preferred
RKO
Tucson
20th-Fox
Tula
SL
Tunes Clipper
Mono.
Tweedledum and Tweedledee
20th-Fox
Twelve O'Clock High
20th-Fox
Twilight UA

W

Wabash Avenue
WB
Wake of the Red Witch
Rep.
Walking Hills
WB
Waterloo Road
SL
We Were Strangers
El.
Weaker Sex, The
SL
Weep No More
RKO
West of David's Hole
MG
When My Baby Smiles at Me
20th-Fox
Where Men Are Men
MG
Whiplash
WB
Whiplash Pool
20th-Fox
Whispering Smith
Par.
White Heat
MG
Will James' Sand
20th-Fox
WindowKeyPress
RKO
Woman Hater
UI
Women in Uniform
Ser.
Women's Secret, A
RKO
Words and Music
MG

Y

Yellow Sky
20th-Fox
Yes Sir, That's My Baby
WB
You Gotta Stay Happy
U-I
You're Brother's the One
RKO
Your Every Minute
20th-Fox

This image contains a page from a newspaper or magazine listing movie titles, companies, and other relevant information. The text is organized in a tabular format with columns for titles and companies, detailing various films and their release information. The page appears to be from a trade review publication, possibly related to the film industry.
BUSINESS Boosters
FREE 105 PIECE DINNWARE SETS TO GIVEAWAY Guaranteed box-office stimulator. No cost to theatres. Includes Dishes, Glasses, Silverware, etc. FREE to all theatres. Call your nearest Ross office.

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COMPLETE PACKAGED EVAPORATIVE COOLERS: air washer; blowers; air supply grills. All sizes, prompt delivery. Mills-0-Matic Co., 1171 Ross Ave., Dallas, Texas.

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CHATEAUX THEATRES, CHATEAUX SCREENS. Trade your vendor on cushion chairs. Love Star Film Co., P. O. Box 734, Dallas, Texas.

CLOSING OUT CHAIRS AT COST. We need space for chairs recently acquired with stock in hands. Write for details. (20) — Five Points (10) — Ten Points (10) — Ten Points. Back, boxing, excellent condition, for $14.00 each. S. O. S. 255 Beulah Woodback box, formerly $15.50, for $7.95 — Knockdown, $5.95. 1171 Ross Ave., Dallas, Texas.

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New profits... extra profits await you if you are not now offering refreshing Coca-Cola to your patrons. Handling Coke has proved to be a welcome new source of revenue for thousands of exhibitors. Sales are automatic, from a few square feet of space and with no attendant necessary. It will pay you to investigate the variety of vending equipment available to increase your earnings. Write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

"Coke" is a registered trade-mark.
BRITISH DOLLAR PURCHASE BAN WON'T HURT FILMS NOW

MISS. EXHIBITORS STRIKE BLUE LAW; FORCE ARRESTS

SQUARE DANCE CRAZE GIVES MOVIES RUNAROUND—JACKSON

IN THIS ISSUE

PICTURES REVIEWED:

Alimony
Flaming Fury
Follow Me Quietly
 Forgotten Women
Love Story
Omoo-Omoo, The Shark God
Once Upon a Dream
One Last Fling
The Daring Caballero

JULY 9, 1949
Vol. 51 No. 2

REGULAR FEATURES:

Advance Data
National Newsreel
Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Breaking Guide
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 19, N. Y.
In each copy, 10 cents.
ALL SUMMER LONG!

M-G-M again this year opens up its film vaults and gives you its BIGGEST HITS when you need them most! COMPARE!

"LET'S NOT BEAT AROUND THE BUSH - M-G-M HAS THE PICTURES!"

"TAKE ME OUT TO THE BALL GAME"
(Technicolor)  Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett

"THE BARKLEYS OF BROADWAY"
(technicolor)  Fred Astaire, Ginger Rogers, Oscar Levant

"EDWARD, MY SON"
Spencer Tracy, Deborah Kerr

"NEPTUNE'S DAUGHTER"
(technicolor)  Esther Williams, Red Skelton, Ricardo Montalban, Betty Garrett, Keenan Wynn, Xavier Cugat

"THE WIZARD OF OZ"
(technicolor)  Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley

"ANY NUMBER CAN PLAY"
Clark Gable, Alexis Smith, Wendell Corey, Audrey Totter

"THE STRATTON STORY"
James Stewart, June Allyson, Frank Morgan, Agnes Moorehead, Bill Williams

"IN THE GOOD OLD SUMMERTIME"
(technicolor)  Judy Garland, Van Johnson, S. Z. "Cuddles" Sakall, Spring Byington

"THE GREAT SINNER"
Gregory Peck, Ava Gardner, Melvyn Douglas, Walter Huston, Ethel Barrymore, Frank Morgan, Agnes Moorehead

"MADAME BOVARY"
Jennifer Jones, Van Heflin, Louis Jourdan, and James Mason with Christopher Kent

"SCENE OF THE CRIME"
Van Johnson, Gloria DeHaven, Arlene Dahl, Tom Drake

M-G-M Winner of "Exhibitor Magazine" Poll of theatres for "BEST PRODUCT AND FAIREST TERMS!"
It was smart showmanship that prompted giving a Western short feature billing in the ads, not only in Los Angeles but wherever these shorts are playing. The audience comment was terrific. These 3-reel Westerns are the perfect dessert for a real movie feast.


Get these Westerns into your theatre, on your marquee and into your ads. Cash in on the tremendous following Tex Williams has from his radio and television programs.
PARAMOUNT EXPLODES DRAMA OF DARING MEN WHO GUARD COUNTRY'S RAILWAY SYSTEMS!

From Official Files of Agency Older Than FBI's G-Men or Treasury's T-Men, Comes Most Startling Case in Railroads' Relentless Manhunts To Track Down Train-Robbers of Today!

Star of "The House On 92nd Street" thrills San Francisco at first date of picture Boxoffice Magazine calls "red-blooded, action-laden entertainment" —as Hollywood Reporter reports: "Paramount's first venture in documentary field looks like safe bet for success!"

SPECIAL AGENT

WILLIAM EYTHE

with GEORGE REEVES - LAURA ELLIOT - PAUL VALENTINE

Directed by WILLIAM C. THOMAS

Screenplay by Lewis R. Foster and Whitman Chambers - Based on material by Milton Raison

Produced by WILLIAM H. PINE and WILLIAM C. THOMAS
TRADE OBSERVATIONS

WHY NOT SPREAD THE GOOD WORD? Our news men return from interviews with directors, producers and even production chiefs with notes that fairly glow with enthusiastic quotes about this or that forthcoming picture, completed or soon to be ready for delivery to the home offices and branches of the companies distributing the product. Now, we wouldn't give a dime for a dozen producers who did not enthuse about their new pictures. But the recent expressions go beyond the range of mere pardonable pride in a job whose doer is satisfied that he has done his best. There must be some mighty swell pictures coming along from the sound stages, else there would not be this kind of genuine enthusiasm from seasoned production men.

What we can't figure out is why distribution, which is the salesman and from which quarter should come unbounded enthusiasm for the entertainment it has to offer, seems so completely calm, restrained, maybe even diffident so far as concerns talking up the pictures through trade channels.

Since the distributors did their share of bellyaching about how "tough" things are, and thus helped to put the industry in the spotlight as "having something wrong with it," you'd think these same motion picture merchandisers would be jumping with joy and talking up their wares with all the ballyhoo they could marshal to carry the good word to every theatreman.

But we must confess that all the vim, vigor and vinegar the producers pour forth about their pictures strikes us as containing a high percentage of mere-talk adulteration. Who can blame us? Not the distributors who handle these pictures! Not at least until they themselves act a little like they believe their own production men and go to work with the showmanship this business thrives on.

These production men, so far as we can make out, seem to have more to say to the exhibitors about what the pictures are like and should do at the box-office than their merchandising, sales and advertising men. Maybe it would be a good idea for some of the distributors to listen attentively to their own producers and thus try to recapture a little confidence and enthusiasm so they might step out and tell the trade that "Yes, we have this picture and that one and we're backing up our confidence in them with our own advertising efforts and dollars to make sure you get the dope straight about the kind of entertainment that will satisfy your patrons and show a profit at your box-office."

MORE PRODUCT: There's no doubt that the exhibition branch of this business is becoming very conscious of the tight supply of pictures from the domestic producers. The releasing schedules have not stepped up since the palmy days of the war-boom when a "B-plus" could play several weeks at first run and then move over for another week or so at a nearby house. Yet the times have changed so greatly that half the first-run time formerly recorded at many key situations by a mere "B-plus" is right smart performance for a top "A" picture today. So the theatres are consuming product at a much faster clip, but the supply remains static.

This situation is mighty nice for the people who have the pictures to sell. But exhibitors don't like it, and very likely are now in the mood to do something about it.

If this latter observation needs any illustration, we shall point, without apologies for any social improprieties of the act, to the announcement last week of the new exhibitor financing program to be set up by National Exhibitors Film Co., with its $10,000,000 capitalization to furnish money to producers of pictures that get an OK as to script, cast and distribution.

We're told that some of the production men have greeted this announcement with urbane—not to say tongue-in-cheek—expressions of "interest." The NEFC may prove to be more than merely "interesting" from the standpoint of "educating" a number of exhibitors as to the facts of life in production. These exhibitors are not mere tyros in this business and include in their ranks men who have built big businesses and have continued to keep them going forward through good times and tough times for the movies.

Perhaps it is true that Hollywood has brought the production cost factor down to the level below which pictures of quality cannot be made for less—in accordance with Hollywood's experience, standards and present practice. But the established producer fellows would do well to be not entirely sure that there's nothing anybody—particularly a seasoned and able theatreman—can do to make production more efficient and economical.

However it comes about—either through the competitive method of outside encouragement of more production, or through voluntary stepping-up of the flow of product to the theatres from established outfits—you can feel pretty sure that the tight picture supply situation is due for some loosening up.

—CHICK LEWIS
Exhibition

Down south in the Magnolia State of Mississippi there are two developments that may cause the independent to sit up and take stock. The first is the breaking up of the local option to ban that old debbil's brew which the rest of the counties which permit it, call beer. Sunday movies are illegal outside the hours of 9 and 9, but if they may be shown possibly because the powerful ministers' block believes that during those hours theatres don't show their true colors, because the churches don't operate in that period.

Two Sundays ago another showdown loomed over this law. Mrs. Ruth Bethia, who manages four of the Paramount-Richards houses in Hattiesburg, and two other exhibitors looked at the clock as the hands crept past 6 P.M.—and kept their shows open. They were promptly arrested and charged with violating the no-Sabbath work law. Then came the payoff. The judge and the county prosecutor withdrew from the case and the city council after having their compromise rejected by which the theatres would close at 6 P.M. and reopen after 9 P.M. which were over were decided to crack down. A new judge and a new prosecutor were appointed and trial will come up.

What the theatres are banking on apparently is invalidation of the law through inability of the court to procure corroboration. In Columbus, Miss., Exhibitor R. B. Doss, who has been twice arrested and tried for Sunday operation each time was acquitted in March. The tipoff that a large part of Mississippi evidently wants Sunday movies but can't get them because the "hardshell" counties form a powerful legislative block. (P. 7)

And in Hagerstown, Md., where the authorities are trying to enforce a 235-year-old blue law, Warners decided to stay closed on Sunday but the drive-in continued to operate. Over in Mt. Airy, Md., the citizens are to vote whether movies should be seen on the Sabbath or not.

In Columbus, Ohio, the Senate Finance Committee tacked on a rider by the narrow majority of one vote to another measure. The rider would reduce the amusement tax to the prewar level of 10 per cent.

In Cleveland prospective drive-in builders not only face the need of getting permits from building and health commissioners as well as fire and police chiefs, but also face a fee ranging from $500 to $2,500. (P. 6)

In Kansas City George Jessel recommended personal appearances at movie stars in the theaters which book their pictures as a public relations gesture, and in St. Louis Fanchon and Marco will reopen the Fox Aug. 18 with seven to eight acts of vande and a picture. Down in Jasper, Ala., the town repealed the 10 per cent box-office tax that it had slapped on last July, even though it means loss of $16,000 a year. But in Montgomery the city council slapped on a two per cent amusement tax.

Litigation

Syndicate Theatres of Indiana lost its suit to compel Republic to deliver "The Wake of the Red Witch." The suit had been filed on the grounds that Republic could not withhold the film because of a contract after "Witch" went into release.

The California Supreme Court upheld a $25,000 damage verdict in favor of Writers Jules Golden and Herbert Faulkner against RKO and Val Lewton claiming that "The Ghost Ship" was based on a play by the duo. Over in Ohio, O.R. Vaught was to rule whether the companies which had bought theatres from the Griffith Amusement Company after the Government suit was filed, should be made parties to the suit.

In Los Angeles, Green Watches sued Lester Cowan and Bulova Watches for an injunction to stop the film "Lover, Happy" from showing shots of Bulova watches. Green claims it had a deal with Cowan to show its watches instead. In Nashville, Crescent Amusement petitioned the federal court for permission to build a $200,000 drive-in.

Britain

American film men this week were doing a lot of thinking. There has been a lot of wondering on one question: Will the British action in cutting short all dollar purchases have any effect on American films in Britain? Will it hurt future deals with the British Government on U. S. film exports? The Motion Picture Association of America, however, didn't have any doubt—for the present. In fact the Johnston office was jubilant. It pointed out that had it not been for the agreement entered into with the Britis that all film purchases would be curtailed. As it is the British have said they will respect current commitments and these commitments permit the U. S. to take out $17,000,000 annually of the film rentals they gather in Britain until June 30, 1950. Ellis Arnall, president of the rival Society of Independent Film Producers, also regards the agreement as "insurance."

And in London J. Arthur Rank was telling the British Film Producers Association that new tax was necessary but not at the expense of quality (familiar ring that) and that the British had "tried to make more first features than was justified by the number of qualified and experienced producers and directors available." Mr. Rank was against waste and extravagance.

Tax Reduction Bill Struggles On in Congress

The Senate Finance Committee, by the narrow majority of one vote, has approved a measure to reduce amusement and other excise taxes to their pre-war 10 per cent rate. Washington dispatches reported this week. Hope that the measure would actually become law this session remained dim, however.

The move, which will send the tax-reducing measure to the Senate floor, came as the committee voted 7 to 4 to approve a bill sponsored by Sen. Edwin C. Johnson (D. Col.) and to tack it on, as a rider to another minor bill which gives the Internal Revenue Commissioner power to subpoena. A similar measure sponsored by Johnson earlier in the session had been defeated.

Public Support

Meanwhile it was reported at a luncheon held in Washington with circuit operators and exhibitor organizations that there was increasing public consciousness of the fact that the admissions tax was a burden coupled with increasing support for moves toward a reduction or repeal. The luncheon was given by the Motion Picture Association of America. No plan for concerted action toward the tax repeal was evolved, but it was agreed to that any steps taken by individuals to push for passage of repeal legislation should be reported and that information would be pooled.

Cleveland Council Slaps Drive-Ins

New Law Requires License Plus Fees

Prospective drive-in builders in the Cleveland area will have to get a license approved by the Building Commissioner, the Health Commissioner, the Police and Fire Chiefs, as the result of an ordinance recently adopted by the city council. What's more they'll have to pay across the board to get it.

For the new ordinance places a license fee of $500 for a $500 car-drive-in, or $1,500 for more than $500 and up to 1,000 cars and of $2,500 for more than 1,000 cars.

In event the license is refused, or revoked after it has been granted, the applicant may appeal to a board consisting of the Director of Building, the Director of Finance or their representatives and their decision shall be final.

The immediate result of the new ordinance has been to prevent construction of a proposed twin drive-in on Euclid Avenue.

Moline Tax On

The City Council of Moline, III., has passed a two per cent amusement tax on theatres and other amusements. The tax took effect July 1.
Show Business Off
From 10 to 20%
In New England

Motion picture theatre business in New England is "off" 10 to 20 per cent, varying according to the area and section in which theatres are located.

Four major circuits and several independents were interviewed last week by SHOWMEN'S TRADE REVIEW representative in Boston with the results surprisingly enough disclosing that there is widespread accord that business is definitely much worse than a year ago.

Head of one of the largest circuits said:

"Business in our 83 theatres is off about 12 per cent, taken as a whole. We have recently closed one theatre and frankly might as well close a couple others. I ascribe this to many causes, chief of which is the unusually hot weather of the past several weeks and another important factor is the presence in the three-state area of Massachusetts, Rhode Island and New Hampshire of too much racing, horse and dog. Also night baseball is taking a tremendous toll on our theatre business."

Another magnate of the cinema said:

Poor Product

"Poor product is one of the chief causes. Why kill one's happiness? When we get a good picture we still do big business. For two weeks we had lines of people waiting, then there was a sharp drop when we were forced into accepting pictures. Bosh. Give me news, or by any means better pictures, not even one-star in some instances. Night racing at Foxboro, Revere, Taunton and Dighton, is killing business in those sections."

Third in kind was the vice-president of a chain who said:

No Sense Kidding

"There is no sense kidding ourselves. We are meeting terrific opposition from the race tracks. Millions are being spent on the race tracks. The average daily handle at Suffolk Downs alone is close to a million dollars, at the other tracks $600,000 to $800,000. The handle at one of the big dog tracks is better than $400,000 nightly. With that kind of money being spent at the race tracks, how much does it leave for theatres? Of course the hot weather this year, unseasonal in every degree, has played havoc with the houses. Only the drive-ins are doing the business they should."

'Bosh'

The fourth man interviewed said caustically:

"Bosh. Good picture, and I will guarantee business will be up to near the level of its peak. Too many mediocre pictures, too long runs in many in-town houses. That's my answer. We are off 10 per cent."

One of the big independents said:

Not Off

"Business is not off when good pictures are supplied. Last week the run of a picture like 'Red Shoes' now in its thirty-third week in Boston. Racing is harming some of the theatres, of that there can be no doubt. But I have tried to lick that by advertising our wares at times right in the vicinity of the tracks. Instead of condemning racing, so long as it's legalized, let's take advantage of the crowds that gather there to sell some of them back to us. There is no way to get some of the winners to spend some of their money in the theatres. It can be done."

But take it from all of them, business is off and may get worse before it gets better.

Better than Ever

Good pictures are doing better than ever at the box-office in the Gulf States area, Ford B. Birwa, executive of the Montgomery Orlando Cords, shows in his SHOWMEN's TRADE REVIEW column:

"But they have to be good," Birwa added, declaring that the average picture drops off even worse than it used to do and only product in which the public is interested gets a play. Birwa also pointed out that exhibitors in the area had to work to lengthen their runs, especially with relation to weekend business. If a picture opens well on a weekend and holds up, the problem facing the exhibitor now is whether he should hold it and risk having a lower take on the next weekend than a new picture might bring in.

Weekend business is the main take of the Gulf States area.

Britain's Dollar Purchase Ban
Won't Hit U. S. Product Now

Johnston Office Claims
Anglo-American Deal
Protects Film Rentals

Britain's latest austerity move, which curtails all new dollar purchases, will have no immediate effect on the amount of film rentals U. S. distributors may take out of that country, the Motion Picture Association of America declared in Washington Thursday.

The Association almost jubilantly pointed out that the present situation demonstrated the wisdom of the Anglo-American film agreement reached by the British Board of Trade with the MPAA and Jim Muley of the Society of Independent Motion Picture Producers.

The British have publicly stated that all present agreements will be respected, the Johnston office pointed out, and the present Anglo-American film agreement allows the U. S. distributors to draw a total of $17,000,000 yearly from the amount of rentals their films gross in the British market.

Had it not been for this Anglo-American agreement, the Johnston office continued, American films selling in Britain would undoubtedly have been affected by the new austerity order.

As it is, their present position will be unaffected until the expiration of the agreement which terminates June 30, 1950.

Ellis Arnall, president of the Society of Independent Motion Picture Producers, told SHOWMEN'S TRADE REVIEW that he regarded the

(Continued on Page 17)

Miss. Exhibitors Attack Blue Law;
Violate Statute to Force Arrests

Mississippi's Sunday Blue Law, which limits theatre operation on the Sabbath from 1 to 6 P.M., ran into heavy weather this week as exhibitors apparently sought to fight it by forcing arrests.

The results indicated that while authorities in two cities were determined to enforce the law, the citizens were not too enthusiastic about it.

The first pay-off came in Columbus where R. B. Dossett, operator of an open-air theatre, was acquitted for the second time by a jury which heard the state charge him with violating the no-Sunday work measure.

The second case in Hattiesburg where both the city judge and the prosecuting attorney withdrew from the case involving six theatre managers charged with running their houses after 6 P.M.

More Spectacular

The Hattiesburg case was the more spectacular for it involved the Paramount-Richards circuit which is still looked upon in some sections of Mississippi as a 'towering.'

Here Mrs. Ruth Bethia, manager of four Paramount-Richards houses, was among those arrested, Mrs. Bethia, apparently acting under home office orders to force a test, ran the houses past the legal time limit and was immediately arrested along with other managers.

When the judge and prosecutor withdrew from the case, Mayor D. W. Holmes, who has come out with the city commissioners for full enforcement, appointed Bruce Aullman as special judge and Edward Currie and Alfred Moore as special prosecutors.

The mayor acted after the exhibitors had refused a compromise whereby they would close promptly at six and reopen at nine, thereby not competing with church service hours.

The exhibitor's anger is apparently based on the assumption—apparently backed by the Doss acquittal in Columbus and the withdrawal of the judge and prosecutor in Hattiesburg—that the law is unpopular and that juries will refuse to convict.

Nullify

If this proves true, the practical result will be to nullify the state blue law. Observers believe that this is the only exhibitor out since Mississippi is divided into many small counties and the "hardshell" areas backed by ministerial pressure can easily keep blue laws on the books.

In Hattiesburg Mayor Holmes said the law would be strictly enforced, which will probably cause additional resentment since it will now hit business such as the corner soda stand which can't operate legally on Sundays from noon to midnight. Rigidly interpreted it might shut down anything which is not strictly business, including swimming pools, amusement parks, ball games and possibly restaurants.

Stop and Go

Efforts of authorities in Hagerstown, Washington County, Md., to enforce a 225-year-old blue law has resulted in Warner Bros., closing its two theatres in that community on Sundays. However, the Hiway Drive-in is still bucking the ancient law by operating while over in Frederick County, exponents of Mt. Ayr are to vote this week whether they will have Sunday movies or not.
Really Roll!

There's No Business

All eyes on World Premiere Rivoli, N.Y. — July 28!

"COMING TO THE STABLE"

"YOU'RE MY EVERYTHING"

"HOUSE OF STRANGERS"

"WILL JAMES' SAND"

"IT HAPPENS EVERYDAY"

The "Academy Award Contender" proves itself in N.Y., Denver, Chicago!

Sweeping nine states with "Smoky" pace!

"The Top National Boxoffice Gross" — Variety
Summer, Winter, Spring and Fall, the hardest working company keeps delivering what it promises! Big pictures backed by solid point-of-sale promotion and advertising!

Like 20 Business!

CENTrY-FOX
2nd Money Loans Is NEFC Plan

First activity of the National Exhibitors Film Company, newly-formed finance company comprising of some 39 exhibitors, will be to provide second money for dependable producers, a reliable source told Showmen's Trade Review Thursday.

The reason for this move, it was explained, is that while first money is becoming increasingly difficult to procure, it is still available, while second money is almost impossible to get. Further, some of the NEFC founders seem to feel that if banks find a reliable company will offer second money, they might even increase the amount of first money they will put up. Formerly first money was usually 60 per cent of the amount needed; lately it has been decreasing.

Lippert Forms Finance Company

In what appeared to be a move to provide second money for Lippert Productions by appealing directly to the public, Robert E. Lippert this week announced formation of the Motion Picture Financial Corporation. The new company will finance Lippert Productions exclusively up to 75 per cent of the cost of each film which will be budgeted not to exceed $60,000. The funds will be raised by a stock issue of 2,700 shares of cumulative preferred paying five per cent a year and 2,700 shares of common sold in pairs at $100 a pair with purchase price limited to $3,000 for each buyer, Lippert said.

With the $270,000 expected to be raised in this manner and additional loans from banks, Lippert hopes to have a revolving fund of $500,000 to bring out 22 productions in the current year. In the future he plans, with additional financing, to raise the production schedule to 50.

March of Time to Film Pacific War for Video

A film account of the war in the Pacific, appearing in the nature of a sequel to the picturization of Gen. Eisenhower’s “Crusade in Europe” is planned by March of Time, Producer Richard de Rochemont announced Tuesday. Like the Eisenhower work, the new S-2ed production will be made especially for television.

Since there is no single book on the Pacific war comparable to Eisenhower’s “Crusade,” the new series de Rochemont said, will be based on original March of Time scripts and made up of clips furnished by the Army, Navy, Marine and Air Forces’ libraries as well as clips from the British, Australian, New Zealand and Dutch authorities. The series is expected to be ready for television use in early 1950.

No Bids

No acceptable bids were received by the Chester District Recreation Association for the operation of the government-owned 1,244-seat Riverview at Riverview, a North Dakota damsite, Minneapolis reports. The theatre was built by a corps of United States engineers and will be operated under the direction of the recreation group.

More Trouble?

Theatremen are concerned about the proposed boost in transit fares being asked by the Columbus and Southern Ohio Co. Cash fare would be 10 cents, tickets sold at reduced rates being six cents cash, five tickets for 25 cents.

On the other hand, the Senate Public Works Committee has recommended the bill introduced by Senator Evan P. Ford, Columbus Democrat, for a commission to investigate the possibility of constructing a huge parking garage under the 10-acre Capitol grounds in the heart of the downtown theatre area.

Films ‘Talked Too Much’—Ginsberg

The motion picture industry has talked too much about its problems for its own good, Henry Ginsberg, Paramount’s production vice-president, said in New York Tuesday.

The man who heads one of Hollywood’s largest studios did not exempt himself from the criticism that he believes it was a mistake when so much emphasis was put on “economy” and the cost of production by industry spokesmen, stating “we talked too much.”

Ginsberg believes that this talk “gave the impression that the film industry was very hard hit, whereas we have not been alone in adjustments that have been necessary in other large industries since the war.” The reference made in answering a question about production costs for films put out by one of the trade press representatives at an interview following a luncheon hosted by Paramount.

Progress

“We have made progress on the cost problem.”

Ginsberg said, but added, “it would be a mistake to become cost conscious to the detriment of entertainment values.” The public, he continued, is interested not in costs—but only in the entertainment provided by pictures.

 Paramount will continue its present production pace of 16 to 20 pictures a year in 1950, Ginsberg said. He added, however, that the backlog of pictures—sufficient to continue the present releasing schedule through the next year—will not be completed, nearing completion or already in work before the cameras—places the studio in a position to advance the pace if and when it is decided to do so by President Barney Balaban and Distribution Chief Al Schwalberg.

Future to Decide Production Abroad

Zanuck Finds Results To Date Are Good

American production abroad will continue “certainly for the present year” but only the future and such things as government quotas can determine whether Hollywood producers will maintain these operations as a permanent practice, Darryl F. Zanuck, 20th-Fox production chief, declared at a press interview in New York last week prior to his departure for Europe on a combined business and vacation trip.

Zanuck said that his company is more than pleased with results obtained on those pictures which 20th-Fox has made abroad. “The Prince of Foxes” made in Italy, according to the producer, could not have been filmed “at any cost” elsewhere—since natural settings, costume, etc., were at hand at a mere fraction of the cost of building and research that would have been involved if the picture attempted at the studio here.

Referring to “I Was a Male War Bride,” all location scenes for which were made in Germany, Zanuck said that the “‘story grows out of the surroundings and conditions of its locale and I can’t imagine it being done so well elsewhere.”

To Confer

The immediate object of his trip is to confer with producers and directors making pictures for 20-Fox in Germany, England and, when the script has been OK’d, a production in France. Following conferences with George Seaton, director, and William Perlberg, producer, of “Quartered City” in Germany, Zanuck will go to England to discuss production of “Night and the City,” there by Producer Sam Engel and Director Jules Dassin, then to Paris to confer with Casey Robinson and Otto Lang on the production in France of Ernest Hemingway’s “Fare East.” Later he will return to London to cut “Black Rose,” whose location scenes were made in Morocco, as well the producer’s own production, “Twelve O’Clock High,” on which camera work was completed before he left Hollywood and the print of which will be sent to London for finishing.

Zanuck emphasized that his company’s picture-making abroad was “supplementary” to the home studio operations, which have continued at the same rate as during the past several years.

Relief Fund Climbing Out of Red

Despite widespread studio unemployment during 1948 and a case load of 25,076 persons—the greatest in its history—the Motion Picture Relief Fund of Hollywood will be entirely out of the red shortly, President Jean Hersholt declared at the 25th annual meeting last week in the Masquer Club.

Reelected with Hersholt were Vice Presidents Ralph Morgan, George Bagnall, Mitchell Lewis, Frances Goodrich, Treasurer, E. L. DePatie, Executive Secretary Wilma Bashor. Trustees are: Lloyd Corrigan, Willard K. Craig, John Larkin, Moroni Olsen, Charles Rosher and Mendel Silverberg. New trustees, Valentine Davies, Albert B. Hilton, Herbert Marshall and June Murfin.

Reason that the Fund which operates a complete hospital in Hollywood, weathered the twin attack of unemployment and a larger number of patrons, Hersholt said, were as follows: 1) $226,348 netted by the Friars benefit; 2) $11,250 from the Chesterfield Supper Club; 3) agreement by members to put their one per cent payroll deductions to one per cent; 4) success of the Silver Jubilee drive, and new operating methods.

The report showed that administering costs had decreased from 12.4 per cent in 1947 to 11.9 in 1948 and the hospital report showed that 819 patients had been treated in 12 months, including 118 operations. Five hundred and twenty actors had contributed their services to the Screen Guild Players Air Show, proceeds of which go to the Fund’s Country House.
Flesh

Vaudville is coming back to Wisconsin where several outdoor theatres are in action with more reported coming. One is the Sunset Valley Outdoor at West Bend, which opened last month without motion pictures or drive-in parking. There are seats for 5,000, a 34x40 stage and an arboreal backdrop—a layout estimated to have cost $30,000. Weekly two-hour shows are to be given, with an occasional wrestling match on Fridays and talent show on Saturdays followed by an hour of vaudeville. WLS and other agencies will provide talent, including such radio familiar as the Duke of Paducah and Lulu Belle and Scottie.

Jessel Urges More Personal Appearances

More personal appearances on the part of film actors would do good to both the industry and the players, George Jessel declared in Kansas City recently while there to plug "Sand."

Jessel, who stressed the public relations aspects of such personal appearances, declared that he had been led to consider the subject through the favorable audience reaction to his own appearances at the Tower and Uptown in K. C. He believed that such appearances should be covered by the player's contracts while he said, should provide that the actor works the majority of the year, either in production or in theatres which show the films he appears in.

F & M to Bring Vaude to St. Louis

Panchon and Marco's 3,500-seat Fox in St. Louis will play seven to eight acts of vaudeville with a motion picture when it reopens Aug. 18, it was announced this week. The show will follow conventional-type vaudeville presentation with no master of ceremonies and prices will be 50, 60 and 75 cents for adults with children at 25 cents. Stage performances will go on at nights only excepting on Saturdays, Sundays and holidays when there will be matinees.

Disabled Veteran Short Scheduled for September

An all-out industry move to bring the nine minute short on disabled American veterans, "How Much Do You Care," to the screens of the nation in September was under way this week under the leadership of Abe Montague, chairman of the general sales managers' committee for the reed.

Committees

National Screen will distribute the short which features Jimmy Stewart under a special distribution committee consisting of Montague, Chairman Herman Robbins, W. A. Scully and William Heineman. The publicity committee consists of Maurice A. Bergman, Arthur A. Schmidt, Milt Livington, Mel Gold and Sidney Schaeffer.

Curlew Shall Not...

Falls City, Neb., is going to keep its curlew law but the whistle which announced it sightly to residents of that city and informed kids that they had to be off the streets aren't going to blow no more. Reason: It woke up the tiny tots and gave mammas one lovely time getting them back to sleep again.

FCC Asks Showmen, SMPE For Views on Theatre Video

The Federal Communications Commission has asked Paramount, 20th Century-Fox and the Society of Motion Picture Engineers to give them their views on theatre television by Sept. 2, Washington reported this week.

At the same time the FCC granted Paramount and 20th Century-Fox requests to extend their theatre television licenses, making it plain that this did not prejudice any future action the Commission might take on their applications "in the light of the decision by the U. S. Supreme Court."

This refers to the monopoly findings by the big picture the Government anti-trust suit against the major distributors—findings which have been considered in some circles as reason for not licensing any of the defendants for television stations.

On the subject of theatre television, the FCC asked Paramount, 20th-Fox and SMPE for their views on the six following subjects:

1) What the minimum frequency requirements would be for a nationwide, competitive theatre television service.
2) What specific frequency bands the companies would propose to be allocated for theatre television.
3) The exact functions which would be performed in each such frequency band for a theatre video service.
4) Whether and to what extent such functions could be performed, in whole or in part, by coaxial cable, wire or other means of transmission not using radio frequencies.
5) Whether and to what extent existing common carriers have or propose to have facilities available capable of performing such functions, in whole or in part by radio relay, coaxial cable or wire.
6) Plans or proposals looking forward to the establishment of a theatre television service.

Not for IA

The National Labor Relations Board in Washington this week denied the petition of the AFL-International Alliance of Theatrical Stage Employees to be considered the bargaining agent for set designers at Paramount and Columbia studios. The board ruled that the AFL Screen Set Designers, affiliated with the Brotherhood of Painters, Decorators and Furniture Hangers, was the representative union in 10 major studios. Both Paramount and Columbia stayed neutral in the scrap.

Newsreel Hash Napoense

Some 1,800 of Japan's 2,100 theatres show American newsreels, Motion Picture Export Association Vice-President Irving Maas reported to President Eric Johnston this week. The newsreel versions of the Japs see, are made up of clips from Paramount, 20th Century-Fox, Universal, Warner Bros., and MGM.

Unger Joins Rogers

Joe Unger, recently resigned general sales manager of United Artists and who before that was general sales manager for Paramount, this week teamed up with Budd Rogers to form Rogers and Unger Associates, Object: To represent independent producers, assist them in arranging financing for new production and to cooperate on joint production arrangements abroad, including ad and exploitation campaigns.

Special Job

Irving Dratman has joined Film Classics to write special copy on "Lost Boundaries," the Louis de Rochemont feature, which FG is giving special handling. Ad and Publicity Director Sid Gross is to take care of radio aspects of the film shortly to help exploit it on outside engagements, starting with Cincinnati.

Replaces Washer

Paramount this week promoted Mort Nathan from special advertising and exploitation representative to the post of eastern publicity manager, replacing Ben Washer, resigned.

New Jobs

Herb Steinberg, formerly with Eagle Lion, is joining Paramount's publicity department as a story planner with the dailies and syndicates.

Mighty Proud

Universal-International has added another 200 dates for its picture "Calamity Jane" in the Salt Lake City, Denver Omaha and Des Moines territories, starting July 7-14. Picture already has more than 600 dates in various areas and will get openings backed by a minimum of 1,500 lines of newspaper ads, and extensive radio advertising.

No Hurt?

Television should not affect theatre attendance, John Balaban of WBKB, Chicago, declared in his annual message to the Balaban and Katz stockholders.

Calendar

JULY
19-21, convention of Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.
SEPTEMBER
11-13, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.
19-20, annual meeting, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, St. Louis.
29-31, annual convention, Kansas Missouri Theatre Association, Kansas City.
29-30, annual convention, Independent Theatre Owners of Illinois, St. Charles-Wallick Hotel, Columbus, O.
OCTOBER
24-26, annual convention Allied States Association, Minneapolis.
26-27, annual convention, Motion Picture Theatre Owners of America of Arkansas, Mississippi and Tennessee, Hotel Chica, Memphis.
DECEMBER
Special Ballyhoo Sells Griffin's Midnight Show

Ordinarily, Jefferson City, Mo., is a very hard town to sell on a midnight show, declares Howard Griffin, manager of the State Theatre there. None of them had been successful, but Griffin decided to try again. Maybe one would succeed this time.

He had a "very poor feature," so it was impossible to sell that to his patrons. Instead, he played up the idea of goons, goblins and ghosts in person. Let's let Griffin tell us about it:

"We built a huge cemetery display in our inner lobby ten days in advance of the showing. This display was 12 feet long and nine feet high. And the only way the patrons could get into the theatre was by walking through the cemetery. Result: 100 per cent eye-catcher. On the day of the show we took an old Model A Ford, cleverly decorated with skeleton heads and ghosts, and we sent it on a tour of the city, during which it covered the downtown section, the residential section and several school plenics. This car had the people stopping and gazing wide-eyed. Also we used extra space in our newspaper and plugged the show over our P. A. system."

Griffin was happy to report that the midnight show drew the largest crowd that he ever attended toward such an event in Jefferson City.

Bathing Beauty Contest

A bathing beauty contest was promoted by Henry Cohen, manager of the Dixwell Theatre, Hamden, Conn., with radio time and heralds used in advance plugging. Local merchants donated prizes for the winners—HFD.

Debate to Highlight Premiers of 'McCoy'

Simultaneous world premiers of Samuel Goldwyn's "Roseanna McCoy," one in Louisville and the other in Charleston, are scheduled for August 17, with the Governor of Kentucky and the Governor of West Virginia to participate in a debate over WLW, Cincinnati. The Governor of Ohio will act as referee.

Idea of the debate is to permit each state to give its version of the feud which broke out in 1882, although the enmity between the Hatfields and McCoys is said to date back to the Civil War.—I.D.

Answered Requests

Having received many requests from Italian and other citizens to show "Paisan," Manager Chuck Henley of the Ravenna, Ravenna, Ohio, booked the film and advertised it in a herald.
British Merchants Urge People See ‘Edward’

Injunction to readers of signs in merchant windows in Harrow, England, to stop what they were doing and go to see “Edward, My Son” at the Dominion Theatre was an effective attention-getter thought up by that theatre’s A. L. W. Tolliday.

A bicycle accessories dealer linked up a merchandising phrase with the publicity material on the film: “You must stop cycling sometime—go and see ‘Edward My Son!’”

A piano dealer altered the tip to “Leave off practising the piano long enough to see . . .” etc., and a book-seller asked: “Can you put down your book long enough to see . . .” A local department store used a different approach; it dressed its windows with attractive spring fashions, with this sign: “This window is a grand picture. So is ‘Edward, My Son’ at the Dominion.”

First Kine-MGM Awards Are Made in England

A. Lowrie, manager of the Ritz, Hastings, and A. H. Anthony, manager of the Forum, Kentish Town, received the first monthly awards in England’s Kinematograph Weekly-MGM Showmanship Contest. The campaigns submitted by both managers were for “Easter Parade.” Lowrie received £15 and a silver lion as his prize, while Anthony received a bronzed lion.

These awards, which are being made each month for a year, are part of the £500 Kine-MGM Showmanship Contest to determine the best and most consistent promotion achievements on MGM pictures in England. Grand prize for the year is £100; second, £50 and a pair of silver lions. The A.B.C. circuit is supplementing the contest’s monthly first prize of £10 with an additional £5, should the prize go to the manager of an A.B.C. theatre, as it did in June.

Adds Yo-Yo Contest

In his tipew with the Salt Lake Tribune-Telegram and radio station KALL, on the Midway Mouse Club program for youngsters each Saturday morning, Charles Pincus of the Utah Theatre, Salt Lake City, has added a yo-yo contest to the four-hour program—S.L.C.

‘RED MENACE’ GETS SHOWMANSHIP TREATMENT. Republic’s expose of home-grown communism, “The Red Menace,” gets showmanship treatment in its east and west coast first-run engagements. Photo at left shows the lobby display which drew attention at the film’s world premiere at the Paramount Downtown in Los Angeles, simultaneously with the Hollywood Paramount. A dialog lobby display (right) was used in connection with the film’s opening at Brand’s Mayfair in New York.

KOLMAR PLAYS UP ‘PAISAN’ IN LOBBY. Launching the Italian film, “Paisan,” in several Fox West Coast houses, Publicist Hans Kolmar of the United Nations Theatre, San Francisco, created an effective lobby display utilizing critics’ quotes, several stills and the “year’s most honored picture” phrase.

Kolmar Campaign Launching ‘Paisan’ Is Dignified, Impressive, Effective

Spearheading the showing of the picture in numerous northern California Fox West Coast houses, Publicist Hans Kolmar of the FWC United Nations Theatre, San Francisco, launched the initial showing of the Italian “Paisan,” in that area with a campaign that was dignified, impressive and effective.

Taking his first cue from the overwhelming critical acclaim, Kolmar continually slugged all lobby and newspaper display with the “year’s most honored picture” phrase. He followed with individual quotes from recognized authorities. However, Kolmar did not neglect traditional selling points, featuring lines such as “More daring than ‘Open City’” and “The lives and loves of GIs in Italy,” and stressing the appearance of the new American star, Gar Moore, As Moore, now a Universal-International player, was in town briefly on location; he was introduced to the press and made recordings of interviews for future radio broadcasts.

The Italian consul and staff were in attendance at the opening by special invitation. Deputy Consul Dr. Paolo Molajoni was feted by the theatre management with honorary ceremonies.

Particular appeals were made to the heavy Italian population of the North Beach section through show window cards, the foreign-language press and Italian radio programs. Through the latter a contest was conducted for ex-GIs who were born in Italy or of Italian descent and who served in the European campaign. They were invited to write their experiences to be read over the air for prizes.

After the record gross opening day, Manager George Wilson and his staff were alerted to pick up all comments from ex-GIs in the audience to be furnished to newspaper columnists for copy during the run—S.F.

‘Love Happy’ Premiere July 21 in Detroit

World premiere of the new Marx Brothers comedy, “Love Happy," will be held July 21 at the Palace State Theatre, Detroit, according to United Artists, distributors of the picture.

Spearheaded by Producer Lester Cowan, plans for the opening will come to a gala climax in Detroit, with Marion Hutton, who co-stars, guest of honor at a number of celebrations in her native city. Marilyn Monroe, who appears in the picture and is now on a personal appearance publicity tour, will take part in the premiere festivities.

Speaking of Giveaways, How About Skinner’s?

Manager Ernest Skinner of Darnell’s Appalachian, Appalachia, Va., puts on midweek “Matinees for the Mrs.” and recently switched it to “Junior Miss Matinee” for which he promoted giveaways by the wholesale. Just listen to this partial list, ranging in value from $2 to $25: 48 pounds of chocolates, 150 pounds of hour, permanent waves, $75 worth of women’s wear. From 25 to 30 prizes are given away during the 30 minutes devoted to the stunt, for which a radio station stands by to broadcast the proceedings from the stage.
MARK THE DATE

AUGUST 19

HUNDREDS OF DAY-AND-DATE BOOKINGS BACKED BY THE BIGGEST AD CAMPAIGN OF THE YEAR! 135,336,320 READERSHIP (almost totally entire USA population) FOR THE BIGGEST PICTURE IN TEN YEARS!
I.M.P.S. Member Report

Roy Williams' Kiddie Show Benefits From Civic, School, Church Backing

I.M.P.S. Member Roy E. Williams, manager of the Rialto Theatre, Orlando, Fla., has been conducting a broadcast kiddie show at his theatre for a year now, receiving all-out cooperation from civic and women's clubs, schools and churches. On the recent anniversary of its first show, the Mayor of Orlando proclaimed the day "Tom Thumb Foolies Day" and was present at the birthday party to read his proclamation. A juvenile court judge and the superintendent of schools were also present. The above cut shows 11-year-old Richard Leon, master of ceremonies, at the mike during the birthday broadcast over station WHOO. All children are eligible to try out for the program which is the only one of its kind in the south, giving children an opportunity to acquire poise and master both stage and radio techniques. Coupled with the "Tom Thumb Foolies" is a "Good Deed Award," made weekly to a boy or girl who has performed a good deed. Orlando merchants, newspapers and radio gave Brother Williams loads of publicity on the "Follies" anniversary party. Williams' kiddie show, by the way, has been so successful that two theatres may be required for it in the future.

GRIST for the SHOWMANSHIP MILL

Plans for the launching of a promotional campaign on Hal Wallis' "My Friend Irma," which will encompass every field of publicity, advertising and exploitation got under way last week at a meeting between Max E. Youngstein, Paramount's national director of advertising, publicity and exploitation, and representatives of CBS, NBC, Loew Bros., and Foote, Cone & Belding, to coordinate the promotional efforts of the organizations involved in a campaign designed to effectively merchandise the picture.

Also at Paramount, arrangements have been made for an extensive tieup with Summerette playshoes for a three-month spring campaign publicizing the studio's feminine stars and forthcoming releases. Featured will be Nancy Olson ("Sunset Boulevard"), Mona Freeman ("Copper Canyon") and Joan Caulfield ("Dear Wife"). The campaign will break in March, 1950, with full-page ads in Life, Mademoiselle and Seventeen. It will also include 5,000 dealer displays, over a million stuffer and a complete mat service for department and shoe store point-of-sale promotion. The tieup was made with the Mishawaka Rubber & Tire Co., Mishawaka, Ind.

Following through on the world premiere of "Calamity Jane and Sam Bass" in the Texas and Oklahoma territories which was tied-in with more than 600 dates, Universal-International has set an additional 200 dates in the Salt Lake City, Denver, Omaha and Des Moines territories which is being launched this week with a full-scale advertising and promotion campaign.

Appropriate?

During a recent storm in Crookston, Minn., a large branch from a tree blew across the streets and knocked off part of the local theatre's sign advertising the current feature—"Gone With The Wind."

Two Smart Gags Sell 'Belvedere' for Lyon

Two smart advertising gags put across the comedy angle created a lot of interest in the showing of "Mr. Belvedere Goes to College" at Tri-States' Des Moines and Roosevelt Theaters, Des Moines, Iowa.

For one of the gags, Manager Harold B. Lyon had an usher, attired in raccoon coat and "beanie" cap, walk the streets with a sign on his back giving the title of the film and the two theatres where it was playing.

The other consisted of a display of a set of false teeth in the lobby, and this sign: "Found. . . complete set of false teeth . . . evidently party lost these while laughing at Clifton Webb in Mr. Belvedere Goes to College." Owner please claim."

Incidentally, the effect of the raccoon coat street ballyhoo was further enhanced, according to Manager Lyon, "due to the fact that it was hotter than bades when he was walking the streets."

Life Savers for 'Sea' 

Patrons leaving the State Theatre, Cortland, N. Y., received samples of Life Savers for the coming showing of "Down to the Sea in Ships."

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SHOWMEN'S TRADE REVIEW, July 9, 1949
See No Film Harm From British Act
(Continued from Page 7)
agreement as "insurance" in the present situation.

"Under the Anglo-American agreement that was made with Johnston, Mulvey and Wilson, and which doesn't expire until June 30, 1950, the funds are guaranteed," Arnall said.

Arnall's remarks applied to the $17,000,000 which may be taken out in dollars and to Eric Johnston, Jim Mulvey and Sir Harold Wilson who negotiated the agreement.

"I'm hoping it will have a good effect," Arnall continued, speaking of the British situation.

"... as they tighten their belts it seems to me they will need more entertainment." He cited the war days in Britain and the depression days in the U. S. as illustrations of the fact that difficult times drive people to seek entertainment.

Arnall declared further that the situation would cause the U. S. to come to the further aid of Britain either through an enlarged Marshall plan or by buying British goods and stockpiling them.

He said he would call on the MPAA's Johnston to go with him to the State Department and ask them to resudy the film agreements in view of that event.

Rep. Cecil R. King of California, who is leading a fight against the British quota in Congress, told Snowman's that it was too soon for him to say what effect the new British situation would have on his actions but that he felt it would have some effect.

Industry Personalities
Figure in Stock Deals
Nicholas M. Schenck sold 10,000 shares of Loew's common stock back to the company under court order, the Securities and Exchange Commission reported in Washington this week. Schenck now holds 11,227 shares.

Other stock transactions by film company officers and directors were:

Friday 11 and June 10 reported by the SEC were:

Loew's, Inc., bought 405 shares of Loew's Boston Theatres $25 par common, bringing its holdings to 124,735 shares.

Jack Gold sold 125 shares of Columbia Pictures common. He now holds 49,068, plus 19,057 held in trust in his name. Two purchases of 100 shares each brought the Columbia holdings of Joseph A. McConville to 600 shares.

Herbert E. Herrman sold 400 shares of Trans-Lux $1 par common, reducing his holdings to 5,000 shares. Delayed reports showed purchases of 700 and 300 shares of Trans-Lux by Jay Emanuel in September, 1948, and another of 500 in April, 1949, to bring his holdings to 7,500 shares.

John J. O'Connor purchased his first 300 shares of Universal $1 par common in April, and at the same time bought 100 shares of 4½ per cent preferred. Bud Rogers bought 100 shares of the Universal common in February, 1948, to raise his holdings to 200 shares.

Ax Tax
Exhibitors of Jasper, Ala., seemed happy this week as the city council removed the 10 per cent amusement tax they have placed on theatre-box offices last July. The decision in the friendly feeling ointment is that the move will cost the city $16,000 in revenues a year.

'Sympathy Service' Studio
Salt Lake City reports the erection of a two-stage studio at Midway, Utah, where a series of "American Film Serv- ice" pictures is under way. Series is to be based upon the government agency which protects the country's natural resources. The pictures will cost around $400,000 each, will be made at the rate of four a year by two Utah companies, the Mid-Continent Film Producers and the Utah Locations and Productions Company. Thomas C. Atkins, who has produced for a number of major studios, is producing director for Mid-Continent.

Syndicate Loses Suit Over 'Witch' Delivery
Syndicate Theatres, operating a group of 10 houses in Indiana, this week lost its suit to compel Republic to deliver "The Wake of the Red Witch" when a Marion County grand jury returned a verdict in favor of the distributor defendant.

Republic had refused to deliver "Wake" to Syndicate, exercising Article 14 of its contracts, which permits withdrawal of pictures and placing them in special categories or in later releases. Syndicate claimed that since Republic's home office had not approved its contract until after June 30, 1948, and that since "Wake" was in general release at that time, Republic had waived its withdrawal rights. The jury did not concur.

Griffith Suit Poser Awaits Judge's Rule
Another poser in the Government anti-trust suit against the Griffith Amusement Company rested this week before Federal Judge Edgar S. Vaught in Oklahoma City.

Since the original suit went to the U. S. Supreme Court, which reversed the lower court's order in favor of Griffith and sent the case back for rehearing on May 3, 1948, some of the theatres in the Griffith chain were sold to Theatre Enterprises, Inc. Whereupon the Government sought to make Theatre Enterprises a party to the Griffith company's appeals. Judge Vaught has to rule on this point which involves the Wes-Tex groups and other units.

Writers' $25,000 Award From RKO Upheled
The California Supreme Court last Friday upheld a lower court's $25,000 damage award to Samuel R. Golding and Norbert Faulkner in their suit against RKO and Producer Val Lewton. The plaintiffs had claimed that RKO's "The Ghost Ship" appropriated part of their play "The Man and His Shadow"—a claim concurred in by a lower court jury and later affirmed by a District Court of Appeals.

California Sales Tax Rise Hits Confessions
Retail Sales Tax in California was increased from 2½ per cent to 3 per cent by the State Legislature and became effective the first of the month. San Franciscans also pay one-half of one cent per city sales levy. The change is chiefly noticed by the theatres in their confession though purchases under 15 cents remain tax free to patrons.

Soviets to Pass On 24 U. S. Films
Motion Picture Export Association European Supervisor Louis Kanturek will be allowed to bind the Iron Curtain in Moscow within the next two weeks to screen 24 United States features selected by the Soviet Government for possible purchase from American producers.

These 24 films are the first chosen from a list of 100 submitted by MPEA President Eric Johnston after his trip to Moscow where he made a deal to sell a minimum of 20 to the Soviet union for dollars payable in New York. In addition, the Russians are not to make any ideological changes in these films.

The 24 to be screened are:


Spaces Seats for Audience Comfort
A theatre that makes comfort make up for the limited audience potential of its immediate surroundings by pulling patrons for miles and miles around, sits up in the middle of an ample parking lot in French Town, N. J.

It's the Barn, operated by the St. Louis Amusement Company with Don Conrad as resident manager. The name incidentally fits. The house is built to resemble a barn and the fact that it stands in the middle of a parking lot instead of a field is another tipoff on policy. There is plenty of room for patrons who come by the only means of transportation—automobile.

Tipoff
Inside the theatre is comfortable and well-arranged, with air conditioning. Its total seating capacity is 468, and that's another tipoff on policy. The floor space could stand more but the seats are so far apart that patrons don't have to get up to permit others to enter or depart. The 42-inch space between the front of one seat and the back of another on the next row is ample space to permit anyone to get through with the possible exception of a 300-pounder.

The management has also solved another problem. The lobby of the Barn is so small that between the ticket box and the popcorn stand there isn't too much room. On a busy day the crowds coming in would run up against those coming out and cause confusion. So the house takes them in from the rear but dumps them from the front where they can reach their cars in the surrounding parking lot. And to keep traffic flowing smoothly, the center aisle is blocked off at the rear by a rail, so that those coming into the theatre use the two wide side aisles, while those leaving can go down forward through the center aisle.

Western Act Contest
While Tex Ritter was entertaining the junior and senior youth of Salt Lake City, he conducted a contest for any person in a western act of any kind during his appearances at the local theatre. The winner was awarded about $0 record albums to the persons adjudged to have displayed the most talent.
The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatremen's Standpoint

Follow Me Quietly

RKO Radio Drama 60 mins.

AUDIENCE SLANT: (Family) In this unpretentious chiller, RKO has the sort of fare that will strike home with most moviegoers. Not stupendous, but good entertainment.


Plot: A homicidal maniac, who leaves notes announcing he kills his victims because they are evil, has just taken his eighth slurring victim and Police Lieutenant William Lundigan is baffled. By use of a dummy and with some suggestions from magazine writer, Dorothy Patrick, Lundigan and his sidekick, Jeff Corey, finally trap their man in an exciting but somewhat melodramatic finish. There is a romance, of course.

Comment: This reasonably well-acted hunt for a homicidal maniac is exploitable from several angles and emerges as a minor key "Naked City." A less unreal newspaper slant and the elimination of a ridiculous sequence showing the killer at police headquarters would have helped immeasurably, but it's still entertaining. Herman Schgom's production, obviously budgeted, is still neat and Richard Fleischer's direction maintains a fine atmosphere of suspense. Lundigan makes a good detective and Dorothy Patrick cannot be blamed for some of her lines. Edwin Max is properly terrifying as the maniac.

Omoo-Omoo, The Shark God

Screen Guild Drama 58 mins.

AUDIENCE SLANT: (Family) This South Sea Island yarn about stolen pearls and native taboos is interesting and authentic enough to please average audiences.

BOX-OFFICE SLANT: Should serve its purpose best in theatres where films of this type are sensationally exploited.


Plot: The captain of a sailing vessel returns to a South Sea Island village to try to get the black pearls he had stolen from the eyes of their God, and then had hidden in order to escape with his life. Quite a few of the crew members lose their lives including the captain, before the pearls are returned to their rightful place.

Comment: Another South Sea Island yarn that has the usual excitement and adventure associated with previous tales of stolen pearls and mysterious native taboos. Screenplay is based on the Herman Melville story of the same name; Melville being best-known as the author of "Moby Dick." Satisfactory performances, suspenseful jungle sequences, a battle between two tigers and several fist-fights are all there to entertain the average moviegoer. Ron Randell and Devera Burton casually handle the romantic leads, while Trevor Bartlett as Jeff Raff and the captain of the ship, plays his role with authority. Producers Leonard S. Picker and George Green have given the film enough exciting footage to make it reasonably authentic and interesting. Director, Edward Ludwig, Pietro should serve its purpose best in theatres where films of this type are sensationally exploited.

Once Upon a Dream

Eagle Lion Comedy 87 mins.

AUDIENCE SLANT: (Adult) An appealing cast and some sharp lines aid a rather slow comedy based on an unlikely misunderstanding.

BOX-OFFICE SLANT: A light comedy for the summer; British flavor and a cast familiar to the English serve those who favor it.


Plot: A wife's dream of a rendezvous with the smooth new houseman involves a gift of roses, and when she wakes to discover the roses put on her pillow by her husband she fears the dream about the servant to be true. Trying to prove her fears imaginary, she quarrels with the houseman, with her husband and with his eccentric rich aunt, the last hope to save her dress shop from bankruptcy. Eventually the wife learns the truth about the roses, and the aunt, impressed by the servant, redeems theaos for him to manage.

Comment: Conveniently for the summer season, this is a light comedy and, if it is rather slow and largely based on an unlikely misunderstanding, it does have an appealing cast and some sharp lines—very slightly wicked—lines. The slowness results partly from scenes that have little to do with the illusion-disillusion plot. These scenes, however, such as the early one in bankruptcy court and the late one at a county fair, introduce a number of minor comic portrayals that add to the distinctly British flavor of the film. Helping in such capacities are David Horne, Raymond Lovell, Agnes Lauchlan, Hubert Gregg and Muriel Donham. The three stars are familiar to the followers of British films. Googie Withers, recently seen in "It Always Rains on Sundays" and "Miranda," carries the role of the wife. Griffith Jones, also of "Miranda," is just smooth enough as the houseman and Guy Middleton is likable as the puzzled husband.

National Reviewing Committees' Audience Classifications

ANY NUMBER CAN PLAY (MG M)

MATURE观众

CLASS A—SEC. 2—National Legion of Decency

LAW OF THE GOLDEN WEST (Rep.)

FAMILY-

CLASS A—SEC. 1—National Legion of Decency

One Last Fling

Warner Bros. Comedy 64 mins.

AUDIENCE SLANT: (Family) There are frequent laughs in this comedy, and not-too-frequent moviegoers may find it acceptable entertainment as the second half of a double bill.

BOX-OFFICE SLANT: The film's lightness and its obvious aim only as supporting material are its chief credits. However, the lightheartedness of Zachary Scott names may attract patronage.


Plot: Alexis Smith gets jealous when she sees husband Zachary Scott having lunch with an old friend. Veda Ann Borg. Also jealous, to the detriment of keeping Scott on the rebound, is Veda's husband, Douglas Kennedy. Although the lunch was on business, complications follow on complications, and attempts of friends to bring Alexis and Scott together only backfire, in more or less humorous ways. The film finally brings about the anticipated conclusion.

Comment: This picture is lightweight in all respects. Its intent is fairly obvious—to fill the second half of double features. It will do that, but little more. The complications are completely contrived and every misunderstanding depends upon one of those amazing coincidences. Director Peter Godfrey was handicapped by his script, of course, but why he let Zachary Scott look and act like a sick calf most of the time is a mystery. Producer Saul Elkin's production is tasteful, if one can overlook the story which groops for and then clings to every laugh. Alexis Smith does a competent job, but such fine performers as Ann Doran, Ransom Sherman, Veda Ann Borg and Judy Gilbert, who help lift the film, are actually wasted.

Love Story

(French Dialog—English titles)

Cine Classics Drama 90 mins.

AUDIENCE SLANT: (Adult) A story of several mixed-up loves, chiefly that of an adolescent girl for an older man. Direction and performances are very good, but the plot is likely won't.

BOX-OFFICE SLANT: Selling angle favored by distributors seems to be this film's relationship to "Devil in the Flesh." It's definitely a subordinate relationship, but this film is worth consideration by the art house audiences.


Plot: Douce, a girl of 17, secretly loves Fabien, the manager of her grandmother's estate. Persuading that there is a secret connection between Fabien and her governess, Irene, and that her widower father is in love with Irene, Douce maneuvers Fabien into eloping with her. The discovery that the hotel to which he takes her is an old haunt of his depresses her, and after the further discovery next day that, although he is
infatuated with her, he really loves Irene, Douce decides to go home.

Comment: This is the story of several mixed-up stories with very good direction and performances but a loosely woven plot. It develops that the central conflict is between the desire for love and the love for the governess of the house Fabien only after a long start in which it appears that the central conflict will be between Fabien and the father of Douce for the love of the governess. The selling angle favored by the distributors seems to be this film's relationship to "Duel in the Flesh." While it is definitely a subordinate relationship, it is there, and this film is worth consideration by the art houses. The principal links are the adolescent love theme; Jean Desboeuf, father of the adolescent in each case and hero pathetically in love, and the unobtrusive but helpful music of Rene Cloeore. Odette Joyeux, no new name to art houses, plays Douce excellently, but only after Madeleine Robinson as Irene has begun to look like the lending lady. Here's a v.a. good one. Rogar Pigaut is a Heathcliffian Fabien. It is Marguerite Moreno, however, as the grande dame grandmother, who steals the scenes.

Alimony

Eagle Lion Drama 72 mins.

AUDIENCE SLANT: (Adult) A drama of the alimony racket, not too well written, but well directed. Capably varied characterizations to hold a fair amount of interest.

BOX-OFFICE SLANT: Theatre returns on "Alimony" are problematical and will depend largely upon the exhibitors' astute showmanship. Word-of-mouth may help some. Best results will be turned in by smaller and neighborhood houses. First-runs should back it with a live comedy.


Plot: Starving Composer John Beal is weaned away from his fiancee, Hillary Brooke, by the blandishments of Martha Vickers when he sells his musical comedy. The player backs out, Martha gives Beal the air and he marries Hillary only to return to Martha, the "inspiration girl" of his hit song. When income from that falls, Martha, agai, is hit with the good and marry millionaire Multi-millionaire Ralph Graves whom her alimony-racketeering lawyer, Douglass Dumbrille, blackmails into suing for divorce and alimony on trumped-up evidence. The racketeers are jailed, Beal and Hillary reunited.

Comment: A drama of the alimony racket and paid co-respondents, not too well written, but with enough plot complications and varied characterizations to hold fairly well the interest of the audience. With a surprise court room sequence which finished the activities of the alimony racketeers. Production, direction and camerawork are much to the good, though handicapped to some extent by a bad script. Word-of-mouth publicity may help it some in smaller and neighborhood situations. First-runs should book a live comedy as a companion piece. Acting is generally competent. Beal's weakling composer is a good performance but fails to arouse audience sympathy, and Martha Vickers, though a capable actress, is handicapped by the same lack of sympathy with which does a fair degree to Producer. Hilary Brooke, the deserted but always forgiving fiancée and wife, Douglass Dumbrille's alimony-racketeering lawyer and Ralph Graves, multi-millionaire, who is the main villain in the film. All the characters in the film have been given a frame-up and take the necessary counter-action, are well in the spirit of their roles and are workmanlike acting, Leonid Kinskey as Beal's agent handles a "character" role with skill, and Claude Dumbrille as the film's humourist. Box-office returns are problematical and will depend largely upon the exhibitor's astute showmanship.

Flaming Fury

Republic Drama 59 mins.

AUDIENCE SLANT (Family): The workings of an arson squad, in this case in Los Angeles, plus a certain amount of suspense, will make this satisfactory supporting material in a family show.

BOX-OFFICE SLANT: The documentary approach is always good to arouse some interest and there's enough excitement in arson to carry the picture home for all that's expected from it.


Plot: Roy Roberts, head of the Los Angeles arson squad, uses rookie fireman George Cooper to get the goods on an arson gang. Cooper, with some quick thinking, works his way into the gang, but as he and the police are about to trap them, the gang squirms away, leaving Cooper, who has found out, bound in a blazing warehouse. Cooper is finally rescued and the gang captured.

Comment: The documentary approach is always good to arouse some interest and there's enough excitement in arson to carry this picture along. It's not an elaborate production, but one doesn't look for hivish sets. The film is well made and fairly well directed. Roy Roberts turns in a neat job as the arson squad chief and George Cooper performs capably as the rookie. Sidney Picker's production direction is admirable and Cooper's direction manages to maintain interest.

Forgotten Women

Monogram Drama 66 mins.

AUDIENCE SLANT: (Family) This highly superficial look at the problem of women drinkers and "bar girls" below their family reconciliations and ought not to offend anyone.

BOX-OFFICE SLANT: There are some good exploitation possibilities here, but the story is so casual that too much selling might backfire.


Plot: Four girls—Elyse Knox, Theodora Lynch, Veda Ann Borg and Noel Neill—habitually meet in a bar and discuss their troubles with their husbands. After a series of mishaps, including automobile accidents to two of them, their errant husbands see the light and reconciliations are effected in three cases. The fourth husband never shows up.

Comment: Producer Jeffrey Bernerd's remarkable facility for dealing with exploitable ideas missed fire somewhat here in using the highly superficial screenplay presented in this film. It won't take a very bright audience to see through the illusion that in one case the solution presented is no solution at all, whereas in another there was never any problem. William Beaudine's direction is reasonable. Best performance is by the long-overlooked Veda Ann Borg as the "good girl." Other performances are by the same token, but the leisurely pace may bring more appeal to some of their elders.

BOX-OFFICE SLANT: A good box-office draw, though the series continues to fall short of its predecessors. The antics and the name of Leo Carrillo should help.


Plot: Cisco and Pancho accidentally learn that a respected banker has been accused of murder and embezzlement, found guilty and is to be hanged. To keep faith with the banker's little son, Cisco agrees to investigate. He learns that the banker has been framed by the marshal, the mayor and a bank official, and soon proves to the town's satisfaction that the banker is innocent.

Comment: Cisco is still a good box-office draw, although the series continues to fall short of its predecessors. The story of the man who was accused and what subdued—and the name of Leo Carrillo should help. However, at no time is there enough action for anyone to get excited by. There is nothing in this, and the only exchange of punches results in a two-punch victory for Cisco. The film lacks the action and consequent excitement of a good western aimed at a western market, and in spite of some excellent music, still misses out on the true Cisco Kid flavor and atmosphere. Wallace Fox's direction is amiable enough with his lethargic story. Philip Kramer's production is satisfactory.

Mrs. Miniver'. Sequel To Start in September

MGM's sequel to "Mrs. Miniver" has been moved up on the schedule and will go into production in September in England. Sidney Franklin, who produced "Mrs. Miniver," will also produce this one, and Greer Garson and Walter Pidgeon will again re-enact their original roles. The project, with which dealt the British war effort, was made in Hollywood.

U-I's 'Rose Queen'

Universal-International has purchased from Leo Ware a screen story, "Rose Queen," which deals with the Pasadena Tournament of Roses.
Wonder of Africa fights for freedom, tossing men and horses around like toys!

Joe becomes the performing sensation of Hollywood's most spectacular resort!

Braves blistering flames of burning building, climbs dizzy heights to rescue children!

STRIKING! START

John Ford and Merian C. Cooper present

MIGHTY JOE YOUNG

MERIAN COOPER'S AMAZING ADVENTURE IN THE UNUSUAL

starring

TERRY MOORE • BEN JOHNSON

and ROBERT ARMSTRONG with FRANK McHUGH

Directed by ERNEST B. SCHOEDSACK

Technical Creator Willis O'Brien • Screen Play by Ruth Rose

An Arko Production • Distributed by RKO Radio Pictures, Inc.

SOLD LIKE A CIRCUS FOR THE HISTORY

THROUGHOUT NEW ENGLAND AND N. Y
ING! STAGGERING!

Sensation Piled On Sensation, As Giant Gorilla Becomes Powder-Keg Pet Of Society ... In The Show With The 10 Most Terrific Thrills Ever Pictured!

1. Baby gorilla reared by girl!
2. Fights capture by men and horses!
3. Tamed as night club star!
4. Out-muscles 10 strong men!
5. Balances girl, piano, over head!
6. Tormented, goes wild!
7. Rips iron doors, steel bars!
8. Wrecks palatial night club!
9. Defies police machine guns!
10. Rescues children from blaze!

MAKING 350-THEATRE PREMIERE STATE BEGINNING JULY 13th!
The Brass Tacks of Efficient Picture Theatre Management*

SQ. DANCES GIVE MOVIES RUNAROUND

By Jack Jackson

I've just returned from my most recent check of the currently popular—so popular and growing so rapidly that it deserves classification as a "rage"—Square Dance. Previously I had been in attendance at a Square Dance Festival where some 25,000 spectators were attracted to witness the dancing on 210 squares—that's 1,680 dancers—performing in an immense Coliseum in one of the nation's larger cities. I had concluded this to be a "freak" occasion and discounted the remarks of promoters about the ever-increasing interest that was building Square Dance Clubs faster than accommodations for the performances could be acquired. However, my caravansary was piped to the point where I made constant inquiry along the line of my travels and in every instance found evidence surpassing the wildest verbal claims of my previous informants. As this is written, theatres throughout Texas have become cognizant of the threat to box-owners, and at least 18 of 'em are prevailing on the more proficient teams or groups to demonstrate their ability on stage for the entertainment and edification of Square Dance devotees, fans and followers. One circuit in three big cities offers $1,000 cash plus other valuable prizes to teams or groups taking part in a 7-to-15 day "Jamboree" (I understand the Square Dancers will not participate in a "Contest") with other houses in lesser-sized towns offering awards upwards of $400 in cash.

Tried Square Dances, Eliminated Films Five Nights Per Week

By way of added evidence that theatres are aware of the box-office threat, let me cite other current and pending activity: A Drive-In—a tiny spot in a tiny community—that never had a chance for the usual flush Drive-In business, found it expedient to lay a slab of concrete for the purpose of competing with a small hall for attendance of Square Dancers. At first the owners used only records and advertised the event as taking place only on the three lowest attendance nights of the week. The dancing was free and intended to attract early evening crowds who would stay for the screen fare after the sun sank low enough to permit picture exhibition. What happened? Well, last reports are to the effect that the screen attractions have been eliminated five nights each week, with the Square Dancers taking over for the entire evening and paying hall again the former admission price for the privilege of dancing till 11 p.m. And, the owners report heavier grosses on Square Dance nights than they received during any period of the combination dance and picture.

Stunt Attracts Crowds Ranging From 1,200 to 2,000

An amusement park located in the State Fair Grounds in Dallas, Texas, is capitalizing on the craze to the fullest. Two nights each week the midway—which is, of course, lined with concession stands—is roped off to provide space for a big FREE square dance with a trio of fiddlers and guitarists providing the music. The stunt is attracting crowds ranging from 1,200 to 2,000 and the concessionaires are reaping high profit on their tiny investment for music during the 15-minute periods of rest between dances.

Earlier this evening I attended an elimination event at one of the larger theatres which took place at 7:45 p.m. When I entered the theatre the place was pretty full and by the time of the exhibition only seats at the far sides to the front of the house were unoccupied. I was surprised at the number of folks who entered just a few minutes before the Square Dance exhibition, leaving the theatre as soon as the exhibition was over and thereby manifesting emphatically that their interest was in the Square Dance and not in the picture. Incidentally the screen attraction was a good one—"It Happens Every Sorrow." When I asked the manager about this he told me that the same thing happened practically every night during the two weeks of the exhibition.

It was also interesting and elucidating to note the number of older folks and family groups of four and five members. Of four exhibition groups taking part, only one was in the "younger" age bracket and this was composed of four married couples. Most were of middle age and some in their fifties and beyond. Nearly all names of participants were Mr. and Mrs.

I don't know how you interpret this information but to me it throws a glaring spotlight on where a lot of those 40 million "past 40" folks, which Leonard Goldenson and others have been seeking as theatre patrons, can be found, and what's keeping them away from motion picture theatres. Add to this the fact—and it is a fact—that high schools and colleges are conducting classes in Square Dancing and enjoying constantly increasing attendance by the

(Continued on Page 23)

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Fabian Theatres Plan Anniversary Jubilee

Thirty-fifth anniversary of the Fabian Theatre circuit, operating 57 houses in New York, New Jersey, Pennsylvania and Virginia, will be celebrated in August with a month-long series of promotions, attendance stunts and stepped-up feature picture selling, under the direction of S. H. Fabian and Samuel Rosen.

Edgar Gough, director of advertising and publicity for the Fabian Pennsylvania and Virginia theatres, has established headquarters at the circuit's home office in New York to serve as anniversary campaign coordinator. Gough has already prepared a press book—a guide and blueprint for anniversary promotions.

Cash prizes totaling $3,275 will be distributed among Fabian managers for the best campaigns during the celebration. For the most part, these have been worked out in anniversary multiples of 35. There will be a grand circuit-wide prize of $700, plus these awards in each of the circuit's four divisions: first prize, $350; second, $175; third, $100. Because it has the most theatres, the New Jersey & Virginia will compete for a fourth prize of $75. Custom-made anniversary accessories, selling aids and novelties are being prepared for the occasion.

A kick-off meeting was held this week at the Hotel Astor during which Fabian and Rosen outlined objectives of the celebration. Department heads detailed step-by-step promotion and selling plans.

Cleveland Theatre Opens TV Auditorium

Members of the press and executives of local television stations were on hand for the recent formal opening of the new $250,000 television theatre within the Alhambra Theatre, Cleveland, Ohio. According to Manager Merrill Cowan, the luxuriously decorated theatre is housed in a specially built, easily accessible auditorium, and is a free service to Alhambra patrons who wish to watch their favorite television programs while waiting for the feature to begin or after the show is over. The screen is 7x9 feet.

Intermediate Contracts For New Glas-Screens

Contracts for the installations of Glas-Screens in the theatres of the Intermediate Circuit, which headquarters in Dallas, were announced last week by Herman Gluckman, president of Nu-Screen. The new screen has already been installed in some 80 key Loew circuit theatres.

Among the first installations in the Intermediate houses will be the new Forest Theatre in Dallas, which is scheduled to open July 18.

Doorman Promotes Bike

Decker Leonard Offen of the Monroe, Rochester, N. Y., is a man who does not confine his activities for the theatre to taking ticket stubs. He went out and promoted a bicycle for a giveaway at the theatre. Only expense was a one-sheet lobby card. Bike shop dealer, so satisfied with results that he said next time Offen might give away a motor bike.
Jackson...

(Continued from Page 22)

younger set, and you have a pretty accurate idea of where a sizable number of those missing patrons have gone and where still more are going.

I don't like to holler—or do I?—"I told you so," and I assure you it's anything other than grateful to be forty if the major portion of participants and "fan" onlookers are bracketed in the age span which this column has for years pin-pointed as being the most potentially profitable—life and business neglected segment, of theatre patronage. Even since this department of STR was born, it has repeatedly admonished, implored and deplored, begged and berated for special and consistent attention to the folks most inclined to listen and respond to Father Time's rocking chair and fireside chantings. Just about everybody knows that sedentary habits are passive in their early stages and not strong enough to resist imaginative stimulant. The natural urge of humanity to remain active throughout life is so powerful that it resists the best of almost any imagination, as accurately aimed at this-in-you bullseye or even the we-you-and-want-you outer target circles.

For the past several years the movies—production, distribution and exhibition alike—have been some hotly tugging bagging sacks of surplus coin from the pockets of the never-had-before element that the likes and dislikes of the stable and reliable always-had-it and financially secure groups can and completely ignored. We who dedicated our effort to mass entertainment failed to consider the profitable masses and set up for business at the crossing of PR and the sidewalk. Along came an outfit which offered mass recreation and exercise, plus entertainment, and sold the this-is-for-you idea so strongly that in one city where I dug deep in my investigation 3 per cent, or 15,000, inhabitants, are enrolled members of Square Dance Clubs and paying from six to ten dollars every month per person for the privilege of dancing one night each week. Instructors of the group dancers are in their heyday getting $15 and up per couple for six lessons, with a schedule so exacting that airplanes are used to carry them from place to place or from city to city. Dr. Carl D. Journell, one of the leading exponents of the movement and an outstanding authority whose records sell among the high ten in some localities, tells me his groups of students average 20 squares or more—that is 160 persons—and that in many communities he has a roster of applicants of such size that he'll be teaching for six months.

The spread of the craze is best indicated by a sample six-day tour of the kindly doctor who found a hobby more profitable than a profession. Every Monday he teaches in a former USO hall in Fort Worth on Tuesday he goes on to a rented pavilion in a hamlet of 2,200; on Wednesday he is in another state, city of 150,000, teaching at a swank Country Club; Thursday at the Shrine Temple in a city of half million; Friday to a city of 50,000 in an American Legion Hall and Saturday back to the metropolis for another big fraternal organization. I forgot to mention that on two afternoons he teaches the children of his groups, and in the towns and students and that the ages range from 6 to 13. I've been with him in a couple of situations and found his classes to embrace everything from city fathers sitting silent spectating and standers and grocery clerks, with waitresses, beauty operators, stenos, housewives and club and social leaders filling in the distaff side.

What makes the Square Dance popular?

Well they stole at least a fagot from our publicity fire and then proceeded to fan it into a blaze somewhat wider than we were ever able to negotiate. It is pointed out that the activity embraces all ages; that Grandma can dance with her 12-year-old kin and that Grandpa can take his little granddaughter for a partner. They show that the steps are not exhausting and tiresome and that the presence of gray hair and a slight bend in the back is no hamper to enjoyment of this healthful exercise. They point to the benefits of mixing socially and the swapping of chit-chat during the rest periods. The deterrent to juvenile delinquency is emphasized to encourage the enrollment of the youngsters and the general family enjoyment angle stressed to the limit. Added to this is the fact that all participants are admonished about the activity being of "a group" nature, where seven partners suffer for the mistakes of one, and the need for total abstinence during the dance period. This makes it a natural for ministerial support and participation by church groups. In fact, the instructors sell the wholesomeness and cleanliness of the activity for all it's worth and never overlook the opportunity to impress the building of community spirit that results from participation in the pastime. I heard the mayor of one city remark to Dr. Journell: "Doctor, since you've undertaken the teaching of Square and Folk dancing, you've cured more people within the aid of a single prescription than you did in all your years of professional practice." A mighty pretty compliment, huh? It could be said of movies if we were smart enough to sell our services right.

Just in case I happen to have encouraged some of you to undertake the presentation of Square Dance exhibitions on stage as a hypo to low grosses, let me advise: Square Dance enthusiasts are not commercial-minded and will not respond to dollar lure. You have to approach them from the angle that their appearance will bring interest in the Square Dance program to get them to participate. It is even advisable that you award prizes as "evidences of appreciation for their aid in promoting interest in the program" rather than as remuneration for proficiency in executing the various steps and maneuvers. If you have audience participation in the judging, it is imperative that you count applause as but a portion of the judging formula. The judges MUST be accredited Square Dance authorities. The awards are made on a "per point" basis, with grace, accuracy and proficiency rating high, and courtesy, audience applause, etc. in the lower brackets. Don't try to "go it alone." You need—you have to have—the support of local Square Dance leaders, callers, etc. and the manner of awards, the soliciting of entrants, the kind of formations presented, etc., etc. should all be left to their discretion. Merchants selling boots, shirts, frocks, etc. for Square Dancers are easy to approach for the smaller prizes. And don't overlook the Square Dance record dealers. These records are, in certain places, selling better than Sinatra, Crosby, et al.

A Square Dance exhibition will go well as an added attraction for your regular customers. But its most important service will be the bringing back of faces that have been missing for years at theatre box-offices. If you have the kind of picture program they want to see—and I'd advise a few words to sell the picture from the Master of Ceremonies—it may be that you can get 'em back on your "regular" list.

Radio and newspaper support from start to finish is easy, due to the high popularity of the dance. In Fort Worth a television station rates its most popular period as a half hour of square dancing every Saturday night.

What does the popularity of the Square Dance prove? Well, for one thing, it proves that the urge to associate with one's neighbors and engage in group activities is still very much alive and kicking. And for another, it points to a growing tendency of the American family to really want to enjoy things together.

If we of the theatre can figure a way to capitalize on the desire for neighborly association, and the producers will just give out with fewer pictures that present problems for solution and study by the so-called intelligentsia and more photographs devoted to subject matter calculated to increase enjoyment for the entire American family, some great strides will be made toward getting back our lost or missing customers.

Please read this, Mr. Producer and Mr. Distributor, and if there is any doubt in your mind about the truth of every statement made here, just step in on one of those monster Square Dances that are taking all California by storm. And, if you happen to be a New York desk-sitter, investigate why the Roseland is holding Square Dances once a week and a recent Waldorf Astoria event of the same nature. I've met and talked with several New York dance teachers who came to Texas and are going on to California for the purpose of absorbing ideas to meet the demands of their New York classes.

The signs are going up in mile-high letters, Mr. Producer. Read them, please!
To the showmen whose patrons are demanding "something different"... Allied Artists proudly presents a daring and compelling picture... 

My Brother Jonathan

THE WORLD-FAMOUS NOVEL
by Francis Brett Young

Few stories have dealt so frankly with relationships between male and female... not as a romantic game but as a soul-searching test of the frailties of human flesh and spirit.
"A TOP NOTCHER. DEEPLY PENETRATING! VIVID, REAL CHARACTERS!"

Los Angeles Times

WHY DID THIS FAMOUS DOCTOR FORSAKE THE WOMAN HE LOVED?

WHY DID HE GIVE EDITH MARTIN'S BABY HIS NAME?

"Engrossing entertainment. Sincere, straightforward, compelling."
—Boxoffice

"Strong drama. Colorful and interesting."
—Hollywood Reporter

ALLIED ARTISTS presents An Associated British-Pathe Limited Production
Michael Denison • Ronald Howard • Dulcie Gray • Stephen Murray

My Brother Jonathan

with Mary Clare • Finlay Currie • Beatrice Campbell • Arthur Young

Produced by Warwick Ward • Directed by Harold French • Screenplay by Leslie L. Landau and Adrian Arlington
WASHINGTON

The annual golf tournament and dinner-dance of Variety Club Tent No. 11 will be held Friday, Aug. 20, at the Manor Country Club, Norbeck, Md., with the customary sports and prizes. Committee co-chairmen are Carter Barron and Sam Galanty. Serving on the various committees are George Crouch, Frank Boucher, Harry Cooinin, Herbert Sauber, Arthur Jackson, Jake Flax, George Nathan, Harry Bachman, Jerry Pike and Harry Lobueyer. The Club's gift committee for the annual welfare awards drive was held on June 27. Fred Kogod, chairman of the welfare committee and Chief Barker Jake Flax presented a check for $500 to the Evening Star summer camp fund on behalf of Tent No. 11. Club steward, Bob Pruet, is vacationing.

George Harried, 65, and Mary Wood, 60, were married 60 years ago for their long stay with Loew's theatres in Washington. Harried has been a porter at the Palace for 34 years, and Mary Wood a matron at the same house for 20 years.

J. E. Fontaine, local Selznick releasing organization representative, has moved into his new headquarters at 920 New Jersey Avenue. MGM Office Manager Joseph Kronman is on vacation.

The Playhouse Theatre is preparing a four-foot scroll of the dedication to Author Somerset Maugham, inspired by his “Quartet,” now in its ninth week at the theatre. First to sign were General Carl Spaatz, Lady Hoyer Millar, wife of the late British Minister, and film Star Guy Madison now appearing at the Oiney Theatre.


BOSTON

With RKO candlewax on the way back in many cities, Boston's huge Metropolitan Theatre, which for years housed Fanchon and Marco and other stage shows, will also return to a policy of stage shows and feature pictures. Built in 1927 by Paramount Publix and now operated by New England Theatres, the Met seats 4,317.

Boston's former mayor, John E. Kerrigan, recently appointed to a state job, began his career as a soda pop salesman at the Paramount-Publix theatres in Boston. Colonial Manager Sam Kaplan was in Providence on business last week.

Arthur Howard has completed a tour of independent theatres in Maine and Massachusetts.

Dennis Day made personal appearances at the RKO Boston recently.

Members of Boston's Variety Club are planning an all-day outing soon. Manager Welansky of the Beacon Hill entertained the press at a preview luncheon for “As You Like It” at the Hotel Stalter.

Opening of the Actors' Summer Theatre at Nantasket on July 2 adds more competition to Boston's movie theatres, as does the Casino at Magnolia, north shore summer resort, which has opened under the management of Ruby Newman and Sammy Eisen.

Jack Johnson, former Hollywood agent, is publishing a weekly newspaper, The Cape Codder, which is winning praise from seasoned newspaper men.


George and Alex Tradd are now located on film row with a projector repair service for exhibitors.

NEW ORLEANS

George Wiltsie and D. G. Bell opened their new drive-in theatre, the St. Bernard, near Chalmette National Park on the outskirts of New Orleans this week. W. E. Limmroth is resident manager. The theatre adds a feature to their program. Separate volume-controlled speakers for individual cars are included in the equipment. Facilities also include a snack bar.

The Poche Theatre in New Orleans has added a feature for its patrons. In true Crescent City style, coffee is served in the theatre's patio from 3 to 5 P.M. at garden tables equipped with cements benches while movie-goers wait for the feature to end.

New Feature

Hot dogs and hamburgers have been added to the menu at the Imperial Theatre, an Associated Circuit house in Cleveland. This is said to be the first indoor theatre to install a hamburger grill.
LOOK AHEAD TO THE START OF THE FOUNTAINHEAD

WARNER BROS. ARE GEARED TO GO AS NEVER BEFORE!

10-MILLION READERS!

IT'S ROARK WHO LIVED BY NO RULES!

HE'S DOMINIQUE WHO HAD TO LOVE THAT WAY!

STARRING

GARY COOPER

PATRICIA NEAL

directed by KING VIDOR Produced by HENRY BLANKE

Music by MAX STEINER

From her Novel "The Fountainhead" • Screen Play by AYN RAND
accompanying his wife, is covering Portland and Seattle exhibitor interests of Screen Guild Pictures.

Lee Kirby announces reopening of his Brown Snohomish Theatre which was recently damaged by earthquake. . . . Triangle conference, attended by Norman Moray, N. Y.; Vete Stewart, director of the Seattle and Al Oxtoby, discussed Warner's short subjects. . . . Columbia Salamanca Buck Scale, covering eastern Washington, is back from Inland key cities. . . Manager Chris Casper of the Coliseum, Seattle, is out of the Virginia Mason Hospital here. . . . At a special screening of "Come to the Stable" were a number of exhibitors including Mrs. Anna Brooks and Mrs. Olive Brandt. . . . Glenn Hasland came from Spokane for a conference at the Warner exchange.

OKLAHOMA CITY

Pawlnska, Okla., Osage county's famed "blue stem" cattle-grazing country will be the locale and subject of a full-length western movie to be filmed in color by the recently formedSooner Picture Corp. Several shots for the film, to be titled "Osage," will be made during the Third International Roundup Cavalry to be held here July 29-31.

Two Seminole, Okla., business men, John Solomon and Milt Phillips, are in a movie short being shown this week at a local theatre.

Philadelphia

Max Miller was made honorary citizen and presented with a key to New Orleans by Mayor de Lesseps S. Morrison following his campaign for the premiere of "Reign of Terror" in that city. . . . Irv Blumberg, assistant to Ev Callow, Stanley-Warner ad head, is honeymooning in Florida and Havana with his new bride, the former Anne Besterman of the same office.

Mary Meadowcroft, former Eagle Lion office manager, now married, visited the local office while on a trip from her new home on the West Coast. . . Herb Gillis returned to the local scene this week when he took over the position of sales manager for Monogram, Jack Montgomery, new to the trade, is a salesman at 20th Century-Fox. . . Sam Seuli, brother of Frank Seuli, is the new MGM booker.

Brandwine Drive-in is the name chosen for the new open-airer under construction near Wilmington, Del. . . . Harold Polin, S-W executive, and his wife, celebrated their ninth wedding anniversary recently. . . . Alveon O'donnell, Eagle Lion contract clerk, was married to Ed Larson of Paramount shipping room. . . . Harry Abbott, Local 307, IATSE, is happy over the graduation of his son, Frank H., from Temple University Law School.

"Ship" Dormond, son of Jimmy Dormond, former Goldman circuit ad and publicity man, is in Presbyterian Hospital undergoing an operation. . . Sieg Horowitz is the new local manager for 20th Century-Fox, replacing Sam Diamond, transferred to the New York office.

Border Trouble

When Sam Nieburg of East St. Louis had the property on which his Ken Theatre in East St. Louis, situated, surveyed recently he found that he had found the house extended a foot and a half into the city alley behind the house, according to a St. Louis report. Nieburg took up the situation, which might have proved a legal tangle, to the board of aldermen who solved Nieburg's difficulty by giving him two feet of the alleyway to Nieburg and other property owners in the block. Al- way, not yet granted, is now 13 feet in width instead of the 15 feet required by the city.

VANCOUVER

The Phillet Circuit, operating in the prairie provinces, has bought the Loganwood Drive-In east of Vancouver, from its builders, Bill Thompson and associates. . . . Local Architect C. B. K. Van Normand, interested in building many British Columbia theatres, was elected president of the Vancouver Little Theatre Ass'n. . . Projected to be Walter Mead's new Plaza runs the largest mint farm in the province.

RKO Auditor Bill Watson was here for two weeks checking the local branch, and has left for Seattle. . . . RKO Exploiner Lloyd Muir is back from covering the Portland and Seattle areas which he now handles in addition to British Columbia and Alberta. . . . Mary Easton is vacationing with her new husband "south of the border."

The new $16,000,000 Sulphide Mill at Nanaimo on Vancouver Island which will hire 1,000 men in addition to the 300 already employed there, should benefit Paramount's two theatres, the Strand and Capitol, in that closed town. . . Star Brenda Marshall and her husband, Bill Holden, stopped here on their way for a vacation at the Lodge of the Arrow, a local society in British Columbia. . . . Harry and Mike Phillet were here from Edmonton on a business trip which may result in more theatres for their circuit.

NEW HAVEN

Loew's new 1,400-seat Poli in Norwich, Conn., will be opened with a U. S. savings bond premiere July 13. House is one of the most modern in the state and features a new magic temperature control air conditioning system. . . . Manager H. W. Horwitz of Loew's New York publiclty office spent the weekend here with his wife and son. . . . Manager Bill Brown of the Bijou will vacation in Rhode Island. . . . Manager Mollie Stickles of the Palace, Meriden, is on vacation, her brother being New York's Assistant Manager Ruth Bolton. . . . Manager Harry Rose, Majestic, Bridgeport, will take two weeks off in Atlantic City. . . . MGM Booker Sol Shiffman is vacationing in Kent, Conn.

Bridgeport Strand Amusement Advertising Director Ruth McEwen plans to celebrate her birthday ditto MGM Manager Harry Rosenblatt. . . . Manager Jack Schwartz of Bridgeport's Black Rock and West End theatres celebrated his wed-
From the Heart

Tent No. 4, Variety Club of St. Louis received high praise from St. Louis Public-Schools Superintendent Phillip Hickey who declared at a recent meeting of the Club: "You members of the St. Louis Variety Club through the operation of your Tent No. 4 Heart Fund are doing the type of work that George Washington would like to have you do!" Hickey attempted to extend his thanks for the Club's contributions to the purchase of new glasses for 200 poor children in the public schools. A recent survey sponsored by the U.S. Children's Bureau revealed that 26 percent of pupils tested were in need of glasses. Hickey, a week or so ago, also praised the Club for its humanitarian work at the graduation exercises of a St. Louis Public School at which Chief Barker Tom Canavan and ex-Chief Barker Tommy James were graduates. Senior Rev. James A. McWilliams, S. J., praised the influence of motion pictures on the nation's religious life and its fight against tuberculosis. "I'm living proof," he said, "that tuberculosis can be cured."

The Kewwood drive-in, boasting the largest screen in the south, was informally opened June 24. As the theatre is not entirely completed formal opening will be set for a later date. Officers of the new company are President Allen C. Wallace; Vice-President William E. Porter; General Manager Walter Wood, and Charles H. Behlen. presidents expectspan his indoor theatre, now being constructed at Nicholasville, Ky., in operation within six months.

Out of town exhibitors seen on the row recently included Charlie Butts, Nicholasville Amusement Co., Nicholasville, Ky.; R. H. Robertson, Majestic Theatre, Springfield, Ky.; James Totten, Lake View Drive-In, Pendleton, Ky.; George Lindsey, Lindsey, Brownsville, Ky.; Mr. and Mrs. Tex Richards, State, Crossville, Ind.; Mrs. J. A. Bunker, Strand, Paoli, Indiana; Julian Longest, English, English, Ind.; Tom Speer, Monroe, Monroe City, Ind.; Homer Wirth, Crane, Crane, Ind.

Theatre equipment division of the Dayton Film, Inc., is interested in speaking to Century projection equipment in the 600-car Skyview drive-in at Livingston, Ky., which opened last week.

MILWAUKEE

Variety Club of Milwaukee is sponsoring the premiere of Monogram's "Bad Boy" at the Strand, July 15, raising funds for its humanitarian activities.

The new 346-seat Three Lakes was opened last month at Three Lakes, in the north woods vacation land. In another north state vacation center, Eagle River, the Eagle Theatre has reopened after being closed all winter.

Bert Pirosch, formerly an MGM booker here and later with Fox-Wisconsin, is in town in the interests of Fox West Coast Theatres. Don Schrabo of Independent Films and Reelart Pictures of Minneapolis stopped off for a visit at the Reelart Exchange here on his return from a business trip to Chicago. MGM Representative Louis Orlove, who had to go back to Mount Sinai Hospital for a checkup, is back on the job.

(Continued on Page 50)
KANSAS CITY

Twentieth Century-Fox Midwestern Chief Stan LeRoy, son-in-law, exchange the checking. Las Vegas resumed. The vaudeville circuit. Lennox, son-in-law, exchange the checking. RKO will operate the Strand, Garfield, and others to operate a regular exchange.

DENVER

Fox Intermountain Theatres is improving its three theatres in Las Cruces, N. M. The Del Rio, closed several years, will be completely re-equipped, with new seats, sound, projection, front, concession stand, etc. Altogether, with that to be spent on the State and the Rio Grande, the improvements will cost about $100,000.

MUSEUM RECEIVES MGM SILVER ANNIVERSARY FILM. As part of its 25th Anniversary celebration, MGM last week presented to the Museum of Modern Art a print of its 40-minute subject containing highlights of past, present and future MGM productions.

OMAHA

Ralph Blank has purchased the Tivoli and Roseland Theatres from the Epstein Circuit giving him complete control on the Salt Lake circuit where he owns the big, new neighborhood Chief Theatre. Blank also has the Dundee Theatre in West Omaha. . . . Sol Schwartz, general manager of RKO Theatres from New York, and Jerry Shinback, divisional manager from Chicago, spent part of a week here.

H. E. Davidson is opening a 130-seat drive-in in Lennox, S. D., in July. It has a population of just 1,200. Davidson formerly had theatres at Marion and Bridgewater, S. D. . . . Harry Lankhorst, Jr., Hawarden, Iowa, exhibitor, spends his weekends at his Lake Okiboji cabin. . . . Andy Anderson, Sloan (Ia.) exhibitor, is on a month trip that will include Yellowstone, Canada and California.

INDIANAPOLIS

Stage shows will be resumed at the Lyric Theatre August 18 on a regular basis. For the time being, the vaudeville will be booked out of Chicago, but if the operation proves successful, the theatre will be on a circuit booking shows similar to those at the Palace in New York. The Lyric's resumption of vaudeville will not affect the Circle in booking name bands, while the Lyric will concentrate upon acts.

B. L. Nickbar sold his Lincoln Theatre here to C. E. Mattox. . . . J. McDermott, Universal-International auditor, is checking the local bookings. B. L. Nickbar is the new typist at Albert Dzell Productions exchange. . . . Marie Kish, secretary to RKO Manager Russell Brentlinger, is spending her vacation touring southern Indiana on a bicycle. . . . The C-Ville, drive-in on Road 32, near Crawfordsville, Ind., has its formal opening June 24. The new ozoner is operated by Jack Cook and Joe Million. . . . Zeke Youngblood, of Veedersburg, Ind., opened his drive-in, in Paris, Ill., June 25.

H. M. Quante, operator of the Star at Ferdinand, Ind., has accepted a temporary position at St. Minard Abbey. However, it will not interfere with the operation of his theatre. . . . Richard Hildreth, 20th-Fox auditor, is checking the local branch. . . . Robert Meyer, head booker at 20th-Fox, is on vacation. . . . Twentieth-Fox Manager Tom McClester and Division Manager R. E. Moon attended the Allied Theatre Owners of Indiana convention at French Lick, Ind. . . .
BUFFALO

J. G. Gammel was elected president of the Motion Picture Theatre Owners of New York at its recent Buffalo meeting. The organization, affiliated with the Theatre Owners of America, also elected Vice-Presidents Robert C. Hayman and Sidney L. Grossman, Treasurer Henry G. Dillemath, and reelected Secretary Mervin O. Gueth.

Monday, July 11, has been set as the date for the annual picnic of Buffalo’s Variety Club which will be held at the country home of the Auto Club in Clarence according to General Chairman Sam Geffen and Chief Barker Moron Gross. Activities start at 2 P.M., with dinner at 7:30.

Paramount Theatres District Manager James H. Eisenhauer has moved his family from Rochester to his new apartment in Buffalo. The Skyway Drive-In at Athol Springs is celebrating its first anniversary. The Midtown resumed foreign film shows with “The Last Chance” and “The Damned.” Paramount’s Pep Club will hold its annual picnic July 25 at the Shorewood Country Club, President Al Fitter announced. Paramount Head Inspector Doris Clarke is on vacation at Anglola; Office Manager Al Fitter is ditoing at New Haven.

Raymond Berg has opened his new 500-car Geneseo Auto-Drive-In near Batavia. Paul K. Mulheirn of the new Heights at Elma Heights, dedicated the house officially last week with city officials on hand as guests.

HARRISBURG

With the present rate of progress on building of Mark Rudinsky’s new 7,000-seat Uptown Theatre here, the expected September opening looks possible. Equipment will be supplied by Vincent M. Tate of Wilkes-Barre... New Senate Manager Glen Lazar has bought a home in the Highland Park area across the Susquehanna from Harrisburg and has moved his family into it from Amsterdam, N. Y.

Connie Sheesley, Inez Shoaff and Tina Pusateri are new aides at the Senate here. Frances Pappas is the new candy girl at the State, replaced by Lillian L. Loechel. Central Pennsylvania’s newest summer theatre, the Playhouse at Allenberry, opened July 2... Nancy Reed, pianist-vocalist with Skitch Henderson’s Orchestra, Jim Swallow and Eddie Stein, trombonist and drummer, still in Polytechnic Hospital here following an auto-boat accident on May 11, 1950, on the Board of Motion Picture Operator Examiners were L. J. Holzheimer of H & S Theatres and Projectionist Lloyd Shotts, by the City Council confirming the appointments of Mayor Rhodes.

LOS ANGELES

Lee Theatres opens its new 1,000-seat Encino July 27. Jules Seder, head of the theatre company, plans four houses in the San Fernando Valley... Century Drive-In, new auto theatre in Pacific Drive-Ins’ chain, held a gala premiere opening with 25 guest names, fireworks and a special presentation of animals which work in films as part of the stunts. Pacific plans to open its Whittier Drive-In in about seven weeks.

Fox Uptown, one of Fox West Coast’s houses, has resumed matinees. Afternoon performances were discontinued while the house was remodeled. A new air-conditioning system was also installed. Theatre is part of 20th Century-Fox’s first-run unit in Los Angeles. Similarly, MGM’s Fox West Coast completed a deal for the redecoration and refurbishing of the front of the Four Star Theatre in time for the launching of MGM’s Silver Anniversary with “Edward, My Son,” July 1.

Thomas Migliacchi opened his Chatterbox Theatre in Sun Valley June 26... The Anacoda Copper Co., which has been running the Community Theatre at Darwin Mines, closed the house June 17 because of business conditions... Western Amusement Co. has taken over the Riviera and Avalon Drive-In on the island as of July 1... New Paulo Drive-In on Highway 55 in Orange County near Santa Ana opened its doors July 7 under Ward Theatre Enterprises.

Louis S. Sonney, head of Sonney Amusement Enterprises, Inc., film distributors, died in Portland, Ore., as a result of a cerebral hemorrhage. The body of the 61-year-old distributor was brought back to Los Angeles. With him at the time of his death was his wife, Dorothy... Alfred Wohl, formerly with Rarf and Rudden’s Royal, Bloomfield, N. J., is now managing the Plaza, Hawthorne, Calif., recently taken over by Lester Blumberg and Sherrill Corwin from Neil Calvi... Motion Picture Sales has sold the Harold Lloyd reissue “Movie Crazy” to Sherrill Corwin to play the four Music Halls in Los Angeles and the United Artists Theatre, San Francisco, starting Labor Day.

CINCINNATI

Mary Felshamme is the new assistant cashier at Columbia, replacing Dolores Chaney, resigned... Jack Needham of Columbia, booker-buyer for several Ohio theatres, has added the Park at Bremen to his account... Eagle Lion Manager Al Glahnberger spent the weekend in New York on business... Arthur Manheimer of the Evanston here was operated on at Christ Hospital where his condition is reported good... Mrs. Fay Jane Brakeman has resigned as United Artists’ availability clerk to join her husband, transferred to Portsmouth, O., and is replaced by Dorthella Lacy.

The 600-car Monticello drive-in, Monticello, was opened July 1... Jack Goldman has bought Mitchell Bros’ Roxy, Lock...
**NEW DEAL**

"Not Wanted," Film Classics picture which was premiered in Cleveland at the Warners' Allen Theatre where it is being held a second week, will receive special treatment at theaters in all sections. It ventures where Peter Wellman will present it day-and-date on a first-run policy in seven situations. They are the Uptown, Mahoning, Home, Shenley, Youngstown, Belmont, Newport; Palace, Hubbard and Wellman, Girard.

**ALBANY**

Warner Theatre Zone Manager Charles A. Smakvitz, Film Buyer Max Friedman, Booker Joe W. Flinn, together with District Manager Ralph Crabill and Office Executive Harry Rosenquist made a trip upstate.

Carrie Rogers, secretary to Warner Manager Ray Smith, is recuperating after an operation at St. Peter's Hospital. Warner Booker Carolyn O'Neil is spending a vacation in New Hampshire. Columbia Cashier Sylvia Steinberg will be married on July 10 to William Kramer of New York City.

Beverly Philips, 20th Century-Fox clerk is vacationing on Cape Cod.

**ST. LOUIS**

The 400-car Skyline at Blytheville, Ark., was opened by the United Drive-In Theatre Co., headed by W. P. Robertson. The 1,000-car Mounds Drive-In near Monks Mound, Ill., was opened by Brown & Company. The 750-car Skyview at Belleville, Ill., owned by the Bloomer Amusement Co., scheduled a July 8 opening.

The 300-seat Trojan at Troy has been leased by the Charles B. Rudolphs to the new Long Theatre Co., headed by State Senator Edmund V. Long. The Strand in Perry is now the Mark Twain; C. R. Paisley took over in May. The Orpheum in Hannibal, home town of Tom Sawyer, has been renamed the Tom Saw- yer.

Vacationers included United Artists Manager Bern E. Mariner; Joe Safferty, Universal Southern Illinois salesman; and Universal St. Louis Manager Harry Hynes. Going (for fishing at Detroit Lakes, Minn.) in August are E. V. Roseman, owner of the Rialto in Hanni- bal, and his wife.

Universal Manager Harry Hynes won third prize nationally in his company's 1949 Unity Drive while Bookers Henry Zack and Margaret Murphy won the first prize for bookers in the Southern Division. Hynes has also just cele- brated his 39th wedding anniversary. . . . The S. H. Nesbitt's daughter, Margaret, was married to George Louis Loelke, Jr.

**Baltimore**

Pete Prince is making the western Maryland territory for MGM. . . . Sam Wheeler, Screen Guild, is in town making the rounds. . . . Mr. and Mrs. Bernie Gonder, Oakland, Md., are vacationing in Canada. . . . E. M. Doll opened his new Barton in Barton, Md. . . . The Carlska- don's are refreshing the Majestic in Piedmont with a $40,000 marque and a $10,000 lobby. . . . Sam Goldberg, former owner of the Imperial in Brunswick, Md., and now a Miami resident, is in town.

Joe G. Samartano, Loew's Baltimore Thea- tres City manager, is vacationing with his family in New England. . . . Sol Goodman, Ideal Thea- tre, announced his engagement to Miss Deborah Waxman. . . . Sam Shoeben has closed the Highland for the summer. . . . Donald Kirkley, Morning Sun critic, is vacationing in Ocean City, Md. . . . Friends of Ben and Nellie Cantor gave them a farewell party at the theatre Club upon their moving to Pittsburgh. . . . Marie Russell, New Theatre Leonardown, Md., was married recently to John L. Bailey Jr., bride of honor was Kittie Ramos, also of the New.

**Hartford**

Open for the summer is the 410-seat New Colony Theatre at Sound View, operated and booked by Tom Grasso and Herb Jaffee. Closed for the summer is Loew's Poli at Meriden. . . . Openings coming up: July 10,Locker- wood & Gordon's Lewiston, Me.; Drive-In, under Stanley Redmond and Assistant William Moore, both former Hartford managers; July 12, the 1,400-seat Loew-Poli at Norwich.

Officers elected for New Haven's Local B41: Helen Platt, president; Dominic Somma, vice- president; Samuel Zipkin, secretary-treasurer; Robert Hoffman, business manager; the above four with Francis Sorenson and Marie Smith are the directors. . . . Pearle Parkhurst, for- mer Manager of the Theatre at Harrington, now manages the Lansing, Mich., Drive-In.

Dolores Chicano is the new candy girl at the Center. . . . James Coffey is a new usher at Loew's Poli Palace.

Peter Perakos of the Perakos circuit in New Britain and his wife are observing their 43rd wedding anniversary. . . . Fred Greenway of Loew's Poli Palace and his wife start a Con- necticut shore vacation late in August.

(Continued from Page 31)
Jack L. Warner has assigned Lew Ayres to star in “Sugarfoot,” the Clarence Budington Kelland novel scheduled for the cameras this summer. This is Ayres’ first Warners assignment since “Johnny Belinda.” He will portray a Southern aristocrat on the Western frontier.

As a result of his direction of “I Married a Communist,” Robert Stevenson has been signed by RKO to direct “Jet Pilot,” which Robert Sparks will produce.

Jerry Bresler has signed by Columbia as a producer and will report to the studio in mid-July for his first assignment, upon completion of his current production, “Abandoned,” at Universal-International.

In a deal made by transatlantic phone, Joseph Cotten has been set to play the male lead in Hal Wallis’ “September” opposite Joan Fontaine. Negotiations were made between Wallis and Daniel O’Shea for David O. Selznick. Paramount will release. Wallis is now in England en route to Italy where the film will be shot under the direction of William Dieterle.

July 18 has been set as the starting date for “10 McTaggart Street,” Allied Artists film to be produced and directed by Arthur Dreifuss, with Peggy Ryan and Gloria Jean in the starring roles.

Screen Guild Producer Leonard Picker will put his next production, “Apache Chief,” before the cameras on July 20.

Top feminine roles in two of RKO’s biggest productions of the year go to Janet Leigh who has been borrowed by Howard Hughes from MGM to play opposite Robert Mitchum and Wendell Corey in “Christmas Gift,” to be followed immediately by a contrasting role opposite John Wayne in “Jet Pilot,” which will be filmed in Technicolor. Don Hartman is producing and directing “Christmas Gift.” Also signed for “Christmas Gift” has been seven-year-old Johnny Wright, a boy with no previous film experience.

June Havoc and Scott Brady have been set to co-star in Universal-International’s “The Story of Molly X.” Miss Havoc replaces Ginger Rogers who will not complete her current Warner film in time. Dorothy Hart has been taken from the cast of U-I’s “East of Java” and added to “Molly X.”

Huntz Hall, has been announced by Monogram Producer Jan Grippi as the next Bowery Boys comedy to go before the cameras the last week in July.

Leon Ames and Mary Astor will star Mr. and Mrs. for the third time in MGM’s “East Side, West Side.” Also cast in the film starring James Mason, Van Heflin and Ava Gardner, is Peter Thompson. Voldema Vetling is producing and Mervyn LeRoy is directing.

“Woman of Distinction,” comedy co-starring Rosalind Russell and Ray Milland, has been moved to Buddah Adler’s production slate at Columbia and will go before the cameras July 14 with Eddie Bazzell directing. Production formerly had been assigned to Alex Gottlieb, who checked off the lot. Gottlieb’s other assignment, “It’s a Man’s World,” has been handled to Nat Perrin to produce.

Irving Allen and Franchot Tone have signed Ted Tetzlaff to direct their forthcoming Annicolor production for RKO, “The White Tower.” Franchot Tone just returned from France and Austria where he obtained government permission for the production.

Ben Hecht has been signed by 20th Century-Fox to script “Sweet Poison,” an unproduced play by Leonard Lee. Otto Preminger will produce and direct.

Veiller Gets New Contract at Warners

Anthony Veiller has been signed to a new long term producer’s contract at Warner Bros. Veiller currently is producing “Chinatown Lightning.” Other properties on Veiller’s forthcoming schedule include “Dallas” and “The Travelers.”

With the inauguration of a series of James Oliver Curwood stories, Monogram is now in active production on 10 series, probably in readiness for any studio. Other series include: Bowery Boys, Juggernaut, The Latham Family, Joe Palooka, Charlie Chan, Bomba, Johnny Mack Brown, Jimmy Wakely and Whip Wilson. Steve Clark, Bill Potter and Thornton Edwards have been added to the cast of Monogram’s “Haunted Trails,” while new additions to “Angels in Disguise” include Tristram Coffin and W. J. O’Brien.

Columbia has given the starting gun to “Feudin’ Rhythm,” the second in its series of features starring hillbilly singer Eddy Arnold. Gloria Henry plays opposite Arnold in the film which Ed Bernds started directing July 5.

Two new features went before the cameras at Republic. Director George Blair got started July 6 with “Pardon Me—Hold,” Cast includes wrestler Gorgeous George, Audrey Long, Robert Rockwell and Barbara Fuller. “Sands of Iwo Jima,” the other picture, began July 6, also under the direction of Allan Dwan. John Wayne is starring, with Adele Mara.

Among the independents there have also been two new films getting under way. In New York, Producer-Director Bernard Vorhaus put “Runaway” into work on July 5. Stars are Paul Henrie and Catherine McLeod. And in Hollywood, George Pal put his “Rupert” into production on June 23. Irving Pichel is directing the film, which stars Jimmy Durante, Terry Moore and Tom Drake. In Chicago, Acker Productions has signed character actress Greta Granstedt and ex-sailor Jack Hagen for roles in “JohnnyHoliday.”

MGM’s single new entry is “Keys to the City,” the Clark Gable-Loretta Young series which rolled on July 8 under the direction of George Sidney. The Culver City studio has also begun shooting added scenes for “The Forsyte Saga,” with Greer Garson and Errol Flynn again before the cameras. John Merton and Charles Stevens, former silent film villain, have been added to “Ambush.” MGM has purchased Farewell Amanda, new song by Cole Porter, for use in “Adlin’s Rib.” Porter has turned the purchase money over to the Damon Runyon Cancer Fund.

And at Paramount, the postponed “Let’s Dance,” being shot in Technicolor, got going July 6 with Norman McLeod at the helm. The musical stars Fred Astaire and Betty Hutton.

Universal-International’s two added productions completes the list of newcomers. “Bacunneer’s Girl” started July 8 with Frederick De Cordova directing a cast headed by Yvonne De Carlo. Robert Arthur, producer of the film, has just had his option lifted. Other castings include Robert Douglas, just signed to a multiple-picture deal by the studio, and Peggy Castle, also signed to a seven-year contract. “Fugitive from Terror,” which Michael Gordon is directing, rolled July 5 with Ida Lupino, Stephen McNally, Robert Dowdall, Peggy Castle, and Helen Carter gets the second and lead in “East of Java.”
CEA Meets in Record 90-Minute Session

By JOCK MacGREGOR

While the business was disposed of in record time, the CEA’s Extended General Council Meeting at Gleneagles, Scotland, was the most successful since the war. The venue, set in the wilds, with its famous golf course and many amenities, made for a wonderful change for most delegates since (and let us be honest) the social side is the main feature of these jamborees.

The friendship of President Sir Alexander King and the strong personalities of Scottish branch chairman George Singleton, Herbert Green and L. F. Priest, went far towards making the meeting a success. Their utilling efforts, together with those of the various committees, were much appreciated.

While many made a long break of it, arriving before the weekend, others did little more than look-in for the business sessions, and the party got away to a wonderful start on the Monday. What news was received from Westminster that the entertainment tax was being revised to allow for a 1/3d seat and a 1/2d reduction on the 1/6d.

The actual meeting lasted barely ninety minutes during which delegates reaffirmed their stand against even old films being loaned for TV and learned Rack would demonstrate large screen to them in eight weeks at the Odeon, Penge. (This will be the first cinematic to be equipped subject to Home Office regulations, but experiments will take place only when the hall is closed to the public.)

The council also decided to set up a joint committee with the BFPA to discuss mutual problems and eliminate washing dirty linen in public, long advocated by STR. Sir Alexander said sections of no other industry indulged in such criticism as each other and Thomas France hoped it would not go “all-hush-hush.”

The outstanding event of the week was War-

years’ premiere of “Look for the Silver Lining,” staged some miles away at the Regal, Auchter-.

This was showmanship at its best. A fleet of coaches transported the guests and proprietor J. B. Milne had completely re-equipped and decorated the hall. Expecting the usual village hall were amazed at its beauty and the excellence of presentation. His exterior neon lighting literally dominates the glen and can be seen from miles away. Manager R. Dacre, incidentally, is a real enthusiast.

The film was ideal for the occasion and, for that matter, the country, said Sir Alexander, and fast laced by a magnificent buffet supper when Manager Collins revealed what Gleneagles Hotel can really offer. Indeed, as many delegates discovered, the only thing in short supply there was sleep. Danny Kaye entertained the guests via telephone from Liverpool and found admirable tales in Sir Alex and Arthur Abeles. The former is a wit whom Sam Goldwyn might well sign to replace Danny.

The evening was a triumph for Warners, headed by Arthur S. Abeles, Gayne Dexter and Carl Stack, and awoke exhibitors to the possibilities of smart showmanship and the power of their line-up. When I suggested it was “the wildest night at the Glen had seen since the 45 Rebellion of Prince Charles” (the original, of course, and not the Korda version), I was challenged by Alis M. McIntosh on whether the two臨床 lines really passed that way. I sincerely hope that at least the cooks’ wagons Did! William Kugger and Jimmy Paterson of 20th-Fox were always prominent and Monty Morton came from UA. The only British renters staying were Bill Fielder, Arthur Dent, Sid Taylor and Dan Fish. 20th-Fox, incidentally, provided 16mm versions of their latest films for showing in the hotel theater. “Mr. Belvedere Goes to College” was the first such offering that many exhibitors had seen, and they were duly impressed.

Anna Neagle who had made a “personal,” at Perth, looked-in with Herbert Wilcox for lunch with Sir Alex. They found their way to Harry Greenhill’s show which again was the con-

vention’s social centre, and it is amazing how many exhibitors and wives she knows. No wonder she is our most popular star.

Exhibitors were impressed with ABPC’s ac-

counts revealing trading profits of £2,038,762 (722,05110 last year and net £450,013 (513,901). A 20 per cent dividend will be paid for the year on the ordinary stock. Many however, were not slow to point out that with the wages agreement they had just approved at Gleneagles, many of the profit would be soaked up this period. Over 400 sat down to the Scottish Branch lunch with George Singleton in the chair, and even more on the following day for the Langford lunch given by Ernie and Dickie Pearl. Both were delightful affairs, with speeches to the minimum so that delegates could get away into the highlands or play golf.

I took Jack Frendergast and Fred Thomas for a drive into the hills and I liked Jack’s crack when he heard Teddy Carr had bought Gabriel Pascal’s farm: “Now he’ll be able to milk cows instead of exhibitors.” Having seen Ben Nevis, Ben Vorlich and other mountains we returned to Gleneagles to join Ben Henry, U-J’s British representative. He had come over with GFD’s Sidney Jackson and Phil Hyans of Eros, who, after handling U-J’s reissues, now have a batch of new offerings. While there is nothing sinister about this deal, there is speculation as to where the pictures will go. As the product is not subject to the Johnston Unit program edict, some believe ABC will play it with British pictures.

Best of the evening was played by George Singleton on the return trip from the reception given by the Edinburgh branch. He stopped the coaches, made all the English—or Sassenachs in local parlance—alight and asked them to sing “God Save the King” with appropriate homage to the liberators who had died there. They fought it and then told them they were at Bannockburn where the Scots under King Robert the Bruce had defeated the English in 1314. More than one stick of “Edinburgh Rock” (special local candy which had been presented to the delegates) flew in his direction.

* * *

**Observations:** Since STR was the only American paper represented I was glad to see the Stars and Stripes flying beside the Union Jack over the hotel. . . . Of course, it may have been in honor of the film of the week, which had their son and daughter-in-law vacationing from the States, with them. . . . They should have felt at home, having lunch in a California hotel and even the sun shone—indeed, one wit suggested it was as Scotch as Brigadoon. . . . Still the papers played to the audience as well as a few of the ex-

hibitors dancing Scotch reels instead of proj-

ecting reels. . . . Mr. Bendon was the only one over the few, Ernie Pearl received a wee bottle of whisky—Some debated as to how Ellis Pinkney, CEA solicitor and newly appointed assistant to General Secretary Walter Fuller, should be represented. With his attractive wife, they promise to be assets at future gatherings. . . . Sir Alex shook himself badly when he fell winning an “indoor” game. . . . Arturo Foschini, ex-CFO, ex-

hibitors Scottish Benevo-

lent Society benefited equally from Tommy France’s “usual swindle.” . . . The B. T. Davis made it a family re-union, for their married daughter lives at Aberdeen, and showed the Roy Chamberlains, on their first visit from Bristol, the Highlands. . . . Stuart Black as energetic as ever. . . . The Devon delegates were conside-

rably intrigued by their absentee co-star, once a car by train to save petrol. . . . Some flew to avoid the eleven-hour rail journey but could get no nearer than Glasgow. . . . The South Wales headquarters are about to open at a.p.m., and Wyndham Lewis, chartered a bus and took two days on the trip; next year they hope the meeting will be at Portcawl. . . . Miss Levy handicapped by a painful eye ailment. . . . Bill Speaksman and Dudley West actually sepa-

rated through the presence of the former’s wife. Many non-delegate CEA members at-

tended. . . . Best dressed exhibitor’s wife—Mrs. Walter Ecklaart; prettiest girl—J. Hamson’s daughter from Glasgow. . . . Almost irresistible couple of hours I spent talking local conditions with the Stafford Pooles and their associate, Ernest Rogers. . . . The midnight tea parties—no kidding—organized by Mrs. Iver Grove of Film Transport. . . . The midnight swimming party with plenty of kiddin’. . . . Dickie Dooner still going strong. . . . Sir Gordon Craik had a highlight camera set up to catch the highlights. . . . Laurie Ralston more subdued than usual. . . . Veteran Sarone sail for New York in September on the first leg. . . .

Delegates tickled pink with Bob Dexter’s slogan in Warners’ handsome brochure describing “The Girl from Jones Beach” as “down to earth in shape, size and personality. . . . and other problems will be solved probably when the Johnston-Wilson agreement comes up for revision,” which is estimated to be alight. Cynical Gleneagles summing up—“Ice cream sales must be really good this year for exhibitors to be able to afford all this.”

AT CEA EXTENDED GENERAL COUNCIL MEETING. Sir Alexander King (left), president of the CEA, addresses the guests at the Extended General Council meeting held recently at Gleneagles, Scotland. Photo at right shows a group of delegates and friends at the premiere of Warner Bros. “Look for the Silver Lining,” which was a highlight of the meeting. Included are Mr. and Mrs. Wyndham Lewis, Cardiff; Mr. and Mrs. Ernest Pearl; Mr. and Mrs. “Dickie” Pearl; Mr. Roche, Langfords, and Mr. Barclay, CEA auditor.
Feature Booking Guide

Title Index

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with matching distributor and release dates and running the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN’S TRADE REVIEW

A

Title

Company

Abandoned

U-I

Abbott & Costello Meet the Kidnappers

U-I

Accused

MGM

Act of Violence

MGM

Adam’s Rib

MGM

Adventure in Baltimore

RKO

Adventure in Panama

MGM

Adventures of Gallus Ben

EL

Affair of a Rogue

Col.

Alice Adams

Param.

Alice Adams

Param.

Alice in Wonderland

EL

Alimony

MGM

All the Town Over

U-I

All the Write Stuff

Col.

Amazon Quest

PC

Ambush

MGM

An Act of Murder

U-I

And Baby Makes Three

MGM

Angel on the Amazon

Rep.

Angels' Share

MGM

Angry God, The

UA

Anna Lucasta

MGM

Any Number Can Play

MGM

Apprentice

MGM

Arctic Fury

RKO

Arctic Manhunt

RKO

Arizona Ambush

RKO

Arizona Adventure

RKO

Arson, Inc.

SPG

Avenger, The

Rep.

Backfire

WB

Bad Boy

WB

Bad Man From Big Bend

Astor

Bad Man From Canaan

RKO

Badman

U-I

Backwater

RKO

Bail Bondsman

Rep.

Bail Bondsman

Rep.

Barracade

WB

Beautiful Blond From Bunkhouse

20th

Bill of Rights

RKO

Behind Locked Doors

EL

Beyond the Forest

WB

Beyond the Sea

MGM

Big City

MGM

Big D

MGM

Big Jack

MGM

Big World, The

RKO

Bitter Victory

Para.

Black Beauty

WB

Black Midnight

MGM

Black Shadows

MGM

Blanc Fury

ML

Black Wild West

ML

Blind Goddess, The

U-I

Blind Gold Big Deal

MGM

Blindfold

MGM

Blindfold

MGM

Blindfold, The

Col.

Blindfolded

MGM

Blindfolded

Col.

Blindfold

MGM

Blindfolded

Col.

Blindfold

MGM

Blindfolded

Col.

Blindfold

MGM

Blindfolded

Col.

Blue Lagoon, The

Para.

Bodies and the Beast

MGM

Bomba, Sergeant of the Jungle

MGM

Border Incident

RKO

Boston Blackie’s Chinese Village

Col.

Boy Meets Girl, The

Col.

Bride, The

MGM

Bride of the Yellow Hair

MGM

Brinstones

Rep.

Broken Jaw

MGM

Brothers in the Saddle

RKO

Brownstone

Param.

Bungalow 13

20th-Fox

C

"C"-Man

PC

Camelot

UA

Camelot

UA

Canadian Pacific

20th-Fox

Canteen Girl, A

MGM

Captain China

MGM

Carry Back

Col.

Caught

MGM

Chain Lightning

MGM

Challenge to Lassie

MGM

Champion

UA

Chicago Deadline

Para.

Chinese Mary

MGM

Chinese Woman

Col.

Chinatown

Para.

Chinatown

Para.

Chinatown

MGM

Chinatown

Para.

Chinatown

Col.

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult cumulative listing for distributor of pictures known only by title.) Numbers at left of title indicates Producers- Distributors List (SP) which indicates (SP) date release sold separately), those at extreme right give publication date of Advance Data: a, or Box-Office Review title indicates color photography with adjoining letter giving name of type of color thus: T: Technicolor, C: Cinemascope, M: Releoscopic, U: Technicolor, V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family; M—Musical; P—Petticoat; R—Romance; D—Drama; (Doc) Documentary; (G) Geant; (M) Musical; (W) Western. (My) Mystery

ALLIED ARTISTS

Title

Company

14 Bad Boy (D.F.)

Para.

14 Bad Men of Tombstone (D.F.)

Col.

14 My Brother Jonathan (D.A.)

Para.

12 Strike It Rich (D.F.)

Col.

12 Stampede (W.F.)

Col.

ASTOR PICTURES

Title

Company

Arizona Thoroughbred "U"

Para.

Bad Man From Big Bend

Col.

Rio Grande

Col.

20th-Fox

Trouble at Melody Mesa

Col.

COMING

Title

Company

Alfred Lunt & Lynn Fontanne in "The \( M. A. S. H. \)"

Eloise</div>
EAGLE LION
965 Adventures of Gallant Ben °C (D.F.)
C. Mitchell-A. Knight
J. Beul-M. Vickers
72. 10/1948 17/3/49
966 A Merry Gentleman (D.F.)
C. Mitchell-A. Douglas
J. McDonald-M. Carter
75. 7/4/49 2/3/49
967 Foreign Correspondent °F
R. J. Griswall-V. Howard
D. Long-M. Long
11/49 1/5/49
968 Hell's Angels °D (D.F.)
C. Novak-J. Ford
A. Baynard-S. Carstairs
46. 2/2/49 3/2/49
969 The Lady Bears °D (D.F.)
C. Novak-A. Novak
M. Demand-S. Ford
46. 2/2/49 3/2/49
970 Natural Color °D (D.F.)
C. Novak-A. Novak
R. Hays-Manly
46. 2/2/49 3/2/49
971 Pocketful of Miracles °D (D.F.)
C. Novak-A. Novak
J. Ford-H. Ford
46. 2/2/49 3/2/49
972 The Sinking of the Ohio °D (RKO)
R. Hays-Manly
C. Novak-A. Novak
46. 2/2/49 3/2/49

COMING
Against the Wind (D.A.)...
S. Sigel-R. Beauty-J. Warner
46. 7/13 7/13/49
Alice in Wonderland °Anso (C.A.)...
C. Marsh-S. Murray-M. Aylmer
46. 6/15 6/15/49
Calendar, The (C.A.)...
G. Gatty-John Calhoun
46. 6/15 6/15/49
Dancing Days °D (D.F.)...
J. Murray-A. Dumas
46. 6/15 6/15/49
Easy Money (C-D.F.)...
G. Gatynt-D. Price
46. 06/4/49 6/4/49
Ratier Waters (D.A.)...
Kathleen Ryan-D. Bogarde
46. 6/15 6/15/49
Flowerdrift °D (D.F.)...
G. Jackson-R. Beatty
46. 7/22/49 7/22/49
Lord Byron (D.A.)...
D. Price-M. Zetterling
46. 6/15 6/15/49
Oliver Twist (D.F.)...
H. Newton-A. Gordon
46. 7/4/49 7/4/49
Passport to Pimlico (C.F.)...
S. Holloway-H. Baddeley
46. 6/11/49 6/11/49
Plainsman's Own, A (D)...
M. Lockwood-M. B. Musilen
46. 6/15 6/15/49
Port of New York...
B. Brady-L. Basehart
46. 7/22/49 7/22/49
Regen of Terror (D.A.)...
R. Cummings-A. Dahl-R. Basehart
46. 6/15 6/15/49
Traitor's Course °D (D.F.)...
J. Calvert-A. Dekker
46. 6/15 6/15/49
Waterloo Road (D.A.)...
John Mills-Stewart Granger
46. 7/29/49 7/29/49
Western Story °C-D.F. (D.A.)...
U. Jean-C. Parker
46. 6/15 6/15/49
West of Devil's Hole °D (D.F.)...
J. Horsen-Ch. G. H. Lynn
46. 6/15 6/15/49
Woman in the Hall, The (D.A.)
U. Jean-J. Simmons
46. 8/15 8/15/49

FILM CLASSICS
Alaska Patrol °D.F. (D.F.)...
H. H. Travel-H. Westcott
46. 3/10 3/10/49
Amazon Quest (Adventure)°F...
T. Neal-C. Mathews-D. Cowen
46. 3/10 3/10/49
Appointment With Murder (My/F)°D...
J. Calvert-C. Craig
46. 7/24/49 7/24/49
C-Town °D (D.F.)...
F. Astaire-G. Rogers
46. 7/14/49 7/14/49
Daughter of the West °C (D.F.)...
M. Vickers-P. Reed
46. 7/24/49 7/24/49
Judge, The (D.A.)...
M. Stone-R. DeWilde-P. Guiflu
46. 1/17 1/17/49
Lost Legacy, A °F (D.F.)...
B. Munro-H. Bonar
46. 7/14/49 7/14/49
Lovely Cheat, The (C.A.)...
C. Ruggles-P. A. Garner-R. Nye
46. 7/14/49 7/14/49
Mail Order °D (D.F.)...
S. Forrest-K. Braselle-J. Penn
46. 7/24/49 7/24/49
Red Ball °D (D.F.)...
J. Colton-G. H. Lynn
46. 7/24/49 7/24/49
Search for Danger (My/F)°D...
J. Calvert-A. Dekker
46. 7/24/49 7/24/49
State Department File °C (D.F.)...
T. Johnson-J. Hodak-A. Dahn
46. 7/24/49 7/24/49
Unknown Island °C (D.A.)...
V. Grey-R. Reed-D. Reming
46. 7/24/49 7/24/49

METRO-GOLDYNN-MAYER
914 Act of Violence (D.F.)°D (D.F.)...
V. Heflin-R. J. Leigh
46. 6/15 6/15/49
930 Any Number Can Play °D (D.F.)...
B. D. McCallum
46. 6/15 6/15/49
929 Barkleys of Broadway, The °T (M.F.)°D (D.F.)...
F. Astaire-G. Rogers
46. 1/24/49 1/24/49
928 Beautiful YOU °D (D.F.)...
D. Swiatek-R. Gantt
46. 7/14/49 7/14/49
917 Bride, The (D.A.)°D (D.F.)...
R. Taylor-A. Gardner-G. Laughton
46. 9/30 9/30/49
918 Caught (G/F)°D (D.F.)...
J. Mason-B. Bel Geddes-R. Ryan
46. 8/4/49 8/4/49
919 Edward, My Son °D (D.F.)...
S. Tracy-D. Kerr
46. 11/6/49 11/6/49
920 Jilted °D (D.F.)...
S. Forrest-K. Braselle-J. Penn
46. 7/24/49 7/24/49
921 Love Story °D (D.F.)°D (D.F.)...
E. Gwinn-M. Hall
46. 7/14/49 7/14/49
923 In the Good Old Summertime °T (M.D.F.)°D (D.F.)...
J. Garland-V. Johnson
46. 7/20/49 7/20/49
916 Little Women °C (D.F.)°D (D.F.)...
D. Darwell-T. O'Brien
46. 11/12/49 11/12/49
917 Neptune's Daughter °D (D.F.)°D (D.F.)...
R. Skipen-E. Williams-M. Montalban
46. 9/30 9/30/49
924 No Way to Pay °D (D.F.)...
H. Langford-A. Mason
46. 6/15 6/15/49
925 Straton Story, The °D (D.F.)°D (D.F.)...
J. Stewart-A. Johnson
46. 10/4/49 10/4/49
926 Three Godfathers, The °D (D.F.)°D (D.F.)...
J. MacDonald-N. Carlson-J. Jr.
46. 11/17 11/17/49
927 The Take Me Out to the Ball Game °T (M.C.F.)°D (D.F.)...
S.irlines-K. Williams-Garrett
46. 8/4/49 8/4/49
A. Neary
46. 11/24/49 11/24/49
919 Words and Music °T (M.F.)°D (D.F.)...
J. Allyson-P. Como-J. Garland
46. 11/22 11/22/49

COMING
Adams' Rib °D (D.F.)...
S. Tracy-K. Hepburn
46. 6/15 6/15/49
Ambush °D (D.F.)...
B. Hutton-K. Morgan
46. 6/15 6/15/49
Anna Get Your Gun °T...
S. Ford-J. Leigh-C. Coabant
46. 6/15 6/15/49
Barefoot in Paris °D (D.F.)°D (D.F.)...
G. Murphy-R. Montalban
46. 6/15 6/15/49
Bodies and Souls °D (D.F.)°D (D.F.)...
46. 6/15 6/15/49
Border Incident °D (D.F.)°D (D.F.)...
46. 6/15 6/15/49

Metropolitan and United Artists Pictures...
REPUBLIC

720 Angel on the Amazon (D/A)
713 Code of Scotland Yard (D/F)
712 Daughter of the Jungle (G/F)
690 Duke of Chicago (D/F)
641 Far Frontier, The "U" (W/F)
734 Grand Canyon Trail "U" (W/F)
611 Hellfire "U" (W-D/F)
607 Homocide for Three (D/A)
606 Last Bandit, The "U" (W-D/F)
721 Law of the Yukon (D/F)
698 Red Pony, The "T" (D/F)
697 Rose of the Yukon (D/F)
610 Sands of Iwo Jima (D/A)
692 Susanna Pass "U" (W/F)
693 Wake of the Red Witch (D/F)

COMING

Brent-Ralston-Aherne-Bennett 86. 11/14/48 . 12/25/48
O. Homolka-D. Farr-M. Pavlow 60. 10/24/48 . 10/4/48
T. Brown-A. Long-G. Withers 59. 3/15/49 . 4/2/49
W. Elliott-M. Windsor-T. Tucker 60. 8/26/49 . 11/6/49
W. Elliott-J. Leas 61. 8/26/49 . 10/4/49
W. Elliott-A. Booth-G. Withers 60. 3/15/49 . 3/15/49
W. Elliott-A. Booth-G. Withers 60. 3/15/49 . 3/15/49
W. Elliott-M. Lyon-L. Calhern 69. 3/26/49 . 5/3/49
W. Elliott-M. Windsor 106. 3/14/49 . 5/6/49

WESTERN

J. Carroll-A. Mara 86. 4/6/49 . 4/29/49
W. Elliott-A. Booth-G. Withers 60. 4/29/49 . 5/7/49
R. Rogers-E. Evans 60. 3/19/49 . 4/29/49
A. Lane-E. Waler 60. 5/24/49 . 5/18/49
A. Lane-E. Waler 60. 5/24/49 . 5/18/49
M. Hale-H. Hurst-G. Davis 60. 4/9/49 . 4/23/49
H. Grage-E. Kent 60. 4/9/49 . 4/23/49
A. Lane-E. Waler 60. 1/24/49 . 1/31/49
A. Lane-E. Waler 60. 7/15/49 . 8/3/49

SHOWMEN'S TRADE REVIEW

My Dear Secretary, UA

My Footish Heart, RKO

My Own True Love, Para.

Mysterious Desperado, The, RKO

N

Gypsy Girl goes to Rio, MGM

Neptune's Daughter, MGM

Night Has Two Thousand Eyes, Para.

Night unto Night, WB

Not Wanted, FC

O

Oh, Doctor, 20th-Fox

Oh! You Beautiful Doll, 20th-Fox

Old-Fashioned Girl, An, EL

One Man's Family, Para.

Once More My Darling, U-1

One Sunday Afternoon, WB

Outpost in Morocco, UA

P

Palace, Para.

Pardon My Trou-Horse, 20th-Fox

Parody, 20th-Fox

Perfect Strangers, WE

Pinky, 20th-Fox

Place of One's Own, A, EL

Pinkie, AN


Portrait of Jessie, EL


Prince of Foxes, 20th-Fox

Prince of the Plains, Rep.

Prison Warden, Col.

Q

Quartette, EL

Quicksand, UA

R

Racho and the Stranger, RKO

Red Dust, UA

Red River, UA

Red Desert, SGP

Red Hot & Bothered, UA

Red Light, UA


Red Stallion in the Rockies, EL

Red Wing, EL

Return of October, Col.

Ring of the Desert, Col.

Rider, Rider, Rider, EL

Riders of the Whistling Pine, Col.

Riding High, Para.

Rim of the Canyon, Col.

Rim of the World, Col.

Ring of the Desert, Col.

Ring of the Desert, Col.

Ring of the Desert, Col.

Ring of the Desert, Col.

Ring of the World, Col.

Riviera, UA

S

Samson and Delilah, Para.

Saranband, UA

Savage Splendor, RKO

Scout of the Southwest, UA

Savenger for DC

Sentence of Death, UA

Secret of the Saint, Col.

Chief of the Plains, Col.

Shamrock Hill, EL

Sheep Comes Home, SGP

Shadow of the Thin Man, EL

Side Street, MGM

Sin of Abner Hunt, UA

Sister of Atlantis, SLP

Sky Dragon, MFG

Skyline, SGP

Slattery's Hurricane, RKO

Smoky, UA

Snoopy, UA

Snake Pit, UA

SOUTH CAROLINA
SHOW SERVICE REVIEW

Title Company

4818 Omoo-O moo, the Shark God R. Randell-D. Burton 58 4/30/49 a3/26/49
4817 Time for a Change (WIF) J. Millicent-M. R. Hughes 94 4/23/49 b12/25/49
4920 Ringside D. Barry-T. Brown 7/14/49 b6/4/49
4921 Down to the Sea in Ships (D/F) 119 3/10/49 b6/4/49
4924 Eyes in the Night (W) J. Lowery-B. kimber-Green 75 12/15/49 b6/21/49
4925 Sky Limer D. Bailey-D. Hughes 94 12/23/49 b12/25/49
4934 Son of a Bad Man L. LaRue-F. St. John 61 4/1/49 b6/25/49
4935 Son of Billy the Kid L. LaRue-F. St. John 61 4/2/49 b6/25/49
4939 There Is No Escape S. Thurston 64
4940 Band of Brothers D. Farrens-F. Byrd 61 12/16/49 b1/23/49

TREASURY OF MONTE CRISTO
G. Langan-A. Jergens-B. Brodie

SELZNICK RELEASING ORGANIZATION
Fallen Idol, The (D) A. Richardson-Morgan-Henney
Third Man, The J. Cotten-Valli-O. Welles

20TH-FOX

916 Beautiful Blonde From Bashful Bend T*(C) A. Grable-Romero-Vallero-San Juan 76 6/4/49 b5/28/49
946 Belle Starr's Daughter (W/F) G. Montgomery-N. Cameron-R. Roman 87 11/4/49 b10/30/49
968 Canadian Pacific *C (D/F) A. Scott-J. Wyatt 53 3/4/49 b12/19/49
997 Chimney Every Sunday (C) A. Mullen-J. Hughes 94 6/24/49 b12/12/49
1010 Down to the Sea in Ships (D/F) 119 3/10/49 b6/2/49
1014 Four CAROLL'S KIMBERLY A. J. Mrs. 61 5/20/49 b4/2/49
1046 Forbidden Street, The (D) A. Andrews-D. O'Hara 91 6/14/49 b3/19/49
1066 House of Strangers (D) A. Conte-S. Hayward-E. G. Robinson 101 6/14/49 b11/13/49
1067 The Kill A. Conway-O. Broadway 76 6/24/49 b4/2/49
1071 It Happens Every Spring (C) A. Milland-J. Douglas-J. Peters 87 6/24/49 b5/7/49
1072 The Million Dollar A. Miller-A. Cartwright 91 6/14/49 b3/19/49
1076 Letter to Three Wives, A (D) A. Crain-Darnell-Sotomayor-Delmas 103 4/6/49 b12/4/49
1096 Man About the House, A (D) A. Johnson-D. Gray-K. Moore 93 6/24/49 b6/27/49
1127 Miss Mink of 1948 (C) F. Wyndon-L. Cohn-G. 110 6/24/49 b6/27/49
1131 Mother Is a Freshman *T (C) A. Young-J. Johnson-O. Valle 81 6/14/49 b3/5/49
1169 Mr. Belvedere Goes to College (C) A. C. W. Temple 83 6/24/49 b4/2/49
1178 Of This Side of the Law (D) A. B. West-W. Nelson-O. 110 6/24/49 b6/27/49
1201 Snake Pit, The (D) A. de Havilland-M. Stevens-O. Genn 108 6/14/49 b11/6/49
1203 Song of the Thin Man (D) A. Power-G. Cooper-C. G. 102 6/14/49 b3/13/49
1205 This Was a Woman (D) A. Drelis-B. White 102 6/14/49 b3/13/49
1213 Trouble Preferred (C) A. Russell-O. Knudsen 63 6/24/49 b1/13/49
1216 Tyrone Power-E. Donnelly-J. kidd-O. 56 6/24/49 b6/14/49
1218 Unfaithfully Yours (C) A. Harrison-Darnell-Lawrence-Vallero 105 6/24/49 b10/2/49
1243 When My Baby Smiles at Me *T (C) A. Grable-D. Bailey-O. Oakle 86 6/14/49 b11/6/49
1255 Will James' Sand *T (D) A. Stevens-O. Raoul-Gray-L. Calhoun 77 7/7/49 b4/30/49

COMING

1 Come to the Stable (D) A. Young-C. Hoime 94 9/10/49 b6/25/49
2 Dancing in the Dark *T A. Powell-M. Stevens-H. Robb 75 6/14/49 b6/14/49
3 Everybody Does It A. Darnell-O. Dalllas 94 9/10/49 b6/25/49
4 Father Was a Fullback A. MacMurray-O. O'Hara 94 9/10/49 b6/14/49
5 Front and Center A. D. F. A. Schofield-O. Nich 94 9/10/49 b6/25/49
6 I Was a Male War Bride A. Grant-O. Townsend-C. Calvet 75 6/14/49 b6/14/49
8 The Angel of Mine A. Stevens-J. Haver 93 9/10/49 b6/25/49
9 Prince of Foxes A. Power-O. Welles-O. Hendrix 93 8/31/49 b6/2/49
11 Three Came Home A. Colbert-O. Marshall 94 9/10/49 b6/25/49
12 Twelve O'Clock High A. Douglas-J. Pearson-O. Romano 94 9/10/49 b6/25/49
13 Wabash Avenue *T A. Grable-O. Mature-P. Harris 94 9/10/49 b6/25/49
14 Whirlpool A. J. T. 94 9/10/49 b6/25/49
15 You're My Everything *T (M-C-Romance) D. D. A. B. Baxter 94 9/10/49 b6/25/49

UNITED ARTISTS

Afrique Screams (C) A. Abbott-O. Costello-F. Buck 96 6/24/49 b4/30/49
American Duality (D) A. A. O. Arnaud-M. Forsaith 110 10/14/49 b9/5/49
Conspiracy in Teheran A. Derek Farr-Marta Labarr 83 10/22/49 b11/6/49
Crawford (Up My Sleeve) A. Donnelly-O. Hanks-O. 110 10/14/49 b9/5/49
Don't Trust Your Husband (C) A. MacMurray-O. Carroll-O. Rogers 95 5/20/49 b3/19/49
High Fury (D) A. M. Carroll-O. Hunter 94 11/19/49 b6/25/49
Home of the Brave (D) A. Edwards-O. Corey-O. Brodie 85 6/24/49 b6/30/49
Impulse (D) A. T. A. M. A. M. 110 10/14/49 b9/5/49
Jigsaw (My) A. T. A. M. A. M. 93 3/11/49 b3/12/49
Just William's Luck (C) A. W. Graham-O. Marsh-O. Leish 88 12/11/49 b10/2/49
Lucky Luciano (D) A. T. A. M. A. M. 110 10/14/49 b9/5/49
My Dear Secretary (C) A. L. Day-K. Douglas-O. Wynn 96 5/11/49 b6/11/49
Outpost in Morocco (D) A. E. A. M. A. M. 110 10/14/49 b9/5/49
Roosevelt Story, The (Doc) A. FDR-Famous Persons 96 11/21/49 b1/5/49
Siren of Atlantis (D) A. M. Montez-J. P. O'Keefe-0. O. O. 93 12/17/49 b12/17/49
Too Late for Tears (D) A. L. Scott-O. Dures-O. DeFere 89 7/8/49 b6/4/49

COMING

Big Wheel A. M. O. M. O. M. O. M. 108 8/19/49
Black Magic A. Welles-O. Guild 108 8/19/49
ShoWMen's Trade Review

Advance Data
On Forcoming Product

Grand Canyon (Seren Galiu) Prin-
icipl's: Richard Arars, Mary Beth Hughes.
Direction: Bud Fraker. A male. Kil-
ner accidentally gets a starring role in a
movie scene and after his colleague
recognizes true love in this little drama.

I Married a Communist (RKO) Prin-
cipl's: Richard Barcelona, Larice D. John
Aaror, Robert Stevenson. This drama
details the fistic fight waged by a
successful Communist, escape the
close of the Communist party, with
which he is in conflict.

The Ball Bond Story (RKO) Principal's:
George Paris, Louis Calhoun, Don
Golds. This is a drama of the ball bond racket,
and an attempt to expose the racketeer's
formula, but it isn't a documentary.

Story of Scabstills (Warner Bros.) Prin-
cipals: Richard Hardin, Nora Cou-
lorl, Lois McCallister, Director, David
Bauer. This western in which a
sheriff's son is hunted by the
law because a hussle appears to be
the son, is on a rampage, but the
sher-
der's son proves his innocence.

Newsrel Synopses

(Released Wednesday, July 6)

All American (Vol. 7, No. 350)
—Pembroke Hill; Richmond disk jockey;
Maxwell Field fire; RKO); Cops —
Championship belt to Charles.

MOVISTONE (Vol. 3, No. 53)
—Counterfeiter near White House;
Streem-asin in Channel: Italian religious
text; Richmond festival; Harlem
Island (exc. Los Angeles); Eldie
love: 100th; Allied preschool; Water
skiing.

Nestor Daily (Vol. 20, No. 267)—Counterfeiter near
White House: Rescue from sinking steamer; Canada's
prime minister's万亩; Egypt's secret miracle city; Eldie
love: 110th.

PARAMOUNT (No. 90)—Italian
religious text; Allied preschool;
Canada's prime minister's万亩;
Egypt's secret miracle city; Eldie
love: 110th.

TELENEWS (Vol. 3, No. 260)—Buck
ruges mobilization plan; Drought;
Tah-Hee Battle; Atlantic ship plane
shark; Fireproof gas tank balloon;
Rumble race.

Universal — International
(Vol. 12, No. 114)—Cops —
Channel: Canadian election; Elisabeth
and Philip visit Channel; Canadian
Islands; Counterfeiter in White House;
Italian religious festival; Balloon jump;
Cops — Allied preschool; Water
skiing.

Walter Pathe (Vol. 20, No. 92)—Canadian election;
Counterfeiter near
White House; Underdog game;
Central Park square dance; Grand Prix horse race;
Japan; Canadian election; Allied preschool; Water
skiing; Monte Carlo takes up tabs.
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**RELEASING SCHEDULE FOR 1948-49**

**COMEDY FAVORITES**

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**WORLD OF SPORTS**

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SURE FIRE SOURCE for IDEAS to insure Bigger... Better CAMPAIGNS

The book that’s making Show-selling campaign planning and execution easier for many of America’s top showmen.

Its Fame as the most useful showmanship tool ever offered continues to spread . . . so much so that this is the fourth printing.

ORDER YOUR COPY WITHOUT DELAY
SHOWMEN FEAR VIDEO RIGHTS LOSS; MAY SEEK HEARINGS

EXHIBITORS SPEARHEAD MOVE TO CUT BACK ADMISSION TAX

FINE 27 THEATREMEN OVER MISS. BLUE LAW VIOLATION

IN THIS ISSUE

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

PICTURES REVIEWED:

Air Hostess
Anna Lucasta
Daybreak
Johnny Stool Pigeon
The Great Dan Patch

JULY 16, 1949
Vol. 51 No. 3

REGULAR FEATURES:

Advance Data
National Newsreel
Regional Newsreel
Hollywood Newsreel

Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide
KING EXHIBITOR!

"My crown looks good on him!"

READ EVERY WORD OF THIS ARTICLE!
(From "Film Bulletin")

"PRESENT AND FUTURE PRODUCT MAKES LEO KING"

It's becoming increasingly evident that M-G-M's silver anniversary year is going to be more than a milestone; it's going to be a turning point in the company's history. On the basis of quality of product viewed thus far during 1949, and a production slate which grows more formidable with every passing week, there can be no doubt that there are bright days ahead during this, the company's anniversary year."
EASY RESTS THE SHOWMAN
WITH M-G-M's SUMMER HITS!

"TAKE ME OUT TO THE BALL GAME" (Technicolor)
Frank Sinatra • Esther Williams • Gene Kelly • Betty Garrett

"THE BARKLEYS OF BROADWAY" (Technicolor)
Fred Astaire • Ginger Rogers • Oscar Levant

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

"NEPTUNE'S DAUGHTER" (Technicolor)
Esther Williams • Red Skelton • Ricardo Montalban
Betty Garrett • Keenan Wynn • Xavier Cugat

"THE WIZARD OF OZ" (Technicolor)
Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley

"ANY NUMBER CAN PLAY"
Clark Gable • Alexis Smith • Wendell Corey • Audrey Totter

"THE STRATTON STORY"
James Stewart • June Allyson • Frank Morgan
Agnes Moorehead • Bill Williams

"IN THE GOOD OLD SUMMERTIME" (Technicolor)
Judy Garland • Van Johnson
S. Z. "Cuddles" Sakall • Spring Byington

"THE GREAT SINNER"
Gregory Peck • Ava Gardner • Melvyn Douglas • Walter Huston
Ethel Barrymore • Frank Morgan • Agnes Moorehead

"MADAME BOVARY"
Jennifer Jones • James Mason • Van Heflin • Louis Jourdan
Christopher Kent

"SCENE OF THE CRIME"
Van Johnson • Gloria DeHaven • Atlene Dahl • Tom Drake

Winner of "Exhibitor Magazine" Poll of theatres
or "BEST PRODUCT AND FAIREST TERMS!"
AND THE AVALANCHE OF DATES

MAYFAIR, New York (2nd week) • STANTON, Philadelphia • METROPOLITAN, Washington • Pittsburgh • LOEW'S, Cleveland • GARRICK, Chicago • ALHAMBRA, Milwaukee • Newark • LIBERTY, Oklahoma City • MAYFAIR, Portland • MAYFAIR, Baltimore

ESQUIRE and APOLLO, Kansas City • WEIS, Savannah • PALACE, Tampa • PAL
jammed them in for Seattle

FILMED BEHIND SEALED STUDIO DOORS

THE RED MENACE

MOST TALKED ABOUT DRAMA OF OUR TIME

PRODUCED AT REPUBLIC STUDIOS
EXECUTIVE PRODUCER • HERBERT J. YATES

KEEPS ROLLING . . .

Mon • 20th CENTURY, Buffalo • PARAMOUNT and FENWAY, Boston • FULTON, SSOURI, St. Louis • PARAMOUNT, New Haven • IMPERIAL, Charlotte • ADAMS, LYMPIC, Utica • CAPITOL, Sacramento • SENATOR, Vallejo • RAJAH, Reading
Jacksonville • PARAMOUNT, Denver • GRAND, Cincinnati • FLORIDA, Miami
SOUTH TERRIFIC!

"HOME OF THE BRAVE"

in DALLAS • HOUSTON

not only matched any picture opening in the last five years but its first four days’ business promises a week to top anything in Southwest history!

Watch it go and grow and grow everywhere thru UA!

BOB O’DONNELL, Interstate head, says:

"Because of large gross figures and exceptionally fine press and audience reaction, I have today set bookings balance of circuit!"
NEWSPAPER ADVERTISING. A short time back we made comparisons between present-day showmanship methods and those of fifteen years ago. We expressed our thought that current show-selling is not up to the efficiency standards of former years. Recently we applied the same yardstick to newspaper advertising and, in our opinion, the modern examples lack the punch and originality that was so evident in the middle-Thirties. If you have a file handy, we suggest you look back to the newspaper ads of those days for a comparison with the present style of layout and display.

We find a sameness that approaches monotony in the current examples as compared with the older, bolder, more vigorous ads of yesteryear. While this may be a by-product of efforts to develop an "identity" through a "style" pattern, it also can lead to the deadening effect of a familiarity that breeds indifference on the part of the reader by giving the impression that it's just the same story they've seen before.

Let's see some life and sparkle in the advertising for movies and let's have the back-to-showmanship plan applied to the theatre's newspaper ads, because the newspapers are still the theatreman's first line of battle for the public's amusement spending money.

SAME PICTURE—DIFFERENT RESULTS. Driving around over the last weekend brought us to two New England towns where the same picture was playing—but with entirely different results. In one, business was great, with some standees for the early show and a waiting crowd sufficient to assure a good house for the second show. In the other town—about eighteen miles distant—the same picture was playing under the same single-feature policy. Arriving shortly before the first show was about to break, we were amazed to see that the audience was about half of the theatre's capacity.

In the first town, the exhibitor had run ads in all local weekly papers (no dailies in the town), had used window cards throughout the surrounding area, had four spot announcements on a nearby radio station, and had done a good job of direct-mail with heralds.

In the second town, Mr. Theatremen had used a one-column ad in his local weekly and two one-sheets out front—period.

Maybe this recital tells a story. It all depends on the frame of mind of the reader. To us it is a comparative example of good and poor showmanship with results pointing the moral.

If you want to sell 'em you've got to tell 'em. And if you don't make it sound mighty important, why should the customers get excited?

* * *

GO TO WORK ON THE TAX. There is growing optimism that theatre business may get some relief from the excessive federal admissions tax. So now is the time for every exhibitor to come to the aid of—himself, personally. The exhibitor organizations are lining up for what appears to be a good united-front action. But the individual theatreman should do a job on his own initiative. By all means show the newsreel clip that will be incorporated in the issue to be released July 16 by all newsreel companies. And, further, write your representatives in Congress putting forth your arguments favoring "H.R. 3905" and the Johnson amendment to reduce the federal admission tax to 10 per cent. Also get fellow merchants to write, supporting your plea to reduce the excise tax.

* * *

PARAMOUNT PRESENTS. You will find important news about forthcoming product in an advertisement in this issue wherein Paramount gives details of the pictures that soon are to be available.

It is high time this business stopped talking in negative terms about product, and when you look over the billing for the several pictures from this one company, you'll realize that the Film Industry is assembling the most potent elements of star power, story appeal and show values in a sincere and workmanlike effort to give the public a quality of entertainment that's mighty big for the amount of money it costs people to buy a ticket to your theatre.

* * *

CONGRATULATIONS TO PETE HARRISON. This week marks the thirtieth anniversary of Pete Harrison's well known Harrison's Reports.

It is certainly no secret that he has won the respect and admiration of thousands of theatremen for his honest and unbiased opinions on pictures and trade practices.

Our sincere hope is that Pete will be around for another thirty years to continue a great job with a service he originated and has proved to be needed and wanted in this industry.

—CHICK LEWIS
**What's News**

**In the Film Industry This Week**

**Exhibition**

Heat can be beat. This week MGM's Mike Simons arranges to show off his Mississippi Theatre Owners convention at Biloxi, Miss., declared that business in most of Loew's theaters was very good. A few are doing better than Hollywood—all Hollywood, not just MGM—was making it possible to exercise showmanship by cutting loose good product during the dog days and not waiting for the winter weather to come around.

Simons' statement was immediately borne out by Loew's financial report, which showed that earnings for the 16-week period ending June 9, 1949, compared with $72,063 for the similar period of 1948. And down in Memphis, veteran showman M. A. Lightman, Sr., told STR that business was "very satisfactory." It wasn't what it had been in the past, he added, but it still was good.

Less optimistic was the New York Times survey of theatre business conducted in every key city of the nation. The Times reports business off from 15 to 20 per cent, but not down the line. Industrial sections which have laid off help showed a bigger drop and smaller places seem to feel it most. Exhibitor opinion placed the blame on more careful buying by the public and "poor product." Some say it was bad.

In Washington where the federal legislators meet, an all-out industry move spearheaded by exhibitors and backed by labor unions and the public was in motion to force a reduction of the 20 per cent amusement tax to its pre-war 10 per cent. But there were hints of a compromise.

Out in San Francisco, drive-ins were in the news again when PCCITO Board Chairman Rotus Hvey denounced their practice of admitting children free and said the brick-and-mortar operations might follow this policy to meet the competition.

Down Dixie way drive-ins, which had been scarred, are beginning to mushroom with the trade expecting 20 in the Gulf States area alone during the season. With them come some headaches for the brick-and-mortar exhibitor—drive-ins have proved they can offer more rentals in many spots and may demand better runs.

In fact out in Detroit Alex Schriver's two open-airers have moved from third-run to second-run and in East Haven, Conn., Columbia reportedly sold a dual first-run.

In Cleveland, the downtown drive-in partnership with M. A. Lightman, containing nine theatres which it will take over Oct. 1 and operate under a new corporation with Jack Katz, formerly of Dominion Theatres, and W. A. Thomson. In South Dakota it ended its operation with Joe Ryan and in Virginia it terminated the partnership.

In Cleveland the Limelight Theatre is challenging a 14-day clearance given the Genoah, five miles away, taking the matter to arbitration—the first such case this season. Down south in Hattiesburg, Miss., six managers were fined $10 each and 21 employees actually paid a fine of $1 for operating on Sunday after the recent decision of the state blue law. An appeal will be taken.

In Massachusetts "no smoking" signs may soon be up in theatres as the result of a new order signed by E. M. Loew, chairman of the state circuit. Exhibitors must file a tax bill on film and other measures which the legislature had before it, and in the fall establish a tax of a five per cent amusement tax is up again. But in Illinois exhibitors won't have to worry about dog racing. The legislators didn't pass the legalizing bill.

**Litigation**

Park-In Theatre has appealed its patent suit against E. M. Loew, circuit to the U. S. Supreme Court and out in Bluefield, W. Va., another federal court upheld the right of distributors to sell books and alleged fraud suits. This makes approximately 12 such decisions.

**Television**

The Federal Communications Commission this week in Washington was planning to open up ultra high frequency channels which would make a total of 2,525 television stations possible compared to the present 72. Meanwhile exhibitors who want to get into theatre television were fearful that if they don't act in a few weeks, it may be forever too late. A shift in exhibitor tactics may result with a request for an open hearing before the FCC to decide the strength of programming they could offer for theatre video instead of relying on engineering gadgets.

**General**

Charges that five motion picture companies dominated the American screen were made by Attorney Morris Ernst testifying as an inquest before the House Judiciary subcommittee on monopoly. Appearing before the committee next week will be Ellis Arnall, who will make a report.

Meanwhile in Washington the Motion Picture Association was protesting quotas for films in Germany and in New York the same body was discussing the possible collapse of the pool into which British film rentals earned in America were to go, to be divided among the American companies in accordance with the quota system of the country. Some of the companies have circulateds and Universal is kicking.

**Financial:** Loew's, (see exhibition): Columbia, cumulative preferred dividend of $1.06% a share, payable Aug. 1.

**Deaths:** Ernest W. Freedman, 65, managing director of The Daily Film Renter, at his home in Hattiesburg, Miss., was shot dead.

**SHOWMEN'S TRADE REVIEW:** Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone: Lafayette 3-1556. E. Chick Lewis, Editor; and Publisher; Ralph Cokain, Managing Editor; Melvin C. Lewis, Film Advertising Manager; Harold Randall, Eastern Advertising; L. M. Goldstein, Secretary; Ralph A. Cokain, Treasurer. West Coast: 6777 Sunset Boulevard, Los Angeles 3, California; Telephone, Hollywood 2055; Ann Lewis, Manager. London Representative, Jock Mcgregor, 16 Leonard Street, London W.I; Telephone, A.M. (elephant 361). Member, Audit Bureau of Circulations. Address all correspondence to the New York office. Cable address: "Showmen's.

**An STR Field Report**

Mushrooming Dixie Drive-ins Bring Headaches

By BILL SPECHT (News Editor)

Drive-ins in the Gulf States area of Dixie, long delayed in comparison to the West Coast, are mushrooming in the South with at least 20 expected to be in operation for this season and bringing with them their share of headaches for the brick-and-mortar exhibitor.

The drive-ins are in part imagined, in part very real, for while the exhibitors of the more conventionally accepted theatres acknowledge that drive-ins may draw from a different audience and ordinarily would not cut into his trade, the facts are that the climate in the Gulf States area is such that the open-airers can, and frequently do run the year through.

Drive-ins on the Paramount-Richards circuit, as an example, ran the year round last year. Certain independent drive-ins likewise ran the full calendar year others closed for two months or so to repair for the season.

**Run Year 'Round**

This year-round run operation is not only a factor which is causing the brick-and-mortar exhibitors to worry, but the fact is that the average subsequent-run theatre in the cities of the area—which embraces Louisiana, Mississippi, and parts of Alabama and Florida—does not offer any extra sumptuousness, luxury, comfort or other services that would make them outstanding. Too many of them are relics of the silent days which have hidden the fact that they have a new coat of stucco over their wooden frames and modern air conditioning has not been installed.

The same in a lesser respect is true of many first-runs in the small communities.

However, the problem which the drive-ins pose may possibly be that of rental and run. This may depend of course on just how the average distributor in the New Orleans territory will govern himself by circuit reaction, for the territory is still a circuit situation, though it has opened up considerably in the war and post-war years.

**Not To Date**

To date the drive-ins do not seem to have nosed anyone out on runs. But one exchange manager told the STR reporter that recently he had sold one over a subsequent neighborhood but the rental he had gotten net was over twice that he could have received from the brick-and-mortar house for a similar run. It is this problem which is beginning to stir in the worries of the exhibitor who has a small house and has a drive-in coming up in his neighborhood. He sees a rent-raising form of competition.

At present the area can see both the best (Continued on Page 12)

**Fireworks**

When they say fireworks at the Egyptian Drive-in at Herrin, Ill., they don't mean that the manager is giving the ushers the works or putting on something of the sort. The house used a 20-minute firework display in addition to its regular program during intermission as an attraction. Thursday, July 15, was used at the open area in the rear of the 600-car drive-in.
Loew's Up

Net profit for Loew's during the 40-week period ending June 9, 1949 rose to $5,160,735, or $1 a share on the common after taxes, and subject to year-end audit, a jump of $411,710 over the similar period in 1948 when its net was $4,729,063 or 92 cents a share. The increase in profits was to go by the line of the apparent from Loew's International Rudy Berger who declined upon his return from Europe this week that the company's European business was the best it has been since 1939.

Asks Arbitrator To Kill Clearance

14 Days Unnecessary, Claims Ohio Showman

Claiming that the Limelight Theatre in Woodville, Ohio, was entitled to a 14-day clearance over his Genoa at Genoa, five miles away, Herbert Hogan this week appealed to the arbitrator at Cleveland to direct RKO, Warner Bros., and 20th Century-Fox to give him an "irrespective run."

The case, which is the first to come to arbitration this year, alleges that the present 14-day clearance maintained by the distributor defendant in favor of the Limelight hurts the dignity of the Genoa by forcing it to pay independent product and reissues. Hogan claims further that when he built the Genoa in 1948 he assumed that he would be able to license pictures irrespective of Woodville in the same manner as they are currently licensed to the De Lu at Gibsonburg, which is also approximately five miles from Limelight.

Reasonable, He Says

Paul Pointus, owner of the Limelight, denied that the protection was unreasonable and claimed that his house and the Genoa are competitors. The distributor-defendants claimed that they granted clearance over the Genoa at the request of an "established trucker" who had not requested it over Gibsonburg.

The matter now rests with the arbitrator.

Union Bucks Union To Stop Picket Line

An AFL union which stood up for its exhibitor employer and backed another AFL union which was going to picket his drive-in as the result of a secondary strike, won its point this week when business was going on as usual at the Star-Lite Drive-in, Fargo, N. D., without the chanting protest of a picket line.

It all started when George Ferris, business agent of the AFL projectionists Local No. 510, FATSE, learned that a truck drivers' union was striking against a trucking company which hauled gravel to complete the theatre. The truck drivers planned to picket the Star-Lite in retaliation.

Ferris pointed out to the truckers' union that a picket line at the theatre would put his members in a tough spot. Either they would have to go on the line or else honor it and injure the exhibitor employer who was in no way involved in the strike.

Further, Ferris pointed out, the picketing would injure the exhibitor who was innocent of any of the strike troubles and whose business was just getting started. The truck drivers union listened and decided not to picket the drive-in.

Showmen See Video Blackout; May Seek Open FCC Hearing

Proposed Move to Shift Emphasis From Engineer Studies to Programs

Believing that failure to act within the next few weeks will be fatal to the hopes of theatre television, exhibitors interested in this field may shift their present tactics and move to get an open hearing before the Federal Communications Commission on frequency allocations, informed Washington sources told Showmen's Review this week.

This shift in exhibitor tactics, which hitherto has been based on the plans of either gathering engineering data on the feasibility of theatre television or on taking a "wait-and-see" attitude, is scheduled to take place if certain elements within the Theatre Owners of America can carry their point against other elements which do not agree that immediate action is imperative.

At present, according to reliable information, TOA is divided into two camps:

1) The exhibitor members who want to get into theatre television in order to protect their interests in the future. (This group consists mainly of east and west coast exhibitors with a few in the midwest.)

2) The exhibitor members who believe that television, either for the theatre or as a competitive threat, is far off and that any present action is premature. (This group is a strong element in the organization and consists principally of midwesterners, southerners and slightly off-midwest units, where video has not made any appreciable headway or where it may be several years before it arrives.)

At present, the FCC issues licenses for all its channels, there won't be a chance for theatres to crash into the video field.

This accounts for their desire to move to the... (Continued on Page 11)

Exhibitors Spearhead Move to Cut Admission Tax Back to 10 Per Cent

Spearheaded by exhibitor action, an all-out industry move was under way this week to whittle down the federal amusement taxes to their pre-war rate of 10 per cent.

The move, national in scope, swung under way with renewed interest as the industry suddenly found that its tax reduction move had a much better chance in view of growing public opinion against war-rate excise taxes and the flow of money that had a change of heart on the subject of taxation and there was a possibility that President Truman would not oppose any move to cut these taxes back to their pre-war level.

(Continued from page 9)

Fines 27 for Blue Law Violations

Six Hattiesburg theatre managers and 21 of their employees were found guilty Monday by Special City Judge Bruce Aultman of laboring on the Sabbath in violation of Mississippi's blue law prohibiting Sunday work.

The managers were fined $21 each and the employees $5 each, with $4 of each employee's fine suspended. Defense attorneys announced an appeal to the county court, which would presumably involve a jury trial. Meanwhile six others arrested for selling food on Sunday were alleging that they had been discriminated against and are awaiting their trial.

The theatre managers were arrested after they had run their houses on a Sunday after 6 P. M., which is in defiance of the state statute limiting Sunday operation of motion picture theatres from 1 P. M. to 6 P. M. (STR, July 9, p. 7)—hours during which the churches are not holding services.

The six are presumably seeking to nullify the state law by violating it, getting convicted and then seeking a jury trial on appeal. Several juries in Mississippi have refused to return guilty verdicts and an idea of how unpopular the law is in Hattiesburg alone may be gathered from the fact that after the arrests, both city judge and county prosecutor withdrew from the case. Thereupon the mayor, who is cracking down on violators, appointed Aultman as special judge and Edward Currie and Alfred Moore as special prosecutors.
Paramount Sets Release for 9; Out After Record Bookings

'TOP O' THE MORNING.' Re-uniting the Bing Crosby-Barry Fitzgerald team that scored so heavily in two previous screen hit, "Top O' the Morning" has been selected on the Paramount Week feature (Labor Day week) as the "fidical choice," says Distribution Chief Al Schwalberg, because "it's a very special picture, symbolic of everything that's tops in motion picture entertainment."

Paramount General Sales Manager A. W. Schwalberg Wednesday fixed release dates for nine features from the present through Nov. 25 and announced that the company has selected "Top o' the Morning," starring Bing Crosby and Barry Fitzgerald, as its pictures for Paramount Week, which begins Sept. 5.

Paramount Week, in addition to being the period when the company will seek to get some of its product on every screen of the nation, will serve as the starting gun for the "Gold Rush of 49 Sales Contest" held to celebrate the company's 37th anniversary and set record bookings.

Schwalberg, in fixing release dates as far ahead as November, placed the company in the vanguard of Hollywood's major producers who are releasing what seem to be strong marquees values to boost theatre attendance. The Paramount general sales manager was enthusiastic over the releases and termed them "the kind of merchandise that pays off in big numbers at the box-office."

The releases follow:
- Chaplin's "Sorrowful Jones" with Bob Hope, Lucille Ball.

Get Belgium Oscars

Nine entries by the United States in the Belgium World Film Festival at Knokke took secondary honors and received that event's equivalent of Oscars—miniature statues of St. Michael.


Sept. 5—"Top of the Morning"—Bing Crosby, Barry Fitzgerald, Ann Blyth, Hugh Cronyn.

Sept. 23—"Rope of Sand," a Hal Wallis production with Burt Lancaster.


Oct. 28—"Song of Surrender," with Wanda Hendrix, Macdonald Carey, Claude Raines.

Nov. 11—"Chicago Deadline," with Alan Ladd and Donna Reed.


No Set News Format, Paramount Declares

Paramount has no set schedule for its new format "featurized news" treatment of its newsreel but will use this type of presentation whenever the subject warrants it, a trio of Paramount News officials declared at a press conference in New York Monday.

The "featurized news," as the officials termed it, goes beyond the actual handling of the news event itself and furnishes background information, together with, in controversial matters, the divergent viewpoints. To date the treatment has taken up the entire newsreel, making each reel so treated a one-subject short. However, the trio, which consisted of Short Subject Sales Manager Oscar Morgan, Shorts Producer Russell Holman and Newsreel Editor A. J. Richard, indicated that this one-subject treatment itself might be varied with varying circumstances.

Holman declared that the "featurized news" idea was not new with Paramount and had been considered years ago as a method of bringing something different to the newsreel. The war, however, delayed its development.

Asked in view of the controversial subjects the new format touched upon whether exhibitors would be able to clip scenes which might offend sectional audiences, Morgan replied:

"The contract calls that the newsreel should be run as sent, but I don't think it will be policed."

Asked if the new format reel would be accompanied by requests for higher rentals, he retorted with a grin:

"We ask every exhibitor for more money."

Holman, queried whether Paramount's newsreel would tie in with industry propaganda to get it to the public, indicated that it would if the propaganda was direct and spot on.

Morgan took the trade press to task for what he said was "negative" reporting on newsreels. Included in such negative reporting, according to Morgan, was the fact that the trade press had carried reports on circuits which had canceled their newsreel contracts. He stressed the importance of the newsreel in the industry picture.

Theatre Fire Fatal To Usher Hero

Funeral services for Richard L. Duffin, usher who lost his life fighting a fire in the Capitol at Salt Lake City, were held this weekend in that city.

Duffin was trapped in the burning basement of the theatre while he tried to beat out the fire as 600 patrons left the theatre in safety. Firemen trying to rescue him were prostrated by smoke. The fire broke out at 3:30 p.m., accompanied by explosions, but due to the steel and concrete construction, the major damage to the Capitol was from smoke. Duffin and Herbert Slosberg, both ushers, discovered it in the basement but Duffin kept at his fire-fighting job too long and when Assistant Manager Charles S. Whitney went in to rescue him, he was overcome by smoke.

The Capitol has been closed for repairs and will reopen shortly, according to Tracy Bahan, general manager for Intermountain, which operates the house.

Ernest W. Fredman Dies Suddenly, Was 65

Ernest W. Fredman, 65, managing director and editor of The Daily Film Renter, British trade paper, died suddenly at his home Monday at Horncchurch, Essex, after a brief illness. Survivors are his widow and a son—Eris S., associated with Herbert Wilcox.

Hughes Named RKO Production Director

RKO's directors elected Howard Hughes to the newly created post of Production Managing Director, President Ned E. DePinet announced this week.

Meadow, Kay Form Producing Team

Noel Meadow and David Kay are organizing Meadow Productions, a new corporation wholly independent of Meadow's Vog Film Company, to produce a feature in New York. Subject matter was not disclosed.

No Worry Here

Illinois exhibitors won't have to worry about dog-racing competition since the bill to legalize it died in the legislature.

It's Off

Motion picture theatre attendance is from 15 to 20 per cent off from last year, a nationwide survey conducted by The New York Times revealed Sunday. The survey shows that the slump is not general but is heaviest in the lower range theatres and in areas where general business has been off. Exhibitors interviewed attributed the drop to "tightening of the family purse string," "careful shopping for films and "poor product."
The Home of a Hundred Stars—with

THE NEXT 14 HITS IN THE
GOLD RUSH OF '49

all scheduled before the end of this year
Here they are, Mr. Exhibitor—the star hits of Paramount’s Gold Rush Year. And my old golf partner, Hope, is tee-ing ‘em off with a big one in July...
A great role for Ladd in a great love story to match the tension of the times...

**ALAN LADD • BETTY FIELD**
MACDONALD CAREY • RUTH HUSSEY
BARRY SULLIVAN • HOWARD DA SILVA
in F. SCOTT FITZGERALD'S

**"The GREAT Gatsby"**
with SHELLEY WINTERS
Produced by Richard Maibaum
Directed by Elliott Nugent
Screenplay by Cyril Hume and Richard Maibaum • From the novel by F. Scott Fitzgerald and the play by Owen Davis

Betty’s back in the kind of bang-up role that’s Red, Hot and Boxoffice

**BETTY HUTTON • VICTOR MATURE**
in **"Red, Hot and Blue"**
A JOHN FARROW Production with WILLIAM DEMAREST
JUNE HAVOC
Produced by Robert Fellows
Directed by John Farrow
Screenplay by Hagar Wilde and John Farrow • Story by Charles Lederer

Men of greed fighting for a woman of glamor in the Dark Continent’s diamond empire . . .

**"Rope of Sand"**
A HAL WALLIS production starring
BURT LANCASTER
PAUL HENREID
CLAUDE RAINS
PETER LORRE
with Sam Jaffe
and Introducing
CORINNE CALVET
Directed by William Dieterle
Story and Screenplay by Walter Doniger
Additional Dialogue by John Paxton

The CBS Show, Hooper-rated Among Top 5 On Air
JOHN LUND • DIANA LYNN • DON DEFORE
with MARIE WILSON • DEAN MARTIN • JERRY LEWIS
as IRMA
in HAL WALLIS’ production

**"My Friend Irma"**
Directed by George Marshall • Screenplay by Cy Howard and Parke Levy • Based upon the CBS program
"MY FRIEND IRMA" created by Cy Howard

"Yep, Bing—Paramount's pitchin' top entertainment—every day and every holiday from now to New Year!"
Paramount’s 38 years old—almost as old as Crosby—and they’ve never had a line-up of big pictures and great stars like this...

You Can’t Stop People From Talking About “The Heiress”!

OLIVIA

de Havilland

MONTGOMERY

Cliff

RALPH

Richardson

WILLIAM WYLER’S

“The Heiress”

with

MIRIAM HOPKINS

MONA FREEMAN • VANESSA BROWN • SELENA ROYLE

Produced and Directed by WILLIAM WYLER • Screenplay by Ruth and Augustus Goetz

Based upon their stage-play • Suggested by Henry James’ novel “Washington Square”
Top O’ The Teams—Bing and Barry—together again to top “Going My Way” and “Welcome Stranger” grosses...

Bing Crosby
Ann Blyth
Barry Fitzgerald
Hume Cronyn

Top O' The Morning

Produced by Robert L. Welch
Directed by David Miller
Written by Edmund Beloin and Richard Breen—Lyrics by Johnny Burke—Music by James Van Heusen

Bob sweeps Bing’s “Connecticut Yankee” sweetheart right off her feet—in a gale of gags, laughter and songs . . .

Bob Hope and Rhonda Fleming in
The GREAT LOVER

with Roland Young • Roland Culver • Richard Lyon • Gary Gray

Produced by Edmund Beloin
Directed by Alexander Hall
Written by Edmund Beloin, Melville Shavelson and Jack Rose

Ladd as showmen like him—a fighting Ladd, a romantic Ladd—in a newspaper yarn that’s as fast as a teletype...

ALAN LADD
DONNA REED
in
Chicago Deadline

with
JUNE HAVOC • IRENE HERVEY • ARTHUR KENNEDY

Produced by Robert Fellows
Directed by Lewis Allen
Screenplay by Warren Duff
Based on a Story by Tiffany Thayer

And a Season-Long Parade of PARAMOUNT CHAMPIONS
Brought back by popular demand

You can play the first two right away:

FRED SYLVIA HENRY
MacMURRAY • SIDNEY • FONDA
in “The TRAIL of the LONESOME PINE”
Color by Technicolor

and “GERONIMO!”

with PRESTON ELLEN ANDY
FOSTER • DREW • DEVINE

And we’re breaking the big news now that re-issued for December holiday dates will be that “White Christmas” Champion

BING CROSBY • FRED ASTAIRE in
“HOLIDAY INN”

Another Famous All-Time Champion

To Be Announced

Twofisted Paramount promotion socks across all these hits in the exciting FREE short subject, ‘EYES ON HOLLYWOOD’

Date it today to sell your theatre
and all these tremendous shows!

★ ★ ★
A picture unmatched by any other for production magnificence, entertainment content and boxoffice potential, has been made—and DeMille has made it!

Cecil B. DeMille's

Samson and Delilah

Color by
TECHNICOLOR

HEDY LAMARR
GEORGE SANDERS

with
HENRY WILCOXON

Screenplay by Jesse L. Lasky, Jr., Fredric M. Frank. Based upon the history of Samson at
In the mighty temple of Gaza, Delilah and the Saran watch Samson make sport for the Philistines.

“We sneak previewed Paramount’s greatest entertainment, ‘Samson and Delilah’ before a capacity audience. In 15 years, no audience reacted as 100% favorably as this one. A milestone for great pictures in our industry.”

B. D. Cockrill, Managing Director, Denham Theatre, Denver, Colorado
Today's Star Tunes
All Sing of Entertainment That's Paramount

Paramount song hits by famous composers like Livingston and Evans, Burke and Van Heusen, Frank Loesser, and Victor Young, are important draws as the Oscar-winning "Buttons and Bows" proved so dramatically with "The Paleface." Listen for:

"Having Wonderful Wish"
from "Sorrowful Jones"

"Where Are You"
(and others)
from "Red, Hot and Blue"

"Just for Fun"
(and others)
from "My Friend Irma"

"Song of Surrender"
from "Song of Surrender"

"Top O' The Morning"
(and others)
from "Top O' the Morning"

"A Thousand Violins"
(and others)
from "The Great Lover"

"My Love Loves Me"
from "The Heiress"

And Completing Your All-Star Show:
Paramount Shorts now gives you a new boxoffice service that builds your whole program, coordinating all these great feature pictures with 52 of the finest quality shorts and 104 issues of Paramount News. You'll take pride in saying of every picture on every bill:

"If it's a Paramount Picture, it's the best show in town!"

Make Room On That Marquee for Paramount's Ticket-Selling Songs!
Judge Upholds Audit Right

Right of the distributor plaintiffs to inspect the books of L. F. Rogers of Welch, W. Va., and his affiliates, and of Annie Shore of Holden, W. Va., in separate suits filed against the defendants, over alleged percentage frauds, was upheld in federal court at Bluefield, W. Va., last week by Judge Ben Moore. The Judge ordered the defendants to open their books.

The judge also refused the defendants a special hearing on their claim that the suits filed by the plaintiff distributors were illegal because the contracts contained clauses fixing admission prices. Both defendants contended that price fixing had been declared illegal by the U. S. Supreme Court in the Government.antitrust suit. On behalf of the distributor plaintiffs, Edward A. Sargoy of Sargoy and Stein argued that the high court had ruled only against future price-fixing and had not invalidated past contracts containing such clauses. The judge took the matter under advisement.

Suing Rogers are Paramount, 20th Century-Fox, RKO, Warner Bros., Loew's (MGM), Columbia, and Associated Artists. The same group, with the exception of United Artists is also suing Shore.

Seeks High Court Rule
On Drive-In Patent

Whether or not all drive-in theaters will have to pay royalties to the designer of the first such open-airer with ramps has been placed in the hands of the Supreme Court this week as Park-In Theaters, holders of the Richard M. Hollingshead patent, asked the high court to review its royalty suit against the E. M. Loew circuit.

Park-In claims that the Loew circuit opened a drive-in at Providence, R. I., June, 1947, under its license but stopped paying royalties in June, 1948. Controversy over these royalties was decided in favor of Park-In by the Boston federal court, but its decision was reversed by the first circuit court of appeals, which ruled the patent was invalid for "lack of invention."

In its appeal to the Supreme Court, Park-In claimed that the Massachusetts Appeals Court had not considered the aspects and that in California an Appeals Court there had upheld the validity of the patent.

May Seek Video
FCC Hearing

(Continued from Page 9)

TOA ahead of its policy of waiting until engineering briefs are ready to present to the FCC. They claim that the FCC is convened theatre television is feasible from a scientific and engineering viewpoint. The problem, they point out, is to show the FCC what theaters can offer for programming and what theatre television might amount to as public service.

Convinced

This group is fairly well convinced that the argument that theatre video would help theaters beat back falling grosses will not meet with much FCC sympathy since the Commission has always taken the stand that the air should be free. They acknowledge that this FCC view may be a bit naive in view of the fact that radio stations and networks, while presenting free programs, profit from selling time on the air to the advertiser. But they point out that the theatre arguments will have to be based on public service rather than potential profit and that they must show what services the theatre with video could perform for a community both during its operating hours when it charges admission and during its non-operating hours, when its facilities might be used for education, disseminating hygiene and sanitary information or tying in with libraries and other civic institutions.

And they point out further that a public hearing which would mass the industry behind its claims might have a good effect both on the Commission and the FCC. Others, such as oil producers, tobacco, and the open hearing to make their plea for frequency allocations for their business.

Industry All-Out
For Tax Cut

(Continued from Page 9)

organization which is working along with several other exhibitor associations, the legitimate theaters, the Motion Picture Association of America and TOA, has definitely stepped into the field of persuasion and under the direction of Oscar A. Doob, chairman of its executive committee, has circulated its members as well as those outside its membership, furnishing suggestions on what to write the federal lawmakers.

Stress Points

The points stressed are: 1) Movies are the cheapest form of entertainment for the millions; 2) motion picture theaters are experiencing decreased box-office returns; 3) thousands of motion picture employees face unemployment as personal cats are scheduled to follow box-office drops; 4) supply and service organizations serving theaters will suffer as the need for their services decrease.

Joining the MPAA in this effort is TOA, Independent Theatre Owners Association, Theatre Owners of Albany, Motion Picture Theatre Owners of New York State and the League of New York Theatres, the last of which represents the legitimate theaters.

In addition the national campaign is soliciting the aid of theatre, exchange and studio employes to call upon their Congressmen and Senators to reduce the tax.

In Washington, D. C., efforts were being made to persuade federal law makers that the tax cut might result in larger tax revenues from other sources, with those supporting the cut using the Canadian situation as an example. The assumption is that a general level of this increased sales money would go back to the Government in the form of corporate income and other taxes.

Newsreels, Too

Also all five newsreels are carrying an interview with Sen. Edwin C. Johnson, who explains to the public the measure to cut the tax.

Malco Partnership Ends; 1 More to Go

Paramount Tuesday completed part of its dissolution of joint ownership with M. A. Lightman's interests in Memphis, Tenn., in accordance with the terms of the consent decree when Lightman announced that the Malco Theatre partnership would terminate and that Paramount would acquire nine of the circuit's 59 houses.

This leaves Paramount with one more Lightman partnership to dissolve—that of the Richards-Lightman circuit which operates 14 theaters in six cities of the Memphis exchange area. Paramount acquired an interest in this circuit when it bought the stock of E. V. Richards, in Paramount-Richards, thereby acquiring Richards' ownership in Richards-Lightman. Lightman told SHOWMEN'S TRADE REVIEW that he expected the dissolution of the latter partnership to take place shortly.

Meanwhile dissolution of the partnership in Malco leaves Paramount with the following theaters: the Memphis Strand; the Owashoro, Ky., Malco and Bleich; the Jackson, Tenn.; State; the P. Smith, Ark., Joe and Hoyt; the Highlandings, Ark.; the Fain, Ark., and the Fulton, Ky., Fulton. These houses will be placed under control of a new Paramount corporation to be formed.

Lightman retains the remaining 41 theaters in the Malco chain. In addition he operates eight theaters, including three drive-ins which he has owned outright without partners and will have additional houses when the Richards-Lightman circuit is dissolved.

End Dominion Operations

Paramount this week continued its move to divest itself of partners, in accordance with the consent decree it signed in the Government anti-trust suit, by dissolving its partnership with Hunter Perry in the 15-house Dominion Theaters of Virginia.

Under the dissolution Paramount retains three theaters—the Paramounts in, in Charlottesville, Lynchburg and Newport News. Perry retains 12 houses—the Cape Charles Radium; the Charlottesville Jefferson, Lafayette and University; the Exmore Cameo; the Hampton Langley and Rex; the Hilton Village Magazine the Lynchburg Isis and Trenton; the Newport News James; the Phoebeus Lee.

Paramount Buys Out Joe Ryan in Dakota

In its first South Dakota move to comply with the terms of the consent decree reached in the Government anti-trust suit, Paramount this week purchased the interests of Joe Ryan in its Madison theatres. The circuit and Ryan had been partners in the operation of the Lyric, which Ryan owned, and the State, which he leased.

Safety Measure

Connecticut's new fire law, requiring all places of public assembly, including theaters, to be provided with auxiliary lights in the event of an emergency, is now in effect, Hartford reports. Lights at the exits and corridors and safety doors and fire escapes must be provided. Power must be drawn from a separate source, such as storage batteries.
They Must be Good and High Or Good and Cheap—Lippert

They must be good and high or they must be good and cheap—there’s no middle road in motion picture making.

That’s the opinion Robert L. Lippert, head of Lippert Productions and of Screen Guild, expressed to the trade press in New York last Friday. Lippert believes that intermediate A’s—pictures brought in for more than $400,000 and for less than a million—are falling flat on their faces and that unless tremendous production value is involved, the best policy is to produce at a low budget.

For himself, he’s following the latter policy, shooting features after intensive rehearsing in from seven to 10 days.

“We can do 16 to 18 pages of script a day with the proper rehearsals,” he declared.

The producer at the same time made it plain that his new financing company—Motion Picture Financial Corporation—which is now selling its stock, was created to raise first money for Lippert Productions which would be budgeted at $60,000 or less.

Can Do

“He’ll,” he replied to a question, “I can supply all the second money personally. But lately I’ve been having to supply the first.”

The company will own 15 to 25 per cent of the negatives it finances and will share in from 15 to 25 per cent of the net profits.

Lippert claimed that the banks had tightened up on first money, and, with reason he added, since that was the only way to get actual economy in the industry. His own finance plan, he said, plus credits which he can procure from the banks, will give him a revolving fund from which he will produce 24 pictures next year, or two more than originally announced. During this season he will deliver 16.

Despite his decision to make low-budgeters, Lippert, however, is not against high cost production. He pointed out that it takes a “million or a million and a half to get a real A,” adding: “If you’re going to go, you’ve got to go the whole way or turn them out for $400,000.”

He believes high-budget pictures are good for the industry and good for business and that where they have actual value, they can recover costs. In this connection he praised MGM, declaring:

“I’ll say this. I’ll give Metro a lot of credit. They have been a life-saver to the exhibitor.”

Tempo Faster

As an exhibitor he finds the tempo of exhibition stepping up, stating that his theatres are “using more films this year than last year” and that where a seven-day run was common during the immediate post-war years, it now takes effort to make a picture hold for five days.

Exhibitors, however, he believes, are derelict in getting out after business.

“Fundamentally,” he told reporters, “what is wrong with the business is that we’re losing customers. People are drifting away from the theatre.” He charged exhibitors with not attracting new audiences, claiming that this was proved by the fact that when a drive-in opened up it did tremendous business without apparently affecting the business of the brick-and-mortar theatres. The inference is, he said, that the drive-in audiences had not been theatregoers and that this audience potential had remained untapped by exhibitors until the open-airers came along.

‘Very Satisfactory’ Business—Lightman

Business in the Memphis exchange has been “very satisfactory,” M. L. Lightman, Sr., of Malco Theatres told Showmen’s Trade Review Wednesday.

“It is not as good as it was but we still find it good,” he declared.

Collapsed Ceiling

The Park Theatre at Houna, Ia., which has been closed since its ceiling collapsed under the weight of water which had seeped through the roof into the ceiling, reopened last Sunday.

Hot Weather Can Be Beat—Simons

Hot weather can be beat and Loew’s experience in this direction proves it because its box-office returns at present exceed those of the same season last year. MGM’s Mike Simons told the story of the Mississippi Theatre Owners at the Buena Vista Hotel in Biloxi, Monday.

Stressing the twin facts that Loew’s theatres were pushing a “Big Show Season” to bring back business and that Hollywood was turning out a strong product, he said, “Loew’s box-office figures are running ahead of a year ago.” The theatres, Simons continued, are concentrating on larger newspaper ads, more radio announcements and the widest possible expansions of exploitation tie-ups.

“And Loew’s is learning instead of poor production, they’re getting some excellent pictures from Hollywood and that not all pictures are being held back for Fall release.”

PCCITO, MPAA Talk Public Relations

“Expository” meetings between the Motion Picture Association and the Pacific Coast Conference of Independent Theatre Owners were held in San Francisco Tuesday to discuss possibilities of a cooperative industry public relations program. No conclusions were reached.

And Still More

A six-horse pony ring is offered in addition to the film attractions at the Shefield and Sinclair Canyon Drive-In near Portland, Ore.

Dixie Drive-Ins Bring Headaches

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and worst types of the drive-ins. Among the former are the Paramount-Richards, the Joy House and the Montgomery circuit operations. They offer the usual concessions to keep the children amused, food, soft drinks and several of them are considering bottle-warming services. They represent a decent money investment and recovery on that investment even though they can’t average more than one full show a night in many instances since in the smaller areas the patrons believe in going to bed early and the last show doesn’t pull a very heavy crowd.

There are also drive-ins built with the minimum of investment. One of these, on a secondary road outside of a minor Louisiana town, is set in the fields which has been leveled off with gravel. The screen’s back is turned to the road; the cars enter over a bridge which the owner has built across a ditch. He needs no other walls, for the ditch provides his front from gnat-crazers and the land surrounding his grounds is so soggy, no auto could make it.

In fact, ground seems to be the principal problem of the drive-in area. It’s soggy, needs constant filling with gravel and a good rain can undo the patient hauling of days.

And, in another sense, is the reason why there is only one drive-in to date at New Orleans. Real estate values are so out of proportion, showmen say, that a large-sized drive-in in the area would involve too much of an investment.

Columbia Sells Drive-In Dual First-Run Show

Drive-in first-run bookings, which are still comparatively rare in the United States, this week made their appearance in Connecticut as Columbia sold a first-run to the Post open-airer at East Haven.

The Post, operated by Philip C. Cahill and Joseph Dolgin, advertised this booking of “Ladies of the Chorus” and “Affairs of a Rogue” as “First New Haven Showing.” East Haven is a suburb of New Haven.

Harvey Warns Against Free Kid Admissions

Brick-and-mortar theatre exhibitors may retaliate against the drive-in policies of admitting children under 10 for nothing by extending a like policy to their houses in the San Francisco area. H. V. (Reto) Harvey, board chairman of the Pacific Coast Conference of Independent Theatre Owners warned drive-ins and distributors this week.

Harvey declared that if such a free policy were followed by the theatres as well as drive-in exhibitors, distributors would feel a cut in their revenue. The PCCITO chief also protested granting of special clearances to drive-ins, saying:

“They are not entitled to these special clearances when they give away shows for nothing.”
Johnny Stool Pigeon

Univ.-Int'l Drama 75 mins.

AUDIENCE SLANT: (Family) Enough action and suspense in this “law vs. crime” offering to please average audiences.

BOX-OFFICE SLANT: Satisfactory offering for the grind runs and neighborhood houses; might top a weekend action bill.

Cast: Howard Huff, Shelley Winters, Dan Duryea, Anthony Caruso, John McIntire, Gar Moore, Leif Erickson, Harry Keller, Hugh Kelly, Wally Maher.


Plot: Treasury Dept. Narcotic Agent Howard Huff stings Gangster Dan Duryea from Alcatraz to lead the law to a huge dope ring. Duryea warns, however, that when the job is over, he will get Huff, However, as the search progresses from Canada to a ranch in Arizona, Duryea has a change of heart and saves Huff when the latter’s identity as a Federal man is discovered.

Comment: This is another in Universal-International’s “law vs. crime” pictures. This time it’s the Treasury Department’s Narcotic Agents who are out to smash a huge dope ring. There is enough action and suspense to please average audiences and to make “Johnny Stool Pigeon” a satisfactory offering for the grind runs and neighborhood houses; it might well top a weekend action bill in many situations. Performances of Howard Huff, Dan Duryea, Shelley Winters, John McIntire are good, and William Castle’s production values are in keeping with this type of picture.

Daybreak

Univ.-Int'l Drama 81 mins.

AUDIENCE SLANT: (Adult) Should hold the attention of practically any audience, but its tragic aspects will be best accepted by “art” theatre moviegoers.

BOX-OFFICE SLANT: Should do well wherever English pictures are liked, but its best bet are the small art houses because of its rather depressing theme.


Plot: Eric Portman marries Ann Todd and takes her to live on a barge inherited from his father, without letting her know that he is a public hangman. His frequent absences from her are explained as “business.” Maxwell Reed, a Scandinavian seaman, signs on the barge and lives in secret on the boat. This shows an undisguised interest in Ann, while Ann, attracted by him and fearful of the consequences, begs her husband not to leave her alone. He does, however, and when he returns unexpectedly one night and finds something there, they fight. Portman is knocked overboard and given up as dead, and Ann shoots herself. Reed is caught and sentenced to hang, and Portman, who has turned up alive, seeks to reveal Ann’s death by keeping quiet and officiating at Reed’s execution. He is unable to go through with it and later takes his own life.

Comment: Except for a slow pace during the first half-hour or so, “Daybreak” should hold the attention of practically any audience in its theatrical, any situation. But art theatre moviegoers will be more apt to accept it than general audiences for the simple reason that the picture “artfully” ends in tragedy, with not only the “other man” but husband and wife as well, dead by the time the picture is over. It is well acted by Eric Portman, Ann Todd and Maxwell Reed, who have the principal roles. Muriel and Sydney Box collaborated on the screenplay, and Sydney Box produced. Compton Bennett directed. “Daybreak” should do well wherever English pictures are liked, and it should prove satisfactory as a second feature.

The Great Dan Patch

United Artists Outdoor Drama 94 mins.

AUDIENCE SLANT: (Family) Trotting races and other country scenes and a slightly weepy but happily concluded plot add up to refreshing summer entertainment for the whole family.

BOX-OFFICE SLANT: Campaigns to arouse curiosity about, and perhaps the memory of, the once great name of Dan Patch, will make your patrons know that this is ideal summer entertainment.


Plot: Farmer Henry Hull dies shortly after he discovers a great horse. His son, Dennis O’Keefe, is drawn away by his work as a chemist and the determination of his wife, Ruth Warrick, to break his country ties. The horse, its trainer, John Hoyt, and his daughter, Gail Russell, who silently loves O’Keefe, represent the pull of the country. When O’Keefe loses a big sulphur contract, his wife insists that he jettisons the costly horse and farm. It is clear that the couple are a “mixed team.” O’Keefe goes to break the news to Gail and her father, and his real feeling for her is awakened by jealousy of another caller and her smooth cooperation with himself in saving a foaling mare and a burning barn. O’Keefe makes a settlement with his wife and returns to work the farm and marry Russell. Meanwhile, all that horse did was win, win, win, and retire apparently underprivileged.

Comment: This is the story from foaling to stud farm retirement of Dan Patch, the great trotting horse, that flourished around the turn of the century. To add human interest to the film, an occuring situation arose—one situation—the horse was so good that soon it had to run against the clock for lack of equine competition—a pleasant cast of familiar faces trots through a slightly weepy but happily concluded plot. Gail Russell is at her best in her boyishly dressed role, Ruth Warrick certainly arouses antipathy, and Dennis O’Keefe is quite agreeable as the man they both want. Henry Hull is reliable in his heart-stirring and death bed scenes and John Hoyt and Arthur Hunnicutt add notes of rustic solidity. The trotting races and other country scenes (in sepia), the plot and the pleasant cast make this refreshing summer entertainment for the whole family. Be sure to get that across to your patrons. And campaigns to arouse curiosity about, and perhaps the memory of, the once great name of Dan Patch, should pay off at the box-office.

Anna Lucasia

Columbia Drama 86 mins.

AUDIENCE SLANT: (Adult) Deals powerfully with human emotions, based on the effect of an overpossessive, jealousely hating

(Continued on Page 18)
60 Theatre Ad Chiefs
To Attend 20th-Fox Meet

Sixty ad chiefs of affiliated as well as independent theatres and circuits have been invited by 20th Century-Fox to attend a three-day industry-wide merchandise meeting at the company's home office July 27-29. Besides discussion of merchandising plans for important 20th-Fox pictures, the sessions will also deal with such industry problems as public relations, advertising media, large screen television and related subjects.

Charles Einfeld, 20th-Fox vice-president in charge of advertising and publicity, will preside at the meeting, which will be addressed by Vice-Presidents Al Lichtman and Andy W. Smith, Jr. The ad chiefs are also scheduled to hear talks from leading national and industry figures. Delegates have been asked to bring with them analyses of local situations; latest figures on theatre attendance and on media circulation; and local entertainment trends and audience viewpoints.

The company's purpose in calling the meeting was said to be four-fold: 1. To implement its established policy of cooperation between exhibitor and distributor. 2. To discuss pertinent merchandising plans for 20th-Fox pictures. 3. To utilize the ideas in preparing practical and potent campaigns for exhibitors. 4. To exchange ideas on general industry problems affecting both exhibition and distribution.

Those invited to attend include:
- Vic Guinlelt, Hamrick-Evergreen, Seattle; Russ Brown, Hamrick-Evergreen, Portland; Ray Beeler, Fox West Coast, San Francisco; Herman Kerken, Fox West Coast, Oakland; Helen Garrity, Inter-Mountain Theatres; Bernie Hynes, Denver Theatre, Denver; Ev Selbel, Minnesota Amusement Co.; Russ Fraser, Tri-State, Dorothy Day, Central City; Lawler, Fox Midwest; Frick Star, Interstate; Bob

(Continued on Page 16)

3 Miami Theatres Will
Premiere 'Hurricane'

High-ranking navy personnel, government officials, state and civic notables are expected to attend the three-theatre world premiere of 20th-Fox's "Slattery's Hurricane," in Miami, Fla., on August 3 at Wometco's Lincoln, Miami, and Miracle. Arrangements for the opening were concluded this week between A. W. Smith, Jr., the president, and general sales manager, and Sidney Meyer, head of Wometco.

Coverage of the premiere, publicity-wise, will affect not only the local area but the entire hurricane belt as far north as Cape Flatters and inland to a distance of 400 miles.

A Swell Break

A splendid example of showmanship was recently demonstrated by Manager Dick Feldman of Schine's Paramount Theatre, Syracuse, N. Y., when he planted a three-column montage of coming attractions, plus a story, in the Syracuse Herald-Journal. There have been talk of outstanding product on the way from Hollywood, and Feldman took advantage of this obtaining stills of forthcoming product and having an artist make a layout for newspaper publication. It was a terrific news break.

FUCHS'S FOUNTAIN. With RKO's "Tarzan's Magic Fountain" as the next attraction, what better way to advertise it than to display a "magic fountain" in the lobby? That's what I.M.P.S. Member John A. Futch did, as you can see. Says Brother Futch, manager of the Beach Theatre, Jacksonville Beach, Fla.: "It caused much widespread interest with its magical appearance, as the fountain had a continual stream of water coming out of it at all times controlled by an electric motor.

MGM Plans Star Junkets
For 'Battleground' Debuts

Four groups of players, comprising a total of 18 persons, will be sent by MGM studio executives on a tour of cities in connection with the multiple world premiere of "Battleground" scheduled for Armistice Day. Behind the personal appearance junket, it was said, is a desire to return to the big-time hallyhood demonstrated back in 1939 when a galaxy of stars virtually took Atlanta by storm for the world premiere of "Gone With The Wind."

Plans for the all-out advance and opening campaign on "Battleground" were worked out last week at conferences in Culver City between William F. Rodgers, vice-president and general sales manager, and Dore Schary, vice-president in charge of production.

The four separate units, each to cover seven cities, will not double-up on each other, thus making a total of 21 cities or towns to be visited by the MGM Star Caravans. Selection of the stars making the trip will be contingent on the production program in late fall and the working out of railroad schedules to coincide with the premiere dates.

Students Take Over

The students from two public schools in Geneva, N. Y., took over the Rise and Shine broadcast program on a recent Friday and Saturday and made it virtually a "Little Women" booster for Manager Gerry Fowler's coming feature at the Geneva. The broadcast program for those two mornings consisted mostly of quizzes, stunts, music and phone participations dealing with the story of "Little Women."

I.M.P.S. Member Report

Bills Hayworth Duo as
Dance Battle of Century

By hitting a new angle in his exploitation for reissues of two Rita Hayworth stellar pictures, "You Were Never Lovelier" and "Cover Girl," I.M.P.S. Member Sid Klepre, manager of Loew's Poli College, New Haven, Conn., reports his campaign "clicked on every angle . . . business was very gratifying."

Since the star was teamed with two of the screen's best dancers—Fred Astaire in "You Were Never Lovelier" and Gene Kelly in "Cover Girl"—Klepre started his campaign by billing "the dance battle of the century—Astaire vs. Kelly," which was an immediate novelty that paid off well in tieups for that line was the lever to get five of New Haven's leading dance schools to celebrate Dance Week during the run of the film. The astaire and Kelly dancing in all their newspaper ads, publicity and displays, giving theatre and playdate credits. The angle was unusual enough for Bob McQueenery to give it a feature article in the local Register.

Radio stations followed up the "dance battle." Bud Finch of WEIL used it as the basis of a contest on his daily broadcast for a week in advance, with prizes of record albums, promoted from the New Haven MGM distributor, for listeners submitting in 25 words or less their reasons for preferring the dancing of either Astaire or Kelly. The "battle" idea further paid off when Brother Klepre had a juvenile dance team perform their version of the "dance of the century" at busy street intersections at rush hours.

A 'Luxury Liner' Sails
The Streets in England

Whether he was selling for sailing or selling for selling, Martin Loveridge found himself on a cardboard cruise down the bounding main (main street) of Andover, England. He was captain of a cut-out liner, constructed and painted by himself, piloting the public to his Rex Theatre and the MGM film, "Luxury Liner." Timber from old display cases came in handy as framework.

Press Hails Reissues

Occasionally there come along a review that hits the public with the impact of an outstanding new production—not often, but occasionally. A case in point is the revival of two W. C. Fields films, "My Little Chickadee," (with Mae West) and "The Bank Dick," which have been drawing excellent patronage at New York's Avenue Playhouse and have got the biggest columns in the press—including the Saturday Evening Post. The New York critics gave the duo as much space as they gave for the best of present-day productions, heaping high praise on the late Fields' comedy style, his "character" and the "spitfire" for clowning. Columnists and feature writers also fell in line. Even the recent hot spell couldn't put much of a dent in the Avenue's attendance.
Loew's MARKS THE DATE...

THE ACROSS-THE-BOARD DAY-AND-DATE PREMIERE FOR EDWARD SMALL'S

BLACK MAGIC

HAS BEEN INAUGURATED BY LOEW'S CIRCUIT WITH BOOKINGS IN THE FOLLOWING KEY SITUATIONS:

ATLANTA  COLUMBUS  EVANSVILLE  PITTSBURGH
NASHVILLE  CLEVELAND  LOUISVILLE  MEMPHIS
BOSTON  AKRON  KANSAS CITY  ST. LOUIS
PROVIDENCE  CANTON  NEW ORLEANS  BALTIMORE
ROCHESTER  TOLEDO  HARRISBURG  NORFOLK
SYRACUSE  HOUSTON  READING  RICHMOND
DAYTON  INDIANAPOLIS  WILMINGTON  WASHINGTON

WATCH THE DAY-AND-DATE ACCUMULATES FOR THE BIGGEST PICTURE IN TEN YEARS...thru UA

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EDWARD SMALL presents
"BLACK MAGIC" starring ORSON WELLES and NANCY GUILD with AKIM TAMBOFF - FRANK LAIMORE - VALENTINA CORTEZ - WANGUT SHHUAINE
From a story by ALEXANDRE DUMAS, author of "The Three Musketeers" and "The Count of Monte Cristo"
Produced and Directed by GREGORY RATOFF - Screenplay by CHARLES BENNETT - Additional Scenes and Dialogue by Richard Schayer

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Circus Showmanship for 'Joe Young' Area Bow

On the wave of a mammoth exploitation campaign, RKO Radio's "Mighty Joe Young" was launched Wednesday on its world premiere in 358 theatres in New England and upper New York State, spearheaded by the opening at the Keith Memorial Theatre in Boston.

Newspapers, radio, television and billposting topped the exploitation activities in Boston. Outdoor posting consisted of 120 24-sheets, 200 12-sheets, 150 sixes and 350 three-sheets. Over 50,000 circus heralds were distributed and "Mighty Joe Young" balloons were distributed in large quantities.

An unusual feature of the campaign was a "human fly" dressed as a gorilla who appeared leaping from building to building in the downtown area for three days in advance of opening.

Throughout the premiere area from Cape Cod to Maine four giant gorilla trucks were on tour, making more than 500 towns.

Merian C. Cooper, who produced the picture in association with John Ford, participated in the preparations, including press and radio interviews and exhibitor gatherings. Cooper was on hand for the gala opening in Boston.

Some 115 theatre managers competed for prizes in a contest for the best showmanship display on "Mighty Joe Young."

A force of six field men worked on the campaign under Harry Reiner, eastern supervisor on the staff of Terry Turner, RKO national director of exploitation. In Boston, the campaign was staged by Manager Frank Howard and Publicity Director Red King of Keith's Memorial, assisted by Ralph Bathgart of the RKO field force.

Ackery Capitalizes On Magazine Article

Manager Ivan Ackery of the Orpheum Theatre, Vancouver, Canada, advertised "The Sun Comes Up" as MGM's Silver Anniversary release, and arranged with the local distributor of Coronet magazine for special window displays on the picture and the article, "MGM, Mammoth of the Movies," in the current issue.

BIG WINDOW. It was a large sporting goods store window that the Texas Theatre, Sherman, Texas, succeeded in taking over for the recent showing of MGM's "The Stratton Story." Note all the space devoted to the picture.

60 Theatre Ad Chiefs To Attend 20th-Fox Meet

(Continued from Page 14)

Johnson, Fanchon & Marco; Maurice Barz, Paramount Pictures; Paul Levi, American Theatres; H. Brenner, Fox Wisconsin; Wm. K. Hollander, Balaban & Katz; Norman Kessel, Pennsylvania; Bette Smith, Fox Theatre, Detroit; Ollie Brooks, Buttefield Circuit; Knox Strachan, Warner Bros. Circuit, Cleveland; M. Mink, RKO Theatres, Cleveland; Nate Wise, RKO Theatres, Cincinnati; Ken Hoel, Harris Amusement Co.; Charles Taylor, Great Lakes Theatre, Buffalo; Ed Meade, Buffalo Theatre, Buffalo.

Also Seymour Morris, Schine Circuit; Gerry Atkins, Warner Bros. Circuit, Albany; Seymour Peiser, Fox West Coast, Los Angeles; Alex Sayles, Fabian Theatres, Albany; Harry Browning, New England Theatres; Jack Sael, Metropolitian Theatre, Boston; Red King, RKO Memorial Theatre, Boston; John Carroll, Fayet's Majestic Theatre, Providence; Lou Brown, Lou's Poll Circuit, New Haven; Harry Freeman, Fox Theatre, Philadelphia; Tom Head, Lucas and Jenkins; E. E. Whittaker, Grand Theatre, Howard Pettingill, Florida State Theatres; Dan Wilkinson, Neighborhood Theatres, Richmond; Jim Xaim, Famous Players Canadian Corp.; Tom Clary, Consolidated Theatres, Ltd.; Sonny Shephard, Wometco; Roger E. Rice, Griffith Theatres; Emmett Rogers, Tivoli Theatre, Chattanooga; Emil Bernsteinke, Paramount Theatre, Knoxville; Alice Gerhman, United De- troit Theatres; and Everett Callow, Warner Bros. Circuit, Philadelphia.

Overman Own Competitor In 3 Denver Campaigns

When Eagle Lion Exploitation Representative Milt Overman arrived in Denver recently for a promotion job, he found he had three pictures to promote—"Quartet" at the Vogue Theatre, "Tulsa" at the Broadway, and "The Big Cat" at the Paramount. Here was an unusual problem: Overman had to compete with himself for exploitation stunts and publicity space. Nevertheless, he turned in outstanding campaigns on all three films. He received full cooperation from Woody Minder, manager of the Broadway, and Paramount Manager Mickey Gross, and Paramount Manager Ralph Batschelet.

Keynote of the "Quartet" campaign was a direct-mail promotion addressed to all "art" groups, concert subscribers, etc., and a lengthy list of advance screenings for newspaper and radio writers, "art" groups and school and college authorities. From these screenings came valuable quotes which were liberally publicized and used on the display board outside the theatre. Copies of W. Somerset Maugham's "Quartet" were displayed in all bookstore and department store windows.

To sell "Tulsa," Overman enlisted the full cooperation of all local gas and oil companies, which cooperated with displays, cooperative advertising and radio plugs. The title song received good radio coverage and was always accompanied by full theatre, picture and play-date credits.

Campaign for "The Big Cat" was based on the angle that the film had been shot in the Rocky Mountain region, with many "on location" photographs getting liberal space in the Denver newspapers. The Denver Monitor ran a picture page devoted to which entrants were to select as well as to complete the sentence, "I want to see "The Big Cat" because..." All sporting goods and department store used displays of stills illustrating hunting equipment, and a tieup was made with a local zoo for displays and credit cards on the cages containing mountain lions.

Flashier Storm Scene For 'Jennie'

Manager Ralph Lanterman of Walter Reade's Community Theatre in Morrisstown, N. J., went one better than the expanding screen for the storm scene climaxing "Portrait of Jennie."

Lanterman put three photo flash bulbs in the floodlights at the base of the stage. When the first bolt of screen lightning flashed, the operator in the booth hit the switch that set off the flash bulbs. For an instant the entire stage was ablaze.

"The first time it was done the reaction of the audience was as if they had seen real lightning hit," said Lanterman, "and you could hear the 'ohs' all over the theatre. We used the stunt right through each night the picture played. As the people came out you could hear them asking each other how that could be—never could have been in the picture."

Sets Up Mailing List Of 500 for Foreign Films

With a new policy of showing foreign and foreign-language pictures from Monday to Wednesday, Manager Mike Piccirillo of the Center, Hartford, Conn., prepared a mailing list of 500 local residents most likely to want to see the imports and sends them a weekly post card on such offerings. Many of those receiving the cards he has been commended on the idea.
Virginia Mayo Shares in 'Jones Beach' Twin Debut

Once upon a time there was a lovely blonde named Virginia Mayo. She was a movie star, and her latest picture was Warner Bros.' "The Girl from Jones Beach," in which she starred with Ronald Reagan and Eddie Bracken.

Now there was also an Warner Bros. advertising, publicity and exploitation department. Well, the boys in this department took one look at the stills of Virginia, then looked at the title, and said: "Just how does that Jones Beach go with Virginia?"

And so, across the continent from Hollywood came Virginia. It was the year 1949, and the date was July 12. Virginia came to town—ten towns, to be specific about it. Her schedule of events that day included a luncheon at the Marlin Dining Room of Jones Beach State Park, a radio broadcast by Herb Sheldon over WJZ, a special water ballet and a motorcade through Wantagh, Seaford, Bellmore, Freeport, Baldwin, Oceanside, East Rockaway, Lynbrook and Malverne. Sixty "ladies in waiting" from these communities attended her at that day's ceremonies.

Then came the July 13. Up and over to the New York International Airport where Virginia christened an Island Air Ferries DC-3. Then to Freeport for the start of a special out-of-town soap-box derby, featuring home-made cars made by teen-agers. The star presented a special "Girl from Jones Beach" trophy to the winner of the race, sponsored by the Freeport Police Boys Club. Next, she visited the patients at the Long Island Jewish Hospital for Crippled Children in Garden City.

Remember those "ladies in waiting"? Well, ten of 'em, selected by the various towns in beauty-popularity contests, were in the star's entourage for the second day's events.

They appeared on the stages of the Fantasy Theatre in Rockville Centre and the Grove in Freeport to receive from Virginia the South Shore Chamber of Commerce's prizes were the winners of the recent "Girl from Jones Beach" camera contest and the winner of the Council's store window display competition. And then, with the two-day schedule of ceremonies, came the twin world premiere of "The Girl from Jones Beach" at the two theatres.

And when that was over, Virginia—tired and exhausted—fell into bed.

Sells 'Tobacco Road' As Third-Time Thriller

When "Tobacco Road" was brought back for the third time to the Bradley Theatre, Columbus, Ga., Manager Edmond Anthony stressed in his promotion that it was "brought back to thrill you again." A large book-type display a week in advance in the lobby carried stills, catchlines, east and title. Teaser paper streamers were hung throughout the theatre a week in advance and put under the marquee during the film's run. Anthony constructed a special front and back lobby sets.

Screening for Priests, Nuns

To arouse preliminary interest among his Catholic patrons, Manager Paul O. Klinger and Assistant Sylvio Biaia, held a special screening for the French film, "Monsieur Vincent," to which all priests and nuns in Hartford were invited.—HFD.
‘Stallion Canyon’ Gets Double Utah Premiere

With members of the cast and motion picture executives on hand for personal appearances, Astor Pictures’ all-Utah motion picture, “Stallion Canyon,” was premiered last Thursday night (7) at the Dixie and Gaity theatres in St. George, Utah.

R. M. Savini, Astor president, made a special trip from New York to take part in the premiere ceremonies, which were handled by Mary Reber, who manages both theatres.

A parade to the theatre preceded the opening-night activities. The Swiss Camp of the Daughters of the Utah Pioneers, who aided in filming pioneer scenes of the picture, appeared in actual costumes. Ray Butler and Forrest Taylor enacted one of their best scenes from the picture on the stage, and Billy Hammond, who plays the role of the Indian, came in native dress and rode Roy McKee, the stallion star. Utah members of the cast who were also on hand included L. H. Larson, D. C. Swapp, Bob Brandon, Dick Hammer, Clark Vester, Gail Bailey and Bud Gates. The stars of the film, Keir Dullea and Carolette Colberg, came in from California where they are working in Warner Bros. and United Artists films.

Kanab Pictures Corp., which produced the picture, formerly in December, 1947, by a group of southern Utah men. Officers of the corporation include H. R. Brandon, Kanab, president; Robert L. Fenton, Parowan, vice-president, and J. E. Frooman, St. George, secretary-treasurer. Other southern Utah men are stockholders.

Mooseheart Short to Bow in San Francisco

By “Loyal” Command, Fred Quimby, of MGM’s Shorts Department, will set up a world premiere of John Neshbitt’s “Child City” in San Francisco Aug. 14 to 18.

The request came from the Loyal Order of Moose, who will hold their convention in the Bay city on those dates. “Child City” was filmed at the famous children’s home of the Moose at Mooseheart, Illinois.

Disc Jockeys to Aid Staub Short Publicity

“Spin That Plate,” the Columbia Screen Snapshots short subject to be released Sept. 15, will have the assistance of the disc jockeys who appear in it in publicizing the film when it goes into its first- and subsequent-run bookings. Pro- ducer Ralph Staub visited 23 cities and covered 9,207 miles to photograph America’s most famous disc jockeys in action.

‘How Much Do You Owe?’

The question above, which is the title of the Disabled American Veterans short subject which the motion picture industry is seeking to place on the screens of all the nation’s theatres starting in September, has nothing to do with financial obligations. In essence, it refers to our obligations to disabled veterans to make them independent and self-sufficient and not public charges. The subject shows how the Disabled American Veterans organization is helping these men make useful citizens of themselves despite their handicaps; how their production of grapes depends on the contributions that come from citizens who receive these tags through the mail. Generous contributions for these tags, and the importance of utilizing the services of these men in industry, are urged by the executive committee.

The motion picture industry has performed a fine public service in making the subject available, and every exhibitor can do his part by giving it screen time as soon as possible after its release in September. Produced by the Association of Motion Picture Producers, “How Much Do You Owe?” was directed by Owen Crump and directed by Ralph Staub. Distribution of this gratis motion picture industry short will be handled by National Screen Service.

AT UTAH PREMIERE. R. M. Savini (left), president of Astor Pictures, points out one of the highlights of the poster on “Stallion Canyon” to M. H. San, president of Kanab Pictures Corp., at the world premiere of the western in St. George, Utah, last week at the Dixie and Gaity theatres.

Parade of Sports’ Wins Goodwill for El Rey

Eighteen Miracle Mile merchants on Los Angeles’ Wilshire Boulevard were promoted by Manager E. D. Harris of the El Rey Theatre into sponsoring a “Parade of Sports” during the theatre’s anniversary weekend and in connection with Father’s Day on the succeeding Sunday. The tieup paid off handsomely in goodwill and substantially in increasing the week’s receipts.

The merchants distributed free tickets to youngsters for the Saturday show and took a paper on cooperative ads in the Wilshire Citizen under an eight-column heading publicizing the event and the college and high school athletes and coaches who were to appear personally on the stage. Screen program consisted of two hours of sports short subjects, designed to promote good sportsmanship and good citizenship.

The program was preceded by a luncheon given by the cooperating merchants.

Attendance at the “Parade of Sports” and resulting goodwill accruing to the ticket-distributing merchants was so outstanding that the merchants decided to cooperate with the theatre, schools and newspapers to make it an annual affair. Los Angeles dailies and sectional papers gave the parade much space.

20th-Fox Films Set for Paris Bows

Twentieth-Century Fox will premiere both “Pinky” and “Twelve O’Clock High,” films which Darryl Zanuck personally produced, in Paris, within the next month. Following the Paris showings, studio plans call for additional screenings in London.

Box-Office Slants

Anna Lucasta

(Continued from Page 13)

father on his beautiful and lively daughter.

BOX-OFFICE SLANT: Story values, the cast and the Broadway record of the play bode well for this film.


Plot: Joe Lucasta learns that Rudolf, the son of an old friend, is coming to Pennsylvania to buy a farm and look for a wife. Joe’s daughter, son and son-in-law plan to get Rudolf’s money by marrying him to Anna, Joe’s other daughter, jealously banished three years earlier by her overposses- sive father when he caught her in the wood- shed with a young man. Anna is brought back from a low life in Brooklyn. She and Rudolf fall in love. The money plotters are foiled, but Joe sends her away alone imme- diately after the wedding with threats to destroy Rudolf. By the time Rudolf catches up with Anna in Brooklyn, Joe has died of a stroke.

Comment: The Broadway hit play, “Anna Lucasta,” has become a film, with its author, Philip Yordan, producing and working with Arthur Laurents on the screenplay. While the play was staged with an all-Negro cast, the film loses nothing—indeed, it follows the original written version—in presenting the characters as Polish whites. Yordan’s strong- est creation is Joe Lucasta, who might be called a study of Wilde’s observation that “each man kills the thing he loves.” Full justice is done the role of this drunken, jeal- ously hating father by Oscar Homolka, whose considerable stage following should be helpful in reaching the audience in movies.

To the role of Anna, the daughter who lives with desperate gaiety in the lower depths of life to which she has been forced, Pauline Goddard brings flamboyance and her great screen popularity. Rudolf, in British films, is Joe’s son-in-law Frank, though a catalog of vices, is amusing because he is so human, and another appealingly human low-life, Anna’s companion in her gaiety days, is Danny Johnson as played by John Ireland.

Rudolf is played by William Bishop with healthy charm befitting a bright young farmer. Lisa Gilm as Anna’s loving mother and Will Geer as a sympathetic Brooklyn bartender, contribute nicely in small roles. There are moments of violence, as when Frank viciously bullies Joe and when Danny figures in a saloon fight. Anna is shown shamelessly “on the make,” then genuinely in love with a man she considers too good for her. Anna’s manner of forgiving Joe to forgive their daughter, and makes happy preparations for the wedding that eventually occurs. Dealing as it does powerfully with human emotions, and aided by a good cast and the Broadway record of the play, “Anna Lucasta” should enjoy considerable success.

Shop the Easy Way! Look over the market for your needs. See CLASSI- FIED ADVERTISING ON INSIDE BACK COVER!
Here is a film entertainment that is by any standard one of the brightest lights of the year.

— Film Daily

20th Century-Fox takes pride in adding an illustrious achievement to its list of triumphs!

HOUSE OF STRANGERS • Will James' SAND • IT HAPPENS EVERY SPRING • YELLOW SKY
MR. BELVEDERE GOES TO COLLEGE • A LETTER TO THREE WIVES • THE SNAKE PIT

There's No Business Like 20th Century-Fox Business!
For the past several weeks I have put into operation two of my pet ideas for the improvement of theatre business. The first of these was the institution of an incentive plan for managers and the second a concerted overall effort to improve the position of the theatre in the public mind through actual contacts with civic, educational, political, commercial, social and other factional groups participating in community affairs on a local level.

How have they worked? Well, so far, I’ve been in 7 towns and cities of a small circuit—operating, in some places, in opposition to one of the nation’s largest chains—and results have far surpassed even my own glittering imaginations. Despite the fact that theatre business generally is far below 1948, the incentive plan for managers has, in the short period of three weeks, resulted in the breaking of two 12-month house records. In addition to the two record-breakers, there have been three “near misses” where receipts were far above normal and came very close to equaling the best week of the 12 preceding months.

Given a Better Understanding of the Motion Picture Business

In the public relations field I’ve met and talked at length with Chamber of Commerce heads, members of County School Boards and their educational supervisors; leaders of Kiwanis, Rotary, Lions and other civic clubs; heads of Women’s Business and Professional, Garden and Home clubs, and a few members of the ministry. To all of these was explained the purposes of the local theatre and how it could be manipulated as an instrument of glamour to spearhead and provide momentum and incentive for every conceivable movement for community good. I may be flatteringly myself, but—and I’ll choriculate partial proof later—I honestly believe that everyone with whom I talked was given a better understanding of the motion picture business—production, distribution and exhibition—and will be less inclined to throw bricks when we straddle or infringe their code of ethics, and more inclined to understanding consideration of the problems with which we are forced to cope.

Let me quickly acknowledge that the results attained would have been totally impossible without the aid of theatre managers of high community standing. But these men of local responsibility are not backgrounded to elicit and answer the myriad complaints, resentments and downright reprimandations registered against our business. As a visiting “ambassador of goodwill,” I listened to some outrageously erroneous opinions that had been seeded so long they had grown to monumental proportions. Yet, under the influence of friendly discussion, they were brought out for consideration, and I like to think that those that were not entirely obliterated were, at least, partly erased.

‘Listen to Them and Determine Their Line of Reasoning’

An unusually smart man—my father—provided me with the instruction chart long years ago that proved so valuable during these interviews. He told me: “You’ll never get anywhere trying to tell folks things they don’t already know. Just listen to them until you determine their line of reasoning and fashion your argument to a pattern that fits the hums and borders of their understanding.” By converting the problems of the theatre to terms and conditions comparable to the conducting of Chamber of Commerce Cleanup Drives; to conditions of repeat business; to the importance of being in the class room; to the altruistic and charitable aims of civic leaders, etc., I was able to get on that highly desirable you-and-me-can-do-it together basis. In some instances, the time required was extremely short. In others, it took three or more visits to break down the natural resistance to an “outsider.” But, in all but one situation, where fear over possible offense to the big circuit was candidly admitted, promises of future cooperation and, in instances, immediate activity, resulted.

Before relating actual accomplishments, I’d like to mention that, though I was being paid by one small circuit, I was permitted to make all my presentations on an “every theatre in the community” basis, with participation or non-participation being left to owners of opposition houses.

Most of the independent theatre owners hopped on the bandwagon, since the circuit that represented was paying all bills for needed forms, but the authority at the local level for the big circuit was never strong enough to make a definite decision. In one instance, I found authorities openly resentful and asking for a special school activity program without participation of the larger theatres. Let me tell you what was definitely accomplished:

(Continued on Page 22)
Edgar Rice Burroughs’

TARZAN TRIUMPHS

Starring
JOHNNY WEISSMULLER

FRANCES GIFFORD • SHEFFIELD

SCREEN PLAY BY ROY CHANDLER AND CARROLL YOUNG
FROM A STORY BY CARROLL YOUNG
BASED ON THE CHARACTERS CREATED BY EDGAR RICE BURROUGHS

AND

TARZAN’S DESERT MYSTERY

Starring
JOHNNY WEISSMULLER

NANCY KELLY • JOHNNY (BOY) SHEFFIELD
with OTTO KRUGER • JOE SAWYER • LLOYD CORRIGAN
ROBERT LOWERY • FRANK PUGLIA • PHIL VAN ZANDT
SCREEN PLAY BY EDWARD T. LOWE • FROM A STORY BY CARROLL YOUNG
BASED UPON THE CHARACTERS CREATED BY EDGAR RICE BURROUGHS

THESE PICTURES AVAILABLE AS A PROGRAM OR INDIVIDUALLY
Jackson
(Continued from Page 20)

In one small town a threat of Sunday closing was definitely tabled and everybody completely satisfied when the theatre promised to open at 2 p.m. on Sunday, 5 and 8 p.m. evening to avoid conflict with the hours of church service openings.

In another, the local Lions Club found substance for the promulgation of a plan to obtain an option for a blind man in the theatre's offer to provide a receptacle for the depositing of coupons which would be sold by the Lions to the merchants and given away as trading stamps for the theatre in return for their agreement to permit and prize awards from its stage during the weeks the drive was on also met with ready acceptance.

The theatre actually gave nothing. It actually started to profit at the slight expense of a trailer detailing the worthy cause. Yet the Lions Club heads feel grateful for the suggestion and will unquestionably view the theatre in a better light because of its having given the idea and offered its assistance.

Rick Ricketson's Student Price Plan was in great demand with various school authorities.

In this they saw not only an excellent instrument to encourage student concert and attend school periods but a means of elevating the standards of deportment for all periods and an invaluable aid to teachers in dealing with recalcitrant youngsters. They grabbed hungrily for the proposition that offers a concession in price to high, upper grade and prep school students in return for a pledge of good conduct in the theatre. The school authorities were delighted at the way it was to be given a free hand in the distribution of the cards entitling holders to the concession and that the theatre would refer all applicants to their teachers. They were highly appreciative of the thought that the concession was granted only at the request of the educators and openly admitted that it would result in the theatre having a better hold over the conduct of their respective charges. Every school executive and school board member I talked to expressed gratitude for the privilege of participation and were loud in their praise of the theatre for awakening to the significance of this subject.

At Union School, for example, between the junior-12 and over-12 admission price.

It is well to relate that we did not approach the School Boards and executives asking for cooperation. We offered them an opportunity to capitalize on the pressure they hold over the conduct of the students.

We pointed out that the theatre stood little chance of gaining any sizable measure of the revenue discount through increased student attendance but that it would benefit mone tarily through savings in maintenance bills if the school authorities made a proper "to-do" over the concession granted when it was given to the youngsters. We also admitted that there was probable gain in the possible increase of adult attendance due to the extra enjoyment they would get through a lessening of the hoarderishness of the group.

We candidly admitted that the theatre enhanced its long-range chances for added attendance through the building of interest in the theatre during the school year by keeping the interest of the student's life. But we really stressed heavily on the point that we were making the concession in the interest of better conduct and that we would not put the plan in effect unless the school executives gave it their every support. We made much of the fact that only through their help could the plan be worked effectively and in doing so got on that previously mentioned you and me can do it together basis.

In two instances the plan was put in effect for Summer School students. In all instances the plan was opened to and participated in by such parochial and private institutions as existed in the area of coverage. I almost forgot to mention that at one location an extra large bullyseye when we offered the same price concession to teachers, Again not as a favor to them but as an aid to the theatre. We explained that the presence of teachers in the audience was an added gimmick on misconduct and that we would appreciate their presence whenever possible. Now, let me ask: how much difficulty do you believe the various managers in these towns would have in getting any possible cooperation from teachers and their superiors when the time comes for needed combined effort?

In a still another situation we found a Women's Club that had pledged itself to provide a new piano for a school building. They were very grateful when the theatre offered to book a special attraction for a given date and permit them to sell tickets at advance prices well in advance of the showing. The theatre asked for its average daily receipts from the first money with the entire balance going to the fund. Again the theatre loses nothing but a ticket to gain goodwill generated as well as from the probable "repeat" attendance of many who will be returning to the theatre for their first visit in a long time on the date the special occasion is being held. Practically, we selected a film that lends itself to this kind of promotion and which can be sold at higher admission when such a price hike is made by sponsors and not the theatre management.

In another situation we found the movement for a Youth Center stymied through lack of funds. The same procedure as above was presented to the leaders of the movement. This time it rained, the rain took a toll of the receipts, and it gave me great pleasure when he commented on the fact that "he never knew that theatres ever did things like this."

Cooperative Deal

In another town the merchants fairly ganged up on a cooperative deal when it was presented as a business hypo for the town, and they were shown that every dollar they contributed throughout an 8-week period would be turned back into the stage contract in a bid admission that the theatre stood to gain in attendance in return for the idea and the printing, etc. to put it over brought no objection but was accepted, and it should be, in the spirit of some reward being given for the interest shown in the activity. It's so much nicer to do business when you plan your activity that you can lay all the cards on the table and get on those old reliable you and me can do it together terms.

We encountered an occasion where the entire interests of a community were tied up in the coming of an annual festival dealing with the history and tradition of the town. It had been a non-profit event for years and it took some time for me to convince the civic-minded, writer-producer-impressario that my profilers meant anything other than the highly undesirable "tinge of commercialism." When I finally did convince him that he could have the use of the stage every morning for rehearsals without cost and that we would lend the use of script trailers to save such added talent as might be needed, he jumped at the offer. In fact, after studying it a bit, he made the proposal that if we thought it would help theatre attendance he'd like to test it and lend. We lent the performers for stage fright and he would present driblets of the pageant on nights of our selection. In return, we grabbed at that one.

Much more was accomplished, but that guy at the type box says "quit." However, enough has been set down to illustrate the possibility of improving your public relations through contacting the folks who lead the various groups. There's always something planned or being planned that would give the theatre a part of and, when you do, it invariably turns a profit spigot of some kind or other. It is advisable that you be honest in your desire to help, and unselfish in making your plans possible. Ask for everything that's coming to you and show 'em why you should get it, but don't take any unfair advantage.

All that has been reported above happened in towns ranging in size from 2,200 to 90,000 population, with the majority under 15,000. It just goes to show that there's no place too small and none too large for the theatre to take a lead in community happenings.

The thing that makes me most happy is that the circuit who agreed to the test and paid the bills, says: "We have four more towns. Go ahead and make 'em. The results so far are excellent."

Also, I'm happy to believe that I'll always be a welcome visitor in the towns and among the people who lent their support and authority to the furthering of my ideas. I'm certain that the circuit who granted permission, the goods, etc. will find themselves wrestling with a highly favored competitor in the local theatre when they approach any of the leaders, with whom I talked, for sponsoring similar projects protection for the fly-by-night enterprises.

Statesville Employes
Honor Fuller Sams, Jr.

Managers of the 13 theatres of the Statesville Theatre Corporation which has houses in eight North Carolina towns—Statesville, Boone, Elkin, Blowing Rock, Sparta, Weldon and Scottsland Neck—conceived and executed something new in labor-management relations in their "Fuller Sams Appreciation Week." All employes of the 13 theatres cooperated in the management drive to the highest and pioneer height of the general manager, Fuller Sams, Jr., for his interest in the welfare of the personnel of the organization.

Instead of making demands upon the circuit officials, the employes set aside the period of the drive, June 17-30, to take stock of their attainment and the results are to see that every part of the organization was working as efficiently and effectively as possible.

At the end of the drive a handsome piece of luggage was presented to General Manager Sams in appreciation of his personal and continuing interest in the employes' problems and general welfare and of their respect and esteem for him.

Loew's Int'l Signs
For New Glas-Screen

Through a deal concluded this week between Herman Glickman, president of Nu-Screen, and Loew's International for installations of the new Glas-Screen, a number of first-class theatres in the Metro in San Juan, Puerto Rico, will be the first theatre outside the United States to be equipped with the new screen.

Created by the Owens-Corning Co., Glas-Screen is made entirely of glass, a special seamless woven fiberglass which has been found, it is said, to improve both the sound and color in modern projection. Domestic circuits contracting for the screen include Loew's, Interstate and Fabian.
$20,000,000 IN GOLD...
YOURS FOR THE TAKING
IF YOU CAN FIND IT!

GLENN FORD
IDA LUPINO

LUST FOR GOLD

GIG with William Edgar
YOUNG - Prince - Buchanan
Screen Play by Ted Sherdeman and Richard English
Produced and Directed by S. Sylvan Simon

A COLUMBIA PICTURE
BUFFALO

Exhibitors and industry leading lights from all over the Buffalo area had a great time last Monday at the annual picnic of the Variety Club on the Clarence, N. Y. country home grounds of the Automobile Club. Chief Barker Myron Gross was honorary chairman and Sam Genny of National Screen, general chairman. Members of Genny's committee were: Jack Chinell, KKO; Harry Berkon, Monogram; Memo Dykstra, Glen Theatre; William K; Joseph Walsh, Strand and Cataract theatres, Niagara Falls; Murray Whitman, The Song Shop; Phil Panoff, Leff Candy Co., Howard McPherson, Monogram and Art Bailey of the Little Hippodrome theatre.

Louis Dreezer opened his new drive-in theatre near Olean, N. Y., July 8. He also operates the Delaware drive-in in Delaware avenue. The new drive-in at Van Buren Point, about five miles from Dunkirk, N. Y., will soon be opened by Irving Cohen, operator of the Plaza, corning, N. Y. Art Peters will manage the new drive-in which G. Murphy is about to open at Bath, N. Y. Art has been manager at the Majestic in Hornell.

Michael Dunn of National Broadcasting and Bernie Miller of RCA were in Buffalo the past week on advance promotion for Dennis Day, who will appear at the Great Lakes, July 23 and 24. Paramount Office Manager Al Fitter has returned from his New England vacation and is making plans for the big Paramount Pep Club picnic July 25 at the Shorewood Country club near Dunkirk, N. Y.

Helen Huber, 25-year-member of the Paramount Pep club and cashier at the Buffalo exchange, is celebrating her quarter of a century service with the company by sporting a new Chevvy club coupe. Lester Pollock an- notated the coming of stage attractions and then to the Loew, Rochester, which Lester has managed for lo, these many moons. Retracing tracks of yesterday, Paramount District Chief Jimmy Eiselman is busy confering with archi- tects, builders and whatnot. After "driving up" for the new season the Great Lakes will become the Paramount and the Hippodrome, the Center theatre.

Paramount Shipper Sam Block is vacationing along the Canadian frontier, with a snappy new maroon coupe. Paramount Booker Tony Hassmer left this week for a vacation tour to his Indianapolis home and then to Jacksonville, Fla., and New York city. Mrs. John Good, wife of the Paramount city salesman and son, John, are visiting relatives and friends in Boston.

LOS ANGELES

Fox West Coast has reshuffled three of its first-run theatres in Hollywood in order to give Universal-International a better showcasing. Shifting to U-I product is the Vogue, once in a miscellaneous first-run unit, with the Iris re- placing the Vogue. Being dropped from U-I product is the Guild, now a moviever first-run except for special U-I playdates.

Moses Hernandez, formerly operator of the Kino Theatre, Los Angeles, now has the Roadside Theatre in Guadalupe. Selby Carr, booker formerly with Fox West Coast, has joined Earle Johnson Theatre Service. George Douden has re- placed Sam Hyman, resigned, as manager of the American. Newhall. Milton Lefman is new manager of the Campus, Los Angeles, replacing Billy Solickman, who resigned. W. J. McKinney, with Western Amusement Co., since its inception and one of the originals who came from Texas, has left the organization. He will take a vacation before announcing a new affiliation. At MGM, Howard Herty, exploiter, has transferred from the exchange to the studio. Louise Vigna, secretary to exchange manager Jack Valpey, is vacat- ing.

Fox West Coast has opened its new Crest in Fresno with home office executives in attendance at the opening July 7. Screen and stage personalities were in attendance at the opening of Joe Markowitz’s new Solano Theatre, Solano Beach. July 6. Markowitz was formerly manager of the MGM exchange in Los Angeles.

The Variety Club of Southern California is set to throw a testimonial dinner in honor of Clyde Eckhardt, veteran 20th-Fox branch man- ager at Los Angeles, with the event set for the Beverly Hills Hotel at 7 P.M. on Aug. 15

Said With Sense

"Please omit flowers"—This is the line San Francisco’s Film Colony Girls Club follow when members of the city’s show business die. Instead, according to President Phyllis Osterberg, the members of their organization collect the money usu- ally expended on floral pieces and present the total sum to the Heart Fund of the Variety Club.

BOSTON

Residents of Boston’s famed North Shore are to take the opportunity of seeing the latest foreign and domestic films for at the Manchester-by-the-Sea, the new summer cinema—Showcase—opened July 7 with “Shoe Stance.” Mrs. Ralph Cleaves Wiggan, her son William and Warren Christie Moffat will operate the theatre and Edward Schenk of New York will select the foreign films.

John Dervin, formerly with 20th-Fox for a number of years, has joined Monogram as a foreign division official. Variety Club pre- sented each member of the Braves baseball team with a $300 diamond ring as a token of appreciation for aid on the “Jimmy Fund” campaign. Executive Director Bill Kosier made the presentation.

Jack Markle, for several years manager of the Coolidge Corner Theatre, was here with "As You Like It" and found a great welcome await- ing him from his many friends in the film and theatre districts. Sigmund Cohen spent the weekend and acquired a tan on the North Shore. Al Capp entertained the press at a studio and cocktail party prior to the reopening of the Boston Summer Theatre. William Collins, long associated with the industry in the Boston area, has gone to St. Louis where he will join the staff of the Hotel Stalter.


OMAHA

MGM employees are to hold their annual pic- nic at Linoma Beach July 16. Among the vacati- oners are: Joe Jacobs, Columbia man-ager, to Black Hills; H. B. Johnson, Universal manager, to Minnesota; Opal Evans, Para- mount; Joan Nelson and Francis Kosait, to the Ozarks; James Friedman, Universal-International, to Chicago; Caroline Joyce, U-I, to Lake Okoboji.

L. Stager, U-I auditor, is in town. Jo Ellen Slavin replaces Martha Sokey as 20th-Fox costume clerk.ものは in leave of absence due to illness. Henry Saggau, owner of the Ritz, Dennison, Ia., is vacationing in Minnesota.

Jane Fuego, Columbia stenographer, was mar- ried. Tom Haws, Columbia employ- ees, Lucille Sorensen, manager’s secretary, is back at work following an operation. William Barker, Columbia salesman, ailing for two months, returned to the road. Robert Lieffendorf has leased the Irene (S. D.) Theatre to Charles Trenker of Irene. Martha Lincoln is a new Columbia stenographer.

Ray Anderson, veteran shipper, helped out at Universal-International during the illness of Alan Jacques. The Page (Neb.) Theatre has been closed by G. V. Fleming until at least fall. Business was poor.

Jean David, 20th-Fox stenographer, spent the Fourth in Chicago. Universal-International’s Unity Drive found Omaha winding up in ninth place nationally. Bill Miskell, Tri-States

(Continued on Page 26)
Congratulations
JAN GRIppo
On Your
14th Riotous Hit in the
BOWERY BOYS
SERIES!

YOUR NEW MONOGRAM CONTRACT ASSURES EXHIBITORS OF THREE MORE YEARS OF ACTION AND FUN!

"Many a high budget picture could take lessons from 'Bowery Boys'... clever dialogue, expert timing and mirthful situations!"
—N. Y. DAILY NEWS

"I have never played a 'Bowery Boys' that didn't satisfy."
—Jim Dunbar, Roxy Theatre, Wichita, Kans.

"Did more business than lots of 'A' pictures."
—L. Brazil, New Theatre, Bearden, Ark.
Regional Newsreel

(Continued from Page 24)

Theatres district manager, took his wife and family to Estes Park, Colo., for part of the summer. . . . A. H. Cummings, owner of the Cozy at Cambridge, Neb., is dead.

SAN FRANCISCO

Ralph Clark, formerly office manager of the United Artists San Francisco exchange, was boosted to the position of branch manager of the organization's office. Clark replaced Clarence Olson who left for Denver where he will be in charge of the Monogram unit. Clark was formerly with the Eagle Lion Exchange before moving to his present company.

C. E. MacDonald, formerly Fox Theatre manager in San Francisco who left the Bay Area to manage the new Fox West Coast Crest in Fresno, was also named city manager in the San Joaquin city. He replaces George Sharp, many years a FWC official, who is moving to United Artists.

The old Millibea Theatre, new Golden State house down San Francisco's peninsula, opened July 14 with special festivities. James Edwards, veteran theatre manager and former vaudeville artist, manages the new house. Opening bill was "It Happened Every Spring" and "Big Cat."

Committees were selected at a Variety Club meeting to handle the outing slated for Aug. 17 at the Adobe Creek Lodge near Los Altos south of Palo Alto. . . Abe Blumenfeld, International Variety Canvasman and circuit owner, suffered severe hand injuries in an accident aboard his boat recently. . . Jack Goodwin, office manager of Motion Picture Service Company, was married to Miss Jeanne Trecce at Reno, Nevada recently. . . Pat Patterson, head of the Astor Film Exchange in San Francisco, is reported leading the company's current Bob Savini Drive.

DALLAS

Charles Freeman, Interstate's stage booker, is in New York where, it is rumored, he is trying to line up five weeks of vaudeville for the circuit. . . The Variety Club of Texas honored Claude Exell at a luncheon last Monday at the club's rooms in Hotel Adolphus. . . "Home of The Brave" opened at Majestic Theater here Thursday of last week.

N. G. Dorbandt, who established the Dixie and Liberty theatres in Athens, Tex., died there July 5. The theatres are operated by his two sons, Will and Ed. Dorbandt.

DES MOINES

The new Ranch drive-in at Ames, Ia., one mile west of Iowa State college on highway 30, has opened with Ray Truesdell as manager. It is operated by the Ames Theatre company. . . John C. Eichorn of Bridgeport, Conn., has purchased the theatre at Calmar, Ia., from John La Due who will move to Des Moines.

Ray Hillary is manager of the March brothers' new 500-car drive-in which opened at Spirit Lake. . . The Winthrop, Ia., theatre, closed for six months for remodeling, has been reopened. It is owned by the St. Patrick's parish and leased by Burdette Ross of Lamont. . . The Cedar, operated by Mr. and Mrs. J. F. Brown, has been moved into new quarters at Mechanicsville.

Harry Dearmin is the manager of the new RKO-Orpheum at Marshalltown and Arthur Romano has been named an assistant manager, while Victor Thomas becomes an assistant manager at the Strand in Marshalltown. . . Bill McGraw has sold his theatre at Manson, la., to Verne Partlowe who formerly owned it.

Carl Hoffman, manager of the Roosevelt, Des Moines, has been hospitalized with a virus infection. . . Mrs. Katherine Burton, formerly of Muscato, Wis., has taken over the management of the West at West Bend under a working-interest agreement. A. E. Peltl, manager for the past two years, has resigned.

NEW ORLEANS

MGM here, led by Manager Jimmie Brant is putting its best foot forward in the selling campaign it is promoting during the celebration of its 25th anniversary. . . MGM Head Inspectress Marie Saucie is taking a two-weeks' vacation.

The 48-seat James Theatre at Palmer's Crossing, Miss., owned by P. A. James, was completely destroyed June 28 by a fire said to have started from a cigarette left burning in the ladies' lounge. Damage was covered by insurance. . . The Egin Theatre, owned by Neil Robinson, Crestview, Fla., was closed July 11 for repairs and remodeling. Robinson is also the owner of the Fox Theatre in Crestview. . . A. L. Morgan, Union Springs, Ala., who is associated with Fred McLeod Theatres, visited the Columbia office in New Orleans last week.

They Looked So Nice

Manager Sam Gilman of Loew's Regent, Harrisburg, Pa., recently sent Assistant Manager Albert Shughart and several ushers to visit the city's swimming pools to offer free tickets to the theatre to attractive feminine bathers with a line appreciative of their beauty: "because you look so nice in your bathing suit."

Filmmakers Observing 30th Anniversary. Back in 1919 Irving Mack organized the Filmack Trailer Company, which has since grown from a two-room office with three employees to its present two modern plants and one hundred employees. This month Filmack, the occasion President Irving Mack takes time received one of the distinctive Mack letters for an anniversary photograph. That's out from his letter-writing (you've probably at one time or another) to pose with his three Dad wearing the jacket, which gathered around him are sons Joe, Bernard and Don, all of whom are actively engaged in business with served in the last war; all were wounded in temporarily by Owner Henry Meyers for extensive remodeling and repairs. When it reopens about August 15, it will be completely airconditioned and its name will be changed. . . Paramount Atlanta Manager Clyde Goodson and Division Manager Hugh Owen were in New Orleans last week to "kick-off" a Paramount sales drive.

ATLANTA

A son was born to Tommy Thompson, head of the Martin and Thompson circuit, and Mrs. Thompson in Hawkinsville, Ga., while in Atlanta a daughter was born to Jesse Cox, operator of the Fox, and his wife. . . Vacationers include: Fred Ross of the Fox, back from Florida; Mrs. Pauline Ramos of National Screen Service, to Florida; Monogram Head Shipper Porter Epperson and family, from Daytona Beach; Eagle Lion Office Manager Andy Anderson and family, from Florida; Ralph Oldkorn, operator of the Roxy, from New Mexico. . . Universal Office Manager George M Jones observed his birthday.

H. C. "Sonny" Harris resigned as manager of the Ritz, Marianna, Fla., to enter business for himself; Bruce Adams, with the Martin Theatres in Americus, Ga., will manage the Ritz. . . Consolidated Theatres, Charlotte, named Lionel Nash manager of the Tower, Atlanta. . . Sidney Meyers, co-owner of the Womeric Theatres in Miami, and his wife have left for Europe. . . Filmmates recently seen in Miami were Lana Turner (accompanied by her husband Bob Topping) and Marta Toren, the latter for p.a.s for "Illegal Entry." . . President Ed Stevens of Stave Pictures has returned from a business trip to New York. . . Republic Booker Marie Finkston is back from a visit in Memphis.

The Lam Amusement Company's 500-car drive-in on Highway 27, six miles south of Rome, Ga., was opened July 4; behind its 54-foot screen is a recreation house with a refreshment bar. Acme Investments, Inc., owned by

(Continued on Page 28)
THE FIRST OF ITS KIND!

A POWERFUL STORY OF AN UNWED MOTHER!

IDA LUPINO presents

"Not Wanted"

An Emerald Production with

SALLY KEEFE LEO FORREST BRASSELLE PENN

Produced by

IDA LUPINO and ANSON BOND

Directed by ELMER CLIFTON

Original story by Paul Jarrico and Malvin Wald
Screenplay by Paul Jarrico and Ida Lupino

Released by Film Classics, Inc.

A FEW PRE-RELEASE ENGAGEMENTS!

Heldover in World Premiere Engagement!

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TOWN

CINCINNATI  GRAND
CHICAGO  PALACE
MINNEAPOLIS  PAN
ST. LOUIS  ORPHEUM
BUFFALO  TECH
JACKSONVILLE  ST. JOHN

THEATRE

DETROIT  FOX
PITTSBURGH  STANLEY
NEW YORK  GLOBE
SAN FRANCISCO  GOLDEN GATE
WASHINGTON  METROPOLITAN
BOSTON  MAYFLOWER
PROVIDENCE  ALBEE
Baltimore  KEITH
PHILADELPHIA  STANTON
ST. LOUIS THEATRE
BUFFALO  TECH
JACKSONVILLE  ST. JOHN
SHOWMEN’S TRADE REVIEW, July 16, 1949

REGIONAL NEWSREEL

(Continued from Page 26)

Walter Fleming, Mrs. Fleming and Charles A. Crute, Jr., have opened their 446-car White-
burg Drive-In at Huntsville, Ala. James E. Jones and Howard R. Brown of Jasper, Ala., have opened their 500-car owner at Coleman, Ala. Consolidated Theatres of Charlotte, N. C., also opened its 500-car, $100,000 Tower Drive-
In at Gastonia, N. C.

President L. J. Duncan of the Al-Dun Amuse-
ment Co. of West Point, Ga., is confined to his home by illness; Mrs. Cora Roberts of Mono-
gram Southern Exchanges, is in a hospital for a check-up. . . . Paramount Theatres announced another booking, for a run in Tampa, Fla., to Allied Stores for $275,000.

HARRISBURG

State Theatre Assistant Manager Spike To-
dorov has built up a green screen, giving up his
red convertible because the sedan, he explains, is “safer for the baby.” Mrs. Todorov, active in
Republican political circles, is planning for the fall campaign. . . . Loew’s Regent Assistant Manager Kenneth Steckline and his wife expect a visit from the stork in about two weeks.

With two summer theatres operating in the Harrisburg area, moviemen are reported wor-
rried about business. Hollywood Players Smith and Scott Edwards were prominently cast at the theatres, Smith at the Mount Gretna and Edwards at the Allenberry. . . . The Key-
stone drive-in on the Hershey Road and the Silver Spring along Carlisle Pike are both doing good business but will face competition where a third-drive-in now being constructed on Route 22 in Lower Paxton Township, five miles from Harrisburg is opened.

Colonial Doorman John Owen spent his va-
nation in New York, with James Hill filling in,
while Projectionist Koehl spent his at home. Also on vacation are Loew’s Regent Projec-
tionist Milton Miller and State Cashier Betty Crouse Holzer. . . . New aids at the Colonial are Evelyn Schraber, Carol Weigle, June Bone and Georjene Miller.

MILWAUKEE

It is locally reported that the strike at the 51
Drive-In at Stevens Point has been settled and
that projectionists are back on the job. . . . The Badger Outdoor Theatre Company of Minne-
apolis opened the new Starlite Outdoor Thea-
tre at Green Bay, Wis., July 9; cost is reported
$100,000. . . . Manager Paul Berg of the High-
way 51 Outdoor Theatre of the Badger circuit, near the Triux Airport at Madison, is increasing facilities to handle 800 cars.

Jim Gallagher of Gallagher Films, Green Bay,
Wis., visited the company’s local office. . . . Screen Guild’s Reno Wilc was a visitor here last week. - Local film row hears Clarence Olson, formerly with the First National ex-
change here, has been appointed Monogram—
Alfred Artists’ Denver manager. . . . Allen Usher, formerly Paramount manager here and later with United Artists at Chicago, is now with Kohn’s Fence Post Resort, 12 miles north of Minocqua, Wis.

Spero Pappas of the local Keno and Towne
was on a booking tour last week in Universal
Minnepolis Booker Glenn Wood, former RKO
booker here, is visiting the Milwaukee film row. . . . MGM’s Louis Orlove has returned from a Minneapolis visit . . . Gallagher Films Milwaukee Manager is back from two weeks of
fishing at Big Cedar Lake, Wis.

HONORED FOR AID, Constantine J. Basil
(right), head of the Basil sound circuit in Buf-
alo and Western New York, receives from Demetrios S. Voyatzis, member of the Greek parliament, a souvenier plate in appreci-
ation of the Basilis’ generous contribution to Greek relief. Mr. Voyatzis, who is visiting Mr. Basil and his brother, Theophilos, de-
crated that the Basilis have sent hundreds of pounds of clothing to Greek children.

Funeral services for Paul Langhelimich Jr.,
owner of the Burbgh Theatre here, were held
last Saturday. He died Wednesday at St. Joe-
ph’s Hospital after a brief illness. He was an
honorary member of the musicians’ union, secre-
tary-treasurer of the Burbgh Street Business-
men’s Ass’n and a committee member of Boy Scout Troop 95. His widow and a daughter survive.

CHARLOTTE

Charlotte-born Betty Honeycutt Coleman, who has had feature roles in Broadway successes, was to be married in New York City, Tuesday, July 12, to Dr. Irving Linwand. Miss Coleman, known in Gotham to Broadway stage and tele-
vision audiences, had a featured role in “Hill Button Shoes” in which she was understudy to the feminine lead. Late last year she added tele-
vision to her activities, starring nightly in a CBS show. Overwork sent her to the doctor, and the doctor told her to stop.

After her marriage, she will continue her stage and video work. Both were in Charlotte last week visiting Miss Coleman’s mother, Mrs. J. E. Honeycut.

WASHINGTON

Warner Bros. Theatres Director of Adver-
sising and Publicity Frank La Falce was stricken
with appendicitis while on his vacation, and was rushed to the hospital for an emergency ap-
pendectomy.

Finals of the contest to pick Miss Washington of 1949, for the Atlantic City beauty contest, will be held at Loew’s Capitol on August 8. Sta-
tion WWDC is sponsoring the contest locally. . . . Paramount Manager A. C. Benson held meet-
ings in Detroit and Cleveland as part of the an-
ual sales campaign drive. Benson is drive cap-
tain for six branches of the mid-east division.

Recent vacationers included: RKO Office Manager Joseph Kushner; MGM Bookers’ Secretary Hazel McCarthy, and Screen Guild Productions’ Ross Wheeler; . . . Mrs. Anne De-
Mello is now secretary to Warner Bros. Thea-
tres Contact Manager Charles McGowan, re-
placing Mrs. Gamble, who resigned to await the stork.

Fred Sandy, veteran in distribution in the Washington territory, has opened his new Fred Sandy film exchange here. Previously he had
associated with United Artists, PRG, and most recently as Equity Films branch manager, he is the local distributor for Astor, Madison and Crest Pro-
ductions, as well as individual releases. Mrs. Gertrude Epstein, formerly booker for Film Classics and PRG, will assist Sandy in operating the office.

LOUISVILLE

The downtown first-run Strand has switched back to the six P.M. change in admission price. Heretofore afternoon prices at the theatre, owned by the Fourth Avenue Amusement Co., were effective until five P.M., at which time the evening prices went into force. . . . Loew’s down-
town first-runner has at long last included pop-
corn among its concessions. . . . Extensive neon lighting has been added to the front of the theatre. A small bell hanging from the customer’s stand alone, makes it one of the brightest spots on the Bardstown Road. The Gypsy is under the direction of Edwin St. Clair. . . . The National featured a special show, “Hollywood at Minsky’s” for one performance only Sunday, July 10 at midnight.

Kentucky Association of Theatre Owners President Guthrie R. Crowe, has completed his term as state commander of the Kentucky American Legion. . . . Out-of-town visitors seen on the row recently included Chakeres District Manager Gene Lutes of Frankfort, C. K. Ar-
noy of the Arco and Melody in Bardstown, Edwin St. Clair of the Gypsy Drive-In at Bardstown, R. L. Gastauf of the Victory at Vine Grove, A. N. Miles of the Eminence at Eminence. Eric Hammel of the Shelby at Shel-
byville, George Peyton of the Griffith at La-
Grange, Mr. and Mrs. A. V. Lattrell of the Strand at Russell Springs, Hugh Kessler of the Pal at Palmyra, Ind., and Don Steinkamp of the French Lick Amusement Co. at French Lick, Ind.

COLUMBUS

C. G. (“Dutch”) Littler, who was recently ap-
pointed manager of the Majestic here, celebrated his 20th wedding anniversary on July 13. Littler, who attended the Ohio State University at Athens, for-
merly managed theatres there and in Delaware, O., as well as several neigh-
boring houses in Columb-
us. . . . Owner Harry J.
Knight has closed his East Side neighborhood and the property will be turned into a garage. Knight will continue to operate two other neighborhoods, the Royal and Russell.

Columbus Projectionist Lloyd Shotts, at home; Majestic Concessionaire Mildred McClain, at her home town, Jackson, O.; Manager Carl Rogers of Loew’s Broad and his wife, motoring through Ontario, C.; John, Walter and Joe Dolan, for-
mer projectionists in local theatres but now living in Los Angeles, are visiting friends here. . . . Palace Manager Harry Schreiber and RKO Publicist John Barcroft were in Cincinnati to see the vaudeville show which will inaugurate the variety policy here sometime in August.
VANCOUVER

The new Longhedge Drive-In, recently opened near here, has become the first British Columbia outdoor theatre to show Sunday midnight shows. The Cascade Drive-In, a few miles away has installed a merry-go-round.

Leo Sweeney of Vancouver has been appointed to the Board of Governors for British Columbia under the Moving Picture Act. He replaces Al Williamson, former Vancouver News editor columnist now ranching at Horsefly, B.C. Former Olympic Player Manager Larry New is now with the Cape Coral Theatre in the B.C. interior. John Cooshik quit the Plaza and is now with the dining car department of the Canadian Pacific Railroad at its Vancouver headquarters.

Pauline Hogg, secretary to 20th-Fox Manager Jimmy Patterson, was married to Frederic Bronson, Jr., of Ottawa July 9, and is honeymooning south of the border. Vacationing south of the border is Odeon-Paradise Manager Al Mitchell. Orpheum Theatre Manager Ivan Ackery is holidaying at Qualicum Beach on Vancouver Island, with Walter Hopp pinch-sitting. MGM Calgary's Louis Litchinsky is spending his vacation in B.C. Another visitor is Mike Phillet of the Phillet circuit, here from Winnipeg.

Ted Foley, business agent for projectionists union Local 304, is spending his 15-year-old son Tom, winner of two awards for his violin playing. Tom won a $100 scholarship in June from the Sir Ernest McMillan Club of B. C. and last week won a $250 scholarship from the Vancouver Women's Musical Club.

Seven U.S. Films have been placed in the Adult entertainment category by the B.C. Board of Censors. They are: "Champion," "The Crooked Way," "Too Late for Tears," "Jigsaw," "Colorado Territory," "The Hideout" and "The Mighty Joe Young." Placed in the same category was the French "Panica."

CINCINNATI

Dave Litto quit as Eagle Lion Kentucky salesman to join RKO in the same capacity. Joe McKeight is on an extended leave, due to ill health. RKO Night Switchboard Operator Helen Turner loses her job after an illness. Columbia Shipper Charlie Goodwin is still ill. Universal Receptionist Ruth Rudin underwent a minor operation and is convalescing at home. Clayton Bond, 20th-Fox West Virginia salesman has been transferred to a sales post in the Indianapolis office.

Vacation news: Doris Knecht, secretary to Northfield Theatre Manager Jack Keegan, in Wisconsin; Fred Stegung, assistant to RKO Theatres' Nate Wise, will motor to Michigan in his new car; Alce Service Secretary Dorothy Hess, in Miami; Mary Rose Spercher, secretary to Eagle Lion's manager, in New York; MGM Assistant Manager Harry Sheeian, on a fishing trip; MGM Billing Clerk Dorothy Naegele, vacationing and honeymooning; National Theatre Service General Manager Cliff Lamb, in Michigan; Paramount Pictures report girl, Leanne Lewis, touring Michigan with her husband; Universal Manager Irving Sochin will join his family vacationing in Boston; other U-A vacationers: General Manager Helen Yaszely, Contract department's Joyce Jones, West Virginia salesman Al Kollmeyer, and Therese Kimbrell, traveling with her husband, 20th-Fox Shipper Clyde Kimbrell, in South Carolina; Warner Cashier Helen Winkler, will visit Pocono, Md.

MINNEAPOLIS

Vaudeville has presently returned as a definite policy with the RKO circuit houses and other large theatres here "for a long time to come" if talent is available and public support warrants its continuance, Sol A. Schwartz, RKO vice-president and general manager of theatres, said here. Schwartz announced that vaudeville acts probably would be developed to meet the demands of the extended program of the RKO circuit, as well as the trend which would likely follow with a vaudeville-film policy.

Donald S. Palmquist, former theatre relations manager for Reid H. Ray Film Industries, St. Paul, has been promoted to the company's sales and will cover southeastern Minnesota and northeastern Iowa. The Richfield Theatre, in the Minneapolis suburb of the same name, has cancelled its Wednesday and Saturday children's matinees because of the polio epidemic in the community. Already three persons there have died of the disease.

Hot weather note: Thieves entered the National Theatre Supply Co. and escaped with several fans.

A 500-car drive-in is slated to open about July 10 at Forty-seventh Street and Central Avenue in Fridley township. Russell Tweedy will manage it. Movie attendance isn't up much because of the weather, according to William Blake, manager of the 4,000-seat Radio City, Minneapolis. Most of the increase has come from passers-by, according to Blake.

PHILADELPHIA

An estimated $35,000 was raised by the Variety Club, Tent 13, for its camp for handicapped children at the "County Fair" held with the cooperation of the Delaware State Parks. The camp at Bear Lake, in the Delaware State Park, is under the direction of the UIButtoned Children's Homes. Harry Friedman's Lawndale was broken into last week and thieves made away with approximately $400. Bill Kanetsky, former manager of the William Golden Film Company, is now managing the Ambassador. Charley Palladino will be the new manager of the State when the Golden interests take over the house in August.

Warner Theatres Vice-President Stewart McDaniel and Stuart Aarons of the legal department, were in last week. Warner Stenographer Harriet Rosenberg has a sparkler on the third finger, left hand. H.W. Compton is the new local. After representing, succeeding "Red" Pierce, shifted to Boston. David Brodsky Associates has been awarded the dec-

(Continued on Page 30)

IN THE CHIPS

The Buffalo Evening News in a special article in its financial pages estimates that the drive-in theatres in the Buffalo area are driving over $500,000.00 in the 26 or so weeks of operation this season. Add to that the return from concessions operated at the outdoor houses and the take probably will be up around $500,000.00, says the newspaper. The News says there are about 30,000 who attend the drive-ins locally each week. The leading drive-ins in Buffalo are the Skyway on the lake shore road, the Buffalo in Harlem road, the State on the Falls boulevard and the Niagara on the Falls boulevard and the Delaware at Delaware and Sheridan Drive.

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SPORTSERVICE, Inc., JACKSON'S BROOKLYN, N. Y.
There's Always A Way

For the preview showing of the Dan Dailey-Anne Baxter film, "You're My Everything," at the Fox West Coast Paramount in Oakland, the management circumvented the ban on outright advertising of the picture by turning a battery of phone girls loose with the telephone directory calling people at random. The newspaper stories coyly hinted at the cast by naming their Academy Award backgrounds. Dramatis personae include Dan's "niece" and Anne Baxter, an "Award winner."

CLEVELAND

July 1949 is a memorable month for Hoy L. Russell of Millersburg, Ohio. Very early in the month, Gov. Frank J. Lausche appointed him Judge of the Probate Court of Holmes County. And on July 6 the Judge, who owns the Russell Theatre in Millersburg, completed a romantic merger by marrying Mrs. Helen Halter Smith, owner of the Majestic Theatre, Akron. The management of the two theatres involved in the "merger" will, according to reliable sources, remain the same. Judge Russell stumped the state when the state three per cent amusement tax was tossed to the municipalities in an effort to prevent municipal imposition of the tax. He was successful in many situations. For the past two years he has served as a member of the board of directors of the Independent Theatre Owners of Ohio. And, as president of the Akron Theatre Owners and Managers Association, the first woman to hold that post.

Myer Fine, president of Associated Circuit, and Mrs. Fine, accompanied by Jerome Friedlander, attorney for the circuit and many other theatrical interests, and Mrs. Friedlander sailed July 22 on the New Amsterdam for an extended European vacation. Herbert Ochs is spending his time in Port Arthur, Ontario, supervising construction of his ninth Canadian Drive-In. Over the weekend Ochs was in Dayton to meet his newly-arrived fourth grandchild, Douglas Hill, born last week to his daughter, Mrs. Pat Ochs Hill. Before her marriage Mrs. Hill operated the Opera House in Burton, Ohio.

Former Eagle Lion Manager Mark Goldman is reported converted to his home from a long hospital siege. S. P. Gorrel of General Theatres has completed his "hospital vacation" and is again active in the operation of his theatres.

Gallon Theatre, Gallon, new 1200-seat deluxe theatre built by the former circuit of Cleveland, opened July 7. P. E. Essick and Howard Reif, circuit heads, attended. The circuit is dismantling the Ohio in Gallon and has closed the State until September when it will reopen with an exclusive western-picture policy.

PORTLAND

Some 41,000 persons in five weeks have obtained tickets to "Ma and Pa Kettle" at the Granada in Spokane, reports Manager Bob Fieldger. Bill Brown and his family, who work for Horace Heidt in Portland and Seattle.

... Booking on Seattle Row were Ed Johnson of Spokane, Mike Barovic of Fidayoug, Keith Bechtel of North Bend, A. B. Precchia of Eatonville and Lionel Brown of Edmonds. Visiting on Seattle Row was George Eagle, former Paramount exploitation representative. George De Waide, Universal branch manager in Seattle, took a vacation motor trip to California with his wife and daughter.

HARTFORD

Loew Poli Usher Donald Maillou has resigned to enlist in the army. Although Calvo-creasis, a partner in the local Community Amusement Corp., a first lieutenant in the Army's Organized Reserve Corps, will spend two weeks at Camp Kilmer in New Jersey. Phyllis Salvin, daughter of the Center Theatre Building owner here, was married to Barnard Seligman of Hartford.

The 1,400-seat Loew's Poli here, first house built by the circuit since the war, was opened July 13 with Joel Milligan as manager under the supervision of Division Manager Harry F. Shaw. Mrs. Frances Lampert, sister of Morris Keppner of Hartford (previous operator of the Poli) is his office manager. Harry F. Shaw is in Glastonbury, Conn. Keppner is building an 800-seater in East Hartford. Bushnell Memorial Managing Director Bill Mortensen has been named to serve on the State Development Commission by Gov. Chester Bowles.

Manager Nick Brickles of Warners' Garde, New London, is back from a Maine vacation. Other vacations: Manager Walter Loyd of the Allyn and wife, back from Jacksonville, Fla., while Assistant Manager John Patino and family leave in August for New Hampshire, and Cashier Elizabeth Raslow will go to the state's shoreline; Manager Frank Morin of the Regal and wife were in Miami; Loew Poli's Service Chief James Hughes is back from vacation while his assistant, Norman Levinson, will vacation at Jackson, N. H.; Dan DeBoree of the Allyn will vacation in California in October; Mrs. Estelle O'Toole, secretary to Warner Hartford District Manager Harry L. Needles will vacation in Bermuda.

Manager Charles Smeldick of Shuman's Rivoli and wife are awaiting the September arrival of the new.

... James Cappiello is the new usher at Loew's Poli, and Robert Rainville at the Strand... Albert Hanawald is the new projectionist at Lockwood-Gordon's Plaza, Windsor... Strand Assistant Manager Charlie...
REGIONAL NEWSREEL

Ativan will wed Warner Theatre Chief Candy Girl Janet Chicano in September. . . Assistant Manager Earl Hannah of the Strand, Thompsonville, will relieve Manager Vincent Capuano of the Elm, West Hartford, while he vacations. Edward Lord has leased the 425-seat Strand, Sound View, Conn., for the summer. . . Donat Blain, owner-manager of the Jodoin will manage it. . . George P. Cronogue is president and Edward E. Hunt, jr., secretary-treasurer of Television Service Laboratories which has filed for incorporation.

ST. LOUIS
Recent area theatre openings: Fred Sullivan's 500-car El Patio Drive-In near Cairo, Ill.; Pines Company's new ozoner on U. S. Highway 40, one mile west of the Fairmount race track, with Samuel Nieberg as manager; Bloomer Amusement's 575-car Skyway ozoner at Belleville, Ill.; 800-car Altwood Drive-In on the old St. Louis Road between Alton and Woodriver; Mr. and Mrs. W. J. Rodel's Alvin Theatre, and the site of the former American Legion Building at Athens, Ill.

William and Leo Ponder, brothers, were fined $250 each in City Court when they failed to appear to answer the charge of growing and free-for-all fight on July 8 at the Princess Theatre Airondale. . . Fox Midwest's 500-seat Salem, Salem, Ill., has resumed matinees due to popular demand. . . Wilding Pictures St. Louis Manager James E. Darst and Business AgentF. Hartman of Local No. I. IATSE, are among those appointed by Mayor Joseph M. Darst as members of the Municipal Auditorium Commission. Drive-In-Theatre Corporation of Kansas City has been incorporated by B. Spencer, J. T. Britt and G. M. Lively.

Funeral services were held here July 6 for Monogram—Allied Artists Manager Reuben Rosenblatt, 51, who died July 5 in the Jewish Hospital after suffering a heart attack. He had succeeded the late Barney Rosenthal in the Monogram—AA post on June 3, 1948. The remains were shipped to his birthplace, Newark, N. J., for interment. He had been connected with Universal, Paramount, Gaumont British and Grand National and its sales manager for Master Art Products. His widow and six children survive.

Two veteran members of Local 143, Motion Picture Operators, died suddenly last week; Harry G. Lihon, in charge of the motion picture department of Erkers for 38 years, of heart disease; and John C. Caruso, a projectionist at the Ambassador Theatre for some 20 years, who died in his sleep, after an illness of some three years.

PIZZAGHII
A 7 1/2 pound boy was born to Mrs. Ray Mer- vis at St. Francis Hospital this week. Father is a partner in the Mervis Brothers Circuit of Theatres throughout Allegheny County. . . The Variety Club's annual golf tournament will be held at the Elephant Club on Mon- day, July 18. . . James H. Alexander, veteran film rowite, has disposed of his stock in the Alexander-Fineberg Theatre Supply Company to Thomas F. McCleary, of Cleveland. Mr. Alexander will remain as office manager, and Fineberg as president.

Charles Comars, personnel chief at Warner Brothers Theatres, is vacationing in New York. with Mrs. Comars. . . Mr. and Mrs. August Plevas, same company, are the parents of a daughter, born Thursday. . . A large contingent from film row attended the opening on Monday night of the new Manus Theatre in Grantsville, W. Va.

Al Katz, manager of Warners Rowland Theatre, Wilkinsburg, Pa., is confined to his home with a serious foot infection. . . The marriage of Miss Marjorie Botsford, booker for 20th-Century-Fox, to Bernard Sorkin, former film rowite, in Albuquerque, N. M., took place last week. . . Nancy Lombardi, of Warner Bros. booking department, and John Johns, of the contract department, will be married on Aug. 1. . . The local 20th-Century-Fox exchange employees will hold their annual picnic at the Mt. Nebo Grove, July 23.

H. R. Beiersdorf, former local 20th-Fox manager, was here from Dallas, Texas, over the weekend.

NEW YORK
Liggett-Florin's booking and buying outfit was stepping ahead this week adding accounts to its books with the three theatres operated by Har- old Eskin—the Avon and Cameo at Newark and the Grant Lee at Ft. Lee, N. J., to its newest clients, and with two more combinations scheduled to follow.

Mel Konecoff, associate editor of the Ex- hibitor, isn't passing out cigars this week, but he's proud that it's a boy nonetheless. . . Filmrowite's time off is on his vacation, to the beach. . . Ditto George Gonzales, only he's taking his time off at Carlisle, Pa. . . A second ditto for Martha Rothman, who is in the Pocono Mountains of Pennsylvania.

Milton Cullen has brought out the share of his partner, Maurice Broskie, in the Windsor and the State at West Orange, N. J. . . The 800-seat Strand at Union City, N. J., has passed the Wittmann-Pineles interests, who operated it for 12 years, to a corporation headed by Al Shanley.

Oscar A. Dooh, John Murphy and Ernie Emer- ling, of Loew's Theatre Department, were in Norwich, Conn., for the opening of Loew's New Poli Theatre Wednesday night. A full house was turned out for the event, which was attended by eastern division, district and branch managers as well as other RKO executives, all of whom are seen above gathered around the conference table.

DRIVE WINNERS NAMED AT SALES MEETING RKO Vice-President and General Sales Manager Robert Mochrie (seen above at the head of the table flanked by Nat Levy, eastern division manager, on his right, and Harry Michelson, short subject sales manager, on his left) opened the first of a series of RKO regional sales meetings in Boston by announcing the winners at the 1949 drive in honor of President Ned Dempsey. They are Lee Devaney, Canada, first among district managers, who gets the "President's Prize"; J. C. Dougherty of the branches, with the "1949 Free-for-all" (Atlanta) and Sherman W. Fitz (Sioux Falls), following. Mochrie presided at the Buffalo sessions, which were attended by eastern division, district and branch managers as well as other RKO executives, all of whom are seen above gathered around the conference table.

OKLAHOMA CITY
The Redskin Theatre is giving a complimentary ticket to the theatre in the third and ninth sack of every 25 sacks of popcorn sold during July. Horne Theatre installed television in the lounge.

The trial of an injunction suit in which Mistletoe Express Service Inc., seeks to prevent the Associated Independent Theatre Owners Co-op and Cecil Davis from transporting merchandise for hire, opened Tuesday before District Judge A. P. Van Meter. The defendants, the court was told, have been transporting property goods and merchandise for hire in competition with Mistletoe, causing the plaintiff a loss of revenue.

Remodeling of the interior of the Rialto, Tulsa, "from front to back" will begin probably late this month, it was announced Saturday by an official of the Talbot Theatre group. Ralph Drewery, general manager of Tulsa's four major theatres said the Rialto will become a first-run house following the remodeling. House is expected to be closed about two weeks in August.

The two-day Golden Era Cooking School will open Thursday at the Arcadia, Tulsa, under the direction of Elizabeth Lyman, home econo- mist for Hotpoint, Inc.

TORONTO
Latest competition for regular movie theatres in Ontario is the opening of a 16-mm. drive-in, the Crescent, at Fort Erie, the first of its kind in Canada. . . The National Film Board has provided a form of opposition at Ottawa in the presentation of short subjects every week- day afternoon at the National Museum. . . Burglars carried off the safe, with a reported $1,600 in cash, from Herb Oechl's newly-opened drive-in at Hamilton, Ont.

The national committee of the Motion Picture (Continued on Page 32)
Which Comes First?

When Manager Edwin Scheelene at the Balboa Theatre in San Francisco played host to the Frankenstein family with a showing of "Bride of Frankenstein," and "Bride of Frankenstein" he billed "Son" above the "Bride" in his advertising copy. A sharp-eyed patron noticing the billing sent a copy of the show to a postcard with the line: "Isn't! Really shouldn't the 'Bride' be before the 'Son'?

DENVER

Harry E. Huffman, Fox Intermountain Theatres Denver city manager for 12 years, in the theatre business for 37 years, has retired to travel and to look after his radio and television interests. He's president of Aladdin Radio & Television Corp., which recently bought KLZ, Denver. Huffman originally opened a drugstore here. Business was not too good, so he opened a theatre next door to boost business, then leaving the drug-store he bought the bluish, box-office, and acquired a number of downtown theatres, all of which were merged with Fox Intermountain in 1937. Huffman still retains his partnership in the drugstore, but the hideaway of his first theatre is now the site of a notion store.

Due to the Huffman retirement, Fox Intermountain President Frank H. Ricketson, Jr. has named Hall Baetz, Salt Lake City, manager of the Utah-Ideco-Wyoming district, to succeed Huffman; Jack McGee, city manager at Cheyenne, Wyo., gets the Baetz post; Thomas Brennan, Laramie, Wyo., city manager, goes to Colorado Springs; Homer McGee, Denver, goes to Laramie; Robert Lotito, Rialto manager, gets the Aladdin; Gene Manzanezes, associate booker at Salt Lake City, will manage the Rialto, William A. Drollman, northern district booking manager, succeeding Si Sanders, who moves to Denver as southern district booker, succeeding Irene Cesafoni, who goes to Cheyenne as Brennan's assistant. William Agren, Denver city booker, gets the northern booking job, and Davinette Hamlett, his assistant, will handle the Denver bookings.

Clarence Olson, resigned United Artists manager in Colorado, was formerly United Artists manager here, returned to Denver as Monogram manager. . . Fox Intermountain Theatres President Frank H. Ricketson, Jr. has been named to the board of directors of both the Cheyenne (Wyo.) Newspapers, and the Continental Air Lines. . . Civic Theatres has reopened the Rialto after doing a complete remodeling job on the house.

The entire force of the Paramount exchange was hosts to quite a number of exhibitors at a luncheon at the Cosmopolitan Hotel. In attendance also were Division Managers George A. Smith, and Neal East, Salt Lake City, booking manager, and Robert McGee; Paramount Gold Rush drive . . . C. J. Duer is headed for a local hospital to undergo an operation on his eyes.

SALT LAKE CITY

Fox Intermountain Theatres President F. H. Ricketson, Jr. has promoted Jack McGee, manager of the circuit's theatres in Cheyenne, Wyo., to be district manager for Utah, Idaho and Montana, and Former Salt Lake District Manager Hall Baetz to be manager of the Salt Lake district. Successor to McGee in Cheyenne will be Tom Brennan, who managed the company's theatres in Laramie.

Harry Kerr, former manager here for Prentice Fletcher, has been transferred to Los Angeles, but has taken over the management of the Cinegrill cafe on film row. . . RKO Manager Giff Davison will attend the company's convention in San Francisco July 25; Denver Manager Al Kollitz will accompany him . . . United Denver District Manager Foster Blake has returned to Denver after spending several days here with Manager C. R. ("Buck") Wade and his staff.

Twentith-Fox Manager Charles Walker is in Montana on a fishing trip. United Artists Bookkeeper Joe Madsen is back from vacationing in the Northwest and through California's redwoods. . . UA Cashier Eva Bentley is spending her two weeks' vacation in Yellowstone Park. . . Warner Bros. Manager William Gordon and Salesmen Perry Brown, Keith K. Pack and Art Baron went to San Francisco for the company's convention which opened July 11. . .

Favorite Theatres Owner Sam Rosenfield was here from his Spokane, Wash., headquarters visiting with Lyric Manager Warren T. Butler and doing some booking.

Paramount Los Angeles District Manager Charles A. Smith while spending a few days here was given a surprise birthday party in the Jade Room of the Hotel Utah by the personnel of Paramount's local office, and presented with a birthday cake. The party also was in observation of the Paramount drive campaign, the "Gold Rush of '49." San Francisco Manager Neal East, who is drive captain, was present. Company's new lineup was discussed.

CHICAGO

Balaban and Katz' ace loop Roosevelt Theatre again playing duel bills. . . The B & K Chicago Theatre booked in for two weeks, starting July 8, the Al Morgan show and is arranging for a best list of top stars for the premiere. Ralph Runnfeldt has joined B & K as trainee assistant manager. . . Joseph H. Fink, Irwin J. Shapiro and M. M. Hanna have organized the Kansas City Bookers Company here to distribute vending machines to the industry, while Harry Neuman, Walter Peterson and Forest Bartholomew have formed the Motion Picture Equipment Company. . . The local Exchange-Mobiles have solved the problem of a lighted sign for their corporation.

Midwest Theatre Supply has installed DevYr equipment for the Harry Young drive-in at Cairo, Ill. . . New RCA sound equipment has been installed by the Home Theatre, Rantoul, Ill., with other improvements. . . In theatre legal circles Sidney Gunther has joined Tom McComb's firm to assist in theatre cases; McComb has returned from his fishing vacation near the Canadian border, and Norman Korf of that firm is vacationing in Michigan. . . John W. Day has retired from the law firm of Adcock Fink and Day.

Burglars blew off half the box-office of Robert T. Held's Grayslake drive-in, Grayslake, Ill., but chose the wrong safe. It was empty, the $8,200 in cash being in another safe. . . Roy Smith is the new assignment editor of the All American newreel. . . Balaban and Katz Controller Larry Burnsdall and family are back from a California auto trip. . . John Balaban is spending several days at his summer home in Eagle River, Wis.

VIEWS ON NEW SHORT SUBJECTS
Fred Zinnemann has been signed by Stanley Kramer Productions to direct "The Men" (formerly titled "The Courage of Ten"). Zinnemann will check in within two weeks to work with Kramer and scripter Carl Foreman on the screenplay. Kirk Douglas looms as a possibility for the film, although no casting will be done until scripting is completed.

Macdonald Carey has again been borrowed from Paramount, to be co-starred with Maureen O'Hara in Universal-International's "The Bowery Story," based on the life of Jim Bowie, inventor of the Bowie knife. The picture will be filmed in Technicolor with Leonard Goldstein producing and George Sherman directing.

Producer Barney Gerard has set "Jiggs and Maggie Out West," as his next in the Bringing Up Father series, to go before the cameras at Monogram in early fall. Joe Yule and Renee Riano will again portray the famous cartoon characters created by George McManus.

Signing of William Keighley to a long-term contract as director at Warners, marks the return of Filmy-Ale, the organization with which he had been identified for nearly ten years. He will take up his new directorial activities at the Burbank studio the first of October.

Frank McDonald was signed to direct two forthcoming pictures for Lippert Productions. Inc. The first "Apache Chief," is scheduled to roll on July 20 with Leonard Picker producing, "Square Dance Jubilee," a hill-billy musical comedy, to be produced by Ron Ormonde, is the second.

Red Shelton winds up a month's vacation this week and reports to MGM to schedule routines for his forthcoming comedy, "The Yellow Cab Man." Jack Donohue will direct the film, with Richard Goldstone producing.

RKO will distribute another top-budget Jack H. Skirball-Brace Manning production "Blind Spot," according to the terms of a new deal just announced. The film is in preparation for a late summer start. Lionel Houser wrote the screenplay from an original story, "The Wind is Blind," by Jack Leonard and James O'Hallon. No director or stars have been set as yet.

Louis Hayward has inked an actor-producer contract with French producer Alexander Sal, kind. It is a three-picture deal, first of which will be "The Man From Jamaica," to be made with Swiss and French capital. Hayward will co-star with Patricia Roc. Julien Duvivier will direct.

Samuel Goldwyn set Dana Andrews as one of the stars of the forthcoming "The Edge of Doom" which is slated to start shooting October 1. Andrews will portray a young priest who helps track down a killer, played by Ferley Granger. Realization is being prepared by Philip Yordan and the picture will be directed by Mark Robson.

Dan Dailly and Aune Baxter will be re-teamed by 20th Century-Fox for "Tomahawk." Producer Robert Bassler and Director Richard Sale have just returned from location scouting around Durango, Colo. Picture is scheduled to go as soon as Dailly finishes his current stint in "Front and Center.

"Thunder in God's Country," has been purchased by Republic and slated as a Roy Rogers starrer in Technicolor. William Witney will direct for associate producer Edward J. White. This is the first of four Rogers starrers on the studio's 1949-50 program and is tentatively scheduled to start early in August.

Barbara Stanwyck joins James Mason, Van Heflin, Ava Gardner, Cyril Charsie and Mary St. Cloud's "East Side, West Side." To be directed by Merrv LeRoy and produced by Voldenat Veltugum, this is the third picture in which Miss Stanwyck and Van Heflin have teamed.

The purchase of two originals was announced by Paramount. "The Kentuckian" by Harold Shumate, for future production as a big-scale film, with a western background. And "Ex-Hero," by William Saroyan and George Auerbach. Jules Schermer was assigned as producer on "Ex-Hero," which is the story of a former college athlete.

Rhoden in Hollywood To Confer With Siegel

Elmer Rhoden, Jr., head booker and buyer for the Commonwealth Circuit with headquarters in Kansas City, is in Hollywood to meet with Norman Siegel, Paramount Studio publicity and advertising director, on promotion plans for upcoming Paramount releases.

The Commonwealth Circuit operates theatres in 46 cities and towns in the Middle West.

Films Need More Authenticity, Says Joseph Lewis

This business of spending weeks casting a couple of stars and then brushing off the casting of the bit players in a couple of hours doesn't stand well with Director Joseph H. (Jest call me Joe) Lewis, currently working on King Bros. "Gun Crazy" for United Artists release. In "Gun Crazy" there are more than 100 speaking parts for bit players, and "Hit Parade" will exceed 100. "These People," Lew declares, "set the mood for an entire production. If they're not believable in their roles, your entire story structure can collapse.

Fantasy and pretense are okay, Lewis feels, but when you are trying to show something real on the screen, you have to make it real. That's what the people want and that's what they're going to pay money to see. The reason for the success of so many European films recently is because of the realism attained on the screen. People will all sequences are believable—a cab driver looks like a cabbie, etc."

Lewis carries his theory about devoting time to casting to other departments of film making. Once an assistant cameraman, then a film editor, he does all his own cutting and editing. Before important scenes he draws a picture for himself of exactly what he wants to get on the screen. An enthusiastic endorser of the semi-documentary approach to filming, Lewis doesn't think the public, so far very happy with this novelty, will tire of it.

"Certainly people want entertainment on the screen, but it's just as easy for us as producers to make that entertainment involve believable people as well as believable incidents."

Sometimes it takes real acting. Yvonne De Carlo and Andrea King, for example, have been rehearsing for their no-holds-barred brawl in Universal International's "Buccaneer's Girl," but neither of them knows the man they're fighting over—the actor has not been pie. Yet. New castings for the film include versatile Elsa Lancaster, J. C. Flippen and Norman Lloyd. Same studio staged a big cocktail party to celebrate completion of its "East of Java," featuring pianist Liberace and Shelley Winters singing three of the torch songs she does in the picture. One new picture got started July 11 at the studio, "The Story of Molly X," which Crane Wilbur is directing with June Havoc, Scott Brady and Dorothy Hart.

Monogram gave the gun also on July 11 to "Cortown," another in its series of Johnny Mack Brown westerns. This one is being directed by Wallace Fox and also includes Max Terhune.

2 Start at Warners

Two new pictures have gone before the cameras at Warners. Rolling July 14 was "The Cage," which stars Eleanor Parker with Agnes Moorehead, with Hope Emerson, Joan Mitchell, Eileen Stevens, Joan Whipple, Marla Dayer and Edith Evanson, John Cromwell directs. Studio has built an elaborate prison set for the production. Other newcomer was "Young Man With a Horn," which started July 11, starring Lauren Bacall, Kirk Douglas and Doris Day, with Michael Curtis directing. Cast includes Hoagy Carmichael, Mary Beth Hughes and Juano Fernandez.

Screen Guild has placed "Deputy Marshal" into work with William Berke directing the Jon Hall-Frances Langford-Dick Foran starrer. Film rolling July 12. Other cast members include John Wayne, Bishop, Joe Sawyer, Russell Hayden and Vince Barnett. Screen Guild has bought two songs by Irving Bibo for the film.

"Christmas Gift" got the go ahead signal July 11 as RKO. Don Hartman is directing, as well as producing, with Robert Mitchum as
LONDON OBSERVATIONS

Rank Blames Industry's Financial Troubles on 300% Ad Valorem Duty, Poor Films, High Production Costs

By JOKY MacGREGOR

J. Arthur Rank's presidential address at the British Film Producers' Association's annual general meeting has given Wardour Street food for thought. He did not refer to quota and opened by saying "British producers of all kinds have experienced more than their usual proportion of disappointments."

The blame for the industry's present financial troubles he placed on "the sudden and ill-considered imposition of the 300 per cent ad valorem Duty on imported films" and the difficulties which resulted.

Later, he stated, "There have been recently too large a proportion of bad or mediocre films, and secondly, the cost of films of all kinds in this country have been excessive. With regard to the quality of films, we must be realistic. No film company in this or any other country makes 100 per cent successes, nor 90 per cent, nor 80 per cent, nor 70 per cent."

"This is an unavoidable condition of film production; but in the last two or three years we in this country have tried to make more first features than was justified by the number of qualified and experienced producers and directors available.

"I know that some spokesmen of the Trade Unions have expressed disagreement with this view. Some of them do not appear to be interested whether the manufacturer is able to recover his costs or not. In my opinion one of the limiting factors in planning the future output of our industry must be the number of producers, directors and writers available who are capable of making successful pictures."

Continuing, Mr. Rank spoke about entertainment tax and the enormous slice that it takes of the box-office receipts. This is a matter which will no doubt be on the agenda of the newly formed joint committee with the CEA meets. A united front may result in more fruitful results at the next budget.

Meanwhile, exhibitors are planning how best to benefit from the recent tax concessions whereas by 1/4d is allowed on the Is. 6d (30') seat and a revision of incidence permits the re-introduction of the Is. 1d (25') seat. These will be effective at the end of the month, and many showmen are hoping by revising seating to pass some advantage to the patron.

The semi-annual lunch of the London and Home Counties Branch of CEA, with Sir Sidney Cliff in the chair, was proof of the cordial relations existing with the relevant licensing authorities. Charles Pearce, deputy chairman of the London County Council; Lt. Col. A. H. Farley, chairman of the Middlesex Council, and Alderman Sir Frederick Rowland, chairman Area Conciliation Board, were among the speakers. Reasonable enforcement of the regulations was the spirit of the speeches, and Mr. Peace stated that "happiness cannot be obtained at a cheap price in the cinema."

The star turn, however, was Tommy France who proposed the toast to the visitors in a most amusing manner. Theo Fligelstone, vice-chairman, made a presentation to the retiring chairman, J. W. Davies, who has a wonderful record for his year's service. At Glencailles, J. W. revealed a liking for eclairs, and at the appropriate moment an enormous eclair was carried in by the chef.

New York bound next month will be Earl St. John, head of J. Arthur Rank productions. He will be taking with him prints of the Technicolor "Gay Lady" (the tentative American title for "Trottie True"); Margaret Lockwood's "Madness of the Heart" and "Children of the Damned." These are the most important pictures to be completed at Denham recently and much is hoped of them.

Hollywood bound on his first trip is Jack Davies, Sunday Graphic film critic who will also be reporting for the 15,000,000 daily circulation Kemsley newspapers, the most important British provincial group. Jack is no highbrow and has a fine background, having worked in the studios.

The new Associated British studios are now in full swing at Elstree. Currently Alfred Hitchcock is working at high pressure to complete "Stage Fright" before the annual vacation break next month. When I looked in recently he was doing a tricky scene with Jane Wyman, Marlene Dietrich and Richard Todd, the British discovery who is making a great impression. This promises to be among the most important pictures made in this country. On another stage Technicolor cameras were turning under Harold French's direction on "Dancing Years," for which exteriors have already been shot in Austria. Dennis Brice stars, with Warwick Ward producing.

General Munson is wasting no time on 20th-Fox's British production. Richard Widmark found himself doing the first scenes for "The Night and the City" within a few hours of arriving in London.

J. Arthur Rank's attack on gambling in the latest "This Modern Age" coincides with brother J. V. Rank's return to racing forming at Salisbury with Strathclype and Conservative. Generally this reel shows both sides of the question, but here only the evils and the man-power involved are discussed.

CANADIAN VISITOR. While in Hollywood for conferences on promotion plans for Paramount's "Samson and Delilah" and "The Heiress," James R. Nairn, Famous Players Canadian circuit's director of publicity and advertising, with headquarters in Toronto, and Mrs. Nairn, enjoy a chuckle with Bob Hope on the set of "Where Men Are Men."
**Feature Booking Guide**

**TITLE INDEX**

Listed in the following index are titles of full-episode television series (as well as semestrals and specials) that have been aired by all three networks for the past season and will continue during the current season. They are listed by network in alphabetical order and are followed by the network's schedule for the six weeks running up to the publication date of Advance Data; a; or Box-Office Gallup poll. Followed in parentheses is color photography with adjoining lettering given in each case. The type of color thus: "T: Technicolor, "C: Color, "M: Magnacolor, "U: Trucolor, "V: Viatcolor. Audience Classification is indicated by letters following following titles. Audience Analysis, Inc.:

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**CURRENT**

15 Bad Boy (D.F.)
11 Bad Men of Tombstone (D.F.)
B. Sullivan-M. Reynolds-C. Crawford.
15 My Brother Jonathan (D.A)
M. Demison-D. Gray-...
13 Strike It Rich (D.F.)
R. Cameron-Graville-D. Castle.

**Coming**

14 Stampede (W.F.)
R. Cameron-Storm-J. Brown.

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Showmen's Shopping Guide

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...that fine HI POP Popcorn.
Pure Seasoning. Special Pop-
corn Salt. And, famous candy
sac design bags and boxes.

Manley METHODS
...national advertising plus pro-
ven sales promotions to increase
sales and profits at every good
location.

Plus...

The only National
Advertising Campaign
aimed to sell more pop-
corn at your machine.

MANLEY, INC., Dept. STR 7-16-49
1920 Wyandotte St., Kansas City 8, Mo.

Please send me your booklet, "How to
Make Big Profits from Popcorn."

Name ..............................................

Address ...........................................

City ............................ State ..........

MANLEY'S "3-M's" of popcorn merchandising were learned
the hard way, over 25 years in the popcorn business. These
"3-M's", representing "Machines", "Merchandise" and "Methods"
are your guide to BIGGER and BETTER popcorn profits.
And... if you always remember to add all the important fourth
"M" of Manley to each of the first three, you have a money
making formula that can't be beat.

First of all, consider the big sparkling bright Manley popcorn
machine that attracts crowds like a magnet. Its extra big capacity
and many automatic features make it easy to handle the happy
throng that clamor 'round for service.

High quality Manley Merchandise is important, too, because
Manley corn pops out bigger and fluffier... gives you more vol-
ume! Manley Seasoning, double refined for purity, lends that
rich "buttered" look and an extra delicious flavor and aroma to
your corn. This alone brings the crowds back again and again!
This many times doubles your "take" from the same crowd.
And... don't forget, Manley Popcorn Salt is an integral part
of this business-building Manley flavor. Bags and boxes are impor-
tant and Manley, again, offers the best! The famous red and
white striped Manley containers are the only popcorn packages
in America backed by a National Advertising program aimed to
build brand recognition and easier, faster sales for YOU.

This campaign is only part of Manley's sales methods. Other
important profit building ideas are incorporated in a 64 page
book available to you free of charge. Send the coupon below!
FILM FESTIVAL AS AUDIENCE BUILDER IS SULLIVAN PLAN

CENSORS CAN'T BAN IDEAS, MD. STATE ATTORNEY RULES

PIGEONHOLE THREAT DAMPENS HOPE FOR THEATRE TAX CUT

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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide
Let's have LESS TALK!
Let's have MORE ACTION!
Let's face the future together with PICTURES!

From FILM DAILY July 11th Issue

M-G-M Studios Hum With Peak Activity

West Coast Bureau of THE FILM DAILY

Hollywood — With 15 films being edited, five shooting and nine in preparation, the M-G-M studios and production personnel are acquitting themselves one of the most ambitious schedules in years. The intensive program stems from the decision for a stepped up output made recently at conferences between Nicholas M. Schenck, Louis B. Mayer, Dore Schary and William F. Rodgers. Current activity is viewed as the turning of a new corner in the company's history on the eve of its 26th birthday. Company intends to maintain the three-a-month releasing stand taken recently.

Currently before the cameras are:


Completed or nearing completion of editing:


Preparing for production in the near future:


...and we repeat
KEEP POSTING
Great Reviews for Ladd in “The Great Gatsby”

“One of best roles by Ladd.”
—Film Daily

“Collect the cash from contented Ladd customers.”
—M.P. Herald

“Lightning-paced, engrossing feature.”
—Boxoffice

“Powerful F. Scott Fitzgerald story.”—Hollywood Reporter

“Exploitation angles can be ballyhooed strongly.”
—Variety

“Ladd at his best. A forceful, convincing thriller.”
—Screen Guide

The Thirty-Fifth Year

A milestone of genuine importance is the thirty-fifth anniversary of the Fabian family in the exhibition of motion pictures. Back in the early days of movie theatres, the late Jacob Fabian launched his first theatre and from a modest start built up one of the nation’s outstanding theatre circuits.

Throughout the era of mergers, expansions, the growth of large circuits, the Fabian name has occupied a prominent niche in the exhibition branch and an important place in the industry at large.

Today the industry finds the third generation of this eminent family taking a place in the line of a great name and a great tradition, as Edward Fabian assumes duties of increasing responsibility with the company, just as his dad, President Si Fabian, followed in the footsteps of his own father, the founder of Fabian Theatres.

The motion picture industry may well be proud of its Fabians. We salute the memory of its founder, its present standard bearer, and the son who will carry on the great name.

Report of Progress

This week the two main committees of the Variety Clubs-Will Rogers Hospital, reported to the industry that they were fulfilling their pledge to give to this industry a great institution, of, by and for the industry’s people.

In less than six weeks since the Variety Clubs took over the operation and responsibilities of the hospital at Saranac Lake, they have launched the first phases of a great rehabilitation program.

Interest in the hospital has been growing at an accelerated pace with the admissions committee reporting that inquiries and applications have been coming in from all over the country.

To all people of the motion picture and amusement industry we wish to repeat: this is your own institution. If you or anyone you know in the industry needs it, be assured the doors are wide open and a warm and friendly reception is there.

Bob O’Donnell and all the officers, directors and working committee men are doing a magnificent job.

Nice Work, Einfeld

Inspired by Charlie Einfeld and 20th Century-Fox, there will be a gathering of exhibition advertising, publicity and exploitation men and women from all over the country to participate in a round table discussion on stepped up show-selling and more aggressive showmanship.

This is progress of the constructive kind so vitally needed.

TOA in September

Judging from the efficient organizational work and planning, exhibitors from all parts of the country will find the time and money well spent if they attend the TOA convention to be held in Los Angeles in September.

Entirely aside from the interesting chance to mix with fellow theatre men, the program being set up promises exhibitors a golden opportunity of closer contact and acquaintance with the trend of events which vitally affect their own business, as well as a chance to participate in action to protect their interests.

An added incentive appears in the elaborate program of entertainment which is receiving special attention from Convention Chairman Charlie Skouras and his colleagues in organizing the convention. All in all, it looks, Mr. and Mrs. Exhibitor, as though you will benefit by planning well in advance to attend this event.

Sullivan’s Sound Idea

Gael Sullivan advances a suggestion for an all-industry gala Film Festival conducted as a cooperative campaign by all branches of the industry. Sullivan’s sound idea is presented in a brochure setting forth the reasons why the industry should put on a big show to re-vitalize interest in moviegoing and concrete suggestion for its execution on a big-time scale.

We hail the suggestion as worthy of the most careful consideration by everybody in this business. Sullivan brings the whole subject of public relations and the need for a “return to showmanship” into focus with a workable program of action. And we think it high time that the idea of doing something about public relations passed from a generally agreeable—and agreed on—topic of conversation to the action phase.

The proposed Film Festival appears to be entirely workable, provided the various branches and particular companies of this industry are ready to subordinate individual policy and temporarily relax certain general trade practices to an over-all, concerted campaign whose goal is to sell movies—American movies—to the American public as the world’s best entertainment buy for their leisure time and money.

—CHICK LEWIS
**WHAT'S NEWS**

**In the Film Industry This Week**

**Exhibition**

Independent exhibitors who have studied the Schine consent decree have been heard to remark that there are at least three interpretations. New York Attorney Kaufman himself holds that it is no "victory" for his clients. And the Justice Department put out a release explaining what it accomplished. To lawyers, New York Attorney General Board Chairman Abram F. Myers cut loose. To Myers the decree indicates that the Justice Department won a major anti-trust case and may set a precedent for easier terms than the U. S. Supreme Court ordered. The injunctive provisions limiting the amount of major product Schine can buy may work temporary relief, Myers said, but that won't compensate for the lack of adequate divestiture.

Myers' attack highlighted a week that has been pretty busy with controversy. In New York the Fifth and Walnut Amusement Company, which had lost its $2,100,000 anti-trust suit which charged seven majors had conspired to withhold adequate first-run product for the Louisville, Ky., National, lost its appeal.

In Maryland, the censor board there had its ears pinned back by Attorney General who ruled that the statute which gave them life gave them authority only to censor against immoral content and did not give them the right to censor ideas. The board, which had prohibited showing of "On Polish Land" because it viewed it as Communist propaganda, reported that "it is a moral breach to present to the public a film based on deceit and misrepresentation."

Drury, N. Y., the American Civil Liberties Union was protesting to the mayor against the unoffical ban which caused "The Birth of a Nation" to be pulled from the Midtown theater before it was shown. Negro societies had protested the film as anti-Negro. The same argument reversed, could be used to ban "Lost Boundaries" and "Home of the Brave" in the south, ACLU pointed out.

And Ohio politicians who thought that they could raise extra revenue with a bill to tax motion picture admissions, found that they didn't get the bill through. But they succeeded in organizing the Ohio Drive-in Theatre Association, as open-air exhibitors banded together to fight the measure. In Moline, Tri-States won its fight against the city's per cent amusement tax when the circuit court there reversed the lower court's decision. Now, Tri-States, which collected the tax but held it in escrow, is asking the public to bring its ticket stubs to get tax refunds.

And industry hopes to get a reduction in the federal admission tax to 10 per cent were dimmed this week when Rep. Robert L. Dough- ton, who has been cutting measure of his own which does not include theaters, said that if a tax-cut measure came from the House he would try to pigeonhole it. Doughton, who is chairman of the House Ways and Means Committee, to which such measures must come from the Senate, packs plenty of pull.

In Louisville the Kentucky Association of Theatre Owners was getting the first showings of its trailer attacking box-office taxes. In Minnesota, there was a possibility that drive-ins might start to seek bids against brick-and-mortar theaters. In Buffalo, dog days have hit the box-office, but not abnormally and showmen aren't worried too much about business but apparently are going after it instead.

In Toronto, the Odeon circuit was silent on the question of whether 20th Century-Fox had bought a half interest in its properties. And across the nation comes reports that the popcorn crop will be off 30 per cent, which seems to be no cause for worry since there is a lot of popping corn sold from the last year.

**Distribution**

Hot weather or any other seasonal draw-back isn't going to cause MGM to hold up good product because "good pictures do business any time." Distribution Vice-President William F. Rodgers declared this week. Rodgers pointed to the MGM release schedule which has 12 pictures set for release from September through December in addition to six scheduled for the next two months. Rodgers also announced that Charles K. Arnold, the Paramount general sales manager, had joined the MGM high command with no specially assigned task.

Over at Paramount, General Sales Manager A. W. Schwallberg announced that trade screenings on "My Friend Irma" would be held as sneak previews in regular theaters so exhibitors could get the word of the film.

And both MGM and Universal are dropping out of the Motion Picture Export Ass'n in Germany to set up their own sales units.

**General**

A month-long film festival in which producers would offer 20 top pictures for quick playback in an effort to whet appetites of new audience meant to show that exhibitors and to regain lost attendance, was suggested this week in New York by Gail Sullivan. Sullivan's plan, which would require dropping one picture for every 12 pictures to date has had no official comment from distributors.

Stricter anti-trust laws are needed to curb monopoly in the motion picture field, Elling Arnold, president of the Society of Independent Motion Picture Producers told a House judiciary subcommittee. Arnold also revealed that the revisions proposed by the Motion Picture Association in the Anglo-American agreement would not be put into effect—a statement which the MPAA did not affirm or deny.

The MPAA meanwhile won't hold its all-industry public relations meeting till the fall and plans to use the interim period to work out a program.

(Continued on Page 12)

**An STR Field Report**

**Box-Office Blues**

**No Go in Buffalo; Business Holds**

Buffalo showmen apparently have no reason to sin the "box-office blues" in chorus for business in that area stacks up well against the national picture and in many instances managers told Showmen's Trade Review that it stacks up well when compared with the same period last year.

True there have been some drops—the seasonal drop for the most part—and smaller theatres have felt a jolt which put them below the 10 to 20 per cent they expect for the summer, but the general picture is good.

**June Low**

Losses in attendance in June were blamed on prematurely hot weather, graduations, vacation plans and weak product. Television has not hurt to date and the large houses haven't felt the play that the drive-ins are getting.

"Many of the drive-in customers aren't habitual moviegoers," declared one exhibitor. "These places get families with very young children, elderly people and tired parents who don't want to get dressed up and go to the downtown houses. Also our patrons are attracted by first-run films which drive-ins don't show."

**Slightly Better**

Vincent R. McFaul, head of Shea Theatres, which have been carved from the former Shea-Loew-Paramount partnership, declared the original group from Jan. 1 to March 1, "did slightly better than last year during the same period."

After the March split-up, which made Para--mount a separate operator, the seven remaining Shea theatres grossed only about 2½ per cent less for the March-June period than for the corresponding period last year.

The net, he explained, was down about 4 per cent "due to increased operating cost and some uncertainties about film bookings during the changeover of operating contracts." The Buf- falo, Shea flagship, considered by itself, grossed between 4½ to 5 per cent more during this year's spring-summer period and netted 3½-3½ per cent more than in the corresponding 1948 period, Shea said.

**Would Be Higher**

He added that the net would have been higher had it not been for redecorating expense. The Teck, another Shea house, is off from 4 to 6 per cent but is picking up. The neighborhoods are off "a little."

McFaul wants no part of the "summer slump idea."

(Continued on Page 12)

**Recess**

Claude Ezell's Texas drive-ins are giving the audiences recesses now—not just intermissions. The idea is that when the lights go up and the show stops, the customers will drift back to the cafeteria and buy food. Ezell's operations believe that boys hopping cars to furnish drinks and food distract the patrons so the results given those that have done something is a chance to go back and get it. And it's good business, too, for when the customer starts going through cafeteria line, he usually ends up by buying more than he had intended.

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**SHOWMEN'S TRADE REVIEW, July 23, 1949**
SHOWMEN'S TRADE REVIEW, July 23, 1949

Urges Film Festival as Tonic

Sullivan Suggests Plan To Regain Lost Audiences And to Tap New Ones

A nation-wide, month-long film festival in which all phases of production, distribution and exhibition would unite to put over a giant campaign to boost films, get patrons back to the box-office and tap new audiences, was suggested to the industry Monday by Gao Sullivan.

Sullivan, who is executive director of the Theatre Owners of America, made it plain the festival was his personal idea and did not involve the TOA.

In it he called upon producers, distributors, exhibitors, exhibitors to use this month-festival to release 20 top pictures as proof of the fine product the industry can make. He also called upon producers to double their prints during the festival, which has been held in October, and to suspend existing clearances during that period to permit quieter play-off and wider saturation in connection with the event. Exhibitors in return would be asked to do liberal exploitation and advertising and push the festival locally.

Calls for Change

Asked if he thought producers and distributors would welcome the added costs involved in the extra prints needed for such a plan and whether they would not refuse to tamper with clearances, which are now a source of considerable controversy, he replied: 1) That as to the extra prints, he thought an arrangement might be arrived at.

2) That several exhibitors with whom he had discussed the festival, had been willing to waive clearances benefiting them for the occasion and that such waived clearances would apply only to the month during which the festival was held.

"I'm not presenting it as a TOA plan," Sullivan declared, "but solely as a personal idea."

Sullivan outlined his suggestion in a 12-page printed brochure which went to a list of some 600 industry leaders. He estimated that it would take approximately 60 days to get such a festival going and that at the moment he thought 6,000 theatres would be willing to co-

(Continued on Page 12)

Best Crime

Eagle Lion's "He Walked by Night" was adjudged the best crime picture of the year by the International Film Festival at Locarno, Switzerland, this week. The festival also awarded William A. Wellman the best directorial prize for "Yellow Sky." The grand prize went to Jean Devalivre's French film, "The Farm of the Seven Peaches," while "Adam and Evelyne," British, was adjudged the best comedy. Best human interest theme prize went to the Italian "The Bicycle Thieves."

Reissues Rise in '49

Reissues announced by 11 distributors for the first eight months of 1949 will have taken a judgment exceeding 300 per cent with the total reaching 48 per cent to the 28 put out by the same companies during a corresponding eight-month period in 1948, a check of the STR Booking Guide shows.

Some companies during the eight-month 1949 period will have issued 192 new features, or approximately the same number they issued during the corresponding 1948 period.

Columbia leads in reissues with 45. The score for other companies is: Eagle Lion 6, Film Classics 27, Paramount 2, Paramount 2, RKO 7, Republic 3, 20th-Fox 4, United Artists 2 and Warner Bros. 4. The figures do not cover serials and westerns.

Maryland Censors Can't Ban Ideas, State Attorney Rules

Maryland's censors had no right to "extend the authority of the law beyond the law" and ban, in the short, "On Polish Land," Attorney General Hall Hammond ruled this week in a letter to the governor. The board had banned the film as Communist propaganda.

Hammond pointed out that the statute which empowers the board gives it the right to censor only films that "are obscene, immoral, inhuman, sacrilegious or debase or corrupt morals or incite to crime."

"It is clear to me," he wrote, "that the statute under which the board operates does not confer upon the board the wide scope which was assumed in this case."

The board argued that it was within its rights for it is a moral breach to present to the public a film based on deceit and misrepresentation of fact."

Hammond disagreed on this too and said: "I have no doubt in my mind that if the issue is flatly raised, moving pictures will be held within the guarantee and protection of the freedom of the press amendment in the constitution. He cited Justice Douglas' opinion, still unused by any censor lighters, wherein the justice, ruling in the Government anti-trust suit said: "We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment."

Liberties Union Hits Film Ban

The American Civil Liberties Union Monday began effort to get "The Birth of a Nation" on the screen of Syracuse's Midtown Theatre after its showing had been canceled because of protests from groups that claimed it was derogatory to Negroes and not conducive to good race relations.

Censorship Unofficial

The ACLU claimed that it was acting against unofficial censorship to insure the freedom to bear as a complement to freedom of speech. Both Elmer Rice, chairman of the ACLU's National Council on Freedom, and ACLU Attorney Arthur Garfield Hays said the protests were well motivated. But, they pointed out, if "Birth" were barred in Syracuse as anti-Negro propaganda, it would be difficult to argue "with southern mayors who refuse to permit showing of such films as 'Home of the Brave' and 'Lost Boundaries' which might be considered pro-Negro propaganda."

The ACLU offered to defend Jack Zurich, manager of the Midtown, free of charge in any action he might have to fight on behalf of the right to show the picture.

The Syracuse incident arose after Zurich pulled the picture before it was shown. Zurich reportedly acted after Mayor Frank J. Costello had phoned him of protests lodged by the Syracuse branch of the National Association for the Advancement of Colored People.

The NAACP branch wrote Mayor Costello thanking him for using his influence to stop the picture and to Zurich for his action in canceling.

Still Seeking

In New York ACLU offices said that it was still seeking a cause upon which censorship could be legally attacked and that the difficulty was not so much in finding an uncensored film to force a showdown but to find an exhibitor who would show it in an effort to force a showdown.

Pigeonhole Threat Dampens Hope For Tax Reduction

Industry hopes for action by Congress during the current session to reduce the 20 per cent tax on amusement admissions to a pre-war 10 per cent were dampened this week as Rep. Robert L. Doughton (D., N.C.) declared flatly that the House would "pigeonhole" any excise tax reduction measure that might come to it from the Senate.

Doughton, who is chairman of the House Ways and Means Committee and author of the administration-backed Doughton bill which reduces excises on almost everything else excepting amusement admissions, later made it plain that he was speaking only for himself. However, his position as head of the House Ways and Means Committee gives him a good measure of power to do what he wants.

His reference to pigeonholing any bill which came to the House from the Senate presumably

(Continued on Page 12)

10 Percenters

Theatres account for approximately 10 per cent of all the candy sold in Milwaukee, jobbers of that area declare.
Divorce Won't Cure Monopoly Says Arnall; Suggests Jail

Divorce of exhibition from distribution in itself will not cure monopoly in the motion picture industry, Ellis Arnall, president of the Society of Independent Motion Picture Producers, told a House judiciary sub-committee on monopoly in Washington, D. C., Wednesday. In a plea for strengthened anti-trust laws, Arnall told the sub-committee that in addition to divorce what is needed "is a breaking up not only of the circuit monopolies of the production companies but of other restrictive circuit monopolies and buying combinations which have sprang up and spread all over the country."

Attacks Act

The SIMPP President also attacked the Webb-Pomerene Act which permits monopoly for American companies dealing in foreign trade. Here he pulled a surprise when he declared that Eric Johnston, president of the Motion Picture Association of America, had assured him that the plan for the Anglo-American agreement, secretly arrived at in Washington at the last Anglo-American conference, had been abandoned by the MPAA. The MPAA remained silent on this and Johnston, who was to have appeared before the sub-committee as a witness, said that he would be unable to appear for the moment because he had to leave for the West Coast. He added he would be happy to testify when the hearings reopen next fall.

The MPAA through Joyce O'Hara replied to Arnall's attack on the Webb-Pomerene Act by stating that such deals as those in Czechoslovakia, Russia and Yugoslavia could not have been made without the act.

MPAA Answers

"If Gov. Arnall would like to see the Webb-Pomerene Act killed and then see the handwriting on the wall in certain countries, that's up to him," said O'Hara. "That would help neither his country nor the American motion picture industry."

To kill monopoly, Arnall suggested the following:

1) Stricter anti-trust laws;
2) Repeal of all existing exemptions from the Sherman and Clayton Acts, including the Webb-Pomerene Act;
3) Stiffer criminal penalties, including jail sentences and greatly increased fines;
4) More adequate appropriations for the anti-trust division of the Justice Department;
5) Denial to individuals and corporations found guilty of anti-trust violations for the second time of access to interstate commerce in the conduct of their business under the law.

Asked by Rep. Kenneth B. Keating (R., N.Y.) whether this would not in effect put the violators out of business, Arnall declared that was his objective.

Minn. Drive-Ins May Seek Bidding

Possibility that out-state Minnesota drive-ins might start bidding against brick-and-mortar theatres for product was seen in this area during the week as complaints continued to mount from the open-airers both over business and product. The drive-ins claim they don't want to run product where that in some instances the rents they are being asked are "prohibitive." Bidding, it is argued, might give them better deals.

Name 31 Vet Short Distributor Chiefs

Thirty-one distributor chairmen of committees to handle "How Much Do You Owe," the Disabled American Veterans short, were announced this week by Distribution Committee Chairman Herman Robbins and General Sales Managers Committee Chairman Abe Montague. They are:

- Bay Area: Eugene Vogel; Atlanta: John Busammen; Boston: John Moore; Buffalo: Jack Chisolm; Charlotte: J. Greenberg; Cleveland: Elmer Gribble; Cincinnati: James Abrose; Cleveland: I. J. Schnett; Dallas: Heywood; Detroit: Wood Shinn; Des Moines: Des Minnies; Clarke Baker; Detroit: Don Woods; Indianapolis: Lester B. Green; Kansas City: Albert L. Adler; Los Angeles: Fred Greenberg; Memphis: Herman Christian; Minneapolis: Ira Anderson; New Haven: Ben Simon; New Orleans: Houston Davis; New York: Dave Levy; Oklahoma City: C. A. Gibbs; Omaha: J. E. Scott; Philadelphia: Ulrick Smith; Pittsburgh: Saul Gottlieb; Portland: Charles Powers; St. Louis: Herbert Bannin; Salt Lake City: Carroll Troubridge; San Francisco: Joe Smith; Seattle: Wallace Kutter; Washington, Fred Rohr.

Plan 600 Prints For Veteran Short

Six hundred prints of "How Much Do You Owe?" short of the Disabled American Veterans are expected to be ready for distribution in September by National Veteran Service. It was announced this week. The shorts booking will be handled by salesmen of the major film companies.

Calendar

JULY
19-20, annual convention, National Association of Visual Education Dealers, Sherman Hotel, Chicago.
21-22, midsummer meeting, International Alliance of Theatrical Stage Employees, Brown Palace Hotel, Denver.
29-30, annual meeting, Film Council of America, Sherman Hotel, Chicago.
AUGUST
11-13, International Film Festival, Venice, Italy.
17, 18, board meeting, Allied Independent Theatre Owners of Iowa and Nebraska, Lake Okoboji, Iowa.
SEPTEMBER
3-7, International Film Festival, Cannes, France.
12-14, Allied Theatre Owners of New Jersey convention, Ritz Carlton Hotel, Atlantic City.
14-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.
19-20, annual meeting, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, St. Louis.
20-21, annual convention, Kansas Missouri Theatre Association, Kansas City.
20-22, convention, Independent Theatre Owners of Ohio, DeLuxe-Wallick Hotel, Columbus, O.
26-29, trade show and convention, Theatre Equipment and Supply Manufacturers Assoction, Hotel Stevens, Chicago.
OCTOBER
14-15, annual meeting, Allied Theatres of Michigan, Book Cadillac Hotel, Detroit.
5-6, Kentucky Association of Theatre Owners convention, Brown Hotel, Louisville.
12-13, meeting of the national committee of the Motion Picture Performance Corporation of France, Chateau Laurier Hotel, Ottawa, Ont.
24-26, annual convention Allied States Association, Minneapolis.
11-15, annual convention, Motion Picture Theatre Owners of America of Arkansas, Mississippi and Tennessee, Hotel Chateau, Memphis.
27, presentation of charter to Variety Club Tent No. 15, Hotel Astor, New York City.
DECEMBER

British Awards

Five Americans received awards among the top 10 made by judges in the poll conducted by the magazine Picturegoer. The five, and films in which they appeared, were: Gregory Peck in "Gentlemen's Agreement"; Alain Ladd in "Saigon"; Dana Andrews in "The Best Years of Our Lives"; Irene Dunne in "I Remember Mama." and Lana Turner in "Homecoming." Gold medal awards for top honors went to British stars Sir Laurence Olivier and Anna Neagle for their performances in "Hamlet" and "Spring in Park Lane" respectively.

5th and Walnut Verdict Upheld

The U. S. Circuit Court of Appeals in New York Tuesday upheld two rulings made by Federal Judge Vincent Leibell in the $2,100,000 anti-trust suit of the Fifth and Walnut Amusement Company against seven major distributors.

Fifth and Walnut, which operates the National in Louisville, Ky., had sued claiming that motion pictures among the defendants prevented it from getting suitable first-run product. A jury in Judge Leibell's court found in favor of the distributor-defendants, wherenupon Fifth and Walnut appealed contending that:

1) Judge Leibell should not have refused permission to use the findings of fact and conclusions of law in the Government anti-trust suit against the seven majors as evidence in the Fifth and Walnut suit.
2) That Judge Leibell should not have refused to instruct the jury that move-overs were illegal.

In the first point the appeals court upheld Judge Leibell, finding that since the Government anti-trust suit had not been settled, it could not be used as evidence. On the second point it also upheld Judge Leibell.

To Appeal

Offices of Monroe E. Stein, attorneys for Fifth and Walnut, said they would seek to have the U. S. Supreme Court take the case. The present defendants are Paramount, Warner Bros., RKO, 20th Century-Fox, Loew's (MGM), Columbia and United Artists. Originally Universal and Republic had been named, but the case against them was dismissed during trial.

Myers Lashes Schine Decree

National Allied Board Chairman Abram F. Myers Wednesday lashed out at the Schine circuit consent decree "as reflecting a possible softening of the Department of Justice's anti-trust policies" and as a precedent for anti-trust suit defendants obtaining "some terms" than those ordered by the U. S. Supreme Court.

The Schine decree, declared Myers, "is substantially the same as the district court's decree which the Supreme Court so roundly criticized.

Temporary Help

The Allied chief declared that certain of the injunctive provisions—such as that limiting Schine for the next three years to buying not more than 60 per cent of the major product offered in any one year and to 48 of 80 top features—might offer some temporary relief but that they would not compensate for the lack of adequate divestiture.
Tax Blast

The Kentucky Association of Theatre Owners fired its first blast at state and federal amusement taxes this week as its specially-created trailer explaining the amount of tax on a ticket went into five first-run theatres at Louisville.

The trailer shows a farmer taking his family to a show at Kato President Guthrie Crowe at the box-office. In dialogue which soon attracts a crowd, Crowe explains the tax—how much the ticket actually costs and how much more is represented in taxes. To throw playing the Rialto, Loew's, the Mary Anderson, Strand and Brown, will get into general release shortly. It was produced in New York with the assistance of the Motion Picture Association of Americas, Fox Movietone and the DeLuxe Laboratories.

Ohio Politicians Seek Tax But Get Ass'n Instead

Ohio politicians who figure that the state might get some extra revenue through a proposed tax on drive-in admission didn't get what they were after this week but succeeded in accomplishing something else—organization of what is said to be the nation's second-open-air exhibitor association.

The new organization, known as the Ohio Drive-In Theatre Association, was formed in Columbus last week after some 50 drive-in exhibitors, attending an emergency meeting to fight the tax threat, decided to incorporate and go after membership of all drive-in owners.

Mapped Fight

They also formulated plans to fight the tax measure—Senate Bill 353, which had passed the Senate and had gone to the House Taxation Committee. These plans included trailers to be sent all drive-ins urging patrons to contact their representatives and ask them to kill the measure, and personal appeals to patrons by managers over the drive-in loudspeakers.

As the bill was formulated, the legislature adjourned sine die and the bill died in the House committee.

The new organization elected Frank Nolan, owner of the Valley Drive-In at Athens and the Trielity at Bucyrus, president. Other officers are: Vice-president Frank Yassenoff; Secretary Mrs. Ethel Miles; and Treasurer Jack Armstrong. Directors are: Horace Shock, George Kaler, Horace Abrams, William Walters, George Blake, and Lou Wetzel.

Fox Canadian Odeon Deal Unconfirmed

Reports from London that 20th Century-Fox had bought a half interest in the Canadian Odeon circuit remained unconfirmed in Toronto this week while the company traveled on a wild pace.

Presumably the deal would give 20th-Fox product to the Canadian Odeon circuit when the franchise which Fox is now said to have with the rival Famous Players Canadian Corporation expires. This franchise, however, is said to have more than a year to run. Odeon could benefit from the new product, being dependent on Sir Alexander Korda and Eagle Lion British for the bulk of its product.

No Holdouts for Dog Days, Pledges MGM's Rodgers

Declaring that MGM intends to "throw into the market every good picture we can as fast as the market will absorb them," Vice-president of Distribution William F. Rodgers told trade press representatives in New York Tuesday that the company will continue its releasing practice on the theory that "good pictures do business any time," and will not hold back product because of summer or other seasonal factors.

Rodgers emphasized the product announcement, covering a total of 12 features for release from September to the end of the year, and the six pictures MGM scheduled for this month and next. Addition of two attractions which will be given special treatment in selected situations before the end of the year, will bring the releases by MGM for 1949 to a total of 36, including one reissue, he said.

Rodgers' meeting with the trade press followed a tradition the MGM sales chief instituted several years ago as a means of reporting on his findings and company plans following periodic trips to the coast studios for conferences and observations on new product.

'Heart-Warming Experience'

His coast trip, he said, proved a "heart-warming experience" because he had "wondered whether that tremendous enthusiasm I saw there in February would have died down." The entire studio organization, he said, was confident "that they had the right formula to give the public pictures they just can't resist.

The two pictures to be given special handling (with respect to promotion and initial runs, not road-show or advanced price policy) are "Battleground," which will be launched in November, and "Intruder in the Dust." These will supplement the 12 features announced for the final four months of 1949. These are: September—"The Secret Garden," "That Midnight Kiss," "The Doctor and the Girl!"; October—"Challenge to Lassie," "Red Danube," "Border Incident"; November—"Tension," "The Forayte Saga," "Adan's Rif", December—"On the Town," "Conspirator," "Death in the Doll's House.

Drive-ins Help

Rodgers said that a survey of the drive-in theatres now in progress indicates that the open-air theatres are in general drawing additional patronage for pictures and that it appears that "a new motion picture clientele is being formed attracting folks who were not regular attendants to theatres." The purpose of the survey, he said, is to give MGM authentic information "as to the degrees of competition in order that we may offer our product in a playing position consistent with their importance in their respective areas. In our opinion no formula can be made that will apply to all drive-in operations. We believe each must be considered individually."

In reply to a question regarding simultaneous first-run bookings, Rodgers said that MGM is not in favor of this policy and has sold on that basis only in two areas where the situation has become established. "It has always been my belief," Rodgers added, "that theatres can survive only by having super priority of run as they can afford to pay for it.

MGM to Take Over German Sales Jan. 1

MGM will resume individual selling and distribution of its own product in Germany on Jan. 1, 1950 and will cease using the Motion Picture Export Association facilities in that country after that date. Loew's International President Arthur M. Loew announced Monday.

The MGM move, which has been anticipated for several months, will get under way with machinery at Frankfurt-on-Main with F. W. N. Beckett in general charge. MGM withdrew from Germany in April, 1940.

Variety Clubs Start Hospital Improvements

First steps toward the rehabilitation of the Variety Clubs International—Will Rogers Memorial Hospital at Saranac Lake were taken this week with the approval of contracts to purchase new X-ray equipment and to recondition the plant's refrigeration equipment.

The contracts were approved by a sub-committee consisting of Abe Montague, Si Fabian, Max A. Cohen, Charles E. (Chick) Lewis and Murray Weiss, with Weiss being given supervision of the refrigeration work. The committee also approved construction of another outside fire escape to take care of the hospital's north wing and to modernize all existing fire fighting equipment and alarm systems. It will act within the next 30 days on repainting the entire interior of the hospital.

An interim report on the increasing number of inquiries relative to admission was also had. The report establishes the fact that applications are emanating from almost every area of the country, especially from North Carolina, Ohio, Pennsylvania and Texas.
THERE'S A BOXOFFICE WALLOP in "TOO LATE FOR TEARS"

"That's just to remind you... you're in a tough racket now!"

In the darkness of the Hollywood Hills a car raced by and someone flung out a battered, black bag... the money it contained meant the beginning of the end... for he...
There's everything you want in this big one thru UA!

THERE'S SOLID SELL

in

the cast and production of the

HUNT STROMBERG

presentation of

LIZABETH SCOTT
DON DE FORE
DAN DURYEA

in

"TOO LATE FOR TEARS"

with

Arthur Kennedy • Kristine Miller • Barry Kelley
Screenplay by ROY HUGGINS from his Saturday Evening Post Serial
Produced by HUNT STROMBERG
Directed by BYRON HASKIN
Sullivan Calls
For Film Festival

(Continued from Page 7)

operate, though it would take a total of 10,000
to cover the state.

To a press conference he explained that the
idea came to him after he had observed one or
two European film festivals and after his
trips over United States and discussions with exhi-
bitors in diminishing audiences and unap-
tauled audience potentials.

"I've had many exhibitors tell me if only
they had 12 good pictures to play in a row," that
they would be able to beat box-office drops and
regain former success as well as attract new
audiences," Sullivan said.

"In our opinion," Sullivan declared in his
brochure, "the efforts of no single producer
acting alone, has sufficient hitting power to
create the deep, broad revival we all seek. But
with all producers, distributors and exhibitors
acting in planned union. . . here we have an
almost magical strength . . . here we have the
means of staging a great exploitation, backed
by top performance on a magnificent scale.

More Films, More Folks

"Let us by advance planning arrange for a
nation-wide film festival period when more peo-
ple can see more pictures, than in any previous
period in our entire colorful history.

"Let us re-sell on an imposing scale the
beauty, the laughter, the wisdom, the profound
and vast understanding we have of human emo-
tions and aspirations as portrayed on our screens.

"To establish significant importance to an
event in the minds of a hundred million people
requires exploitation on an heroic scale. No
single producer, no distributor, no exhibitor can
accomplish this alone.

Solid Group

"But with producers, distributors and ex-
hibitors acting as a solid group with their sales
plans concentrated and coordinated, great im-
pact will be achieved.

"It is proposed that the month of October
1949 be set up as a gala festival period during
which time we remind the motion picture in-
dustry, on the basis of merit and the backing
of intense exploitation, will win millions of new
and re-establish millions of old friends for our
product.

"To do this, all the men in the seats of power
are asked to relax at least temporarily a num-
ber of time-worn methods . . . and give to this
Festival the stimulus of new broad horizon
thinking:

1) Each of the five major studies would
release two of their top productions through
their own channels of distribution. Each of the
smaller producers would release one high grade
picture. As a result up to 20 good pictures
would be made available for the Film Festival.

More Prints

"2) Instead of the usual 250 or 300 prints of
each feature distributed during the regular
summer season should be doubled. Make it
possible for the maximum number of people to
see top quality pictures during the Festival.

To do this, distributors and exhibitors should
relax the usual dearth of prints so that every
time playing "A" pictures would be able to show a
fair share of the Festival pictures during Oc-
tober.

3) Exhibitors will take liberal space in
newspapers beginning in September, heralding
the dawn of a new era in motion pictures and
that the Fall Film Festival is overwhelming
proof of our industry's capacity to do great and
human things.

4) A showman's committee would be formed
in each state and exchange area. It would make
available the best exploitation techniques for
civic, commercial and social acceptance.

5) During the period of the Festival itself,
producers and distributors are asked to double
their normal monthly advertising budgets, using
half of the expended amount for local adver-
tising campaigns, the cost of which will be
shared by local exhibitors showing the pictures.

6) Spectacular pictures of Festival Fea-
tures should be arranged in key cities throughout
the country, with exhibitors provided with suit-
able promotional material, and stars appearing
in the pictures asked to make as many personal
appearances as possible to stimulate interest in
the showings.

Confident

"We are confident that this spectacular pro-
motion based on an era of fine pictures will
supply the spark needed to set in motion the
return of millions of persons to our theatres.
It will re-establish the theatre-going habits of
the countless many who have turned to other
forms of entertainment. It will furnish eloquent
evidence that our industry when confronted with
a job to do can plan together, work together
and succeed together."

Whether prizes would be offered in the pro-
fessed festival was something he did not know
at the moment, Sullivan declared. In fact, he
said, the plan was more in the nature of an out-
line which the industry itself could improve.

Suggests Committee

To this end he suggested a coordinating com-
mittee which he said might consist of Ellis
Arnall, president of the Society of Independent
Motion Picture Producers; Ted Gambold, board
chairman, Theatre Owners of America; H. V.
(Rotus) Harvey, board chairman, Pacific Coast
Conference of Independent Theatre Owners;
Eric Johnston, president of the Motion Picture
Association of America, the Motion Picture
Export Association, the Association of Motion
Picture THEATRES; John A. Montague, vice-presi-
dent and general sales manager, Columbia;
Afram F. Myers, board chairman, national
Allied; William F. Rodgers, distribution vice-
president, Loew's (MGM); Andy W. Smith, Jr.,
distribution vice-president, 20th-Fox; Max E.
Youngstein, president, Association Motion Pic-
ture Advertisers.

Richard Spier Dead

Richard Spier, 55, veteran Fox West Coast
official who was on sick leave since Jan. 1,
died at his Oakland home July 15 of a heart
attack. Spier, who was with FWL for more
than 20 years, had been a theatre manager,
then a district manager in the Oakland district
for 11 years.

Drop Goes the Corn

Unofficial estimates across the United
States this week indicated a 30 per cent
reduction in population. For this sum-
mer, a situation which is not grave in so-
far as theatres and other users of popcorn
is concerned, since dealers seem to have
quite a catchup in stock. Figures from the
U. S. Agriculture Department show
that only 91,000 acres of popcorn were
planted in 1949, some 61,000 acres less
than the 1948 planting. However, acreage
losses are expected to be lighter this year
than last year.

No Blues Singing
In Buffalo Shows

(Continued from Page 6)

"We never think of a summer slump here.
We never figure that summer is any trickier
than any other time. You can do a good
business in winter is just as tough on business as is a
hot spell in summer."

James H. Eshelman, general manager of the
Buffalo Paramount Corporation, now operating
the Great Lakes, the Hippodrome, Seneca, Ken-
more and Niagara, houses which were formerly
part of the Shea group before the partnership
split, finds that business has been 15 to 20 per cent
ahead of last spring and summer. Drops in other
Paramount houses are "no more than seasonable."

No Cause

"There's no reason for concern, when you
look ahead to the good attractions coming this
month and next," Eshelman, who claims that
observers make the mistake of comparing busi-
ness with the 1946 peak year when gas restric-
tions and the like practically forced people into
the theatre, declared. "If business doesn't perk up
in late July or August, I might worry, but not now."

Robert T. Murphy, managing director of the
20th Century, declared that June with gradu-
ations, weddings and the lure of outdoors, "is
always the worst month of the year for the motion
picture theatres and with the very hot weather
this year, attendance was curtailed somewhat more
than normally." However, he was optimistic over the
prospect.

George H. Mackenna, manager of the Lafay-
ette cable circuit, also said that box-
office figures for this spring and early summer
were neck to neck with last year.

Good Holdovers Hold

"We've had a few good holdovers in the past
several weeks, which make it possible to do a
succession of good weeks, instead of one good
and then one not so good," he explained. "That
has kept the average up to anything we did last
year and through the winter. Then too, we
have felt the effect of a run of exceptionally
good pictures at the Lafayette. If you offer peo-
ple the pictures they like, they'll come."

Tax Cut Hope Grows Dimmer

(Continued from Page 7)

referred to the rider which Sen. Edwin C. John-
son (D. Colo.) tacked to a measure which got
out of the Senate Finance Committee by a 7-6
vote. Johnson's rider, tacked onto a minor
measure, would reduce excise taxes, including
those on admissions, to a pre-war 10 per cent.

This is the measure which has the backing of
the all-industry fight for tax reduction. The
newspaper advertisement of Sen. Johnson to explain
his measure has been cheered by audiences.

told the House that the admissions levy is "not
right," is "not sound" and "should be repealed."
"Movies," he said, "are the amusement of the
race and a pride of Americans," adding that the
majority of people cannot afford more expensive
forms of recreation.

No Smoking

Smoking in theatres in Boston has been absolutely banned by order of the fire
department. The order affects sev-
eral outlying theatres and is being issued as
a precautionary measure. It will be
rigidly enforced.
The FIRST motion picture based on the headline famed danger zone of the Near East!

UNIVERSAL-INTERNATIONAL presents
DANA ANDREWS
MARTA TOREN
STEPHEN McNALLY

with JEFF CHANDLER • PHILIP FRIEND • HUGH FRENCH • LIAM REDMOND

Directed by GEORGE SHERMAN • Written and Produced by ROBERT BUCKNER
The Brass Tacks of Efficient
Picture Theatre Management

LET 'STAFF WEEK' PEP UP GROSSES

By Jack Jackson

Some several sentences ago I promised to scribble an outline of how Rick Ricketson's Fox Inter-Mountain managers go about putting over their combination personnel-morale-builder and box-office stimulant "Staff Week" and to type out details of a few of the activities which make the event outstanding in a division noted for its ceaseless efforts to improve business. I'm not sure whether the event is seasonal or annual with the Denver gang, but the latitude of possibilities is so wide and the method of manipulation so flexible that it holds great potential for quarterly enactment.

Since it will be up to each theatre or chain of theatres to determine budgets, borders of effort expended, etc., in keeping with the possibilities of the community, the size of staff and the degree of participation in increased revenue, only the essentials of putting the idea in operation will be provided here. As gleaned from the weekly reports, which Fred Reed of Fox Inter-Mountain has so kindly sent me, here they are:

Each theatre manager declares, in advance, which week of any given period is to be earmarked as "Staff Week.

With the assistance of the staff members—with past record of aptitude, absenteeism, deportment and attention to duty figuring heavily—the manager selects from his personnel certain members who are to be in complete charge of management (under supervision, of course), advertising, exploitation, publicity, etc. during "Staff Week.

A revenue quota is set, according to receipts of the theatre over a similar preceding period, and staff members guaranteed monetary reward for distribution impartially—or according to each member's contribution to the success of the period—based on a percentage of whatever receipts in excess of the quota are chalked up during the period of staff authority.

All contemplated activities must be discussed thoroughly with the regular manager before any steps toward enactment are taken.

Expenditures, such as receipts, are averaged, with a budget set to regulate expenses for the event, and any excess agreed upon between staff and regular management is added to the declared weekly quota.

It is essential that all members of the staff participate under the selected heads of each department and that one of their number be selected to assume full responsibility for the effort of all.

As mentioned earlier, the manager is the guiding force in creating the temporary organization. That's all there is to it, except that you'll be overlooking an excellent publicity angle if you fail to notify the public through press and radio that the management of the theatre is in the hands of the working personnel for the week and list the names of department heads and assistants.

Get Ideas for Approval in Time for Prosecution

The period should be set up well in advance so the kids can have their ideas, contacts, etc., ready for presentation to the manager for approval in plenty of time to permit thorough prosecution of every business-getting angle.

This writer has always had a keen appreciation of the value of staff cooperation in the running of theatres and their invaluable aid in handling the multiple details consequent to the tasks of any and all departments. But I must confess that it remained for the Fox Inter-Mountain bunch to enlighten me about their enormous value to the job of direct ticket selling.

Just in case you happen to be harboring some doubts as to how far the service staff can carry the ball when there's a pot of gold to divvy as a reward for box-office touchdowns, let me give you a few capsule-size examples of what happened up Denver way.

Of course, the kids have an "open sesame" to school cooperation that just can't be duplicated through the normal run of business or professional contacts. You know this, but have you ever capitalized upon it? The fact that members of your service staff are actually a part of the school and all its activities puts their requests for cooperation on a plane of mutual benefit, and the authorities—wishing to encourage and reward any and all expressions of intelligent planning and thinking—as well as the students who are anxious to lend a helping hand to their fellows, will go overboard to push an activity that promises reward to one or more of their number.

(Continued on Page 16)

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"FIRST CLASS MOTION PICTURE WITH IRRESISTIBLE APPEAL"

"Come to the Stable"

Coming to the Rivoli, N. Y.-World Premiere, July 28th

Comes to you for Labor Day!....Book it Now!

20th Century-Fox takes pride in adding an illustrious achievement to its list of triumphs!
HOUSE OF STRANGERS • Will James' SAND • IT HAPPENS EVERY SPRING • YELLOW SKY
MR. BELVEDERE GOES TO COLLEGE • A LETTER TO THREE WIVES • THE SNAKE PIT

There's No Business Like 20th Century-Fox Business!
Jackson...

(Continued from Page 14)

Here are a few of the highlights of the “Staff Week” held his spring:
Grade school teachers cooperated with the student management staff and put a version of “Pinocchio” on the theatre stage. All grade school students were dismissed early to permit attendance.

Theatre posters were the subject for the drawing classes to advertise a special High School Night which was also ballyhooed from the blackboards and over the school PA system.

All entrants in a High School Home coming Queen Contest were prevailed upon to make a preliminary appearance on the theatre stage in connection with a school pep program that drew extra large receipts.

School teachers, in return for theatre staff cooperation on one of their own programs, assisted in framing an “After School” show with a costume contest as part of the production.

Another staff prevailed on the 30-piece High School Band to give a concert on stage.

Another prevailed upon merchants to pay for a special program to where the school students provided transportation for the parentless kids to and from the theatre. Yes, all cars were banded with signs made by the car owners.

In connection with the showing of “Tarzan” pictures at the theatre, Madeline Davis and Tarzan Costume Contests in which all entries were secured from school buddies. Another town held a High School Night with prizes, promoted from merchants, given to the classes presenting the best students in the theatre stage.

Another staff made a personal solicitation of all grade and high school classrooms and, in the course of their rounds, ran into a Junior College whose students were about to stage a Hi Jinks Show. Yep, they got it for the theatre.

There was much more in the way of school supported and sponsored activity, but the above stunts are sufficient to illustrate what the youngsters can do with the cooperation of their student buddies.

Here are some of their accomplishments with merchants and others:
A clothing store was prevailed upon to use picture title copy in connection with their regular mailing pieces.
A hardware store, dance teams, song specialists, etc. were promoted from one theatre staff and its friends, and a special midnight show was staged that put the week over the quota barrier.

A special kiddie show where the entire house was filled with kids being operated because the news had been spread via the kiddie grapevine that the staff members were going to play Santa Claus and give all ticket buyers surprise gifts promoted from merchants.

Another gang went in for special lobby decorations in advance and then got all their friends with jalopies to join in a city-wide parade advertising their taking-over of the theatre.

The above group were backed off the high spot by another bunch who made a 100-mile jalopy tour of surrounding towns to drum up business for the week of their reign as theatre executives.

As a special stunt on “The Babe Ruth Story,” one service staff got tagged out in baseball uniforms and at the same time to arouse the attention that always means bigger lines at the box-office.

Another staff arranged with all of its close friends to solicit acquisitions to attend in groups. The solicitation was admitted free when he brought his paying dozen to the theatre.

Remember that one about folks rushing in where angels feared to tread? Well, one aggressive group managed the cooperation of the police department on a convict picture where two of the staff, dolled up in stripes, stole the film and were pursued through the streets and finally captured right where the newspaper photographers were waiting with open lenses. It has been years since any manager dared dream of such a publicity stunt.

Another gang found out that a lot of aluminum sunk in a pop bottle of lye water gives off “free” hydrogen and used the stunt to build attendance. The solution was admitted free in connection with a kiddie show.

A Treasure Hunt was conducted (with the consent of the city fathers) in a City Park, with the public invited to seek out paper slips entitling them to prizes and competition for prizes that had previously been promoted from local merchants.

Another situation featured an all-coverage phone campaign to explain staff week to the citizenry and then went in for special front display posters of the same vintage.

A particularly ingenious bunch capitalized on the driving shortage by getting ex-G.I. to live in a furniture store window and display cards advertising “Staff Week” and its attractions at the theatre while the newspapers went on a hunt for housing accommodations.

Time’s running out, so here goes with the briefs:
A Nylon Mattinee with free hose for lucky ladies,
A beard-growing contest among college lads in connection with a college home-coming where the queen candidates appeared on the theatre stage.
A newspaper promotion where 60 inches of space in a big daily were given the kids for $10 cash with priceless publicity thrown in for good measure.
A battle of the Dutch “Hop” Bands on stage that had the audience rolling in the aisles.
A “Who is it?” contest was promoted in a newspaper with prizes to readers putting together the pieces of “star art” distributed through merchants ads and identifying the personality.
Buses and taxicabs were promoted to carry staff drawn posters.
An organist prevailed upon to lend his services, cost-free, to boost “Staff Week” attendance.

Merchants promoted to buy as many as 756 loco tickets in connection with new serials and carrolls shows for kids.

Pet shows, Bugs Bunny shows with carrot giveaways, etc. were the order rather than the exception, and there was so much other activity that space forbids its complete chronicling.

Guess we’re related enough to show you that there’s real dough in those service staffs. But, you ought to be right liberal in slicing the extra-money melon. Look what a swell job of public relations you’ll get, in addition to the advertising and business. How about holding a pep meeting for your staff and getting them on the job of bird-dogging customers.

Teatremen Fight Fire; Praised by Fire Chief

Teather manager Jim Conley and his projectionist won congratulations from their local fire chief for quick action in clearing the theatre of patrons and extinguishing a film blaze before the fire department could arrive. Conley is manager of the El Segundo Theatre, El Segundo, California.

Fire Chief Don Farrar and his company (coming on the scene after the house had been emptied and the fire put out with a hand extinguisher) ventilated the theatre to clear it of smoke, made his inspection, and allowed the audience to return to see the rest of the picture.

Later, he reported: “Jim Conley and his projectionist are to be congratulated on their quick action in putting out the fire and for the efficient manner of evacuating the people.”

Kid Yo-Yo Contest

Manager Joe Giobba of the Crown, Hartford, Conn., got the kids flocking in to a Saturday matinee through a Yo-Yo contest for them on the stage, with cash awards being the magnet.

Page Diogenes

Dominic Frisina, says a St. Louis report, would like to meet the patron of one of his theatres in Taylorsville, Ill., who recently sent a letter containing $5, with the following notation: “Sir—This money is in payment for the times I misrepresented the show to see the show for half-price. This just about covers the amount I owe you.” Frisina said that if the writer will identify himself, he will be given theatre passes worth $5 as a reward for his honesty.

42,000 See Parade and Ceremonies for Norwich, Conn., Loew-Poli Opening

More than 40,000 persons turned out in Norwich, Conn., one day last week to watch the parade and other festivities which officially opened Loew’s new 1,400-seat Poli Theatre, said to be one of the most luxurious showplaces in New England.

In the parade, which preceded the U. S. Savings Bond premiere, were bands, fife and drum corps, National Guard units, and open cars bearing Lt. Gov. Carroll, mayors of various cities, and Orphans Show where Frank Sinatra, MGM star, and Eileen Farrell, radio and concert star who is a native of Norwich.

Present at the opening were several state celebrities including Mrs. S. Z. Poli, widow of the founder of the Poli theatre circuit. Loew executives present included Oscar A. Dubb, John Murphy, Ernest Emerling, Eddie Don and Harry F. Shaw, under whose division managementship the theatre operates.

The entire town cooperated with the opening. An eight-page special section was promoted in the Norwich Bulletin-Record while numerous merchants took special congratulatory ads and decorated the fronts of their stores. All downtown streets were decorated with pennants, and right in the center of the business district was a huge 75-foot banner heralding the opening. The complete picture was sold by Brown, public director of Loew-Poli New England Theatre, Eddie Dowden and Manager Joseph Boyle, under the supervision of Harry F. Shaw, general manager of the Poli. Preceding the opening were Manager Boyle, Lt. Gov. Carroll, Mayor Richard Marks, Eileen Farrell, Frank Sinatra and the Page Cavanaugh Trio.—N.H.
The ice-cold fact is that Warner Bros. are geared to go as never before! See this week's business reports on LOOK FOR THE SILVER LINING from Warner Bros. and THE FOUNTAINHEAD from Warner Bros.
Selling the Picture
News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

'Dan Patch' Bows in Minneapolis, Indianapolis

With Minnesota's Governor Luther Youngdahl scheduled to participate in the ceremonies, and with the day proclaimed "Dan Patch Day" throughout the state, the world premiere of W. R. Frank's "The Great Dan Patch" was held Wednesday at the State Theatre in Minneapolis under the sponsorship of the Two Cities Variety Club, which hoped to realize $15,000 for its Heart Hospital research foundation at the University of Minnesota.

A simultaneous premiere in Indianapolis was spread over two days in order to encompass the various events, which included special ceremonies at the Indiana State Fair Grounds honoring the memory of the Indiana-bred champion. The first day featured a series of special races, including a Newspapers' Handicap which featured as drivers Indianapolis sports editors and radio sports commentators. Other features included a Dan Patch Trophy race and ceremonies featuring Governor Schrieker and distinguished guests.

Thursday marked the actual premiere of the film at Loew's, with special reserved seats marked off for prominent horsemen who were to travel from New York and Chicago especially for the event.

Sorority Aids the Kilt By Benefit Sponsorship

At Schine's Kent in Kent, Ohio, John Palf and Ben Geary had a very successful benefit show with "Chicken Every Sunday" and "The Pearl." Sponsor of the affair was the Chi Omega Sorority at Kent State College, which sold over 700 tickets and took a two-column ad. A restaurant tied in with five free chicken dinners on the opening date, a giveaway which was advertised by a 40x60 in the lobby a week in advance and 2,000 heralds (half of which were distributed on rural routes). A book store tied up on "The Pearl," which is based on a volume by John Steinbeck, with an attractive table layout in the lobby.

MGM CONTEST WINNER. Arv K. Rothschild (left), in charge of theatres operated by National Theatres Enterprises, Jacksonville, Fla., receives from MGM Representative Fred Jull a check for $100 as exhibitor winner in the MGM letter-writing contest held in conjunction with the "Friendship Meeting" screenings of "The Secret Garden." The non-exhibitor winner was Mrs. G. E. Bouchard of Grand Rapids, Mich. ($100), who named the Grand Rapids Federations of Women's Clubs as the organization to receive an additional $250.

Buried-Alive Champ to Tour for 'Black Magic'

Raymond Emmert, Zanesville, Ohio, World War II veteran who came up out of his "grave" on July 4 after being buried alive for 45 days, will tour New York State and the Atlantic seaboard under the auspices of Producer Edward Small, whose soon-to-be-released "Black Magic" is climaxxed by a beauty being buried alive by screen star Orson Welles.

"At Zanesville, with City fathers officiating, Emmert will be buried alive in a six-foot-deep grave to be built on a huge truck trailer," explained Small representatives. "While buried alive, the eerie 'Black Magic' press agent will be shown to millions of people in a tour of more than 200 cities. Emmert will be fed through a tiny chute."

A feminine prototype of Emmert—who chooses to be known only as "Miss Black magic"—will make a simultaneous tour of the middle west. But she'll come out of her "grave" every seven days. To go to the beauty parlor, of course.

'Cowardly Superman' Debut in Philadelphia July 28

The Stanton Theatre, Philadelphia, will be the scene of the world premiere of RKO Radio's all-color African film, "Cowardly Superman" at the Stanton Theatre on July 28. National Director of Exploitation Terry Turner is supervising a special campaign for the occasion and Armand Denis, who made the picture in association with Louis Cottow, will play host to a party of distinguished explorers.

Cowan Joins Eagle Lion

Phil Cowan, formerly trade press representative at United Artists and more recently with Crest Films, this week joined Eagle Lion as syndicate and trade press contact.

I.M.P.S. Member Report

Offer Rather Than Ask, Says Steubenville Man

Though these pages abound with reports of tie-ins, this profitable privilege which falls so especially to theaters carries with it in every instance a responsibility. It is, in the long run, in the theatreman's own best interest to meet this responsibility fully.

That's the sentiment of I.M.P.S., Member William Cooper, Gray, Ind., knows how to design a bang-up herald, and he also knows how to produce it at no cost. By soliciting ads from merchants he came forth with one of these accessories recently that did a swell selling job for "Knock on Any Door." Peffley used the back page to advertise the theatre's cool comfort."

A two-page herald on "The Boy With Green Hair," with the hair printed green, and a book mark, "So Dear to My Heart," are other selling projects on Peffley's recent schedule.

GOING NO PLACE, just on display. But it was a clever display arranged by Manager Leonard Tuttle of the St. Albans Theatre, St. Albans, N. Y., for Universal-International's "Drums." Tuttle's "The World's End." Five pieces of luggage created "a great deal of comment," Tuttle reports.
Mystery Showman Stages Fine 'Stratton' Campaign

Perhaps the most modest theatricals we've heard of yet are those of the Mystery Showman, Santa Barbara, Calif. He put over a cocking campaign on "The Stratton Story," and he has forwarded to New York an elaborate scrapbook containing his campaign material. But alas and alack! he has not identified himself. Henceforth he will be known as Manager X, the Southern California Mystery Showman.

Well, it seems that Manager X inaugurated a new first-run policy at the State, and he chose the M-G-M movie anniversary picture as the first attraction. So, starting about ten days in advance, he began planning publicity readers and art in the Santa Barbara News-Press. This activity kept up right through to the opening. Meanwhile, current ads were underlined with "coming" copy, and advance ads began appearing. The value of this newspaper advertising and publicity alone was tremendous.

But Manager X went still further. He sent postcard announcements to 1,200 top names on the theatre's mailing list, plus 300 taken from the telephone directory.

The coach of the local high school permitted the use of the institution's public address system to announce "The Stratton Story," while Arthur Murray's local dance school informed all students that Monty Stratton learned to dance at its academy.

In the line of store promotion, X placed two baseball blowups in a sporting goods store in a baseball display, and placed the other two in the sports departments of Sears-Roebuck and Montgomery Ward. Twenty-four special window cards were placed in drive-ins (not theatres), hotels, store windows, recreation center, ball park and radio stores. There was also considerable radio publicity, including spot announcements, and mention on a quiz program and a disc jockey program.

Taxis of the Checker Cab Co. carried three-foot advance and current banners advertising the film, and five boys in baseball uniforms furnished by a local sporting goods store rode on the trunks of cabs in a five-cab parade down State Street.

Well, there you have it. No mystery about this campaign. Business was so good that the picture was held over a second week. The only mystery: Who is Manager X?

Feld, Lanternman Win Showmanship Awards

Bierney Feld of the Oxford Theatre in Plainfield, N. J., was named manager of the month by Walter Reade Theatres at a meeting of the circuit city managers in New York last week. Feld's designation was based on exploitation, maintenance of gross, physical management of theatre and personnel and public relations. Finishing second to Feld was Ralph Lanternman, city manager in Morristown, N. J., for his work at the Community Theatre there.

Filmack Trailers Publicize Industry Short Subjects

Filmack Trailers Co. has produced a special trailer to publicize the new series of short subjects, "The Movies and You," which are being produced by and about the motion picture industry.

Filmack will also prepare a special trailer to advertise each of the twelve shorts in keeping with the specific subject.

Kissing Game

The boys went for this one—a neat stunt pulled by Manager Harold Johnson of a theatre in Centerville, Ia. With "The Kissing Bandit" as his film attraction, Johnson had a girl walk around town—a mystery girl, and citizens who op- pressed her and watched her every move. At the end of the film Johnson had her repeat the entire picture. All the public had to do was approach the right girl.

Irrma' Theatre Tradeshow To Get Patron Reaction

Paramount General Sales General Manager A. W. Schwaberg this week announced that the trade show of "My Friend Irma" would be held in theatres instead of projection rooms, at hours of paid-admission audiences would also attend.

The move, Schwaberg claimed, will give exhibitors an audience reaction to guide them.

Schine Cites Dickerson in 'Babe Ruth' Contest

Carl Dickerson has won the Schine circuit's "Babe Ruth Story" Showmanship Contest for his work at the Strand Theatre in Ogdenburg, N. Y. The contest, conducted over the entire chain, was sponsored by Monogram Pictures Corp. and judged by Monogram General Sales Manager M. R. Goldstein and circuit representatives. Dickerson, who has since been promoted to group manager of the Mohawk Valley towns, with headquarters at the Capitol in Ilion, N. Y., was awarded a $100 U. S. bond.

Seventy-five dollar bonds went to Lou Markes of the Strand in Delaware, Ohio, and Nick Kaufman of the Rialto in Little Falls, N. Y., won $25 bonds.

VIRGINIA AND SHOWMANSHIP SPUR PREMIERE
Don’t Overlook This Sure Bet, Boys

Grand Island’s “Junior Bathing Beauty Revue of 1949” July 7, 8 and 9

Want something different in bathing beauty contests?
Grab onto this one, brother showmen—but quick! You hear about Bathing Beauty Contests throughout the summer months, and you may have staked one yourself. All right, there’s nothing wrong with that. But would you like to add new zest to this popular stunt? Would you like to build both business and goodwill at the same time? Then read on.

Out in Grand Island, Neb., the manager of Tri-State’s Capitol Theatre staged a “Junior Bathing Beauty Revue of 1949,” which was held for three nights. Each merchant sponsored a contestant, and a local photographer “snapped” the little cuties in their bathing suits. These pictures appeared in the merchants’ windows and were also included in the ads making up the double-truck cooperative layout shown above.

Fifteen of the contestants were presented on the Capitol stage the first evening, the remaining 15 the next evening. The judges selected seven of the entrants each of the first two nights, making 14 who entered the finals on the last evening.

From the 14 finalists “Little Miss Grand Island of 1949” was chosen, and second and third place winners were chosen Maids of Honor for her.

The first place winner received $15 in cash and a Silver Loving Cup in addition to the title. The little beauties who placed second and third received $7 and $3, respectively, from the Capitol.

The cooperative ad you see above was promoted free. Although information is not specific, we rather think that the prizes were also promoted, with the possible exception of the $7 donated by the theatre.

Think of the crowds, including the food parents, who were on hand for the judging! Think of the frequent clinks of the ticket machine on the nights of the contest!

Better grab onto this stunt before the summer ends!

GRIST FOR THE SHOWMANSHP MILL

Sydney M. Kain, associated with Loew’s Theatre for 17 years, has formed Showmanship Associates, a public relations company in New York with offices at 314 Fifth Avenue.

The company is said to devise and supervise special promotion for all types of products which are merchandised through the medium of the local theatre, radio, television and the motion picture industry.

Several prints of Jeffrey Bernard’s recently completed Monogram film, “ Forgotten Women,” which deals with unescorted women in bars, are being rushed through the laboratory preparatory to exhibition before women’s clubs in various cities. Special showings will be held before local release date, to obtain reactions and opinions of clubwomen.

James A. FitzPatrick, producer of MGM Traveltalks, has signed a contract with Brown & Bigelow, St. Paul calendar concern, for the preparation of a travel calendar, with color pictures of a different resort for each month of the year. He is also committed to write five travel books, one for each continent.

In its first motion picture tieup, the Al Malek Shrine Circus of Los Angeles is helping to publicize Paramount’s “The Great Gatsby.” A total of 900,000 admission tickets for the seventh annual charity event to be held Aug. 5-14 at the Shrine Auditorium are imprinted on the reverse side with this copy, “Be sure to see Alan Ladd in his Paramount thriller, ‘The Great Gatsby.’”

Find Out This Way

If you’re on good terms with your newspaper movie editor, you can get an idea of the public’s interest in reissues. That’s what Manager George Peters of Loew’s Theatre, Richmond, Va., did recently in connection with “The Wizard of Oz.” He succeeded in having Edith Lindeman, drama editor of the influential Times-Dispatch, run a two-column lead story, titled, “Like to See ‘Wizard’ Reissue? Speak Up! Perhaps You May.” It didn’t surprise Peters when Miss Lindeman called the following day to report that several hundred of her readers had replied affirmatively.

I.M.P.S. Member Report

Good Citizenship Work Continued in Brooklyn

Buddy Neustein, I.M.P.S. member and manager of Loew’s Bedford Theatre in Brooklyn, N. Y., is still using the two-edged sword that defends good citizenship and drives the wolf far from the door of his showplace.

The good citizenship awards that he initiated to combat juvenile delinquency (STR, June 25, 1949) have now been endorsed by leading local representatives of banks, churches and civic centers, and, what he feels will be very effective, by Mrs. Eleanor Roosevelt.

Further, the “crime does not pay” theme behind the ads ties in perfectly with “City Across the River,” which the Bedford featured. Neustein, remembering that the Amboy Dukes gang had been cast in New York, located three of the. performers and invited them to make a personal appearance. He let the public know via trailer, still board, heralds and plugs in Loew’s movie guide ads, with the result that teenagers from every section of Brooklyn crowded the house. The actor—Joshua Shelley, Peter Fernandez and Al Ramen—answered questions concerning the film, re-staged a screen fight, and worked the “crime does not pay message.”

One unexpected break resulted from this activity. It developed that Shelley’s parents own a hardware store in the community. They were guests of the theatre, with that local angle well explored.

I.M.P.S. Member Report

‘Trigger Magic’ Short In Colorado Promotion

Once in a while a showman gives special selling emphasis to a short subject. “Trigger Magic,” one of Bill Sterne’s World of Sports reels for Columbia, recently won the attention of I.M.P.S. Member Joe Brite, manager of Municipal Theatre, Amarillo, Colo.

“Trigger Magic” is an excellent 10-minute short showing expert riflemen doing their stuff. Brite tied up with the local chapter of the National Rifle Association, which furnished him several different types of rifles and special posters for lobby display. A member of the club was stationed in the lobby, explaining the rifles, giving out literature and taking chapter membership applications. The organization sponsored the showing of the film and, as a result, the members attended in a body and influenced their friends to come.

American Legion Lends Color to ‘Red Menace’

To add some color to his showing of “Red Menace,” Manager-Douglas Graham of the Orpheum, Oakland, Calif., invited members of the American Legion posts to the theatre. With city officials and Legion commanders appearing on the stage, the film was launched amidst the “waving of flags and beating of drums.”—SFR.

‘Laugh Happy’ Premiere Now Set Back to July 28

World premiere of United Artists’ Marx Bros. comedy “Laugh Happy” at the Palm Theatre in Detroit, has been moved back to July 28. Guest of honor will be Marion Hutton, who co-stars, and Starlet Marilyn Monroe will also take part in the festivities.
“DECIDEDLY DIFFERENT”
—M. P. DAILY

“HAS MUCH MERIT”
—FILM DAILY

“GOOD AND EXCITING”
—M. P. HERALD

“CASE-HARDENED YARN”
—BOXOFFICE

“OF THE BETTER CLASS”
—THE EXHIBITOR

“MANY NEW TWISTS”
—HOLLYWOOD REPORTER

“EXCELLENT BOXOFFICE”
—DAILY VARIETY

“ENTERTAINING, SUSPENSEFUL”
—SHOWMEN’S TRADE REVIEW

“AWAY FROM STEREOTYPED”
—VARIETY

ROUGHSOd

starring

ROBERT STERLING
JOHN IRELAND · CLAUDE JARMAN Jr.
GLORIA GRAHAME

Produced by RICHARD H. BERGER • Directed by MARK ROBSON Screen Play by GEOFFREY HOMES and HUGO BUTLER
SHOWMEN'S TRADE REVIEW, July 23, 1949

National Promotion, Star PAs for 'Baby' Openings

An extensive national promotion campaign and the personal appearances of Donald O'Connor, Charles Coburn and Joshua Shelley will back the world premiere of Universal-International's "Yes Sir, That's My Baby" at the Roosevelt Theatre in Chicago on August 10, which is the first of a series of midwestern key-city openings.

The stars of the Technicolor film will make personal appearances and aid in the advance promotion of the film in Chicago, Cleveland, Indianapolis and Pittsburgh between August 8 and 26.

Highlight of the national promotion campaign will be a series of Baby Fairs to be conducted by leading key-city department stores and featuring 31 nationally advertised baby products which are being tied-in with the showings of the title song and Look At Me, with the Jewel Music Publishing Co., Captol, Columbia, Decca and MGM Records.

'Genius' Contest Aids 'Belvedere' in Chicago

A two-week buildup in the news pages of the Chicago Herald-American brought unlimited publicity to 20th Century-Fox's Mr. Belvedere Goes to College recently when the picture played the Chicago Theatre in the Windy City.

Peg for the promotion was a request by the paper asking readers if they were geniuses in their particular specialties. The stunt brought out a slew of responses from individuals who excelled in some talent, hobby or sport. Daily columns of news and pictures kept the promotion hot, with a local distributor throwing in ten television sets as prizes for the winner.

Neighborhood Italian, So Liss Exploits Italian Star

Because his theatre is in an Italian neighborhood, Manager Louis Liss of the Fortway, Brooklyn, capitalized on this factor when he played "Little Women."

Liss gave front-page space on his weekly program to a large photo of Rossano Brazzi, whose "performance in this scintillating comedy has won him top consideration in Hollywood." Liss points out that other exhibitors in Italian neighborhoods might duplicate the stunt.

69 Pre-Release Dates For 'Doolins' in Okla.

Columbia's "The Doolins of Oklahoma" opened day-and-date last Wednesday (20) in nine 56 Oklahoma theatres in a pre-release "satisfaction" booking, with the picture to play off in some 69 theatres before July 31. Forty-five of the Griffith Theatres will open it some time during the first five days of this period. —OK.

PORTAIT OF A CLEVER PROMOTION IN LONG BRANCH. Manager John Balmer of Walter Read's Paramount in that New Jersey town arranged this one, which had students from a local art school doing quick sketches of patrons for a week prior to the opening of "Portrait of Jennie." Other work by the students and a 30x40 on "Jennie" added a background to the activity. Can you imagine this failing to attract interest? And it does tie in nicely with the film.

Varied Attendance List For 'Stable' Premiere

Social and civic leaders as well as prominent representatives of industry, politics, finance, religion, the entertainment and literary fields, led by Claire Booth Luce, noted writer and former Congresswoman upon whose original story the picture is based, will attend 20th Century-Fox's gala formal invitational world premiere of "Come to the Stable" at the Rivoli Theatre on July 27.

A 50,000-watt bulb developed and made at the General Electric Lamp Works in Cleveland will be used to light up the sky during the premiere. It is said that rays of the bulb, which uses about the same power as that consumed by 250 refrigerators or washing machines, will be visible throughout the metropolitan area and should the night be clear, in surrounding states. The lamp uses power equal to that used by 835 60-watt lamps, but produces light equal to 2,000 60-watt lamps.

Also scheduled to be present at the kleig-lighted opening are the advertising and publicity directors of the country's major theatres and circuits who will be in New York for 20th-Fox's industry merchandising meeting on July 27-29.

Nineteen foreign countries will be represented by consul generals.

Loretta Young, who shares starring honors in the film with Celeste Holm, was slated to fly in from Hollywood this week for the premiere along with a galaxy of other stars. Barbara Lawrence, youthful blond actress, is already in New York for the event.

Identify Recorded Voice And Win Money Prize

A novel Friday night stunt that is bringing patrons into the Palace, New Britain, Conn., managed by John A. D'Amato, is an audience participation contest called "Local Merchants Mystery Voice Screen Contest," in which $50 in cash is awarded to the person identifying the recorded voices of New Britain merchants who sponsor the contest. If the voice is not recognized at the first "screening," $25 is added to the prize on the following Friday night, the sum being increased $25 weekly. The merchants read jingles on the recordings.

The contest is conducted by Randy Maller of New Britain, former manager of the Strand in that city and sometime Seznicke west coast sales representative.—HFD.

JONES' OLD DOOR SELLING JOB

An old door was unearthed by Harry Jones, manager of Darnell's State Theatre, Appalachia, Va. On it he painted "What is the secret that invites death? For further information open this door." The door was then placed in the lobby.

When the inquisitive—and there was many of them—opened the door they were confronted by another sign: "For spine-tingling mystery and action don't miss seeing Behind Locked Doors." Simple enough and cost little, but it focused attention on the film.

JOAN' COLORING TIEUP

Manager Jerome Baker of the RKO Coliseum, New York City, tied up the local newspaper, the Bronx Express, for a "Joan of Arc" coloring contest, with 25 guest tickets as prizes for the best coloring of a two-column black and white outline "Joan" cut reproduced in the paper.

HOME-MADE STUNT MAKES GOOD.

The derrick above, and the cloth sign with poster letters, were constructed by Charles Rapp, James R. Latham and Harold Latham, of the staff of the Victory Theatre, Malakoff, Texas, to ballyhoo the showing of Eagle Lion's "Tulsa." The whole idea cost a mere 75 cents, but results proved big at the box-office.

69 Pre-Release Dates For 'Doolins' in Okla.
Ballyhoo Artist. This studious fellow read his rather noticeable book in the most populous spots in town when "The Beachcomber" and "Jamaica Inn" were revived at Loew's Esquire, managed by Frank Manente.

Roanoke Women Target Of 'Enchantment' Drive

When Samuel Goldwyn's, "Enchantment," played recently at the Grandin and Lee Theatres in Roanoke, Va., Managers Land Welford and Walter Nelson, respectively, put across a 3-way tie-up that blanketed the feminine population of the area. Cooperating in the promotion were Pugh's, leading department store of the city, and radio station WROV, Mutual outlet.

Prime factor of the campaign was the use of the department store's battery of eight windows, all tied-in with summer apparel displays under the heading of "Plan for Enchantment." Every window made use of the Goldwyn display material with an added poster reading: "Plan for Enchantment. See just about the greatest love story ever filmed—Samuel Goldwyn's 'Enchantment,'" starring David Niven and Teresa Wright, starting Sunday at the Grandin and Lee Theatres." A large display newspaper ad appearing day prior to the opening tied-in with this promotion.

Tie-in with the Pugh Company's campaign was a theatre preview party at the Grandin two days prior to the opening. About 200 women, including housewives, clubwomen, office workers, store clerks, etc., attended. The women were interviewed over the air by Coleman Austin, popular M.C.

Good Street Ballyhoo For Toledo Revivals

Two fine revivals were given good street ballyhoo in Toledo, Ohio, recently by Loew's Esquire, managed by Frank Manente.

A studious-looking young man wearing horn-rimmed glasses went around with his nose buried in a gigantic book supplied with copy on "Jamaica Inn" and "The Beachcomber." (See cut). Starting opening day, Friday, and repeating throughout the weekend, he walked downtown streets, sat in the public library and hotel lobbies and rode main line buses while he did his silent act.

Another young man dressed in ragged coat, khaki pants and old straw hat covered downtown streets carrying playbills and the ballyhoo man on the Maumee River (local to Toledo) beachcomber on his way to see "The Beachcomber" at Loew's Esquire.

The famous authors of the books upon which the films are based, W. Somerset Maugham and Daphne DuMaurier, were played up in book-store windows and tied in with the program. A pair of 40x60s were prominently displayed in the lobby for weeks prior to the opening, and during the run a reversible one-sheet was planted on the sidewalk in front of the theatre. But it was the street ballyhoo artists who attracted attention and even drew comments.

Air Patrol and TWA Help Promote Short

With March of Time's "America's New Air Power" short booked, Manager Ted Conklin of the Bucyrus, Bucyrus, Ohio, got hearty cooperation from the Civilian Air Patrol to help him organize Aviation Week in that town. The local airport and the armory gave displays to the short, theatre and playdate and the civilian Air Patrol induced the TWA airlines to put in window displays in Bucyrus. One in a furniture store consisted of two scale models of TWA planes, with a one-sheet short and theatre credit. Plane models appeared in the windows of the National Bank and in two dress shops.

Conklin, by offering a Cleveland trip to the winner, got a contest running in eight of the county schools, through which postcards with contest rules were sent. The local recruiting sergeant obtained a display for the lobby along side a one-sheet and a ballot box for contest entries. The sergeant arranged for eight E-3s from the reserve to fly a 15-minute demonstration over the theatre. Three large weather balloons and an old training parachute were suspended over the marquees.

Lots of Good Marckes to Ohio Wesleyan Students

Lou Markes never forgets that Ohio Wesleyan College is near Schine's Strand in Delaware, Ohio. When he booked "Mother Is a Freshman" he put cards on bulletin boards and in campus recreational centers, as well as planting a two-column mat in the Delaware Gazette and tie-in with a beauty salon on the youthful mother-fad theme. That film was a natural for campus exploitation, of course, but Markes keeps town-grown relations happy all the time. The students' Transcript writes up his shows weekly and uses occasional mats, such as a two-column one on "You Gotta Stay Happy.

The Gazette makes its coverage regular, too, running synopses of each week's bills from material submitted by the theatre. Picture coverage was given the pre-award in a recent contest run by Markes.
HARTFORD

Manager Roger Gagnon, of the Plainfield, Plainfield, Conn., is back at his desk after a vacation in Canada. The Connecticut trade is extending congratulations to Murray Kaufman, owner of the Liberty, Bridgeport, and his wife on their 18th wedding anniversary.

Sal Catina has joined the service staff at E. M. Loew's replacing Bob Gallagher, resigned... Les Brown, projectionist at the Webb Playhouse, Wethersfield, Conn., is now in the booth at the Plaza, Windsor... Hugh Campbell, manager of the Central, West Hartford, plans to leave Aug. 1 for a vacation on the shoreline... Sol Karp, State assistant manager, is working in an amusement concession at Ocean Beach Park, New London, for the summer... Charlie Aaron, Manager of New London has resumed his duties following a vacation in West Virginia... Dan Healey is the new maintenance manager at the Central in West Hartford.

Henry Bohem, advertising manager at the Strand, recently returned from a vacation in the middle west... Mrs. Matilda Cross of the Loew's Poli Palace has been out ill... James Hughes, Loew's Poli chief of service, has returned from a vacation... Paul Berler, home office booker, and Larry Wallace, candy department, E. M. Loew's Theatres, were here visiting George E. Landers, circuit's Hartford division manager.

Stanley Rosenberg, former manager of the Lewiston, Me., drive-in has been shifted to the Connecticut district staff... E. M. Loew's Theatres has shifted Milford drive-in's concession manager, Dan Finn, to the home office staff in Hartford. F. Messinger, former Strand manager in New Bedford, Mass., is now circuit manager there, succeeding Winslow Allen who now manages the Strand, Beverly, Mass.

Frank Morin, manager of the Regal, Hartford, and his wife were due back July 22 from a Florida vacation. John Maneini was his relief... Dr. Jack Fishman checked in from a northern New England vacation... A certificate of dissolution has been filed by Saybrook Theatre, Inc., Old Saybrook, Conn.

CLEVELAND

James Levine, Paramount exploitation and publicity representative in this district, has been replaced by Frank Marshall in a general department shift. Levine has been with Paramount 22 years, in both the theatre and publicity division... Shea circuit President E. C. Granger was out calling on his Ohio theatres during the past week.

Max Mink, RKO Palace manager, has announced that following the monthly vaudeville show the week of July 28, he will present three weeks of stage shows featuring top names. The monthly vaudeville show was announced following the sensational success of the first one the last week in June.

Paramount Division Manager Harry Goldstein has returned from a tour of exchanges in this division... RKO Manager Harry Walden is back from a company meeting in Buffalo... South Theatre, Canton, first 400-seat Drive-in to be built in this exchange area, is expected to be completed in August.

VANCOUVER

The 400-seat Monarch at Eaderly in the British Columbia interior will be opened this month by Ken Samol, former owner of the Star in Armstrong, B. C. The house, formerly a home spot, is being fitted with sound projectors and theatre chairs by Harry Howard of Theatre Equipment Supply Co. of Vancouver... IATSE Local B-22 is seeking overtime pay, vacation pay and higher rates from Stage Productions, owners of the State here. S. Willicroft has been named conciliator of the dispute by the government...

Joe Errington, projectionist since 1899, with licenses in 26 U. S. states and nine Canadian provinces, intends to make Vancouver his permanent home. He belongs to Local 248, Eileen Woods is the new head usherette at the Orpheum: Agnes Hilton resigned to join a local dance troop.

COLUMBUS

Opening on July 7 of the new 1,200-seat Gallion Theatre at Gallion, O., drew congratulations from Manager Flickenshier from the mayor, president of the Chamber of Commerce and many others. The first 500 women attending were presented with roses. The refrigeration system is said to be equivalent to 640 household refrigerators. Flickenshier, in theatre management for 40 years, is also a partner in the Gallion. He managed four Cleveland theatres before going to Gallion in 1932. His assistant is Charles Atkinson. The State in Gallion will remain dark till fall.

Leo and Milton Yassenoff and their wives recently were hosts at a lawn party at their Merrybrook Farm near Dublin attended by Al Sugarman, Roger Copeland, Tom Hardgrove and other industries... The local Variety Club held open house for the cast appearing in "The Drunkard" at the Club Gloria... Manager Harry Simons of the RKO Grand has been vacationing in New York... Loew's Theatre Chief Engineer Ralph Cramer is the new business representative for the International Union of Operating Engineers.

(Continued on Page 26)
ONE OF THE BEST
GEORGE RAFT
PICTURES
IN YEARS!

COLUMBIA PICTURES presents
GEORGE RAFT
as
Johnny Allegro

with
NINA FOCH • GEORGE MACREADY

Screen Play by KAREN DeWOLF and GUY ENDORE
Directed by TED TETZLAFF • Produced by IRVING STARR
SHOWMEN'S TRADE REVIEW, July 23, 1949

REGIONAL NEWSREEL

(CONTINUED FROM PAGE 24)

Local 89, succeeding the late Henry Wilhelm. He will also represent the Ohio district. Don Bronson, former manager of the division of exhibitors for engineers, is the new chief engineer at Loew's. C. A. Henson becomes chief engineer at the Ohio and Broad.

Report has it that the 600-seat Alhambra will become an art theatre, making it the second foreign-language house on North High Street, the World being just a few blocks north. Fred H. Lahrmer, former manager of the Orpheum in Pittsburgh, has succeeded Halford Snyder, who is at home in Lyric, Lancaster. O. Snyder has been transferred to New Philadelphia.

PHILADELPHIA

RKO Manager and sales manager Eqy Epstein attended the sales convention in Buffalo...

Stanley-Warner Advertising Director Everett Callow will be guest of Harry Freeman, Fox publicity man, when 20th-Fox holds its July 22 seminar on merchandising plans and other industry problems...20th-Fox Bookkeeper Peggy Fusselman has announced her engagement.

Reta Hankin, Monogram telephone operator, celebrated another birthday last week and the entire office made it an excuse to have an ice-cream-and-cake party...Warner Salesman Tom Noile is in Fitzgerald Mercy Hospital, with a fractured knee cap, caused by a fall.

Screen Guild Manager Jack Engel and Harry Brillman attended a New York business conference...J. B. Bergin, former Paramount sales manager, has formed his own booking and buying service. S. W. Assistant Ad- Publicity Director Irv Blumberg is back from his Florida and Havana honeymoon.

The Variety Club's Camp for Handicapped Children at Centerpoint, Pa., will be ready to receive its first guests the end of July and a call has been sent out for any type of playground equipment, books, photographs or records, small tools for arts and crafts, a television set and a 10-foot air-conditioning and screening.

RKO Manager Charley Zagrans became a grandfather again last week when his daughter, Mrs. Irving Sherman, gave birth to a daughter in her hospital. Mr. and Mrs. Joe Feldman drove out to Chicago for a vacation to see their granddaughter, who moved there a year ago. Eddie Sherman, it is reported, will try two- and-a-half vaudeville at the Shubert this fall.

KANSAS CITY

There was an exciting few minutes at the downtown subsequent run Regent Theatre one night last week when a refrigerator in the basement went on the blink and began spreading fumes. The air-conditioning system carried these into the auditorium to the discomfort of the customers. Before any alarm could spread, Mrs. Bea Power, night manager, quickly announced from the front of the theatre that there was no fire and no cause for consternation. Masked firemen quickly disconnected the refrigerator to keep its fumes from spreading.

Film reviews and the Sunday movie page of the Kansas City Star are now being handled by Carl Cooper, who moved over from the city desk. He substitutes for D. L. Harthley, regular reviewer for the star, who is in Hollywood.

RKO has set July 26 as the opening date for its completely renovated Missouri Theatre, the one-time Mainstreet Theatre in downtown Kansas City. House now has 2560 seats, about 10 per cent less than it had originally, and will play films at 65c. The principal change will bring in vacuum cleaners once a month, the first bill being the original New York Palace line-up which is due to open here Aug. 10. Lawrence Lehman, who had been manager of the Orpheum, and who was manager when the Mainstreet opened in 1921, continues as manager.

PORTLAND

C. R. Sagert, G. R. Shimaneck and Clay Bis- chol have opened the new Park Theatre at Lebanon. House is under the management of Ben Adams of Jones Enterprises, which recently took over Gamble Theatres in Oregon. Admission prices have been lowered at the Guild here to 50 cents in the afternoon and 70 cents in the evening. House will go to Los Angeles on special assignment...Vette Stewart and the regional staff attended the Warner Bros. convention in San Francisco.

White Center Exhibitor Walter Coy is host to employees of his two Puget Sound theatres, an annual event. Manager Sid Taylor of St. Helens Theatre in Chehalis and Maurice Saffie obtained the Roy Rogers picture, "My Pal Trigger," and a special wire from the actor for five- year-old leukemia victim Albert Ball, who died shortly afterward. Death also took Mrs. Lizzie C. Marlock, 76, pioneer exhibitor of Pomeroy, Wash., and Pendleton, Ore., who operated her theatre for 40 years; and James McKechnie, business manager for Gene Autry and brother of baseball's Bill McKechnie.

BUFFALO

George A. Mason, veteran Shea circuit employ- ees, who started with that company as a door- man way back in 1920 at the old Criterion and who has been managing the Kenmore, has re- signed to become house manager at the 20th Century, effective July 21. After leaving the Criterion, he went to the Hippodrome as assistant manager, then to the North Park as manager and later returned as manager at the Hippodrome from which post he went to the Great Lakes as manager.

Walter G. League, manager of the Haven and State theatres in Olean, N. Y., visited Buffalo's film row for the first time in two years the past week and renewed many old acquaintances. Walter formerly was in charge of public relations at the Erlanger.

Al Fitter, president of the Paramount Pep Club, announces plans complete with a big crowd expected at the annual club picnic Mon- day at the Shorewood Country club, near Dunn- kirk. The Chippewa street marquee at the

Big Scare; No Good

State troopers thought they had a big case on their hands that the other day down in South Dakota. But soon it was all a major. A tele- gram came into the Vestal, N. Y., sub- station saying that the George F. Drive- in Theatre had been held up. The trooper sent to investigate found that two small boys had pushed open the box-office window and taken a pair of tickets for the pony ride at the adjacent park. They didn't get any money, and—what's worse— they didn't even get a pony ride. It seems that the day of the robbery was the ponies' day off.

Great Lakes has been torn down and in the future, the famous old entrance will be used as an entrance...M. G. M.'s dramatic critic of the Evening News, is enjoying a three-week vacation. Jeanette Eichel of the editorial staff is pinch hitting for her.

The Lancaster Theatre showmen are heading the Liberty National baseball congress, in the New York State semi-pro championship tournament. Fourteen teams are entered in the tournament.

NEW YORK

Eagle Lion's home office has signed a contract with the Screen Office and Professional Employees Guild covering the New York office and setting up a minimum of $30 weekly for messengers and office boys and $33 for first clerks. The contract is retroactive to Feb. 1, 1949 and three out of four newly hired employees will be guild members. Work week is 38$ hours from Monday through Friday with time and half after that and for work on Saturdays with double time on Sundays. P. A. "Boh" Warner, vice-president of the Manley Company, is in New York from Dallas in connection with plans of the company for the expansion of sales and promotional activity in the eastern area. He goes to Washington on Thursday on company business in the azion's capitol, returning to New York early the following week, and will remain here for the better part of the summer to further the affairs of the Manley Company.

Pearl Eskohn quit Eagle Lion this week to go as a booker with the Liggett-Flinor buying out- fit...A. A. Adams paid his weekly visit to film row with the usual retinue that accompanies him on every trip—his wife, B. O. Starkey and the manager of his U. S. Theatre, Bill Darby. The quintet does its buying together for the Adams houses...Filmrowite Ruth Starr is vacationing and grades...Music—Pay Stores is all set to go next week. Other vacations include Zelda Rosenzweig, MGM's Estelle Mangel, Ralph Piclow...Annette Ginsberg is back with a 216-man swapping vacation for desk work at Filmrow...Manager of the Strand, who retired from her MGM job and Florine Pecau Flynq quit her job to await the stork...Eagle Lion's Harriet Krassner is back from a week end at the Langel's...a filing clerk at the company's mail center.

The Advisory Board of the Amusements Division of the United Jewish Appeal met in the office of Fred J. Schwartz this Wednesday with the exhibitors' committee, headed by Joshua Lustig and screen publicist. They met the fol- lowing day in the office of the Independent The- atres Owners Association...Crown Film Company's Max Shulgrido, who distributes Astor pictures in Pittsburgh, was a New York visitor.

BOSTON

Louis de Rochemont held a press party at the Ritz Carlton last week...Beverly Flood, a former Hollywood publicity agent and recently of Radio Television in New York, is now located in Boston...Theatre Publicist Carroll Sheehan has been granted a degree in journalism by Suffolk University...MGM Public Relations Representative Maurice Wolf is on a trip to the Midwest and Southwest...Tallahash Bank- head's p.a. at the Falmouth broke all records for a $14,500 week of which her share was $5,000...RKO's Nancy Weger, now vacating at Bar Harbor, has returned to her job in charge of Arthur Hughes of New Caanan, Conn. ...Bert (Continued on Page 28)
The Greatest Story Ever Sold!
Sold For You By Critics Everywhere!

"First-Class... A Profoundly Moving Film" — Time Magazine

"Louis de Rochemont Has Achieved The Masterpiece Of His Dazzling Career! Attention-Riveting Drama!" — World Telegram

"One of the Most Effective Pictures We're Likely to Have This Year!" — Times

"Movie-Goer's Delight! Inspiring and Entertaining!" — Mirror

"Tops in Cinema!" — News

"An Honest And Affecting Movie" — Life Magazine

"A Great American Motion Picture! Profoundly Stirring! Worth Anybody's Money, Time and Attention!" — Post

"A Screen Achievement! Shattering Impact!" — Herald Tribune

"A Memorable Film, Beautifully Played and Tenderly Told!" — Walter Winchell

The lines grow longer every day!
SHOWMEN'S TRADE REVIEW July 23, 1949

REGIONAL NEWSREEL

(Continued from Page 26)

MacKenzie, former MGM public relations executive, is sunning on his farm in New York state. . . . Boston Variety Club Executive Director William Koster announced that the total raised for the Jimmy Fund for cancer research will pass the $300,000 mark.

Two Massachusetts fairs will bring more competition for area theatres. The Weymouth Fair opens Aug. 14 and runs to Aug. 19 with Milton Danziger as general manager; the Marshfield Fair runs from Aug. 20 to Aug. 27, with Charles Langille managing it.

A milk truck, out of control of its driver, ran upon the sidewalk and struck MGM Office Manager Charles School, his wife and their two children, fatally injuring their three-year-old daughter Jane, also badly injuring School, his wife and the other child.

WASHINGTON

The local 20th Century-Fox exchange has taken over 14 Delaware towns from the Pennsylvania territory. . . . Columbia Mid-East Division Manager Sam Galanty returned from a business trip to Cincinnati. . . . Jack Kohler, 20th Century Fox booker, has resigned.

Variety Club Chief Barker Jake Flax has appointed Fred S. Kogod, chairman of the welfare committee, to the advisory board of the Will Rogers Memorial Hospital, to represent Tent No. 11. . . . Warner Theatre Director of Advertising and Publicity Frank La Falce is back at his desk and looking fine after his recent emergency appendectomy. . . . Joseph Cohan, 20th Century Fox salesman, is vacationing. . . . Paramount Manager A. C. Benson covered Cincinnati, Pittsburgh and Philadelphia in his recent jaunt on behalf of the company's sales drive. . . . Mrs. O. J. Ratto, wife of the manager of Loew's Palace Theatre, is dead.

ATLANTA

W. L. King has bought the Beach, Fort Myers, Fla., for $21,000. . . . Jack Powell has sold his drive-in at Dublin to Martin Theatres of Columbus. . . . The H. A. Dale's Bunmeal, Bunmeal, Fla., has re-opened after extensive remodeling. . . . The new Whitesburg Drive-In at Huntsville, Ala., has opened. . . . Ditto the 880 Dun circuit house at Donaldville.

R. E. Morris of Chattanooga has been re-elected, after 27 years' service, secretary of MPMO. . . . William Morton, former manager of the Liberty in Johnson City, Tenn., has succeeded Fairley Green at the Strand in Knoxville.

Hands Across the Atlantic. Cinecolor executives Alan M. Gundelinger and Carl Herzog (extreme left and right, respectively) are hosts in Hollywood to Sir Sidney Cuff and Jack Parsons (second and third from left) on the set of Nat Holt's "Man of the Plains," where they pose with a 74-year-old woodburner locomotive which appears in the picture.

Switch

Discontinuance of the Saturday morning children's shows at the Delman Theatre, Tulsa, Okla., has been announced by Manager Lee C. Daniel. Instead of the special morning show, the Delman will offer the usual cartoon comedies and serial installment, with the first two shows each Saturday afternoon.

Green has moved over to the State Theatre. . . . Former Republic Booker Joe Scott has been appointed full-time representative for Fox Classics. . . . Nancy Wright is again in the Paramount box-office after several months' leave.

Astor Atlanta Representative Jimmy Bello is back from Florida, as are Jimmy Wilson of Wilson and Moore Enterprises, with his family, and Monogram Head Shipper Porter Epperson. Back from south Georgia is Arthur Bronberg's secretary, Mrs. Bernice Tradworth, and Mitchell Wolfson of the Wometco, Miami, is in Canada.

Tom Jones, former manager of Loew's Theatre here, has returned to his Louisville home after visiting Atlanta friends. . . . Jack Scott, formerly with Columbia, and Astor New York Representative N. E. Savini were seen on the row. . . . Visiting in Jacksonville, Fla., was Walter B. Lloyd, manager of the Ally in Hartford, Conn.

Back on the job after spells of sickness are Manager Ray Stegall, of the East Lake Theatre in Birmingham, Ala.; Carey Gore of the Aeneum there; and 20th-Fox Head Booker Dick Ford. . . . Betty Howell of Screen Guild is back from a vacation in New York. . . . The Jesse Coxes of the Fox Theatre have a baby girl.

SAN FRANCISCO

Variety Club Chief Barker Jimmie O'Neal has appointed committees on the Tent's picnic, for all members of film row, at Adobe Creek Lodge near Los Altos. Executive committee: Circuit Head Abe Bimmenfeld, Paramount Chief Jerry Zigmond and Golden State Executive Roy Cooper; Publicity, North Coast Publicist Graham Kilsington and its Artist, Sam Lyle. The club will furnish transportation.

The members of Pacific Coast Conference of Independent Theatre Owners are being urged by President Rotas Harvey to write or phone their U.S. Senator urging him to support the bill to lower the theatre admission tax. . . . Prizes won in the RKO's Ned Depinet drive will be awarded at the company's regional meeting here on July 25. Coming product will be screened.

Eagle Lion Salesman Ralph Blandlames has resigned, with no announced future plans. . . . Twentieth-Fox Assistante Western Sales Manager B. B. Stoner went to Los Angeles on business.

The company's sales representative, Jack Erickson is on vacation at Lake Tahoe.

The new El Rey Theatre in Vallejo, Calif., owned by Ray Syudy, opened July 15 with a festive ceremony and heavy attendance. . . . The new board of directors for California Theatre Owners met July 21 to decide on officers for the coming term. Roy Cooper, Golden State executive, was president during the past year.

CINCINNATI

The Elinda Am Drive-In at Whitesburg, Ky., has been opened by Art Phillips, operator of the Hammond Theatre at Hammond, Ky. . . . J. C. Hicks' Hicks Theatre is a new house in Hindman, Ky. . . . The Auditorium Theatre in Coolville is now being operated by John R. Barker.

New exhibitor at the Park Theatre in Bremen is R. R. Funk. Jack Needham continues to book and buy. . . . Vito Velillo has succeeded George Eastwood as the Fox'sayman in Bremen. . . . W. C. Dunbar, W. Va. . . . Woodrow Bressler, who operates the theatre and drive-in in Dayton, Ky., has opened offices at 115 Sixth Avenue there. . . . Vernon Berg of Yellow Springs has been appointed manager of the Dayton Art Theatre in Dayton, O.

United Artists District Manager Moe Duddelson visited the local exchange. . . . MGM File Clerk Dorothy Nagele returned from her vacation with Mrs. Jack Nagele, George Ward. . . . Other MGM vacancies include Head Contract Clerk Catherine Mersch, Mrs. Myrtle Babbitt, Head Booker Mike Berger and Clerk Betty Morrell.

Paramount vacancies: Ledger Clerk Evelyn Boiko, Shipper Joe Juengling and Patrick Newburg. . . . Reallart Bookkeeper Edna Koehl has returned from her New York vacation. . . . Helen Cirin, secretary to Universal Manager Irv Sochis, plans to leave with her husband on a vacation job in Onitaw, Tenn. . . . Universal Ledger Clerk Edith Hedger is vacating in Florida. . . . RKO Booker Wilbur Hetherington planned to leave this week for West Virginia.

RKO City Salesman Jack Frisch has gotten off the sick list; Exhibitor Mitchell Bleshurch has entered a hospital for a major operation. . . . The mother of Dolly Dick, Reallart stenographer, died as a result of a brain tumor operation.

LOS ANGELES

Evert Cummings opened his new theatre in Downey, the New Meralta, after doing virtually a complete renovation. Publicity, North Coast Publicist Graham Kilsington and its Artist, Sam Lyle. The club will furnish transportation.

Final details for the acquisition of the Pantages Theatre by RKO are being completed with the new company expected to take over ownership by Oct. 1, although both Pantages will probably remain as managing director.

Elizabeth Manley, Patricia Halstead, Mary Mathers and Annamay Johnson, Loew's exchange, are vacationing at Lake Tahoe, while special home office representative for the same company, Sam Shirley, is in Alaska.
MINNEAPOLIS

Proceeds of the world premiere of "The Great Dan Patch" went to the Variety Club Heart Hospital located on the University of Minnesota campus. . . Minneapolis will have its first vaudeville show in many years when eight acts appear July 28 at the RKO Orpheum. The house plans to have one vaudeville bill a month.

The new Golden Valley, located in the Minneapolis suburb of the same name, opened this week. The building has low sweeping lines with a glass enclosed lobby. The ticket office is accessible only in the lobby. The Mark theatre has been opened at Ellsworth, Iowa, after undergoing a thorough remodeling.

Realart Vice-President and Sales and Distribution Manager Budd Rogers spent a few hours here on his way to Baft and Lake Louise for a six-weeks vacation. He visited with Don Swartz, Minneapolis and Milwaukee distributor. . . Another city visitor was Republic Vice-President Edward L. Walton, who is making a tour of exchanges in connection with bookings on "The Red Menace."

Douglas H. Martin, former Minnesota Amusement Co. theatre manager, has succeeded Kenneth Pier for as manager of the Grand and State, Pierre, S. D. . . New manager at the Yankton, Yankton, S. D., is Robert Reeves, replacing William A. Burke, who has returned to his road job with RKO at Omaha.

DENVER

Lee Koken, head of RKO Theatres concessions, and District Manager Jack Golden from San Francisco were through Denver for conferences with Orpheum Manager William Hastings. . . Bill Williams has quit as manager of the Santa Fe, Santa Fe, N. M. and is selling for Screen Guild. . . Two men held up the cashier booth at the Bluebird, and took $40 in bills, scoring silver, from Cashiers Nancy Cook and Shanna Prince.

Robert Smith, partner in the Chief, Steamboat Springs, Colo., district governor in the Lions club, went to New York to attend the Lions convention, and will go on to Washington to do what he can in the matter of inducing congress to lower the amusement tax. . . The Black Hills Amusement Co. has bought the Rapid City, S. D., Bijou.

Ed Erickson, Griffith booker in Kansas City, is vacationing in Colorado. . . Joe Horn, Universal auditor, looking over accounts at the local exchange. . . Claude Graves now booking and buying for Santa Fe, Santa Fe, N. M.

OMAHA

RKO Manager Jack Renfro, headed for Chicago and a regional sales meeting. . . H. H. Bolinker has taken over the Uptown at Charter Oak, Ia. from his son Eugene, who will devote more time to his other businesses. . . The arrival of a son, John, added to the Fourth of July celebration for the Arnold Johnsoms of Omaha, Ia. The father owns the Iowa and Omaha Theatres. Warner Salesman Robert Hirz, has a new home in Plattsmouth, Neb., and is commuting. . . RKO Salesman Norman Nielsen is vacationing.

The Eagle Lion District Manager Harold Beecroft arrived here from Dallas, Tommy Thompson, Selzner representative from Kansas City, made the last lap of the trip with him. . . M. Biemond, Ord (Neb.) exhibitor, is vacationing in California.

Mrs. Bill Nedley, wife of the MGM booker, gave birth to a son, Carl Pat, named after his grandfather who is MGM district manager at Salt Lake City. . . MGM Manager Bill Gaddoni spent a week calling on Iowa exhibitors.

Jean Rosenthal of New York, president of Theatre Production Service, was in the city. . . Richard Quinne, Columbia talent scout, was in the city. . . Harry Wood of the 20th-Fox home office was in Omaha.

SALT LAKE CITY

The new drive-in on South Red Road, which opened July 20, will be operated by the United Intermountain Theatre Association, according to President Irving Gillman. The ozoner, near the Veterans Hospital offices, also has picnic and play grounds. Former Intermountain Theatre District Manager Hall Baetz and his family have moved to Denver to take up his new post there; he is just back from a vacation in Montana and at Bear Lake, Utah. . . RKO Denver Manager Al Kolitz will spend some time here before leaving with local Manager Giff Davison for the San Francisco convention, opening July 25. . . United Artists Cashier Eva Bentley returns this weekend from her holiday in the Yellowstone National Park. UA's new salesman, Howard DeWeise is due in.

Answer to Your Technical Problems . . .

The Altec Service Man and the organization behind him

Protecting the Theatre—First Place in Entertainment

161 Sixth Avenue, New York 13, N. Y.
(Continued from Page 29)

back from his first sales trip into Montana. Warner Bookers Katherine Walton is back from vacationing in various Utah points.

Warner Manager William Gordon and Salesmen Art Baron, Keith Pack and Perry Brown are in San Francisco attending the company’s sales meeting. Sam Rosenfeld, owner of Favorite Theatres Corporation, which operates the local Lyric, has returned to his Seattle headquarters after conferring here with General Manager Warren T. Butler.

Peggy Bennion, daughter of Utah’s Secretary of State, Hannig, will star opposite Michael O’Shea in the first two movies to be made by Mid-Continent Productions, a Utah company which will produce eight “American Patrol” series films.

OKLAHOMA CITY

Effective with the week of July 10, Griffith circuit managers at Hugo, Okla. and Kermit, Texas, were interchanged. Tom Herschell of the Morehead, Kermit, went to Hugo, and Allen Benson of Hugo went to Kermit. Doyle Stalcup, head of Griffith’s cabinet and drapery department is in St. Anthony’s Hospital here, recovering from a boater operation.

Griffith Heads Bill and Cliff White is the father of a baby boy, Larry Allen, born June 21. Exhibitor Ralph Talbot of Tulsa is considered a likely successor to Lew Wentz of Poca City, deceased, on the Will Rogers Memorial Hospital. Harry Wilson was selected “Miss Oklahoma City” on the stage of the Criterion and will represent this city at the “Miss America” pageant. Cathy ODell, Oklahoma City girl who appeared in the movie “The Best Years of Our Lives,” flew here Friday to be at the bedside of her mother, Mrs. Charles Gentry, sickly ill at polyhemic Hospital. Cathy returned to Hollywood Sunday afternoon, expecting to come back here the latter part of the week.

H. E. Ulrich, 64, retired Kansas and Missouri theatre operator died July 9, at his home in Salina, Kan., after an illness of six years. At the time of his retirement four years ago, he was known as the dean of the Fox Theatre circuit.

INDIANAPOLIS

The Vonderschmitt Circuit, Bloomington, Ind., opened the new Vonnele there. The drive-in at Connersville, Ind., is now being operated by Roy Harold, of Greensburg, Ind., and Dick Pett.

W. A. Michel, cashier at 20th-Fox, is vacationing with his family at Lake Wawasee, Ind. . . . Shelley McCollum, B. and W. Drive-In, Hopkinsville, Ky., was a business visitor on film row.

Laura Grime, sey, to William Hames, at

They All Scream For...

In addition to candy and popcorn, Loew’s Poli theatres throughout Connecticut are now either selling ice cream cups or in the process of installing freezers for the same, New Haven reports.

United Artists, is vacationing at Lake Shaefer, Ind. . . . Employees at United Artists exchange will get an increase in salaries effective July 15.

Universal District Manager Peter Rosian was at the exchange on Wednesday holding a sales meeting. . . . William Carroll, executive secretary, ATOL, and family are spending their vacation in Cleveland with friends. . . . Eagle Lion District Manager Ed Hiber, and Selznick Representative Sol Edwards, New York, were at the exchange on Tuesday conducting a sales meeting. . . . Republic Auditor Mike Fallon is at the local branch performing his usual duties.

RKO Manager Russell Brentlinger attended a branch managers meeting in St. Louis at St. Louis. Bell, Buffalo, N.Y. . . . Otto Ebert, salesman at RKO, and his family are vacationing . . . Patricia Gordon is the new stenographer and cashier at National Theater Supply Co. . . . Wilbur Bona, sales manager, and Jim McKean, flew to Florida on vacation. . . . Paramount Salesman George Devine reported the arrival of a baby boy, born at the Methodist Hospital here July 8, to Alonzo A. Adams, commercial advertiser for the English Theatre here, since 1901, died July 9 in his home after an illness of 18-months.

LOUISVILLE

Guthrie F. Crowe of Lagrange has been re-elected president of the Kentucky Association of Theatre Owners. Others elected are Vice-President Charles R. Mitchell, Secretary Nell G. Borden, Treasurer Clifford R. Baechel and General Counsel Henry J. Sitter.


The Association’s 1949 convention will be held in the roof garden, covering the entire top floor, of the Brown Hotel, in Louisville Wednesday and Thursday, Oct. 5 and 6. The committee in charge is composed of Chairmen W. E. Carroll, Kenneth Arnold, Gene Lu, E. L. Ornstein, J. Van Snook and Nell G. Gorden.

Richard Bernard, formerly of Bryn Mawr, Pa., has taken up residence in Bowling Green and is projectionist at the Sunset Drive-In there. He plans to attend Western University and work at the drive-in during his off-time. The Sunset is under the direction of James E. Thompson, formerly of Louisville.

MILWAUKEE

All receipts from the “Bad Boy” showing respresent (22d) at the Strand will be contributed by the local Variety Club to the juvenile court of Milwaukee. . . . Otto Wagner expects to have his 325-seat movie theatre, first in the Black Creek, Wis., area, ready for an October opening; cost is around $35,000. . . . Film Class Manager Eddie Gavine reports Milwaukee rates fourth in the national sales contest. 

Reno Wilk was here from Minneapolis last week helping Ted Caratz in booking for the latter’s drive-in in the Wisconsin area.

Al Bond of General Electric film distribution department stopped here en route from a four-week trip to the west coast to visit the company’s Milwaukee representative, Winifred De Lorenzo.

Ken and Katherine Brossman of the Grand, Oakes, N. D., vacationed in Milwaukee, their former home. . . . Manager Ed Johnson of the Roosevelt and property man for the new Variety Club of Wisconsin, is on vacation . . . Projectionist George Bliss of the drive-in at Blue Mound, Wis., his wife, son and mother are spending his holiday at Deer Path Camp in northern Wisconsin.

John Adler of Marlfield, Russell Leddy of Green Bay, and Carl Bergthold of Westby attended the directors’ meeting here of the Independent Theatre Owners Ass’n of Wisconsin. . . . Inez Gorg, secretary for 20th-Fox’s Jack Lowitz, has been on her home following an operation at the Deaconess Hospital and expected to return to her post during the week.

ST. LOUIS

The film theatres in Rolla, Mo., and other towns, operated by the R. E. Carney Theatres and by Mildred Raut, have been merged for buying and booking purposes which will be done by Miss Raut, owner of the Rita, Rolla, and several other houses in central and eastern Missouri. Carney houses are the Rollano and Uptown in Rolla, the New Rowe and Lyric in St. James, Mo., and the Cuba in Cuba, Mo.

The Mormon Theatre in Nauvoo, Ill., operated by Mrs. Gall Butterfield, has been closed as the result of a fire last week. The Rex, Freeburg, Mo., has closed for the summer; also the World and Compton, St. Louis . . . Southern Enterprises, tenents and operators of the New Vernon, Mt. Vernon, Ill., have bought the house from Lee under his wife.

Recent area theatres to open: R. E. Carney Theatres’ New Rowe, St. James, Mo.; O. D. Clayton’s 400-car drive-in at Silketown, Mo.; Bloomer Amusement’s Skyview drive-in at Belleville, Ill. . . . Gregory Zotos, D.D.S., son of Roosevelt Theatre Owner Christ Zotos, was married to Bessie Dallas of Washington . . . Radio Station Announcer Douglas Newman and Fern Elters were married recently following a romance that started when they became projectionists for the local Volunteer Film Association.

Dezzi Manager Johnny Walsh and Kansas City Manager Walter Lambare were in Detroit conference with Eastern Distributors. Warner Prairie District Manager Hall Walsh spent the week in Kansas City . . . Eagle Lion General Sales Manager Jack Schlaifer conferred here with Manager F. J. Lee . . . Bernie Theatre Owner H. B. Churchwell of Bernie, Mo., has been ill.

Warner Southern Illinois Salesman Jim Hall is back from vacation as Southeastern Missouri as salesman Jack Harris starts his . . . National Theatre Supply St. Louis Manager Bill Earl and his wife and daughter returned from a two-week trip to Hot Springs, Ark., and Salesman Bill
It's Flies Now

Sand flies diving and booming around Chicago's lake are this week putting up quite a problem to theatres in the vicinity. Manager Ray McMillen of the Balaban and Katz Granada, solved the problem in part by turning off all sign and marquees, lighting and then turning the janitor to shoo away the flies in bushel baskets.

Des Moines

Col. William McCraw is scheduled to be one of the principal speakers at the 70th anniversary dinner for Tri-States and Central States President A. H. Blank at the Standard Club here on July 31. He will also be the principal speaker at the Variety Club meeting in Des Moines on Aug. 1. Winners of free trips to Hollywood in Tri-States 70th anniversary contest for President Blank are headed by District Manager William Miskell, half of them now in Calif. Theatre managers who won free trips to the film capitol are Managers Bob Leonard of the Paramount, Des Moines; Ira Crain of the Bonkom at Fairbury, Neb., and Betty Henders of the Uptown, Des Moines. Winners of the 70th anniversary watches, those who finished second in each district, are Wally Kemp of the Capitol, Grand Island, Neb.; William Wenz of the Rivoli, Falls City, Neb., and E. L. Doherty of the Rocket, Des Moines.

Jimmy Redmond, formerly manager of Tri-States' Rivoli at Falls City, Neb., and who served as captain for the 70th anniversary campaign, has been appointed head of Tri-States advertising department in Des Moines. Redmond, with Tri-States 15 years, started as manager at Fairbury, Neb., then moved to Omaha, Neb., and as city manager at Falls City. Russ Frazer, who has been in charge of the advertising department, continues in charge of public relations and advertising art. Frank and Dorothy Day of Central, Des Moines, recently attended the premiere of "Come to the Stable," in New York last July 27. Mrs. Frazer is back home after undergoing a major operation.

Allied Independent Theatre Owners of Iowa and Nebraska will hold a board of directors meeting at Lake Okoboji, Ia., Aug. 17 and 18. A general exhibitors' meeting will also be held on Aug. 18 with both meetings open to all independent exhibitors and their wives.

Harrison Wolcott, son of Leo Wolcott, board chairman of Iowa-Nebraska Allied, qualified in the Iowa amateur golf tournament at Port Dodge, Ia., but dropped out of competition for money prizes. The new Mark Theatre has opened at Ellsworth, Ia. Two complete shows will be screened nightly.

TENANT

At its coming session, the Canadian Parliament will consider a bill to fix the observance of legal holidays on the nearest Monday to provide a lengthened weekend and thus avoid business confusion. The measure has the approval of theatremen for a Monday holiday promotes attendance at Sunday midnight shows.

Rental of a hall for a stage stock company in an Ontario town has been prevented by the Motion Picture Theatre Ass'n of Ontario on the grounds that the municipality would be responsible for the safety of the hall. Exhibitors of the Province are concerned over the spread of stock companies and of 16-mm. open-air theatres.

The Ontario Federation of Home and School Associations, Toronto, representing 765 organizations, has strictest on the attendance of juveniles under 16 at theatres, claiming children spend too much time at shows.

The Toronto Variety Club anticipated raising $45,000 at its annual benefit baseball game on July 21 for its Variety Village, an orphan school for crippled children. Herb Allen was chairman of its general committee, Arch H. Jolley, secretary, and Morris Stein, Heart Fund chairman. 

The Little family of Exeter, Ont., has sold the Leavitt Theatre there to G. D. Thompson of St. Mary's and is retiring from the industry after 37 years.

A thief slipped in and out unseen of the vacant office of the Odeon Theatre, Hamilton, and helped himself to $39 from the unlocked safe.

views on new short subjects

Calling on Michigan (MG-M-7-15) Fitzpatrick Travelink in Technicolor, 10 mins. Among the places seen are the state capitol at Lansing, the University of Michigan at Ann Arbor, the city of Detroit, and Henry Ford's historical Greenfield Village. Release date, 7/31/49.

stuff for stuff (MG-M-7-34) Passing Parade, 9 mins. The story of the growth of world trade, this short is in a帮助ing world we are all interdependent. Release date, 3/26/49.

Playlands of Michigan (MG-M-7-16) Fitzpatrick Travelink in Technicolor. 110 mins. The well stocked streams, many beaches, sand dunes and boating facilities that make this state so popular with travelers and vacationists. Release date, 5/26/49.

The Trial of Donald Duck (RKO-94,102) Disney Cartoon in Technicolor, 7 mins. For not paying a pedido bill in a restaurant. Donald Duck is ordered by a court to spend 10 days without the piece. He gets even by "accidentally" breaking dishes. Release date, 7/30/49.


Just a Little North (Univ.—4443) Variety View, 10 mins. Jim Nolan represents a Brooklyn booster on a tour of France, Europe in a comic dialogue with this camera tour of Montreal, "The Parts of the North," and its adjourning towns and mountains. Release date, 2/28/49.
**Savage Splendor**

*Print by Technicolor*

**RKO Radio** Documentay 60 mins.

**AUDIENCE SLANT:** (Family) Jungle pictures have always appealed to the majority of audiences and this one, certainly one of the best, is a natural.

**BOX-OFFICE SLANT:** Although this film, presumably the first jungle feature in Technicolor, is excellent enough to warrant special selling, its best chances are probably through the usual animal-jungle type of exploitation, and top returns should be the result.

**Credits:** Producers, Armand Denis. Associate producer, Lewis Cotlow. Made in the course of the Armand Denis-Lewis Cotlow African Expedition. Written by Richard Haner. Photography, Joseph Braum.

**Comment:** When you add Technicolor, sumptuous composition, and good narration to that traditional crowd-pleaser, the wild animal feature, you're bound to have a winner, as has RKO Radio in "Savage Splendor." A documentary without plot, the film covers a motor safari's trip through Africa and records in wonderful detail their experiences with wild animals and natives. Highlights of the educational and highly entertaining film are a native coronation with the colorful native costumes and dances beautifully costumed and brilliantly photographed and a capture of a rhinoceros from a moving truck. This capture occurred after the truck had once been overturned by a charge from one of the two-ton monsters. The film combines both excitement and information with some nice touches of humor. There is incredible beauty and considerable danger revealed on the screen and it's expert material for any theatre bill.

**Ringside**

Screen Guild Drama 63 mins.

**AUDIENCE SLANT:** (Adult) This exciting, action-filled prize-fight story combines plenty of boxing with a dramatic, believable story. It should please average audiences.

**BOX-OFFICE SLANT:** Best bet is the neighborhood and action houses, where it should bring in satisfactory returns.


**Plot:** When his brother is blinded in a championship fight, a pianist decides to enter the ring to get even with his opponent. Instead of killing the man, he wins the title. Eventually his brother gains back his sight, falls in love with his nurse and the pianist gets his brother's girl.

**Comment:** This picture is a veritable slugfest of exciting action for the boxing fans and other average moviegoers. From the opening shot until practically the closing scene, most of the footage concerns itself with the ring and the fights held therein, telling a believable story with seemingly authentic bouts. Don Barry and Tom Brown are two of the fight contenders and Sheila Ryan is the girl friend in the romantic sub-plot. Production values and casting are satisfactory throughout, a credit to Producer Ron Ormond and his associate, Ira Webb. Frank McDonald's direction keeps the action moving and the portrayals convincing. "Ringside" should do well in neighborhood and action houses, for the Don Barry and Tom Brown names are no strangers to the average action addict.

**Mississippi Rhythm**

Monogram Musical 68 mins.

**AUDIENCE SLANT:** (Family) This large assortment of hillbilly music should click in the smaller situations, but even as supporting material, the larger situation films may make use of it.

**BOX-OFFICE SLANT:** The name of Jimmie Davis is reasonably potent in some areas and the title counts too, although the type of music involved and the hammy western story are handicaps.

**Cast:** Jimmie Davis, Veda Ann Borg, Leo (Lassie) White, James Flavin, Sue England, Guy Beech, Paul Maxey, Paul Bryar, Noel Marston, Lyle Talbot. **Credits:** Producer, George Arliss. Director, Derwin Grinnell. Associate producer, S. S. Menkes. **SLANT:** A struggling young lawyer sets out for the west to look at the partnership he inherited from his uncle in Montana, and before he can overcome the thieving partner who has taken over complete control of a nice Montana town, the lawyer must demonstrate an expert voice, a flair for poker, as well as ex-ray vision, a fine knowledge of fisticuffs, expert understanding of the law, a remarkable appeal to the ladies and some crack marksmanship.

**Comment:** While the name of Jimmie Davis counts for something and acknowledging that the ex-Louisiana governor has a pleasant voice, it is still difficult to see hope for this musical in large cities, particularly at first runs. Otherwise, it can fill the bill satisfactorily. No one would call what Davis does on the screen, acting, but his voice is agreeable, and Lee (Lassie) White is a competent foil. Veda Ann Borg is wasted. While sophisticated auditors may tie the campaigning Davis engages in on the screen, it remains that such is realism in Texas, Louisiana, Idaho and Alabama politics. Director Derwin Arliss' work is average and Lindsay Parsons' production is similar.

**The Box-Office Stand**

Current and Forthcoming Feature Product Reviewed from the Theatremen's Standpoint

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**Johnny Beats Joe**

It looks as if Johnny, rather than Joe, is the great American name. Four recent and coming pictures take their titles from gentlemen bearing that name: Messrs. Allegro, Belinda, Stool Pigeon and One-Eye. There's also the Johnny who loves Mary, our British brother Jonathan and that dashing Don Juan fellow. Joe, though described as "Mighty," gets only two title mentions. Christopher does that well. Mary, with two mentions, is the only feminine name to register more than once. Not counting Palookas and the Bumsteads and other series characters, of course.

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**The Nail**

(Spanish Dialogue—English Titles)

*Azteca Films* Drama 95 mins.

**AUDIENCE SLANT:** (Adult) Slow drama of a fate-crossed family in mid-nineteenth century Spain. The important element of suspense has been lost.

**BOX-OFFICE SLANT:** One of the few Spanish-language films with English titles, based on novel by Alberce and directed by Rafael Gil, this is nevertheless just for the regular Spanish film theatres.

**Cast:** Amparo Rivelle, Rafael Duran, Juan Espanol, Milagros Luis, Jose Ma. Lalo, Joaquim Ron, Irene Cara Alba, Jesus Calvo, Camino Carreno, Ramon Marton. **Credits:** Producers, Ciflsa, Director, Rafael Gil. Story, Pedro Gerardo Alarcon. Adaptation, Gil. Dialogue, Eduardo Marquina. Photography, Alfredo Frade. Music, Joaquin Quiñoneto, Senes, Enrique Alarcon. English titles, Herman G. Weintraub.

**Plot:** A lady and a lawyer fall in love but she tells him that to marry her he must return after one month. He returns early and finds her gone. Five years later, as a magistrate in a small town, he finds a nailed skull in a graveyard and begins an inquiry which leads to the conviction of his old sweetheart. She had, for family reasons, been betrothed to a man she did not love; had killed him, and had returned after one month to marry the lawyer. He gets her off with a life sentence.

**Comment:** Like the recent "Don Quijote de la Mancha," this is an expensive production. It is based on a novel and while, as is true of any theatrical produced by Rafael Gil, it has notable sets and good music, and is supplied, as few Spanish-language films yet are, with English subtitles. It takes an exceptionally strong film, however, to break precedent, and this one is not likely to get Spanish-language films beyond their customary theatres, catering to the Spanish-speaking audience. One trouble is that it is long and slow, but the principal shortcoming is the loss of suspense. Depending for its kick upon the sudden ironic disclosure made to the magistrate after five years, this drama of a fate-crossed love reveals all to the audience at a much earlier point. After that, it just goes through the motions. While the "Nail" does not altogether succeed it is a happy omen for Spanish films.

**Foster to Direct 'Mother for May'**

Norman Foster has been signed by Columbia to direct "A Mother for May," comedy-drama starring William Holden and Barbara Hale, which Producer S. Sylvan Simon will start Aug. 16.
the Motion Picture THEATRE
Equipment & Maintenance

Featuring:

July 23, 1949

THEATRE SEATING

Regular Features

ARCHITECTS COUNCIL

PROJECTION COUNCIL

THEATRE COUNCIL

MAINTENANCE MEMOS
FOR MANAGERS

MAINTENANCE MEMOS
FOR PROJECTIONISTS

A SECTION PUBLISHED
Every Fourth Week By
Showmen's Trade Review

AARON NADELL
Technical Editor
But make sure of all three — Comfort, Appearance, Long Service

As you can see from this illustration of our model TC 701, there’s a sleek elegance in every line of the current Heywood-Wakefield theatre chairs. Thousands of theatre patrons can tell you these chairs are supremely comfortable. And hundreds of theatre owners can testify to the value of our long experience in meeting the special problems of theatre installations. Sturdy, steel construction is positive assurance of long, trouble-free service. There are many special features which make upkeep easy and cut maintenance costs. And the choice of colors and fabrics assures perfect harmony with your decorating plans.

So make sure of all three when you re-seat or plan a new theatre. Our illustrated folder shows all current models in full color—and our own representative or the nearest H-W distributor will show you at first hand how comfortable and practical theatre seating can be!
PLANNED THEATRE SEATING

Recommended Practice:
1. No aisle down the center of auditorium.
2. Avoid cross aisles so far as regulations allow.
3. Aisles along each side wall are desirable.

Single-floor seating is best, with stadium-type preferred next and orchestra-and-balcony arrangements least of all. Such is the majority opinion of both the Architects Advisory Council and the Theatre Advisory Council.

Both Councils are unanimous in opposing any aisle down the center of the seating area. Substantial majorities of both groups oppose cross aisles, except as the law may demand them. Aisles down each side wall are favored by the majority of each Council.

Trend Toward Wider Chairs

A slight trend toward still wider chairs can be detected in the present views of the Theatre Advisory Council as compared with the preference of the same body voiced nearly three years ago (STR for October 12, 1946, Page E-11). At that time “the Council members overwhelmingly favored a seat width of 20-21 inches.” Their choice today is 20-22 inches, for all chairs, whether in orchestra, balcony or loge. The Architects Council—which has not previously considered this question—agree completely with respect to orchestra seating, but prefer 20-inch chairs in the balcony and up 24-inch width in loges.

Sponge Rubber Favored

Sponge rubber, used either alone or in combination with springs, etc., is strongly favored by both Councils for upholstery. Fabric is preferred over plastic for chair backs by both Councils—unanimously, by the Theatre. For the seat of the chair the Architects vote for either plastic or plastic with cloth sides. The Theatre Council is equally divided as to whether plastic should or should not be used on the seat at all.

On these and other matters related to theatre seating the Councils gave detailed reasons for their opinions—or differences of opinion, as follows:

Single-Floor Seating Best

With respect to single-floor seating, which is preferred by majorities of both Councils, members of the majority commented:

“It is the most economical.”

“Yes, and the easiest to operate.”

“It provides by far the most efficient operation, reduces the cost of ushers and eliminates the difficulty of getting people upstairs.”

Storm Council Report

Modern seating plan with broad aisles, generously spaced rows, and comfortably wide areas in front of exits and screen platform. Theatre is Odeon’s recently opened Hyland in Toronto, Ontario, Canada. Auditorium occupies total of 90 x 120 feet, seats 1,355.

“Don’t like the stadium type; orchestra-and-balcony possibly. Stadium type makes too deep a house, too long a projection throw, and costs too much for heating and air conditioning. Single-floor seating is best.”

“Yes, the stadium type is inefficient; it costs more and is harder to control.”

But the minority was equally emphatic; and members of the majority sometimes added some concessions to their comment:

Some Prefer Stadiums

“The stadium type is more congenial because it always looks as though it were filled. No one likes to sit in an empty house.”

“The stadium type is most functional; it gives much better sight lines, and makes it possible to close off part of the house if desired.”

The stadium type seems to solve more problems than any other type.”

Finally, as to this question, a number of members refused to give any opinion on the ground that “it all depends”—and many of those that did have definite preferences conceded that in some circumstances it might be necessary to abandon them.

Other Seating Plan Factors

“What is the operating policy to be with respect to smoking and prices? What is the size and shape of the lot?”

“The size of the theatre is a factor.”

“Capacity, and size and shape of lot all have a bearing.”

“Yes, and the type of owner and type of patrons.”

“The design of the theatre must always conform to the real estate problem.”

Center Aisles Opposed

Few such concessions and no difference of opinion appeared in either Council when the question of a central aisle was considered. The members unanimously oppose such an aisle; most of them on the ground that the best seating and sight lines are in the center of the house and should not be sacrificed to traffic. Other objections were offered in addition, one being that a theatre with a center aisle “is too much like a church or a funeral home.” Also, such an aisle increases the difficulty of providing a light lock between auditorium and foyer. It “detracts immensely from the appearance of the auditorium.” Further, center aisle “traffic interferes most with vision.” And with a center aisle “access to exits may not be too good.”

These concessions were made: “Lot size, number of seats required and location of doors may require a center aisle.” And again: “It may be necessary in some very large theatres.”

Side Wall Aisles Favored

Aisles down each side wall are favored for these reasons:

“Helpful in filling and emptying the theatre.”

“Side wall space is undesirable for seats because of sight lines.”

“Aisles at either side of the center section and again at the walls give maximum access to seating and comfort to patrons.”

“Traffic along side walls is the least disturbing.”

“There will be less damage to the side walls, and they are more easily cleaned.”

“Access to side exits is provided with no waste of seats.”

“Seats next to an aisle are more desirable than seats next to a wall.”

Reasons Against Side Aisles

The minority on this matter recorded some objections and even members of the majority joined in some qualifications:

“Of course, the answer depends on the width of the theatre.”

“It would depend on the design of the theatre. Generally, we don’t prefer aisles along side walls.”

“They are preferable in case of Continental seating only.”

“It depends on the width of the building. Space can be saved by not placing aisles along side walls, but in many cases it is essential to do it.”

(Continued on Page E-10)
THEATRE SEATS

Today’s Models Incorporate Advances in Design for Patron Comfort and Ease of Maintenance

Theatre seating continues to improve in comfort, in versatile adaptability to different theatre needs, in sturdiness and durability, in ease of maintenance, in better design for cleaning around the chair, in greater clearance for passing patrons and in outstanding glamor of eye appeal. Manufacturers are incorporating improvements; and theatre seating is not what it was, it is better. Older types of seating are out of the running altogether in comparison with the modern models.

Patron comfort is stressed in the recent designs; and manufacturers increasingly recognize that it is not enough to design a chair that feels comfortable when the patron first sits down, because the patron is going to stay in that chair for a long time and must continue to feel comfortable as long as the show lasts. Along this line, American Seating Company points out, in connection with their own designs: “The initial reaction to a seat is not to be trusted, as initial comfort does not necessarily mean comfort for a two-hour period.” And Heywood-Wakefield offers a chair, of patented design, in which “as the weight is shifted from time to time during the theatre performance, the chair adjusts itself to the resulting body position.” Makers also now realize that patron ease is not a matter of the seat alone. Irwin Seating Company stresses “neck to knee comfort.” Ideal Seating Co. chairs are engineered to assure “cushioned comfort and perfect posture.” Undoubtedly the almost universal policy of showing double features has had its share in prompting manufacturers to develop and theatremen to demand seating in which audience comfort is given ever-increasing consideration; and perhaps even vandalism has had some little share, for when small fry grow uncomfortable they become restless and may take out their pocket knives and start whittling.

Resistance to Vandalism

Vandalism must have had a great share in promoting construction of increased sturdiness and durability. Absolute immunity against willful damage remains to be invented, but resistance to it, as well as to ordinary wear and tear, has been greatly increased. Not only are most modern chairs of all-steel construction, but the design has taken vandalism into account and even the enamel, now often representing the best grades of adjustable enamel, is more durable than formerly. Heywood-Wakefield points out that the full-length back pan of their “En-core” line was planned in part because it “funders to some extent the vandalism that results when the full back pan does not offer sufficient protection.” American Seating Company is now using an “electrostatic spray,” an automatic spraying device that causes the fresh enamel-spray to collect on the parts by static electricity combined with “an automatic bonderizer which insures perfect adhesion and rust-free enamel finish...as hard as modern science can make it.” Ideal chairs have a rolled edge design to “protect the upholstery at the top and sides. Irwin, like Heywood-Wakefield and some other makers, emphasizes a “full length steel back panel” that “protects the rear of the seat.”

As to ease of maintenance: Irwin seat cushions are so made that they can readily be removed with a simple tool and that manufacturer recommends increasing the life of the cushions by interchanging those from heavily used chairs with others from chairs located in “dead spots.” Heywood-Wakefield seat coverings are designed for quick and simple replacement with no tools except a simple wooden, hand-operated press. The new Bodiform chairs have semi-permanent lubrication. Ideal chairs have easily-removable cushions, and ball bearings.

Safety

All designs stress patron safety. Chairs that have exposed nuts, bolts or corners that can injure the patron or patron’s clothing are extremely rare in today’s seating. Automatically retracting or automatically lifting chairs that provide greater row clearance both for emergencies and for routine cleaning are becoming increas-

Ideal Seating Company’s Streamliner Mercury is a conventional-type chair available with three different kinds of hinges, including the full-floating self-rising hinge that lifts the seat automatically when it is unoccupied. Other Streamliner models include the Chief and the Challenger; and Ideal also offers a complete line of plywood chairs.

Most recent contribution to the field of retracting seats, this American Seating Company Bodiform Retractor incorporates, in addition to the retracting feature, an automatic hinge that causes the seat to assume a 3/4 fold whenever the patron rises. Retractor is effected by mere shifting of body weight; patron’s feet need not touch floor.

Irwin “Comet,” with seat cushions that can so easily be changed for ready maintenance that the manufacturer recommends prolonging the life by switching them as necessary from heavily-used chairs to others located in “dead spots.” Chair is designed for “neck to knee” comfort and has full-length back panel to eliminate pinching and reduce vandalism.
The seat of this Ideal Slide-Back chair retracts a full six inches. Unoccupied seats automatically slide back, rise and lock in raised position. Because of this self-acting withdrawal of the seat maximum row spacing is found by cleaning crews and in cases of emergency. The seat disengages from locked position automatically when patron lowers it.

There is also today an increase in the number of manufacturers that offer the theatreman his choice between conventional hinged seats and seats that draw back. Most recent contribution to this field of retracting seats is American Seating Company, whose Bodiform line is now available in both forms. The Bodiform Retractor seat, additionally, rises automatically when the patron rises, assuming 34% fold. The retracting feature operates by mere shifting of the body weight and thus is more easily used by children and women whose feet may not reach the floor. Ideal Seating Co. likewise offers the theatreman a choice between slide-back chairs and three different models of Streamliner conventional chairs.

**Beauty**

And despite the fact that the auditorium is normally darkened and the chair normally hidden by its occupant, the product of all makers stresses modern beauty of flowing lines and luxurious colors. Today's seating is more than comfortable, sturdy, adaptable and easily maintained, it is glamorous also, and an ornament to the theatre.

The makers of upholstery have not lagged behind the general parade of progress. The variety of materials at the disposal of chair makers for covering seats and backs has greatly increased, and the theatreman can specify his choice. Plastics used for this purpose have undergone marked improvement in durability, resistance to the simpler forms of vandalism, flame-resistance and appearance. New and better weaves of fabric have been developed. Goodall's Claremont is a fabric that combines wool and mohair. It is inherently slow-burning and additionally can be supplied in flame-treated form if local regulations require or if the theatre so wishes. The mohair adds abrasion resistance and stain resistance to the softer wool, so that the material stays cleaner longer, and wears longer, while the texture of the weave is specifically designed for eye appeal. Bolta Products Sales offers a polyvinyl chloride resin claimed to be "almost wearproof" specially formulated to withstand even the most vigorous abuse, fire-resistant and immune to cracking, chipping, peeling or fading. Lumite Division of Chicopee Manufacturing Corp. claims similar advantages for its chair fabric woven of plastic thread.

**Unique British Chair**

Progress in theatre seating is not even confined to the United States. It is international. Following is an account, by STR's Jock MacGregor, of a new chair introduced by G. B. Kalee of London which incorporates features of interest that have not been developed in this country.

Three features believed to be unique in theatre chair design are incorporated in G. B. Kalee's new "Ambassador" chair:

- The "Variable Foot," a patented feature that allows the seat to be installed simply on any floor slope.
- A means of varying the width of the seat to the extent of one inch to provide uniform aisles.
- Detachable covering material applied on the principle of an automobile tire to facilitate cleaning and permit changing to linen in hot weather.

Upholstering throughout is with "balanced density" Dunlopillo rubber. This gives support where most needed by the body and is exclusive to the "Ambassador." The covering material is detachable on the principle of a motor tire, but can only be removed with a special tool. This method allows for simple renovations without returning the whole chair to the

(Continued on Page E-6)
Palace Theatre Reseated for Vaudeville Policy

(Continued from Page E-5)

Today’s Theatre Chairs

factory and in hot climates the mohair can be changed for linen. Some managers may even have two or more sets of covers to vary the color scheme of the auditorium.

With most chairs all variations in floor slope have to be specified when ordering. The “Variable Foot” allows “The Ambassador” to be installed anywhere in any position and even changed from one theatre to another. These chairs can be fixed on any slope of floor varying from 1 in 5 positive, to 1 in 5 negative.

Chair Width Expansible

Another feature and one which will be appreciated by those familiar with seating problems is the ability to expand the chair to suit the conditions of any theatre. Its width is fixed by means of elongated slots in the steel back and expansion in the method of fixing the seat.

A simple panel provides for the attachment of electrical conduit in accordance with the requirements of the Institute of Electrical Engineers to light the aisles.

The seat is provided with an automatic tip-up and another innovation is that the position of the seat can be altered according to the requirements of the cinema. A two position support for it has been introduced and it can be placed either 1º up or 1º down according to the rake of the floor. Where it is wished to give more space between rows and greater comfort to the patrons, the chair can be lowered by the Variable Foot and the seat placed in the lower position.

Other than for the arm rest on one design, wood, wood screws, tacks and upholstery springs, items which call for heavy maintenance and often do much damage have been eliminated. The arm rest, incidentally, cannot be removed without a special gadget so that it cannot join the 500,000 which have been lost in the past ten years.

The chair is made of heavy gauge pressed steel with aluminum castings for the standards fully equipped to ensure that every one is correct in design and manufacture before leaving the factory. Modern automobile methods have been applied to the chair painting to give prolonged life and retain its newness over a long period.

Theatre Escalators Grow in Popularity

Elsewhere in this issue will be found an account of the new Calderone Theatre opened in Hempstead, Long Island, which features among other attractions a moving stairway to carry patrons to the balcony.

Wometo Theatres now plans a new house to be erected on Lincoln Road and James Street, Miami Beach, Florida, which will likewise have an escalator. The Wometo theatre, currently in the blueprint stage, is also intended to be the largest in Florida, and will incorporate such additional innovations as a glass-roofed patio revealing the beauties of the Florida sky, a garden of tropical plants, smoking loges on both orchestra and balcony levels, and triple filtering of conditioned air.

Report Carpet Sales Still Brisk in the Theatre Field

Paul Garst, in charge of Alexander Smith and Sons contract department, which handles sales of theatre carpets, reported such sales still at a high level when he addressed the company’s recent meeting for salesmen and executives in Chicago. W. C. Hammel, vice president in charge of sales, presided at the meeting; while among those participating was Frank Masland, president of Alexander Smith’s affiliate, The Malsand Co.

Karagheusian Reduces Theatre Carpet Prices

A. & M. Karagheusian, Inc., manufacturers of carpeting, has reduced prices, effective as of June 21st. Declines range from 3 per cent on Gulistan broadloom to 9 per cent on 27-inch Wilton. New prices, the company believes, are at a stable level; and it is announced that no further reduction is anticipated in the foreseeable future.

Carpet Underlay Prices Cut By United States Rubber Co.

United States Rubber Company has reduced prices for their sponge rubber carpet cushion, effective as of July 1st. The price cut applies to standard widths of 36 or 53 inches in thickness of ¼, 3/16 and ¾ inch. Made at the wholesale level, the reductions to consumers amount to approximately 10 per cent.

Charleston Theatre Supply Company of Cincinnati has re-equipped Dave Wilson’s Wilson Theatre, Miami, West Virginia, with new projector mechanisms.
Patrons say "A-a-a-ah!" as they relax in these deep-comfort American Bodiform deluxe loge chairs.

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One of the most lavish and elaborate theatres built in this country since the end of the war, the Calderone, in Hempstead, Long Island, a suburb of New York City, cost $1,350,000 to construct, $150,000 to furnish and equip, and boasts among other features the first escalator to be installed in a theatre. Seating capacity is 2,436. A parking lot accommodates 800 cars.

The new house is the property of Dr. Frank Calderone and was erected in memory of his late father, a pioneer Long Island theatre builder. It is operated by Skouras Theatre Corp. and managed by Ed Enke. Dr. Calderone is not a theatreman, but Director of the New York Office of the UN World Health Organization.

**Building Has Stores, Offices**

The new structure is located in the heart of the town of Hempstead and houses stores and offices as well as a theatre.

Brilliant colors form the keynote of the decorative scheme. One side of the entrance lobby is faced with white marble, the other with black. The soffit of the marquee and the ceiling of the lobby are royal blue, and this is also the color of the rubber mats in the entrance way.

**Abstractionist-Style Murals**

Glass doors give access to the carpeted, ornate foyer, where the patron finds the refreshment stand at his right and the escalator to the balcony at his left. Above the entrance doors a many-colored mosaic in glass, executed by artist Max Spivak, provides an ultra-modernistic note in mural decoration. Its vivid colors and abstract designs are reflected in tall mirrors. The blue ceiling continues into the foyer, and its color is echoed by the blue panels of the escalator. Carpet is maroon and beige.

The reversible escalator is a $25,000 self-contained unit, with all its machinery within itself. Its color scheme features sky blue and aluminum. This moving stairway has a rated capacity of 5,000 persons per hour.

Ten aluminum doors lead from the foyer to the auditorium, where the four huge panels on each side wall are each painted a different color—green, red, yellow and blue. Beneath these panels is a wainscot of imported Koa wood in walnut finish. The screen is recessed behind a large red frame. Screen curtains are fibre-glas in brilliant yellow. Steps leading to the screen platform are carpeted in bright green. The rear of the auditorium, including the front wall of the projection room, is covered in plaid plastic.

**Luxury in Seating**

Patron comfort is promoted by the unusually wide spacing of the American Seating Co. chairs—38 inches back to back in the orchestra and 36 inches in the balcony—by complete air conditioning, and concealed lighting.

Furnishings and equipment were provided by National Theatre Supply. Mar.
Planned Theatre Seating

(Continued from Page E-3)

"In the average theatre floor area and seating capacity are saved by eliminating side wall aisles."

"It depends on the size of the theatre."

Cross Aisles Not favored

Reasons both for and against cross aisles—which are opposed by majorities of both Councils—include:

"Cross aisles give better communication in case of fire; they are easier on patrons and ushers, and vision is better from the first row of seats behind the aisle."

"Cross aisle traffic obstructs the vision of patrons behind the aisle."

"Cross aisles definitely constitute a nuisance to be avoided if possible."

"They are a damn nuisance to those seated behind them."

"In addition to being a nuisance, they detract from the appearance of the theatre."

"Fire regulations and side exits may make it necessary to provide cross aisles in side banks of seats, but not in the center bank."

"Cross aisles cause loss of seating space."

"But it depends on the size of the theatre."

Seating and Live Entertainment

Opinion differed, both within and between each Council, as to the effect the trend toward live entertainment may have on seating arrangements. The Architects think it will lead toward an increased trend toward building balconies.

"Assuming that the live part of the program is the controlling factor."

"Balconies are almost essential for live entertainment, to get the patrons nearer the stage."

"They may prove to be a new type of balcony entirely, but if vaudeville does stage a comeback balconies most certainly will be used."

"Especially where the lot is narrow and shallow, to get adequate seating capacity."

"Theatremen, however, are divided 50-50 on this question. Some of them comment:

"Yes, balconies will be needed to fix admission prices and meet needs of patrons in locality."

"This Councilor's operations are in a Southern state."

"Circuits that have both types of theatres available might confine live entertainment to suitable houses and need not normally be concerned with this problem when building a new theatre."

"Cost and available ground space would influence any decision."

Sight Lines: Stage vs. Screen

As to whether revival of live entertainment will affect present sight lines for seating, the Theatre Council thinks not; and the Architects are evenly divided.

"Sight lines will not be greatly affected, but it will be necessary to watch balcony sight lines to the stage floor."

"They should not be affected; and sight lines in new houses should be set to take care of stage acts as well as screen."

"I don't believe live entertainment will require as much change in sight lines as television may in construction."

"As long as live entertainment remains a minor factor it won't make much difference in either sight lines or box office."

"But correction of sight lines for depth of stage may prove desirable."

"It will be necessary to open up the view to include the whole stage."

"Definitely, yes. Movies and live entertainment can be combined in a single, dual-purpose arrangement; but this was usually not done when a theatre was planned for either alone."

"That is so. Reverse slope floors and flat floors will be out."

"And main floors designed for pictures only are insufficiently sloped for proper vision at stage level."

Recommended Chair Widths

Having completed their discussion of seating plans and layout, the members of both Councils turned their attention to the chairs themselves.

"For orchestra chairs, both Councils favor 20-22 inches. This is also the choice of the Theatremen for balcony and loge seating. The Architects like 19-22 inches for the balcony, and 20-24 in loges."

"The theatre operator usually prefers to reduce the width of balcony chairs, if possible."

"He shouldn't. There is competition around the corner."

Recommended Row Spacing

For spacing between rows of conventional chairs, the minimum clearance suggested by any Councilor is 32 inches. The Theatre Council favors from 32 to 36 inches, and this is generally the choice of the Architects also although a few members of the Architects Council opt for still greater spacing. For sliding seat chairs the Architects favor 32-36 inches, and the Theatremen 34-36. A number of Theatremen, including some who space conventional chairs a few inches back to back, emphasize that in their opinion 34 inches is minimum space for sliding seat chairs. "This is a must," one of the Theatremen adds.

Favored Chair Coverings

As to upholstery, fabric coverings for the back of the chair are favored by both Councils; by the Theatre Council unanimously. The Architects prefer plastic or leather on the seats; on this point the Theatremen are evenly divided.

"Experience has shown that mohair backs and leatherette seats are most economical."

"Mohair or velour backs, seat tops in leatherette and their sides in matching cloth, have a luxurious appearance and yet are durable."

"Automobile mohair on the back and leatherette or plastic on the seat give best service."

"Long-pile mohair on both back and seat is longer wearing and minimizes vandalism."

"Velour for both. Cloth gives a more comfortable seat."

"Leatherette is better than cloth for the seat. Easier to slide on and cooler."

Seats—Plastic vs. Fabric

"High pile mohair for the back. For the seat, leatherette too with mohair sides. This is cheaper than an all-mohair seat; and the sides will not crack with the flexing of the seat."

"Plastic is best for seat and back. Most plastic coated materials are fire resistance and washable. It is a new material that we can expect a good deal from in the future."

"Fabric is best for both. More decorative and less sticky."

"Either plastic or flat-woven fabric for both. Easily cleaned and do not cling to the person."

(Continued on Page E-20)
IDEAL CHAIRS

Designed and engineered to assure deep spring cushioned comfort and perfect posture regardless of floor conditions in relation to the screen.

Beautifully styled ... durably constructed to withstand unusual abuse ... many exclusive features ... every chair an unchallenged value ... here's

Seating in the Modern Manner!

A complete line to fit every situation ... every budget

IDEAL SEATING COMPANY
517 Ann St., N.W.
Grand Rapids, Mich.

Please send literature on Ideal Slide-Back Chairs.
Please send literature on the Chief, Challenger and Mercury Ideal Streamliner Chairs.
Please send literature on Ideal Plywood Chairs.
I am planning on reseating my theatre.
I am building a new theatre.

NAME
THEATRE
STREET
CITY AND STATE
Lavish Landscaping,
Carnival Games Add
Drive-In Showmanship

ELABORATELY APPOINTED 700-CAR
ENTERPRISE COST $286.00 PER CAR

Designed by Leon M. Einhorn of Albany,
a member of STR's Architects Advisory
Council, the 9-W Drive-In, second of the
Walter Read circuit's projected chain of
27 open-air theatres, covers 18 acres, ac-
commodates 700 cars on 11 ramps, and cost
$200,000. It is located, as its name suggests,
on Highway 9-W, near Kingston, New
York. All its driveways and ramps are
paved. Its lighting includes insect-repel-
ing incandescents. It offers the public a
number of features unconnected with mo-
tion pictures, including horseshoe pits,
shuffleboard courts, swings, slides, sand-
boxes, see-saws, park benches, basketball
courts, pony rides and dance floor. And it
is probably the first drive-in to offer te-
levision. The games and play equipment are
available to the public free of charge dur-
ing the day.

Rustic Atmosphere Retained

The theatre and its approaches are de-
signed in rustic style, in keeping with its
beautiful Hudson River Valley environ-
ment. Advantageous natural landscaping
has been carefully preserved. Additional,
artificial, gardening has been and will be
added to retain and augment its park-like
appearance.

Projection room, rest rooms and "Re-
freshery" are all in one building. An out-
door area in front of this building, furn-
ished with tables and post speakers, per-
mits patrons to consume refreshments
pleasantly without missing any part of the
show.

The screen presents a picture 63 feet
wide, projected over a throw of 205 feet
by Motiograph mechanisms fitted with
surface-treated f/1.9 Koimorgen lenses.
A Robin-Imperial generator supplies 80
amperes for each arc. Sound system is
Motiograph, with 250 watts output, operat-
ing through the new Motiograph 5" plas-
tic-housed in-car speakers. All equipment
was supplied by Joe Hornstein, Inc. Screen
tower is by Elizabeth Iron Works.

They Get Television Too

The television—a custom-built DuMont
model with a 20-inch screen—is installed
in a special waterproof locking cabinet at
the base of the screen tower. Park benches
and folding chairs provide seating for
video observers. The service is a novelty
to many patrons because the theatre's lo-
cation is out of normal range of existing
stations, or at best on the fringe. By
mounting a directional antenna on top
of the tall screen tower this difficulty
was overcome and satisfactory reception
obtained.

Popularity of the TV attraction is such
that the receiver is turned on as soon as
the theatre opens, and remains in opera-
tion throughout the show.
Announcing

the addition of another new size in attractive

WAGNER TRANSLUCENT PLASTIC LETTERS

—the six-inch. Now, more than ever, you can have the most effective displays with these gorgeous letters in red, green, blue, amber and black, deep jewel-like colors. Five sizes: 4", 6", 8", 10" and 17". Only Wagner Plastic Letters are pressure adjustable—can be made to slide on the bars with ease or fit so snugly that they will not blow off in the strongest wind—assuring complete safety. Wagner's strong, shock-proof plastic letters alone can be stacked without warping.

WAGNER ALUMINUM LETTERS

likewise come in so many styles, colors and sizes: 4", 6", 8", 10", 12", 16", 24", 30".

Only Wagner's patented slotted method of mounting prevents freezing to the sign. Only

WAGNER WINDOW-TYPE FRAMES

permit openings of any size in one panel ... especially important with drive-ins where BIG attention-compelling displays are necessary because of set-back and fast-moving traffic. Wagner affords the most economical maintenance. Lamps, neon and glass can be replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES.

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Please send BIG free catalog on Wagner theatre display equipment, the largest line in the world.

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Please send BIG free catalog on Wagner theatre display equipment, the largest line in the world.

NAME

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CITY & STATE
Technical Requirements for Showing Live Entertainment

Council Conclusions

To add live entertainment to its program the average theatre today will need:

1. More spotlight equipment.
2. Modernization or replacement of present equipment.
3. More spot ports in the projection room—it has enough space for them.
4. Better public address facilities, with p.a. amplifiers located backstage.

If the recent revival of live entertainment is to spread to the average theatre, the average theatre will need some important improvements in its technical facilities, in the opinion of the Projection Advisory Council. Some of the improvements on which the Councilors are strongly or unanimously agreed are listed in the adjoining box. They relate both to proper spotting of acts or entertainers, and to adequate reimbursement of their voices via microphone. In both respects, the average motion picture theatre today is not satisfactorily equipped, the members find.

Among the technical requirements the Council did not take under consideration at this time may be included the existence or absence of a stage or screen platform of sufficient size, stage lighting other than that provided by spot lamps, scenery, and curtains. They confined their present discussion to matters lying more immediately within their province as technical experts in projection and sound.

More Spotlights Needed

They agreed unanimously that as far as spotlighting live entertainment is concerned, the average theatre today does not have enough equipment to do it properly, but will need more spotlights.

This was carried by a majority vote of two thirds of the members participating that such spotlamp equipment as does exist in the average theatre today is essentially obsolete and will need to be either modernized or replaced. But among the minority, one member remarked: "Our own equipment is in good condition, and requires only minor nixing"; and another added: "Most spotlight equipment has seen very little service and should be more or less suitable." In contrast, one of the majority contended: "Most existing equipment has not been used for 20 years. Overhaul would be necessary. Equipment in the average theatre would have to be replaced or modernized."

Portholes and Wall Space

A majority of two-thirds held that the average projection room today does not have enough portholes for proper spotlighting of live shows; but an even larger majority, approaching unanimity, found that the average projection room does have enough front wall space for addition of the required ports. Several members, however, noted that those theatres that have stages also have enough booth ports for spotting stage shows. As to other theatres:

"The average projection room does not have enough ports."

"The average booth has only one spot port and two are required."

But the average projection room has enough front wall space: "We have not as yet made any booths larger for this purpose nor do we intend to.""

Projectionist Training

And the Council is convinced that another thing the theatre will not need, if it embarks on a policy of live entertainment, is a training program for projectionists in the use of spotlamps. The members did not agree, but divided 50-50, on the question of whether or not the average projectionist today has had the training and experience to do a smooth job of spotting entertainment. They did agree, by a large majority, that projectionists who need more training must get it themselves, and that this is not a responsibility of management.

"The man sells his services to the theatre in the capacity of a skilled employe. If there is any skill within the scope of his profession that is needed and that he does not have, it's his business to get it. Otherwise, he'll fall by the wayside, and he should."

As to what projectionists can do to obtain training or experience in spotlighting, a few suggestions are offered by the Council:

"Through the assistance of other projectionists."

"That might be a problem for the union to work out."

"Fifteen minutes or a half hour each morning before show time will familiarize the projectionist with the equipment and how to use it."

Council opinion is divided exactly 50-50 on whether it is necessary to authorize projectionist overtime for spotlighting rehearsals.

"Not necessary. The projectionist merely asks each act what spots it wants, makes his notes, and writes his own cue sheets from his notes.""

"Rehearsals are generally unnecessary. But one cue sheet, which doesn't entail overtime, is needed. Normally, that suffices."

"Furnish the projectionist with cue sheets. Spot rehearsal is not necessary." But as noted, an equal number of the Councilors participating hold the opposite view and believe the manager should authorize projectionist overtime for spotlighting the rehearsals. Further, a large majority of all the members, whether or not they believe in spotlighting rehearsals, do agree that the projectionists should be supplied with spotlight cue sheets.

Council findings with respect to existing facilities for reinforcing live entertainment via microphone are very similar to their views on existing spotlamp equipment. In this connection, readers will remember that even a small theatre needs microphones now, partly because they have become customary but more importantly because of the addition of sound-absorbing material for better reproduction of motion pictures. That material makes it difficult or impossible for the entertainer to fill even a small auditorium by the power of natural voice, thus making microphones essential. And the Council finds, by a majority approaching 90 per cent, that the average theatre at present is not

(Continued on Page E-21)
FOR THE
BRIGHTEST
PICTURES
ON THE
BIGGEST
SCREENS

THE STRONG MOGUL
PROJECTION ARC LAMP
projects the MAXIMUM light that film will accept without damage.

USE THIS COUPON TODAY FOR DEMONSTRATION OR LITERATURE

THE STRONG ELECTRIC CORPORATION
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[ ] I would like a demonstration of Strong lamps in my theatre, without cost or obligation.
[ ] Please send free literature on the:
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  [ ] Strong Arc Spotlamps
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When the lamps are STRONG the picture is bright!
Theatre Merchandising

ICE CREAM SALES BOOM AT WASHINGTON THEATRES

Soft ice cream (known in other sections of the country under other names, frozen custard, for example) served direct from the fountain freezer is invading the concession stands of many theatres in the State of Washington. Possible profit is second only to that made from popcorn, some operators report. More and more independents and chains are taking definite steps to merchandise refreshments, and this highly profitable product figures prominently in their plans.

This report is based on a month's tour throughout the State of Washington, and on talks with independent and chain managers. The report will devote separate sections to each independent and chain covered, so that the reader may come to his own conclusions.

Round-Up of Sales Methods

AVENUE THEATRE, YAKIMA. This theatre has a small stand set at an angle just inside the door at the right of the entrance. It is equipped with one double-headed fountain freezer for making soft ice cream.

This independent theatre is owned by Mr. and Mrs. Martin Brown who consider the concession a big asset to their business. The stand has a street window which accounts for five per cent of the sales; the inside counter accounts for ninety-five per cent—indicating its importance to theatre patrons.

Popcorn and soft ice cream account for two-thirds of lobby profits from confection sales. There is 60 per cent profit in soft ice cream, and more than that in popcorn. Candy profit is 25 per cent.

During top business, a 100 pound sack of corn is popped and sold a day. Serving a standard popcorn box, that yields about $100 profit from the approximate 1,000 bags. It has been found that the number of bags or boxes obtained from each sack varies from 750 to 1,100.

$20 Per Day 'Fair' Returns

On an average day six gallons of dairy mix are used in the soft ice cream fountain freezer. Nine or ten gallons are used on a busy day. The machine can get 100 per cent overrun. The girl on duty can get 30 cones to a gallon of mix, and thus sell between 180 and 300 cones a day depending on the season and the day. Twenty dollars from soft ice cream is a fair day's return.

The proprietors say they have no nuisance problem with soft ice cream and permit cones to be taken into the auditorium.

Inside-Outside Installations

ROXY THEATRE, YAKIMA. This theatre has a fair sized stand with street windows and open counter inside the theatre proper. It is equipped with a large double headed fountain freezer, for dispensing soft ice cream. It is one of five theatres owned by First National Theatres, Inc., headed by Frederick Mercy, Jr. The other theatres include: Capitol, Yakima, Liberty and Tower Drive-In, all in Yakima.

The street window accounts for 20 per cent of soft ice cream sales. Some profit is cut by having two flavors each day, but there is still 50 per cent profit. Inasmuch as this theatre buys its popcorn already popped the profit from popcorn is not quite 50 per cent.

Al Frank's publicity man for the chain, says that the fountain freezer has been in use for about five years, and runs 12 hours a day. Any left-over ice cream is put in a refrigerator and saved until the next batch is run. Only one day's supply of mix need be kept near the freezer and so a great deal of space is not necessary.

Real soft ice cream is made with 12 per cent butterfat content. Mr. Frank relates that they tried powdered ice milk but volume fell off 40 per cent. When low butterfat mix was used volume fell off too. He thinks it is good business to serve the richer ice cream. He also thinks for efficient operation that experienced, full time girls should be kept on the job, alternating shifts. In that way they become experts in running the fountain freezer, and can get the most out of it.

Candy grosses a volume peak of $50 a day. There are 100 different items displayed inside well stocked counters. The theatre sells about 100 drinks a day from its new mechanical beverage vending machine.

Use Double-Headed Freezers

LIBERTY and ROXY THEATRES, WALLA WALLA, and PIX THEATRE, TOPPENISH. These theatres all have good-sized stands; the Pix and the Liberty have street windows. The Pix and Roxy each have two headed freezers, the Liberty has one double headed unit. These
are but three of the 18 theatres of the Mid-
state Amusement Corporation, a subsidiary of
Alliance Theatre Corporation of
Chicago.
According to F. D. Nessel and Ed Hickey,
who handle the advertising and publicity of
this Inland Empire chain, the concession
stands together make up a specialized de-
partment, the potentials of which are still
to be realized. Size, location, equipment
and “menu” should be carefully studied.
The smaller Liberty stand requires but a
few steps to serve the customers. When
the theatre is in a position to get conces-
sion business it should go all out. These
theatres, for instance, are equipped with
the larger fountain freezers. During “spill
out” you must have a full freezer; people
won’t wait until another batch is made
even though it only takes a minute.

The question of one flavor versus a va-

riety of flavors should be studied. The
Liberty tries some mighty odd experiments with flavors... a cream green mint is
used for St. Patrick’s Day, a pumpkin pie
flavor for Thanksgiving, et cetera.

Popcorn Still King for Profit

These men believe that concession op-
erators have been spoiled by popcorn’s
high volume and profit, and that many do
not take enough time to delve into other
money-making items. They admit that
soft ice cream is not feasible for all the-
ares, and especially those without street
window openings. A good man can work
out the “bugs” so that soft ice cream
should show better than 50 per cent profit,
making it second only to popcorn. A low
butterfat product is made, called Flips in
the Roxy, and Mello Kream in the Pix but
it is still soft ice cream to the people.

THE RITZ, SPOKANE. This theatre has
a nine by nine square foot concession stand
equipped with a fountain freezer. It is
one of five theatres owned by Willard and
Walter Seale, and Keith Beckwith. The
other theatres include: Rialto in Hillyard,
Dishman in Dishman, Ritz in Moses Lake
and a new theatre in Moses Lake.

The Margins of Profit

The concession stand is on the right of
the entrance, with window openings on
both the entrance and street side. Only
a very small percentage of business is
done through the street window. Candy
constitutes one-half, popcorn one-quarter,
and soft ice cream one-quarter of its con-
fection sales. Candy shows 25 to 30 per
cent profit, soft ice cream 50 to 55 per
cent, and popcorn 60 to 65 per cent.

The popcorn is purchased from an out-
side source, and the manager, Mr. Daub,
says that there is a good margin of profit
on soft ice cream cones. He hopes to re-
model and put in a larger concession stand,
and include soft drinks. He feels that
“food” definitely brings people into his
small theatre, and that more thought and
effort should go into concession stand sell-
ing.

This theatre is small and the stand has
shown a low of $40 a day in winter, but
profit is much higher than that in summer.

’It Pays’ Says Circuit Head

THE GRANADA, SPOKANE. This thea-
tre, with a large de luxe concession stand
equipped with fountain freezer, is one of
five houses of the Favorite Theatre Corpo-
ratio, owned by Joe Rosenfield. The other
theatres include: Post in Spokane, Liberty
in Spokane, Lyric in Salt Lake City, and
Avon in Herer, Utah.

The concession stand is at the left of the
entrance, with large windows on both the
entrance and street side. About 20 per
cent of the business is done through the
street window. Mr. Robert Coleman, city
manager of the three Spokane houses, finds
that selling soft ice cream pays, especially
if the concession stand has an opening on
the street. Take home parts and quartals
as well as cones are sold. Vanilla is always
made in one head of the double headed
freezer and each day a different flavor is
made in the other head. He finds that
even though vanilla is the accepted flavor
nearly all flavors sell equally. Popcorn is
first, candy second and soft ice cream runs
a close third in this theatre’s confection
sales. An extra margin of profit from
candy is made possible by the purchase
of candy from local supply houses.

Ample Facilities

For Handling Ice
Cream Made Today

Manufacturers Offer Range of
Equipment to Meet All Needs

Theatre sales of ice cream are facilitated
and made more profitable by the immense
range of equipment (including sales pro-
motion aids) that manufacturers have put
on the market for efficient handling of ice
cream products. The equipment comes in
all sizes and can meet the requirements of
the smallest or the largest theatre. All
of it presents an appealing, sanitary ap-
ppearance; much of it is adorned with mod-
ern styling in colored plastics and stainless
steel.

Some of the many and versatile devices
that stand ready to help theatremen draw
greater profits from ice cream sales are
described below and on the following page.

Ice Cream Cabinets—19 Models

Refrigerated, insulated ice cream cabi-
nets are manufactured in 19 models by
Anheuser-Busch, Inc. In some, the re-
frigerating unit is built in, in others it is
remotely located. All are insulated with
corkboard and fiberglass; all are designed
for attractive, enlazoned appearance; all
have rounded corners and other refine-
ments for utmost sanitary efficiency; and
all, according to the company, are very
sturdily built for maximum useful life.
Built-in refrigerating units are mounted
on sliding frames and fitted with extensible
connections so they can readily be drawn
out of the cabinet for servicing. Remov-
able wire grills provide flexibility in use
of refrigerated space for dispensing, bulk
storage, or both. Accessibly located ther-
mostats facilitate maintenance of constant
temperature over a wide range of operat-
ing conditions.

Ice Cream Cabinets That Sell

Ice cream cabinets with sales aids, said
by their manufacturer to increase sales 50
(Continued on Page E-18)
Ample Facilities for Ice Cream

(Continued from Page E-17)

TOP LEFT: Jordan Refrigerator Company's all-purpose refrigerator for bottled beverages and cold comestibles of every kind. Hard-rubber moulded doors roll back at flip of finger. Unit can be used as serving counter or fitted under service bar. Several sizes are available; medium size is shown here.

TOP RIGHT: Glaco sandwich unit, product of J. H. Rasmussen & Co., has thick maple cutting board, detachable crumb box, eight 6x6x3" pans, and roll-down hood at top; and five cu. ft. of refrigerated space with built-in compressor below. It is priced at $249.50 F.O.B. factory. LOWER LEFT: Thermacote Co.'s C-Thru transparent lids for ice cream containers, etc., under which refrigerated merchandise can be displayed for maximum sales appeal. Each lid contains two dead air spaces, i.e., hermetically and permanently sealed compartments sandwiched between triple layers of clear plastic to provide ample insulation. These lids are furnished for practically every make ice cream cabinet. LOWER RIGHT: Sani-Serv, product of General Equipment Sales, Inc., manufactures and dispenses soft ice cream, sherbets, frozen malts, frozen custard, and containers can be filled direct from this machine, designed for easy dismantling for cleaning, and is one of the most popular of this line; it is built of heavy-duty stainless steel, comes in 2hp and 3hp models, air or water cooled, single phase or 3-phase a.c.

to 300 per cent, are offered by Refrigeration Corporation of America. The cabinets, which are complete with built-in refrigerating units, come in a variety of sizes. The sales aids consist of life-like 3-dimensional pictures— tempting pictures of the products offered—intended to stimulate the eye and make the mouth water. Smaller model cabinets, with open tops for "spot specials," present two such pictures: larger ones, which have sliding transparent covers of triple thermostan, show four. Standard cabinets, with hinged covers and without the pictorial sales aids, are also available from the same maker in a number of models.

Varieties of Soda Fountains

A very complete range of ice cream and soda vending facilities is manufactured by Liquid Carbonic Corporation. There are simple ice cream cabinets, small cabinets for ice cream plus soda, and so on through many gradations up to complete ice-cream-and-soda counters beautifully finished in elaborately trims of colored plastic and stainless steel. These last are furnished in many colors and combinations of colors. Self-contained, slide-out refrigeration units are either optional or standard equipment, according to the model of cabinet or fountain chosen. Sealed joints, rounded corners, cork insulation, and careful disperation of primary refrigeration surfaces to eliminate hotspots, are among the refinements engineered into the Liquid Carbonic line.

Vends Cold or Hot Beverages

Telecin Corporation is on the market with a new fruit juice machine, called Tele-juice, which includes a refrigeration unit: but which can also be adapted to selling hot beverages, such as coffee and soup, by removing the refrigerating element from the cabinet and substituting heating coils.

Latest Frigidaire ice cream cabinet, here seen installed in the RKO State Theatre, Dayton, Ohio, is used to vend flat-bottom, flower-pot-shaped ice cream cones. Because of their special shape, the "cones" can be made up in advance and stacked in the capacious storage compartment. The unit is one of a new line just released, which represents that company's first departure from pre-war models, and incorporates several advanced features. Among these is the ventilating arrangement whereby air is drawn into the cabinet at floor level and vented through the grille seen in the picture by natural "chimney effect." Floor dampness beneath the cabinet is prevented by the draft.

Drincolator Corporation reports that installation of the above-pictured Icecreamo- lator in the San Francisco Paramount (see STR for June 25th, Page E-12) increased ice cream sales over 500 per cent. Installations in the Michigan Theatre, Detroit, increased ice cream sales 341 per cent; while in the Golden Gate Theatre, San Francisco, what had formerly been one week's supply of ice cream was sold via Icecreamolators in two hours, according to the same source. Customers are enticed by display of the merchandise under transparent plastic on a cold plate that keeps it in perfect and eye-appealing condition. Hard and soft ice cream and ices on sticks are thus offered. Extra merchandise is stored in a refrigerated compartment under the display plate.

Blevins Builds New Plant

Blevins Popcorn Company is building a new processing plant at Hazel, Kentucky, and expects to have it completed in time to process the 1948 crop.
New Plastic Screen
Williams Screen Company has introduced an entirely new screen to the theatre market. The manufacturer claims the following advantages for it: improved reflection achieved by means of a super-smooth surface; material said to be practically rupture-proof and tear-proof and to recover automatically from dents and depressions; even, clean-cut perforations with no projecting fibers to catch dust, and resistance to most chemicals. It is further claimed that the screen will not expand or contract with changing humidity; that it does not support combustion, and that it retains its flexibility indefinitely. White and silver models are available. Both are equipped with a protective coating that is removed after installation.

Uninterrupted Carbonation
To assure uninterrupted carbonation of soft drinks, with correct pressure at all times, C-O-Two Fire Equipment Co. has developed an automatic change-over valve. Two tanks of CO₂ are connected simultaneously. (There is a special model for dispensing machines and other uses where space is at a premium.) When one cylinder has been completely exhausted the valve automatically switches over to the other without the least interruption in service; and an indicator attached to the valve points to the exhausted cylinder and gives warning that a new one is needed.

16-mm. Re-recorder
Westrex Corporation has brought out a 16-mm. re-recorder equipped with the same flutter-suppressing mechanism as its 35-mm. counterpart, and with rated signal-to-noise ratio as low as 50 db.

National Theatre Supply is distributor for this new cover for worn theatre seats, manufactured by Tufford Seat Covers, Inc. Walter Tufford, company President, holds stop-watch, and Ralph Elm, General Manager, observes while model demonstrates that seat cover can be zipperied on in less than one minute. The material is heavy vinyl plastic in stock colors of blue, green and red, made to fit four standard seat types and four sizes within each type.

Floor Cleaning Machines
Reduced operator fatigue is claimed as one advantage of the lower center of gravity engineered into a new line of floor cleaning machines manufactured by the Corbin Screw Division of American Hardware Corp. Motors are heavy-duty, ball-bearing units; reversible at the touch of a switch to improve cleaning efficiency and prevent damage to bristles. Handle is adjustable from horizontal to vertical for more compact storage. Attachments for wet scrubbing and shampooing are available.

Improved Film Cement
National Theatre Supply, distributors of Bull Dog film cement, announce an improvement in this product whereby it can now be used for both safety and regular film. Advantages claimed for the new cement are: it is fast drying, quick-setting and easy to use; it contains no acid or benzol and is non-corrosive; it is harmless to hands, has no objectionable odor and will not buckle. It is sold in gallon cans, pint cans and one-ounce bottles.

Newest Vion black-light directional signs, products of Vio-Glo Plastics Corporation, are now available exclusively through Gordsco Corporation, which has just been appointed national distributor. The fluorescent plastic letters glow brightly without glare when activated by ultra-violet light. Up to three lines of copy can be covered and changed as desired. The Vio-Ray black light lamp has a rated life of 2,500 hours. Electrical connection is effected by plugging in to any convenient outlet.

Aluminum Ladders
Standing on extra heavy rubber pads, and having 11/16" serrated treads on the steps for additional safety, a new line of lightweight aluminum ladders of riveted construction has been put on the market by O'Connor Co.

Multiple-Video Antenna
For multiple television installations—as where a theatre wants to put video into several lounges, foyers, etc.— Television Equipment Corporation has developed a "multicoupler" that permits independent operation of a number of TV receivers from one antenna. An 8-tube electronic circuit in the multicoupler allows each receiver to be tuned freely without interference with the others. As many as 8 receivers can be wired to one multicoupler, the manufacturers state, and as many as three multicouplers to one antenna, permitting the same antenna to serve up to 24 sets.

Fluorescent Safety Starter
An electronic starter for fluorescent lamps, said to eliminate danger of short circuit or transformer blowout when a lamp tube becomes defective, has been put into quantity production by Suclar Laboratories, Inc. Unlike conventional starters, the new device will not continue trying to light a lamp that does not respond, but automatically switches such lamps out of circuit.

Lustrous Wall Tile
Reiss Associates offer a new wall tile that looks like glass but actually consists of a high luster laminate of phenolic-melamine plastic. It comes in panels measuring 1x1½ feet.

To keep the show running in spite of possible sound troubles Century Projector Corporation has brought out three new switching panels (of which two are shown here) for use with its dual channel amplifying and dual exciter supply sound systems. The panels permit switching out of action any amplifier, amplifiers or power supply unit that develops trouble and substituting others. Colored signal lights indicate the exact combination of equipment in use at any time. Use of these panels also greatly speeds up the work of locating trouble in the sound system, and thus minimizes the time needed for repairs.
JOINT COUNCIL REPORT

(Continued from Page E-10)

“Leather for both is best to start with and probably most economical in the long run.”

“Mohair is the most serviceable material for the back, but for the seat leather has the advantage that it does not pull clothes up and is cooler.”

“Fabric for both seat and back is more comfortable and it is also better acoustically.”

“Plastic for both seat and back is cooler.”

“Mohair backs and plastic seats combine good appearance and good wear.”

“Cloth back with plastic on the seat looks luxurious.”

Like Sponge Rubber Padding

As for the material under the coverings, the majority of both Councils favor sponge rubber used alone or in conjunction with springs. Only very small minorities would choose a theatre chair without sponge rubber.

“It retains its form best and gives most comfort.”

“We prefer a no-sag spring or the flat type over the old conventional type springs, with a combination of about an inch layer of sponge rubber over synthetic fibers. This seems to give us less compacting and no trouble from springs breaking or ties coming loose, plus more comfort.”

“Sponge rubber alone is possibly best but too expensive at present. A combination of sponge rubber on top of conventional springs and padding costs less and provides comfort.”

“It depends on how much money the owner wants to invest, and on the type of theatre and neighborhood.”

“Sponge rubber is preferable. There is always a possibility of springs tearing holes in seat coverings and patrons’ clothing.”

“Sponge rubber is highly desirable but there is a question of how much the operator can afford to spend.”

“But sponge rubber costs less for repair and maintenance.”

“If the design is good there is little reason for any definite choice between rubber and conventional springs with padding.”

“We prefer sponge rubber in the Bodiform seat, conventional springs and padding in others.”

New Studio Equipments

By Westrex and Peerless

Westrex Corp. is marketing a new 35-mm. “economy” re-recorder for small studios. It embodies the Academy-award Western Electric flutter suppressor and other new components. The re-recorder can be bought as a unit or components purchased separately for modernization of existing equipment.

Peerless Film Processing Corporation has developed a new film-treating machine designed for use where space is limited and where the quantity of film to be handled is relatively small. In this machine unwound reels of film are treated in a vacuum chamber by chemical gases which penetrate the film while it remains wound on the reel. "Toughen" the film, reduce excess moisture, and lubricate the film surface.

30 Tons of Conditioning

For 990-Seat Auditorium

Saul Korman’s Castle Theatre, Detroit, Michigan, has been completely air conditioned by U. S. Air Conditioning Corp. through installation of six separate, self-contained units located in different parts of the theatre. Each unit is of 5-ton capacity. The auditorium seats 990.

Now or Never for Theatre TV

The motion picture industry will either earn its right to television channel assignments right now or it will never get them, according to the joint opinion of Mitchell Wolfson, Chairman of the TOA Television Committee and D. E. Hyndman, Chairman of the Theatre Television Committee of the Society of Motion Picture Engineers. They are agreed that at least 40 to 50 theatres must install television within the next 3 to 5 months in order to convince the Federal Communications Committee that the industry is serious about television, needs the channels and is willing and able to use them.

If this is not done, all channels still unassigned will be allocated to others by the FCC during the next few months; and if the theatre industry asks for channels at some later date it won’t be able to get them because there won’t be any left, Wolfson and Hyndman reveal.

Sanford Takes New Post as ABC General Sales Manager

Bert Sanford, former director of sales for Altec Service Corp., has taken over his new post as general sales manager for ABC Vending Corp. sales and servicing organization specializing in candy merchandising in theatres, which is headed by Charles L. O’Neill as president.

Sanford is widely known in the film industry and particularly the theatre branch through his 20 years of association with Altec. As general sales manager for ABC, he will be in charge of both sales and customer relations, and will continue as staff consultant for Altec, for whom he has served theatre owners, industry plants and public institutions in the company’s operations as manufacturers and servicing of sound equipment.

Wolf is Altec’s New N. Y. Salesman

Taking over one of the posts just relinquished by Bert Sanford, who is now staff consultant for Altec Service Corporation, Marty Wolf has been appointed Altec sales representative in the New York District. Wolf’s appointment was announced by H. M. Bessey, executive vice president.

Rust Preventive

Rust-Oleum Corporation offers a protective coating, made of processed (and odorless) fish oil, for prevention of rust. The material can be applied to rust surfaces with no more elaborate preparation than wire-brushing. It can be either brushed or sprayed on and is available in 48 different colors.

Plastic Floor Tiles

Colorful patterns in floor tiles made of a vinylite plastic are offered by Synthetic Products, Inc. Tiles are said to be unaffected by water, oil or grease.

Exhibitors Buy

GRIGGS SEATS

for their:

- Service
- Fair Price
- Comfort
- Good Looks

One popular chair in the Griggs’ line is No. 20 MBW, pictured right. This chair may be ordered in any color scheme and with a choice of end designs. It is popular among Exhibitors who buy theatre chairs. They GO GRIGGS!

GO GRIGGS!

Call. Wire or Write

GRIGGS

MANUFACTURING

COMPANY

Manufacturers and Suppliers of Fine Theatre Chairs.

Belton, Texas

Offices: Dallas and Memphis
PROJECTION COUNCIL
(Continued from Page E-14)
equipped with the necessary sound facilities.

"The average p.a. system is entirely inadequate and should be replaced with one of sufficient output, utilizing speakers and mikes of excellent quality."

"At least, the system in the average theatre today would need enlargement or improvement."

Also, the majority of the Councilors hold that projectionists should not operate the p.a. equipment; that the amplifiers belong backstage under the supervision of the stage hands, and the mixer (if there is one) in the auditorium or in the orchestra pit.

"A smoother performance can be had by putting the public address amplifiers and controls on the stage, operated by the stage crew. The distance from stage to projection room is so great that projectionists cannot have the necessary close association with the entertainers."

Microphone Mixing

As far as the sound mixing controls, their use is favored by the majority, and the majority of those who believe in mixing want the mixer operator located in a position similar to that occupied by the audience.

"Auditorium or pit mixing is superior because in this location the mixer operator can hear exactly as does the patron."

"The auditorium is the only place where sound level can properly be judged."

But there is a minority view in favor of doing the mixing backstage: "This location is handy to the acts, out of the way of both acts and audience, and affords less chance to miss cues."

"In small theatres the mixer should be operated backstage, but in metropolitan houses the mixer should be located in the auditorium or pit."

The Council votes by a small majority that mixing cue sheets are not necessary. And as noted, a minority of the members participating want no sound mixing at all.

"Good mixing is an art. A good mixer is like the conductor of an orchestra. The average theatre can't find a man of that calibre, and could not pay him. It is better to leave the matter to each individual performer's handling, and is regulated by the mixer."

"Mixing can be done, but it is also possible to use amplifiers with automatic volume control and thus eliminate the necessity for it."

Glass-Plastic Fabric

Draperies, stage and other curtains, and fabric wall coverings, now are being made of a new cloth having a glass-fabric base to which a permanently-flexible synthetic resin has been bonded. Manufacturer is Dura-cote Corporation. The material is available in two weights, and is rated permanently fire-resistant. It is opaque, and washes readily with soap and water, since it is impervious to ordinary forms of soil. It can be fabricated into any form of curtain or drapery, or cemented directly to wood or plaster walls.

Odorizzi Now Service Chief For RCA Victor Division

Charles M. Odorizzi, recently Vice President and General Manager of the Mail Order Division of Montgomery Ward, has been appointed vice president in charge of service for RCA Victor Division. Odorizzi will cooperate with Ed Cahill, the president of RCA Service Company, in matters pertaining to servicing of motion picture theatres.

Waterproofing Cement

A plastic cement of asbestos and asphalt can be obtained from Beaver Products Company for roof repairs and all forms of outdoor waterproofing. It is applied with a trowel, and is said to adhere well to any surface.

CALDERONE THEATRE
(Continued from Page E-9)
que changeable letters are Adler's. Projection and sound are by Simplex. Acoustical treatment is elaborate and was carefully designed. The large surfaces of the auditorium are non-parallel. Three different types of sound absorbing material are used—sand finish plaster, acoustical plaster, and acoustical blankets under the plastic material, featuring a plaid design, that covers much of the walls. Structural junctions in the structure are sealed to keep out external noises; and Architect William Lescaze specified a high-volume, low-velocity air conditioning system with acoustical baffles in the air ducts.

For a Far More Brilliant Spot

THE STRONG TROOPER
Portable High Intensity A. C. CARBON ARC SPOTLIGHT

Produces a steady, sharp, uniformly illuminated snow-white spot.

Silvered glass reflector and two-element variable focal length lens system.

Draws only 10 amperes from any 110-volt A.C. convenience outlet. Adjustable, self-regulating transformer, an integral part of the base, makes the use of heavy rotating equipment unnecessary.

Easily operated. Automatic arc control maintains constant arc gap, free from hiss or flicker. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes. Horizontal masking control. Can be angled at 45 degrees in each direction. Color boomerang contains six slides and ultraviolet filter holder. Mounted on casters. Easily disassembled for shipping.

Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

Name__________________________________________________

Theatre________________________________________________

Street___________________________________________________

City and State____________________________________________
I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

A highly practical pictorial aid to trouble-shooting in RCA television equipment has been brought out by the Tube Department of Radio Corporation of America in the form of a pocket-size loose-leaf booklet which displays pictures of television images exhibiting a wide variety of faults. The text accompanying each picture tells exactly what resistor, condenser, etc., is responsible for the type of fault illustrated, while schematic diagrams show precisely where in the electronic circuits that condenser, etc., is to be found. Projectionists interested in learning more about the servicing and maintenance of television can obtain the booklet free of charge from their local RCA, RCA-Victor or Cunningham tube distributor, the company announces.

More than 450 members of Local No. 306, New York, have received training in television procedures, according to Herman Gelber, president of the local. Instruction in video is under the direction of Frank Inciardi, a member; who divides his time between working as a projectionist at the Loew's Melba Theatre; serving as instructor in projection, television and electronics at the New York Board of Education's Manhattan Trade Center; and heading up the video training at Local 306. At the same time Steve D'Inzillo, Sixteen mm. and Television Organizer, is actively organizing employees of television broadcasting studios and claiming I.A. jurisdiction for them before the NLKB.

Fifteen-year-old Tom Foley, son of Ted Foley, Business Agent for Local No. 348, Vancouver, B. C., has just won another scholarship with his violin. The $250 award was a gift of the Vancouver Women's Musical Club. Earlier this summer young Tom was granted a $100 musical scholarship by the Sir Ernest McMullan Club of British Columbia.

Local No. 143, St. Louis, lost two veteran members this month when Harry G. Libou died suddenly of heart attack and John B. Caruso passed away in his sleep after an illness of several years.

Local No. 307, Philadelphia, is celebrating these days. His son, Frank H., has just graduated from Temple University Law School.

Local No. 110, Chicago, cooperated with the Chicago AFL Building Trades Council in honoring 14-year-old Roberta Lee Mason, who nearly lost her life saving her young brothers and sister when her house caught fire in the parents' absence. Miss Mason was so badly burned she was not expected to live. The building trades unions built the heroic girl a new home. Local No. 110 presented her with a projector and a motion picture film showing the construction of the new residence.

Local No. 841, New Haven, Connecticut, has elected Helen Platt, President; Dominic Somma, Vice President; Samuel Zipkin, Secretary-Treasurer, and Robert Hoffman, Business Manager. These officials are also Directors and named with them as Directors are Francis Sorenson and Marie Smith.

Winners of cash awards at the Death Benefit raffle of Local No. B-18, San Francisco, were: Edythe Neal, $150.00; C. L. Hughes, $75.00; and Holland Carter, $25.00. Members who sold the largest number of books were La Priel O'Bryan, Erma Gillmam and Hattie Holz.

Local No. 225, Atlanta, elected Al Kemp, President; Price Foster, Vice President; Jake Pries, Business Agent.
An unprecedented number of new theatre equipment items will be unveiled in September at the Tesma-Teda Trade Show, according to Roy Boomer, Tesma Secretary-Treasurer.

Boomer reveals that no previous convention of the two organizations has shown so many new items; that practically every manufacturer of the more than 80 exhibiting will present something new. Boomer attributes this unexampled flood of novel equipment to the increased availability of materials and the increased supply of labor in most manufacturing centers; he further believes that the return of vaudeville has spurred the development of additional products for the stage, while the ever-increasing popularity of drive-ins has resulted in creation of still other equipment items.

Scheduled for September 26-28

The joint convention and trade show of the Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association is scheduled for Chicago's Stevens Hotel September 26th to 28th. Included in the schedule is an open meeting on the 28th at which prominent speakers will discuss the future of theatre lighting, the effect of home television on the theatre and the progress of drive-ins. Fully 2,500 seats have been provided for this meeting, in spite of which it is expected that the SRO sign will have to be displayed. For attendance at that special meeting no registration or admission fee will be required.

Booth Reservations Heavy

Reservations for display booths have been heavy, and as of the middle of July only 12 remained untaken. Manufacturers who will exhibit, and their booth numbers, include:

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<tr>
<th>Firm</th>
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<tr>
<td>Ace Electric Manufacturing Company</td>
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<td>Adler Silhouettes, Ltd. Company</td>
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<tr>
<td>C.S. Ainsworth Manufacturing Company</td>
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<tr>
<td>Atlas Products Company</td>
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<td>Artocraft Incorporated</td>
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<td>Automatic Devices Company</td>
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<td>Alabama Electric Company</td>
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<td>Blanchard Manufacturing Company</td>
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<td>Beat Devices Company</td>
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<td>Heuer Electric Manufacturing Company</td>
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<td>Calumet Coach Company</td>
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<td>Century Projector Corporation</td>
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<td>Champion Moulding Manufacturing Company</td>
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<td>Cityometer Corporation</td>
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<td>C. Creiter &amp; Company, Inc.</td>
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<td>Da-Lite Screen Company</td>
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<td>DeVry Corporation</td>
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<tr>
<td>Drive-In Theatre Equipment Co., Inc.</td>
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<td>Drive-In Moulding Co., Inc.</td>
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<td>DX Radio Products Co.</td>
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<td>Electrical Corporation</td>
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<td>Esamann Electric Manufacturing Company</td>
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<td>Forest Electric Manufacturing Company</td>
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<tr>
<td>Frankel Associates, Inc.</td>
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<td>General Register Corporation</td>
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<td>Globe Ticket Company</td>
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<td>Goldstone Manufacturing Company</td>
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<tr>
<td>Gordon's Lighting Company</td>
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<td>Griggs Equipment Company</td>
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<td>Hayes-Woolworth Co.</td>
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<td>Huf's Manufacturing Company</td>
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<td>L. I. Houses Manufacturing Company</td>
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<tr>
<td>Hurley Screen Company</td>
<td>15-16-17</td>
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<tr>
<td>Ideal Seating Co.</td>
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<tr>
<td>International Seat Corporation</td>
<td>15-16-17</td>
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<tr>
<td>Irwin Seating Co.</td>
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Lounge Television

Projection of a television image to a screen 4 feet wide over a distance of approximately 12 feet is accomplished by U. S. Television Manufacturing Corp.'s latest video projection equipment. A special metal screen is used. The image is said to be entirely satisfactory with ordinary room lighting, and to require no dimming of lights for good visibility.

Vertical Post-Lites, here shown installed as traffic guides at the Niles Drive-In, Niles, Michigan, are available in various sizes accommodating up to as many as eight 40-watt fluorescent tubes. The largest size is said to provide a brilliance equal to that of 1,000 watts of incandescence. The fixtures, products of W. H. Long Company, have also been used on facades of conventional theatres. They are said to permit year-round fluorescent lighting outdoors by utilizing heat generated by the ballast to maintain comparatively warm temperature of tubes enclosed in the fixtures.

Kodak Builds Plant in Dallas

Eastman Kodak has begun construction of a wholesale branch and film processing station at Dallas, Texas, in order to give "faster and better service to the big, busy, growing southwest." It is expected that the station will be opened next spring.
Do YOU know why over 2000 theatres now use the AUTOMATIC

STUB ROD CONTROL BOX*

- You should—it's the world's only thoroughly proved TICKET COLLECTION CONTROL SYSTEM Quickly pays for itself in the thefts it halts

For full information write GENERAL REGISTER CORP.
LONG ISLAND CITY 1, NEW YORK or your theatre supply dealer.

*Covered by U.S. Patents

RUSSELL P. ALLEN—Owner and Manager, Allen Theatre in Farmington and Allen Theatre in Aztex, New Mexico—says:

"Since 1930 we have used RCA Service and found it very efficient during hard or good times. It has seen us through two fires. We would not be without it."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

Maintenance Memos for Managers
AUGUST, 1949

1. Time for another careful inspection of carpet throughout the theatre? You can economize by shifting badly worn portions to other parts of the house where traffic is lighter.

2. Do you authorize projectionists to come in before show time in order to inspect equipment each day and to rewind and examine every new reel of film before it is projected?

3. Time once again to have all dimmer and flasher banks checked over thoroughly for burned, worn or defective contacts or other parts, to prevent development of serious faults?

4. If the cleaning staff really needs any new vacuum equipment, brooms, brushes, mops, etc., don't fail to provide them. Worn-out tools never yet produced first-class work.

5. Does the staff always remember to put rubber mats PROMPTLY when the weather turns rainy? Impress them with the importance of prolonging the life of your expensive carpets.

6. Have you a schedule for thorough periodic inspection of all base wooden floors? Splintered, loose or uneven boards can lead to accident and to subsequent troublesome lawsuits.

7. Are your own projectors or rewinders damaging prints? Consult with projectionists and authorize whatever repairs or adjustments may be needed to prevent this.

8. Has the cleaning staff been warned not to use brass polish on the top plate of the ticket machine under any circumstances, but only machine oil, and do they do it?

9. If your balcony patrons suffer annoyance through needless talking or noise originating in the projection room caution projectionists to be more careful, or glasses in the parts.

10. Time for another check on the condition of upholstery of all lobby and lounge furniture to assure patron comfort and to catch small faults before they become more serious?

11. If your balcony is not open during matinee performances do you take the precaution of having an usher check through it regularly as a safety measure and to prevent abuses?

12. Are any important keys missing or a result of employee turnover? If so, have you had the locks changed or modified just to make sure your cash and premises will be safe?

13. Do your entrance and lobby invariably impress patrons as clean, comfortable and inviting?

14. Is the cashier neat, pleasant, and always courteous to every one of your guests?

15. If you have redecorated your auditorium in any way that is likely to change sound absorption have you had the service man recheck distribution of sound over the whole seating area?

16. Is your screen old and no longer able to reflect light efficiently? Consider resurfacing or replacing it to give your patrons a brighter picture and avoid waste of lighting current.

17. Summer is hot, but winter is coming just the same. Is this a good time in your community to start thinking about heating needs and place orders for winter fuel?

18. Do you or does some qualified staff member spend an occasional night with the cleaning crew to see that they do their work thoroughly and without needless waste of detergents?

19. Have you set up a regular schedule for periodic inspection of whatever emergency lighting installation you have, to make certain it will always be ready for emergencies?

20. Time for another complete checkup of the condition of all electrical extension cords, and all floor boxes and outlets. Discarded popcorn wrapper and faulty cords can start fire.

21. Are you getting full value from the lighting current you pay for or is part of it wasted because of dusty bulbs or tubes, or accumulated dirt on reflecting surfaces?

22. If you have penny scales in restrooms or elsewhere in theatre do you have them rechecked for accuracy now and then? False weight readings needlessly annoy your patrons.

23. Are all hearing aid units and components still in good condition? Have you set up a schedule for their frequent inspection and prompt repair of faults as soon as discovered?

24. Do ushers always replace their flashlight batteries promptly when needed, and have they a sufficient supply at all times? Do not subject your guests to minor irritations.

25. Have newly-hired employees been thoroughly instructed in safety procedures, and are older hands given refresher instructions in safety at reasonably frequent intervals?

26. If you maintain a bulletin board for communicating with members of the staff do you take care that it is always up to date; that old notices do not remain to obscure new ones?

27. Time for another exceptionally thorough check of seating to find small faults that may injure patrons or their clothing, and to make small repairs before faults grow worse?

28. Is this about the right time to overhaul your reserve stock of candy and refreshments and to place orders with suppliers for types that will be in demand during Autumn?

29. Are panic bells on ALL exit doors inspected and tried frequently to make sure every one works perfectly? They are sometimes found to be either slightly resistant to operation or have become out of order.

30. Time to plan redecoration of entrances, lobby and foyer in attractive Autumn colors. Displays based on Autumn leaves will help make your theatre enticing and talk about.
The Projection Glossary

1949 EDITION

This new dictionary of terms associated with motion picture projection and related arts will appear shortly in Showmen’s Trade Review throughout 1949.

E

Echo. A defect of auditorium acoustics, consisting of distinctly reflected sound reaching some part of the audience after the original sound has reached the audience directly.

Effect Lighting. Projection of scenic or ornamental patterns, still or moving, as curtains, water effects, etc.

Effect Machine. Lamps for producing effect lighting or effect projection.

Effect Projection. Projection of scenic or ornamental pictures, still or moving, as curtains, water effects, etc., used to provide a decorative frame for the motion picture screen at the rear and sides of the stage.

Efficiency (of a source of light). The ratio of the luminous energy output from a source when operated on an electric lamp it is expressed in lumens per watt.

Elbow. A fitting which changes the direction of pipe generally 90 deg, unless otherwise specified.

Electro Motive Force. That force which creates and maintains an electric current in, or through, a conductor. It is commonly termed voltage. It is measured in volts. It is abbreviated E.M.F.

Electrons. Units of negative electricity, and smallest particle of matter.

Electromagnetic. Wave at which electrons are emitted from the cathode in a vacuum tube.

Electron Tube. General term as Vacuum Tube, Thermionic. May also refer to Photoelectric Cell.

El. See Elbow.

Emulsion, Emulsion Layer. (1) A layer of highly sensitive photographic material consisting of a gelatin emulsion, silver halide grains, and a silver halide gelatin combination etched together with the base and any other layers or ingredients which may be required to produce a film having desirable mechanical and photographic properties. (2) In discussions of the anatomy of a photographic film, the emulsion layer is any coating which forms the front surface of a silver halide grain, as distinguished from the backing base, interlayer, or filter layer.

Emulsion Side. That side of a single coated motion picture film that has the emulsion on it and has not been coated.

Equivalent Focus. A term applicable to compound lenses consisting of two or more individual elements, as in the case of a projection lens. It means that the combination possess the same power of reduction or magnification possessed by a single, simple lens having the same focal length as the equivalent focus of the combination. For example, a projection lens of 4.5 equivalent focus will, working under the same conditions, project the same size picture as a single lens of 4.5 inch focus.

Exciter Lamp. Light source used in reproducing sound from film.

F

Program. System of marking lens diaphragm stops in terms of the focal length. Thus, an F 6.3 stop has a diameter equal to 1/6.3 of the lens focal length.

Fade. (1) In a motion picture film, a gradual transition at the start or end of a scene during which the scene Becomes dimmer, then progressively darker until the action disappears. A "faded out" is the gradual changing of a scene to black, a "fade in" is the reverse change.

Fade. In a motion picture sound projection system, a device for eliminating the reproduction of sound is controlled.

Faint. (1) A term indicating a high photographic speed. The term may be applied to a photographic process as a whole, or to any element in a process, such as the optical system, the emulsion, or a developer.

Foot Process. Method of recording and projecting wide pictures, by photographing on standard film through an optical system that turns the image through a right angle, so that the image on each frame lies along the length of the film instead of across the film. The frames can be longer than standard, thus permitting a width and height of picture greater than standard. In projection the optical system is used to reverse the 90-deg. rotation.

Filter. Heated wire from which electrons are emitted in a vacuum tube.

Filter Resistance. Rheostat controlling current through the filament of a vacuum tube.

Film. Motion Picture Film. A thin, flexible ribbon of transparent cellulose material having perforations along one or both edges and bearing either a succession of images, or a sensitive layer capable of producing photographic images.

Film Gate. A moveable part of a motion picture camera, projector, or projector, which holds the film in proper position against the aperture plate.

Filter. (1) In mechanics, any system of springs, weights, or the like, used to suppress undesirable vibration or motion. For example, a filter may be required in a hydraulic system where it is undesirable to pass any pressure fluctuations through the system. (2) In electronics, a combination of resistance, reactance, or impedances used to suppress or control noise or some particular frequency which may interfere with good recording or reproduction.

Filter, Band-Pass. A filter designed to pass currents of frequency within a continuous band limited by an upper and a lower critical or cut-off frequency and substantially reduce the amplitude of currents of all frequencies outside of this critical frequency.

Filter, High-Pass. A filter designed to pass currents of all frequencies above a critical or cut-off frequency and substantially reduce the amplitude of currents of all frequencies below this critical frequency.

Filter, Low-Pass. A filter designed to pass currents of all frequencies below a critical or cut-off frequency and substantially reduce the amplitude of currents of all frequencies above this critical frequency.

Flame Arc. A flame arc is one in which the entire arc stream, made luminous by the addition of flame materials, is used as a light source.

Flare. A defect of optical systems. Scattered light resulting from reflections at optical surfaces, the walls of the camera, or imperfections in the optical parts, reaches the image plane and produces an overall fog or flare spot which damages the photographic quality of the resulting record.

Flat. An image is said to be "flat" if its contrast is too low. Flattening is a defect which does not necessarily affect the entire density scale of a reproduction to the same degree. Thus, a picture may be "flat" in the highlight areas, or "flat" in the shadow regions, or both.

Flicker. Unsteadiness in the apparent intensity of a motion picture image as projected on a theatre screen. Because of "persistance of vision" it is not necessary for the succession of projected images to be uniformly bright and uninterrupted in order to get the appearance of a steady image. It is sufficient to have the succession of images uniformly spaced and to make any periods of darkness sufficiently small to be bridged by the "persistance of vision" of the human eye.

Fluorescence. The radiation of light by a material which previously absorbed the necessary energy in the form of light of a shorter wavelength.

Fluorescent. Glowing with visible light when illuminated by ultra-violet.

Fluorescent Lamp. An electric discharge lamp in which the radiant energy from the electric discharge is transferred by sustantional material (phosphors) into wavelengths giving higher luminosity.

Fluorescent Light Standard. A lamp consisting of a reflector and a number of fluorescent tubes, mounted on a pedestal stand.

Flux. (1) A flux may be in liquid, paste or powdered form, and is used in soldering to prevent the heat of the soldering iron from oxidizing material to be soldered.

Flux. See Luminous Flux. Radiant Flux.

Focus. The distance measured along the optical axis from the image of a point source at infinity to the nodal point on the same side of the lens. When a lens is unsymmetrical, the focal length on one side of the nodal point is not the same as the focal length on the other side.

Focussing. See Focus.
Request for Literature

Showmen's Trade Review
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, the literature checked below.

☐ 1  4  9  10  13  12  15
☐ 2  5  8  11  14

I would also like to have free literature on the items of equipment checked below.

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- Ramp Lights
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- Mobile Refreshment
- Vending Devices
- Car Heaters
- Car Coolers

HEATING AND VENTILATING
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- Air Diffusers
- Blowers and Fans
- Unit Coolers
- Unit Heaters

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- Bag Single Unique
- Changeable Letters
- Name Signs
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- Ticket Registers
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- Popcorn Machines
- Popcorn Warmers
- Peanut Roasters
- Candy Display Cases
- Beverage Machines
- Popcorns
- Beverages
- Theatre Candy

LIGHTING
- Fluorescent Lamps
- Ultra-Violet Lamps
- Spot & Flood Lights
- Decorative Fixtures

SOUND
- Soundheads
- Amplifiers
- Stacks
- Sound Systems
- Hearing Aids
- Test Reels

STAGE
- Curtains
- Curtain Controls
- Fabric
- Dimmers
- Footlights
- Border Lights
- Spot & Flood Lamps
- Switches
- Stage Rigging
- Stage Hardware

MAINTENANCE
- Vacuum Cleaners
- Disinfectants
- Chemicals
- Detergents

THEREAT
- Television
- Lounge Television Equipment

If you do not list equipment, please give the description of the equipment desired or the specific literature you would like to receive.

Many different items of technical information about motion picture theatre, and its furnishings and equipment, can be obtained at the cost of one postage stamp and the effort of addressing only one envelope. Merely check in the adjoining coupon key numbers of those items described below, that you would like to have. For literature on other matters listed in the coupon, check the adjoining square. Write the name of the theatre, your name and the address below, and mail it to us. There is no cost or obligation; we are happy to be of service.

ARC LAMP DATA. A great deal of valuable information about arc lamps and their optics is packed into a seven-page pamphlet, "Nippon Light," a 15-page pamphlet, "Sloppy Flyer," etc. It tells the reason for, and importance of, matching the reflector systems. It tells how to determine reactor working distance for any given flood size, and explains the relationship of reflector size to beam size. It describes the "Sloppy Flyer" optical reflectors, how to install and how to maintain them; and explains the use of the pin hole aperture plate for aligning optical elements and spot aperture plates for balancing aura from two projectors. All projectionists and all technically minded managers will find this booklet interesting and valuable. (21)

BLOWERS AND EXHAUSTERS. Allan Billmeyer Division of Larson Corporation offers an attractive and highly competitive line of exhaust fans. There are technical details of the design, construction and specifications of their blowers and exhausters. There is an illustrated chart to many services, such as centralized vacuum systems and sewage disposal, as well as air conditioning and ventilation, and are made in many sizes. Illustrations are abundant and informative. The catalogue is priced the no-charge type, and also includes additional information to add, and "theatre's technical files. (27)

DISPLAY CASES FOR REFURISHMENTS. A very effective store display, with correctly tinted in a natural colors, gives an assurance of informa- tion about ammunition available to the trade. Soundlamps by Columbus show Case Company for sale of refreshments in motion pictures theatres. One general group of each of the many items offers an adequate pic- ture, including all materials of which can be made, and the dimensions of the space it must occupy, are fully set forth, and the mix of the items not shown in cases and counters, are offered. There is a choice between colored in a choice of many standard colors or shades. This is a very informative booklet which is of material importance to any theatreman who is planning an improved refreshment layout. (10)

DRIVE-IN EQUIPMENT. Ramps lights, illuminated traffic control and directional signs, spotter post lights, car-side window lights, car speakers, ramp control panels, projection room ramp monitor, junction box, amplifier, pre-amplifier and exciter lamp supply panel and the complete theatre electrical system. Illustrated is a "new" Lamps for the Theatres by The Barlow Company. Whoever is concerned with the efficient operation of a modern drive-in theatre will want to read through this pamphlet, get ideas and pictures on the new ideas and up-to-date fixtures for outdoor entertainment. (24)

FLUORESCENT LAMP SELECTOR. When specifying fluorescent lamps for your theatre, do you know exactly what the color will be like when those lamps are installed and lighted? Supper Lamps Manufacturer, in a comprehensive solution to the problem of selecting the proper fluorescent colors, lists the form of a very accurately printed color card showing the relative color temperatures of a wide range of fluorescent colors. These cards illustrate, for convenience, to the size of a standard business envelope. Through the use, lamp colors can be specified without necessary for lighting tubes to judge their color tone. (23)

GENERAL EQUIPMENT—for every part of the theatre—is listed, described and illustrated in the S.O.S., Cinema Supply Co's 1949 catalogue. Nearly 150 items, from music player to theatrecript, desk to changing tables, and high are highly competitive. Whoever buys anything for a theatre will want this free catalogue handy for reference. (40)

ICE CREAM SALES PROMOTOR. To promote s] of acme 16-pc book of pam- phlets, contains a list of the points that make a good ice cream salesman. For a copy of the book please send in. (27)

LIghting Fixtures. An amply illustrated 16-pc book of pamphlets designed to depict the attrac- tive appearance of numbers of theatre lighting fixtures, brackets and illuminating devices. Each illustration is accompanied by detailed informa- tion covering the dimensions, materials and finish of the fixtures, and the number and complexity, construction, refrigerating arrangements and use as a sales promotion. (27)

Upholstery Material. For theatre chairs, consisting of vinyl-coated, fabric or leather, and of various colors and other characteristics. By the Lorraine Manufacturing Corporation. This line of upholstery is described in a catalog, which includes many designs and colors. The catalog also contains a color chart. (40)

Vacuum Cleaning. Effective cleaning of theatre screens, drapes, ornamental onents, upholstery and stairways; and in-place shampooing of theatre carpets, are planned and installed for theatre holders by National Service, Inc. The bulletin describes the best equipment for different jobs, and the technical details of the cleaning. The information is particularly useful to those concerned with the practical problems of theatre housekeeping. (41)

Showmen's Trade Review, July 23, 1949
Drive-In Cost-per-Car At New High of $242

Drive-in theatres continue to grow more elaborate. The average cost-per-car of drive-in projects reported during the calendar month of June by Showmen's Trade Review reached $242, the highest average thus far recorded by our data.

The number of new drive-in projects reported during June declined, however, from the high mark total of 48 set in May. June figures reveal only 26 new drive-in projects reported in that month.

So far as available information indicates, the average capacity of all drive-ins reported during June was 533 cars; the average cost per theatre $81,250. The cost per car average of $242 is derived from those reports that include both capacity and cost figures for the same theatre.

New drive-in projects reported during June were distributed among the States as follows: Arkansas, 1; California, 1; Canada, 1; Connecticut, 1; Florida, 2; Georgia, 1; Illinois, 3; Indiana, 2; Iowa, 1; Maine, 1; Massachusetts, 3; Mississippi, 1; Missouri, 1; New Hampshire, 1; New Mexico, 1; Oklahoma, 1; Pennsylvania, 3; Wyoming, 1.

Ten new indoor theatre projects, and two remodelings, were also reported during June. The new indoor theatres are located as follows: Arkansas, 1; Canada, 2; Minnesota, 2; North Dakota, 1; Ohio, 3; Texas, 1. The average seating capacity of these projects, so far as figures are available, is 788 seats. The two remodeling projects were located in New York and Ohio, respectively.

Deeply spalled or otherwise damaged concrete floors can be repaired by means of a ready-mixed material developed by United Laboratories, Inc. This is a new product which makes uneven concrete surfaces smooth. It is said to be able to withstand heavy traffic and to permit use of the floor almost immediately after application.

Beverly Miller, owner of Miller Drive-In Theatres, reports that screen construction cost at his new 50 Hiwa theatre, near Jefferson City, Missouri, was reduced one-third by building the screen tower on the ground and then raising it as here shown. The method was so successful that Miller used it again this July at his new Fort Theatre, Leavenworth, Kansas.

Cut Your Cleaning Cost in Half!

- The Hi-Up Tube cleans walls, cornices, draperies, all places to a height of 10 ft. plus the reach of the operator.
- The Blower boosts debris, candy and popcorn boxes, paper, from under seats, down the aisle to the front for easy disposal, leaving area clear for super cleaning.
- The Dust Tool gets all floor space right up to the wall leaving no dirty strip.
- Super spotlight illuminates dark places, under things and behind stationary objects which might otherwise be overlooked, saves house lights.
- Safety trap catches metal or other hard objects before they can damage the cleaner. Valuable items are often recovered.
- The Screen Brush keeps the screen bright and sound holes free of clogging dirt.

Keep your theatre really clean with a minimum effort. Your supply dealer will gladly give you a demonstration. Ask him or her.

National Super Service Company, Inc.
1951 N. 13th Street, Toledo 2, Ohio
National Super Service Company of Canada
Toronto, Ont., Vancouver, B. C.

New...Improved Time-Tested WENZEL Theatre Equipment

Send for complete descriptive circulars, giving full details of the advantages of the new WENZEL products.

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Chicago 16, Ill.
CARL E. ANDERSON—Owner and Manager, Liberty, Strand and Roxy Theatres, Kalispell, Montana—says:

"RCA Service and equipment are certainly tops. Not once in 20 years have we had cause for even a single complaint."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

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Showplace
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NONE OTHER LIKE IT

Make your pop corn the best tasting in town with this great new seasoning. Looks like butter. Tastes like butter. Gives pop corn that rich, buttery goodness. Powerful sales stimulator. Write today. I'll send full details without obligation. Low price. Also facts on my super patented 'Volumized' pop corn, as well as complete popping supplies. Write HOWARD C. SMITH, Pres., today.

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Working Theatremen Need, Use and Rely
Upon the Every-Week Booking Guide Service
SHOWMEN'S TRADE REVIEW

E-28
SHOWMEN'S TRADE REVIEW, July 23, 1949

Maintenance Memos
for Projectionists

AUGUST, 1949

1. Examine all projection and sound optical surfaces for immediate cleanliness. If all are not clean to be in absolutely perfect condition, improve cleaning schedule.
2. Have you set up a regular program for listening to or otherwise checking each individual loudspeaker unit for its individual volume, quality and freedom from noisy operation?
3. Time to re-inspect the sound system's water-pipe connector. Remove it from pipe, examine for freedom from corrosion and perfect contact, improve it as needed.
4. With no audience present, run sound and operate all volume controls over their full range. Clean, lubricate, adjust, repair or replace any that are not absolutely noiseless in use.
5. Are you careful to keep all lubricant containers hermetically closed? Dust contaminates them and water vapor condensing inside can may rust parts on which oil is used.
6. Do you ever find it necessary to take carbon tetrachloride from a fire extinguisher for cleaning purposes? Order an extra supply; don't risk depleting the extinguisher.
7. Check all tubes that can be read with built-in meters and record readings. Replace any tubes found to have grown seriously or rapidly weaker since last readings were recorded.
8. Using a deep-color gelatine examine the filaments of all tungsten-type rectifier tubes while in operation. Replace (or warn) any that show serious sagging of the filament.
9. Inspect all sprockets in all projectors and soundheads. If any teeth are found to be seriously worn or undercut, order replacement sprockets well in advance of need for them.
10. Inspect all gears in all projectors and soundheads. If any show signs of being seriously worn, don't delay ordering new ones until you are close to emergency need for them.
11. Inspect all tension shoes, film guides, idlers and other parts in contact with the film. If any are found worn enough to need replacement soon, order replacements now.
12. Go into auditorium with or without audience and listen to sound critically for distortion, wows, flutter, hum, noise. Find and correct cause for any fault heard.
13. Do you carefully watch your screen during all changeovers and take prompt steps to correct any discrepancy in screen brightness, light color, or other fault patrons can see?
14. Do you carefully listen to monitor during changeovers and take prompt steps to correct any discrepancy in sound volume or quality or other fault that patrons can hear?
15. Inspect film cabinet to see if it is still in perfect condition with all doors closing perfectly. If not, ask for repairs; take no chances with safety or safety regulations.
16. How closely do you watch screen for perfection of focus, even illumination; and absence of jump, weave, or travel ghost? Use opera glasses, or go down into auditorium now and then.
17. If maintenance of the curtain machine is also part of your responsibility have you set up a regular, routine schedule for inspecting, cleaning, lubricating and adjusting it?
18. Do you keep a running inventory of carbon and other parts, ordering replacements in step with use to see to make sure you will always have an adequate supply of everything?
19. Is projection room lighting so bright, or so poorly arranged, that it interferes with your critical observation of the screen? Get it changed. If so, have someone asked to have needed changes made?
20. Are you thoroughly familiar with Underwriters' and your own local safety codes, and do you check projection room and fittings occasionally to make sure of perfect conformance?
21. Do you keep in touch with technical developments through trade papers or otherwise, and recommend helpful improvements that happen not to have come to your manager's attention?
22. If your sound system uses pre-focused exciter lamps, insert each of them temporarily into operating position to make sure they all will be ready for instant use whenever needed.
23. If fire drives you out of the projection room—are your emergency port shutter and power cut-off switches located where you can operate them without delay while on your way out?
24. Time for another close examination of the condition of the asbestos-covered leads to all lampheads? If replacements will be needed in the near future, order them well in advance.
25. Inspect all motors and motor-generators for cool operation and condition of bearings, brushes, commutators and lubrication. Make all indicated repairs and adjustments promptly.
26. Examine all take-ups and their belts or chains; make certain take-up action is smooth and flawless and that belts or chains are in good condition and satisfactorily taut.
27. Time for another inspection of contact blades and contact clips of all power and arc switches? Clean, burnish and adjust as found necessary; or order any needed replacements.
28. Have you set up a standard routine for checking all oil cups, grease cups, oil reservoirs and other lubricating points to make certain none can ever be overlooked or forgotten?
29. Time for another inspection of carbons in all lampheads? If any are found not in perfect condition send off roughness or make other needed adjustments, or order new ones.
30. Time to re-check the non-synch for quality of sound, signs of wear and condition of lubrication? Judge sound quality by listening to it in the auditorium, not in the monitor.
31. If you have a little-used announcing microphone have you set up a schedule for trying it out occasionally to make sure it and its circuits are still in first-class condition.
Equipment Exhibit Set for TOA Convention

An exhibit of theatre equipment will be an added feature of the Theatre Owners of America convention in Los Angeles Sept. 12-15, it was announced last week-end from headquarters of Convention Chairman Charles P. Skouras, TOA treasurer, and president of National Theatres Amusement Co. The exhibit will be staged on the grounds of the Ambassador Hotel, scene of the TOA annual convention, in an especially designed setting for the inspection by delegates and guests (Convention headquarters anticipates an exhibitor representation of more than 10,000 U. S. theatres) of new equipment displays of manufacturers and distributors.

Russell H. McCullough, National Theatres engineer in charge of maintenance and purchasing, and member of STR's Theatre Advisory Council, is serving as chairman of the Exhibits Committee. Approximately 67 booths will be provided for showing of the latest developments in theatre projection and sound apparatus, seating, ventilating, lighting, television and refreshment sales. Also on view will be displays by Hollywood motion picture studios showing the newest techniques in making pictures and dramatizing the technical progress the studios have achieved over the last 25 years.

Selenium Stacks Adapted to C&C Rectifier Units

McCcolin-Christie Corporation announce the development of two new models in which the rectifying elements are selenium stacks. An overall efficiency of more than 80 per cent is claimed for the new units, the manufacturer also stating that improved transformer characteristics provide increased arc stability. The new models are designated H80-90S (60-90 amperes output) and H80-100S (40-70 amperes output). Each is said to be capable of supplying two arcs simultaneously in case of emergency.

Ben Ogron's Ohio Theatre Supply Company, of Cleveland, has installed new projectors, magazines, pedestals and sound equipment in M. M. Dorsey's Dorsey Theatre, Johnstown, Ohio.
Signed by Howard Hughes to co-star in RKO Radio's "The White Tower," Glenn Ford and Valli, the latter borrowed from David O. Selznick, will leave Hollywood shortly for Europe to join a cast that includes Lloyd Bridges, Sir Cedric Hardwicke and Oscar Homolka. Director Ted Tetzlaff is already in the French Alps preparing to start production late this month. The picture will be filmed in Ansu color.

Joel McCrea has been signed by MGM to play the starring role in "Outriders," new western epic to be produced by Richard Goldstone and directed by Roy Rowland. Film is McCrea's second this year for the studio.

Producer Nat Holt's next color film for 20th Century-Fox release is to be "Cariboo Trail." Exteriors will be filmed during August in the virgin wilderness area of British Columbia, which is the picture's locale. Randolph Scott will again star, Edwin Marin direct.

Jean Yarbrough has been set by Producer Peter Seally to direct "Blame It on Harry," next in the Latham family series to go before the Monogram cameras the middle of August with Raymond Walburn in the title role.

William Fine and William Thomas announce as their next production for Paramount release "The Eagle and the Hawk," to be made in Technicolor. Jess Arnold wrote the original story and Lewis R. Foster just completed the screenplay. Cast will be assigned in time for an early August start.

Maxwell Shane was signed to a producer-director-writer contract by 20th Century-Fox. Shane sold his rights to "The Rap," Leo Katcher original previously titled "The Big Frame," and this will probably be his first for the studio.

Marjorie Main has been borrowed from MGM by Universal-International to again play the role of Ma Kettle in "Ma and Pa Kettle in New York," in which she will again be teamed with Percy Kilbride. Production is scheduled to start the end of this month with Leonard Goldstein producing and Charles Lamont directing.

Paramount's next for Bob Hope will be "The Big Fish," Jack Sher, newspaperman and magazine writer, has arrived in Hollywood to work on the original story, which he and Hope discussed at a previous meeting. Yarn is about the salmon canneries of the Northwest and Robert Welch, responsible for "Sorrowful Jones," will again produce.

A romantic comedy based on the drawings of George Petty, to be called "The Petty Girl," will shortly be placed in production by Columbia with Robert Cummings starred and Charles Vidor directing. Nat Perrin will produce under the supervision of S. Sylvan Simon.

John H. Auer, Republican associate producer-director, has been signed to a new contract with the studio, calling for his services in the double capacity, for the next year. Auer is currently working on added scenes for "The Avengers," the picture he filmed in Argentina, which stars John Carroll and Adele Mara.

With Kirby Grant in the starring role, Lindsley Parsons' next production for Monogram, tentatively titled "Wolf Hunters," will go before the cameras early in August. This will be the second of a series of outdoor films featuring Chinkook, thoroughbred German Shepherd, who made his screen debut in the soon-to-be-released Parsons production, "Trail of the Yukon."

Though signed to an MGM contract but a few months ago, Vera Ellen, following her performance in "On the Town," has been given the top female role in "Three Little Words," filmization of the lives of Bert Kalmar and Harry Ruby, famous song-writing team to be portrayed by Fred Astaire and Red Skelton.

Warners purchased "Come to My Island," an original story about a Navy Wave who elects to stay on an unnamed South Sea Island, as Virginia Mayo's next vehicle for the studio. Story will give Miss Mayo an opportunity to display her figure, as she did in "The Girl From Jones Beach." They are even going to create a special type of sarong for her to wear. Milo Anderson will be the designer.

Monogram Sets 10 For August, September

Ten films are scheduled to go before the cameras at Monogram and Allied Artists during August and September. They are "The Giant Killer," and untitled Jimmie Davis starrer, "The Wolf Hunters," "Masterminds," "Blame It on Henry," "Jiggs and Maggie Out West," "Joe Palooka in the Favorite," an untitled film in the "Bomba" series, and two untitled westerns, one with Jimmie Wakely and the other with Whip Wilson.

Big-City Bookers Ignore Public Taste—Gerard

"Good, folky pictures—the kind the people want—are having tough sledding in the big towns because the bookers there have been spoiled by 'arty' pictures and are disregarding the preferences of the populace.

Such is the belief of Barney Gerard, for many years a stage producer, and now turning out the Jiggs and Maggie series for Monogram. "There are two things a picture should have—entertainment and exploitation values. After that, it's easy."

Gerard is following this formula in "Jackpot Jitters," fourth in the series based on the comic strip. "I believe there should be something in each film for every kind of audience, something of interest to all ages. Well, in 'Jackpot Jitters,' for the kids we have animals—a trained seal, a penguin, a pig, dog, cat, mouse and chicken. Then there's some romance, not too much because it slows up the picture. And to top everything, we have a real broad satire on jackpot programs. Not only will that strike home, but it's wonderful exploitation material."

Like many other producers, Gerard claims there's been an overdose of psychological, horror and dramatic pictures.

His advice to theatre owners: "Start using opportunities to let audiences know what you've got to many highly profitable pictures have been duds because they simply weren't sold."

One of the most extensive construction operations since the cathedral and street for "The Hunchback of Notre Dame" is nearing completion at Universal-International for "East of Java." Tagged as Singapore Street, the nearly two-block long set, including reinforced wharf, landing facilities and deep harbor, will be a permanent installation on the U-I back lot. It will be rented out to other studios when not in use. Piling under the aged wooden street has been constructed for 10-ton truck traffic. Lower Pollard Lake has been enlarged to make 50,000 square feet of land bottom was completely bulldozed and leveled for the laying of track on ballast rock on which a tramper will roll away from the wharf. Three-quarters of a million gallons of water fill the harbor, and a special pipe was laid for drainage into the Los Angeles River.

Russell Film Starts

Columbia, on July 18, placed "Woman of Distinction" into work with Edward Buzzell directing the film which stars Rosalind Russell, Ray Milland, Janis Carter and Edmund Gwenn. The same studio has cast Roy Roberts as top villain, with Gordon Jones and Robert Osterloh as underlings, in "The Palomino."

Going before the cameras on July 19 for Allied Artists release was "There's a Girl in My Heart," with 19 songs scheduled for use in the film which Arthur Dreifuss is directing. Cast includes Gloria Jean, Peggy Ryan and Ray McDonald.

Two more newcomers got the gun at MGM: "East Side, West Side," and "Please Believe Me." The former, which rolled July 18, stars James Mason, Barbara Stanwyck, Von Heffin, Ava Gardner, with Mervyn LeRoy directing. Beginning the same day, "Please Believe Me" is directed by Val Lewton and stars Van Johnson, Deborah Kerr, Robert Walker and Peter Lawford.

On July 18 Republic launched "Navajo Trail Raiders," another in the studio's Allan "Rocky" Lane famous westerns, with R. G. Springsteen.
LONDON OBSERVATIONS

British Shownsen Seek Other Possible Factors as Hot Weather Gets General Blame For Slugish Box-Office

By Jock MacGregor

The weather has taken a terrific smash at the box-office with a whole clutch of pictures attracting business. Oddly enough I have seen no West End cinema plugging the "It's cooler inside" slogan. Two notable successes are 20th-Fox's "Snake Pit" and RKO's "Set Up" which got in two weeks ahead of "Champion" and received a first class press.

Having missed a recent picture, I attended an ordinary five-thirty performance. In the circle which seats close on Lyons (which, incidentally, and three usherettes. When I left there were fifteen people and the stalls were only slightly better patronized. Another cinema has completed a week comparable in business with the worst in the blitz.

Shownsen are warned whether not more than the weather is to blame. There are some who are wondering if the public is being given enough for its money. They query whether the practice of two top features rather than a top and a second is not the answer. They argue that the renters, rather than let some product go to the independents in view of the shortage of circuit playing time through quota, should double-up on the circuits' dates. It is believed that, over-all, Hollywood would make more this way.

Quota, incidentally, has caused an unexpected boomeng to the producers. In the UK, it has been policy to keep the best films for the autumn, when the evenings are shorter and patrons are no longer saving for vacations (it is still dark in London before 10 p.m.). With the quota year nearly up, several important Rank releases like "Adam and Eve" (which, incidentally, is fighting the weather well) have had to go out in July.

Sir Alexander Korda holds out for later lease dates for the bigger British Lion offerings, "Maytime in Mayfair," "That Dangerous Age" and "The Third Man," while playing the seaside resorts, will not play the suburbs or industrial centres yet awhile. "Maytime" is really beating the weather on the coast and running up extended playing time. Incidentally, for this release Herbert Wilcox has prepared three teasers to precede the normal trailer, which is longer than usual, so the picture is plugged for four weeks ahead of play dates.

The good weather greatly enhanced the garden party given by Exclusive to celebrate the completion of the sixth picture at Cockburn Crescent, a country house which they have adapted with considerable ingenuity as a studio. Having used every room and conceivable angle they are now moving to another estate near London. Three generations of Carreras—Enrique, Jimmy, and Victor—all acting in the pictures, the interested guests were J. H. Lawrie, the Picture Finance Corporation which has helped this venture.

There was also a goodly turnout of Lattas. Terry O'Neil is an associated producer with the company and so his in-laws, Mr. and Mrs. C. J. Latta, came along with his wife Dorothy Latta. The latter incidentally, is featured in the "Romantic Age" which is being produced at Denham for Rank release. When Director Edmund Greeneville asked me if I knew anyone who could play an American "teenager" I immediately thought of "Laddie" and the Warner starlet. She got the part without a test.

Never have I known Wardour Street so stunned by a death as it was by Ernest W. Pruner last week. As editor of "The Dom," he had become the uncrowned king of the industry. His column was respected by the chiefs and feared by promoters. More than one scheme crashed through his pen and there was no helping the victim when "Freddy" had him sized up. His speeches were the highlights of many trade functions. On these occasions he spared no one with his bitterly brilliant tongue. Wardour Street will be a duller place without him, though there is no doubt that "Freddy" will become a legend.

The Classic in Chelsea, London's original of Greenwich Village, after a long run as a bi-weekly repertory cinema, now blossoms as a first-run continental Hall with "Anna Lanza." This film is being released in the U. K. by Catermold Film Service as the first of a series of Swedish offerings.

Congratulations to Bernard Charman on his appointment as managing editor of the Daily Film Letter. Except for service and a short spell with the defunct London Reporter, he has been on the Renter staff for many years.

G. A. Phillips, editor of the ABC News, house organ of the 450-strong Associated British Cinemas, would like to exchange copies with similarly placed American editors. His address is 131-134 New Bond St., London, W. 1.

Since MGM's "The Conspirator" will not be ready in time, there is strong competition among British renters for the August release date now available on ABC. Some Warner product will be premiered at Paramount's Plaza and Carlton.

George Archibald of the Rank Organization who was created a baron in the Birthday Honors has taken his place in the House of Lords as Lord Archibald of Woodside.

RKO Buys Original

RKO Radio has purchased Roy Hamilton's original script, "The Man He Found," and has signed the author to write the screenplay. Herman Schiörm will produce.

GARDEN PARTY. Having completed six films at a country house near London, Exclusive Films gave a garden party for their artists, technicians and others. Above, Jock MacGregor (left), STV's London Manager, argues a point with I. T. Col. James Carreras, Exclusive's managing director, and J. H. Lawrie, managing director of the government's Film Finance Corp., which helped the venture. Contemplating her next bit of dessert is Collette Melville.

Reelect Hersholt, Warner To Building Corporation

Jean Hersholt was reelected president of the Building Corporation of the Academy of Motion Picture Arts and Sciences and Jack L. Warner reelected treasurer at a meeting of the Board of Directors held last week. The Building Corporation is the holding company operating the Academy Theatre building.
OVER 1000 FACT FILLED PAGES

This volume of over 1000 fact filled pages compiled and published by THE FILM DAILY with the enthusiastic co-operation of every branch of the Motion Picture Industry is given FREE with a year's subscription to the industry's oldest daily trade paper and contains—

A complete list of ALL theaters in the United States arranged by states. Theaters in circuits, together with home office addresses and executive personnel . . . An up-to-date list of DRIVE INS with locations . . . Negro theaters . . . Personnel of companies . . . Personnel of Motion Picture Studios . . . Associations and their personnel . . . Important company financial statements . . . Labor organizations and their personnel . . . Exhibitor groups, personnel . . . Developments in Television and its relationship to motion pictures . . . Non-theatrical producers and distributors personnel . . . Equipment manufacturers, products they manufacture, together with executive personnel . . . Complete list of film exchanges, managers names, addresses and telephone numbers . . . Film carriers . . . Laboratories . . . A list of 21,966 motion pictures released since 1915, together with release date and review dates . . . CREDITS of players, producers, directors, photographers, film editors, writers, art directors and music composers . . . Features released in 1948, together with important credits with director, producer, company, players, photographer, author, art director, editor, screen play writer, musical director, running time of the picture with Film Daily review date . . . Serials released since 1920 . . . World-wide statistics of importance to the entire industry.

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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 names of distributors following the title. For data as to running time, stars, etc. to refer to title under distributor company listing.

**SHOWMEN'S TRADE REVIEW**

**ALLIED ARTISTS**

<table>
<thead>
<tr>
<th>CURRENT</th>
<th>Time Rel.</th>
<th>Date Refer to</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bolle! (D)</td>
<td>Nolan-Watt-Murphy-Gleason</td>
<td>61, 2/24/49</td>
</tr>
<tr>
<td>Substitute of Thorndike (D)</td>
<td>Sullivan-Reynolds-Crawford</td>
<td>74, 1/22/49</td>
</tr>
<tr>
<td>Massacre River (D)</td>
<td>Madison-Calhoun</td>
<td>74, 2/24/49</td>
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<tr>
<td>My Brother Jonathan (D)</td>
<td>Denison-Gray</td>
<td>105, 7/6/49</td>
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<tr>
<td>Strike It Rich (D)</td>
<td>Cameron-Crane</td>
<td>81, 11/1/49</td>
</tr>
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**COMING**

- 14 Stampede (W/F) | Cameron-Gerard-T. J. Brown | 78, 8/28/49 | b4/30/49 |
- There's a Girl in My Heart | G. Jean-P. Ryan-M. McDonald |

**ASTOR PICTURES**

- Arizona Thoroughbred | J. F. MacDonald |
- Bad Man From Big Bend | C. & W. Shrum |
- RKO | RKO |
- RKO | RKO |
- WB | WB |
- reels |

**COLUMBIA**

- Affairs of a Rogue (D) | Aumont-Hopkins-Parker | 65, 2/9/49 | b6/4/49 |
- Dead Men Don't Tell Tales | Singleton-Lake-Limms | 66, 3/10/49 | b3/20/49 |
- Big Trouble | Singleton-Lake-Limms | 68, 11/23/49 | b1/25/49 |
- Blackie's Chinese Venture (My) | Morris-Lane-Graves-Stone | 65, 9/30/49 | b1/6/49 |
- Doctor's Diary, The (My) | Baxter-Dunne | 61, 6/9/49 | b4/23/49 |
- Dark Past, The (D) | Holden-Jones-Cob | 74, 1/9/49 | b1/1/49 |
- Jungle Jim | Marks-M. Bradford | 73, 7/24/49 | a7/16/49 |
- Johnny Allegro (D) | Raft-N. F. Macready | 80, 8/1/49 | b6/4/49 |
- Jungle Jim (Adventure) | Weissmuller-Grey-Reeves | 73, 12/30/49 | b12/30/49 |
- Knock On Any Door (D) | Bogart-De trek-Ferry | 100, 4/9/49 | b2/8/49 |
- The Last Man On Earth (D) | Abinger-Monroe-Limms | 66, 2/10/49 | b2/11/49 |
- Law of the Barbary Coast, The (D) | Jergens-J. Henry | 65, 7/9/49 | b6/9/49 |
- Leather Gloves (D) | Mitchell-V. Grey-J. High | 75, 11/11/49 | b1/4/49 |
- Lost For Gold (W/F) | Ford-Lapino | 90, 6/25/49 | b6/25/49 |
- More Time Ballroom (M-C-F) | Warrick-Courtland | 78, 5/28/49 | b6/11/49 |
- From Colorado, The (D) | Ford-Holden-Drew | 69, 9/30/49 | b1/20/49 |
- Manhattan Angel (M-F) | Jean-R. Ford-White | 66, 10/19/49 | b12/8/49 |
- Murmures, The (D) | Hall-J. Jergens | 64, 2/15/49 | b5/7/49 |
- Raging Luck (D) | Henry-Clements-D. Bruce | 66, 11/15/49 | b11/13/49 |
- Riders of the T-C (D) | Scott-De Armas-F. Sharpe | 69, 7/18/49 | b6/15/49 |
- Shooting Straight (D) | Wilde-P. Kirkland | 79, 12/11/49 | b1/4/49 |
- Rusty Saves a Life (D) | Donaldson-G. Henry | 67, 12/12/49 | b12/12/49 |
- Secret of St. Ives, The (D) | Ne-Y. Brown | 75, 6/30/49 | b6/11/49 |
- Slim Kiling (M-C-F) | N. F. Macready | 74, 10/24/49 | b6/11/49 |
- Slightly French (M-C-F) | D. Ameche | 81, 9/7/49 | b2/19/49 |
- South of the Border (D) | T. B. Cravat-Steele | 74, 11/30/49 | b1/13/49 |
- Undercover Man, The (D) | Ford-N. F. Church | 85, 4/24/49 | b6/13/49 |
- Walking Hills, The (W-D-F) | Scott-Raines-W. Bishop | 78, 5/29/49 | b13/12/49 |
- We Were Strangers (D) | James-A. Garfield-P. Armendariz | 100, 6/25/49 | b4/30/49 |

**COMING**

- Air Hostess (D) | G. Henry-F. Ford-Wright | 60, 8/25/49 | b7/16/49 |
- All the Kings Men | Crawford-D. J. Drury | 65, 2/2/50 | a2/7/49 |
- And Baby Makes Three | Yeager-H. Hutton | 58, 10/29/49 | b6/11/49 |
- Anna Lucasta (D) | Goddard-Crawford-Homolka | 86, 10/29/49 | b7/10/49 |
- Blackbeard Pirate | D. Wood-T. Marshall | 58, 12/19/49 | b6/9/49 |
- Blind Man, The | Mason-Bennett | 58, 6/15/49 | b6/10/49 |
- Blind Hits the Jackpot | Singleton-Arthur Lake | 11/12/49 | b6/12/49 |
- Blondie's Night Out (C) | Singleton-Arthur Lake | 61, 7/14/49 | b6/12/49 |
- Cargo to Caspian | Crawford-J. D. Edwards | 74, 11/14/49 | b6/11/49 |
- Captain of the Mounted Police (D) | Armstrong-De Lacy | 74, 10/29/49 | b6/12/49 |
- Cowboy and the Indians, The | Atuya-Ryan | 84, 1/24/49 | b6/11/49 |
- Cow Town, The | Autry-G. Davis | 62, 11/23/49 | b12/11/49 |
- Devil's Henchmen, The | Baxter-Converse-M. Mazurki | 11/15/49 | b13/15/49 |
- Feudin' Rhythm | Arnold-H. Henry | 62, 10/20/49 | b6/3/49 |
- Good Humor Man, The | Carson-Allard-Wallace | 7/5/49 | a7/17/49 |
- Jolson Sings Again | Parks-Hale-Donah-Demarest | 2/3/49 | b6/11/49 |
- Lone Wolf and His Lady, The (My) | Randall-V. Vincent | 69, 2/15/49 | b6/12/49 |
- Make Ryan, Detective | Stanton-W. Farnsworth | 80, 11/2/49 | b6/12/49 |
- Maltese Falcon, The | Ball-H. Helen | 3/14/49 | b6/11/49 |
- Mr. Soft Touch | Ford-Evelyn Keyes | 9/3/49 | b9/3/49 |
- Nick of Time, The | MacGregor-H. B. Collins | 72, 1/30/49 | b1/13/49 |
- Palomino | Courtland-E. Tyler | 74, 6/30/49 | b6/11/49 |
- Prison Warden | Baxter-M. A. Leen | 74, 12/8/49 | b6/11/49 |
- Russian Birthday, The | Donaldson-J. L. Doran | 65, 12/4/49 | b6/11/49 |
- Sons of New Mexico | Autry-G. Davis | 72, 1/15/49 | b1/30/49 |
- Tell It to the Judge | Russell-C. Cummings-M. McDonald | 2/2/49 | b6/19/49 |
- Wagon Train, The | Russell-J. Milian-J. Carter | 2/2/49 | b6/19/49 |

**NOTE:** Audience Classification is indicated by letters following titles: A-Adult; F-Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:

- (B): Biographical
- (C): Comedy
- (D): Documentary
- (G): Gangster
- (M): Musical
- (P): Psychological
- (W): Western

*See end page of Guide for Re-Issues*
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112.
Col
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Col.
Calvert-A.
R.
L.
84.
Mono.
62.
95.
G.
Company
75.
.b4/30/49
B.
.b7/9/49
.b12/4/48
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.MGM
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S.
Turner-Kelly-Allyson-Heflin
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Showmen's Trade Review

Challenge to Lassie *T.*

Compositor

Gwen McCrae-D. C.

T. E. 

Taylor-E. 2/26/49

Dean*pacemakers-K. Miller

Stanwyck-Mason-Gardner-Heil

East Side, West Side.*

Forseye Saga, *The T.*

Gordon-Flynn-Pidgeon-R. Young

293 Great Sinner, The (D.A.)

Kelly Sinatra-Miller-Vera-Ellen

Red Danube, The.

W. Pidgeon-P. Fillmore-E. Barrymore

933 Secret Garden, The (D.F.)

M. O'Brien-H. Marshall-D. Stockwell

Sing Street Side

M. S. J. - C. Craig-F. Zanella

Stars in My Crown.

M. D. McCord-Stellwell-L. Stone

930 Tale of the Navajo's *T* (Doc)F

Navajo Indians

589/3/5/49

105. Portrait-E. B. Russell

B. Ray-M. Lanza-E. Barrymore

Sept. 3/5/49

MONOGRAPH

Bomb, the Jungle Boy (D.F.)

Sheffield-E. A. Garner

310/25/49

1968 Fighting Fools (C.F.)

R. Gower-E. Hall-Bowery Boys

6/9/25/49

1970 Henry, the Rambler (M)F.

W. Walburn-W. Catlett-T. Tracy

8/25/49

Hold That Baby.

R. Gower-Bowery Boys

10/25/49

292 Incident (G-D)A

W. Douglas-J. Frazee-J. Compton

11/9/49

291 Jigs and Maggie in Court (C.F).

J. Yule-R. Riano-G. Musman

12/11/49

300 Joe Palooka in the Big Fight (D.F.)

J. Kirkwood-L. Erol

9/6/39/49

Kidnapped (D.F)

R. McDowell-S. England-D. O'Herry

11/25/48

297 Leave It to Henry (C.F)

R. Walburn-W. Catlett

12/11/49

1971 Mississippi Bim

P. Beck-A. Gardner-W. Huxton

2/25/49

294 Sky Dragon (My)F.

R. Winters-K. Luke

5/15/49

295 Temptation of the West (D.A)

R. Newton-T. Simon

8/27/40

296 Trefeul's Handcuffs (D.F)

R. Gower-E. Hall

9/6/49

294 Tuna Clipper (D.F)

R. McDowell-E. Verdugo

11/15/49

Coming

Angels in Disguise

R. Gower-Bowery Boys

9/11/49

Black Midnight

R. McDowell

9/25/49

Jigs and Maggie in Jackpot Jitters

J. Yule-R. Riano

9/28/49

Mississippi Bim

P. Beck-A. Gardner-W. Huxton

5/25/49

Master Minds

R. Gorer-H. Hall

11/25/49

Trail of the Yukon.

K. Grant-Chinmook

7/31/49

Westerns

Across the Rio Grande.

J. W. C. - Taylor

5/5/15/49

Brand of Fear

J. W. C. - Taylor

6/7/10/49

Brown-M. Terhune

11/28/49

Gun Law Justice

J. W. C. - Taylor

5/3/15/49

Gun Runner

J. W. C. - Taylor

5/3/15/49

Wilson-A. Taylor

6/5/10/49

Law of the West

M. Brown-M. Terhune-G. Pettison

2/20/49

Roaring Westward

J. W. C. - Taylor

8/4/49

Shadows of the West

W. Wilson-A. Clyde

9/7/44

Brown-M. Terhune

9/20/49

West of Eldorado

M. Brown-M. Terhune

5/3/15/49

PARAMOUNT

Accused, The (D.A.

L. Young-R. Cummings-W. Corey

1/1/14/49

1280 Alias Nick Beal (D.A.)

H. Milland-T. Mitchell-A. Totter

2/3/49

Bride of Vengeance (D.A.

P. Goddard-J. Lund-McD. Carey

5/8/49

1984 Connecticut Yankee, A *T* (C-D)F

B. Crosby-F. W. Feinberg-M. Belding

7/2/28/49

1985 Cunningham-T. Marshall-J. Freeman

6/29/49

Dynamite (D.F)

W. Gargan-V. Welles-R. Crane.

11/28/49

El Paso (C-W.D)F

R. E. Russell-S. Hayden

9/11/45

1989 Sunset Bouquet-D. Durante

W. Holden-E. Kleton-E. von Stroheim

9/28/49

Miss Tatlock's Millions (C.A)

J. L. Sanford-D. Howard-H. Kordon

11/19/49

Pallace, The (T.C.F)

B. Hope-J. Russell-R. Armstrong

12/24/49

Sealed Verdict (D.A)

R. Milland-F. Marly-B. Crawford

5/15/49

Sorrowful Jones (D.F)

R. Gower-E. Hall

5/15/49

Special Agent (D.A)

W. Eyre-G. Reeves-E. Elliot

7/20/49

Miss Monroe (C-D)F

R. Carney-E. Hall

5/25/49

Whispering Smith *T* (D.F.

A. Ladd-R. Preston-B. Marshall

2/25/49

COMING

After Midnight

A. Ladd-W. Hendrix

12/28/49

Bitter Money-G. Scott-Lynn

12/28/49

Captain China *C.

J. Payne-G. Russell

7/7/49

Chicago Enchanted

H. D. Roundy- H. Kony

11/28/45

Canyon TireR.

R. Milland-H. Land-M. Caskey

12/28/49

Dear Wife

H. Holden-E. DeWolf-Freeman

12/28/49

The Man With the Yarn

H. Stanwyck-K. Lund

11/11/49

Great Catsby, The (D.A.

A. Ladd-B. Field

9/6/49

Great Lover, The.

B. Hope-R. Fleming-Y. Young

12/25/49

Hollywood-Richard Holmes

12/28/49

Let's Dance *T.

J. H. Astaure-R. Young-Cowl

12/28/49

My Friend Irma.

M. Wilson-J. Lund-D. Lynn

10/17/49

Postal Inspector

A. Ladd-P. Calvert

10/17/49

Red Hot Fling (C-M)F.

H. Douglas-S. Bickford

11/28/49

Riding High

B. Croxby-C. Grey-C. Bickford

12/15/49

Rogues of the Range

B. Lancaster-P. Calvert

11/25/49

Samson and Delilah *T.

V. M. -H. Heedy-Lynn

12/3/49

Song of Surrender

R. Reamer-C. -C. Hendrix

10/25/49

Spiders in the Web

R. Pegg-C. W. Lyon-Y. Stone

12/28/49

Top O' The Morning

B. Croxby-E. Fitzgerald-E. Crowe

11/11/49

Where Men Are Men *T.

B. Hope-E. Ball-J. Kirkland.
### SHOWN'ERS' TRADE REVIEW

#### Title

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<td>WB</td>
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<tr>
<td>Song of India</td>
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<tr>
<td>Serenade</td>
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<tr>
<td>Sons of New Mexico</td>
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<td>Sorrows of Old Age</td>
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<td>Special Agent</td>
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<td>Stage Fright</td>
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<td>Stagecoach</td>
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<td>Sidewalk Cafe</td>
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<td>Silver Slippers</td>
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<td>Sluefoot</td>
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<td>Sons of My Crown</td>
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<td>Some Devoted to File 496</td>
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<td>Story of Molly X</td>
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<td>Story of Seabiscuit</td>
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<td>Student Stranger</td>
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<td>Stampede</td>
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<td>Stars in My Crown</td>
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<td>MGM</td>
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<td>MGM FROM THE GLOBE 1838</td>
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<td>MGM FROM THE GLOBE 875</td>
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<td>MGM FROM THE GLOBE 674</td>
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<td>MGM FROM THE GLOBE 496</td>
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### SELZNICK RELEASING ORGANIZATION

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<th>Richardson-Morgan-Henry</th>
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<td>Thirteenth Man, The</td>
<td>J. Cotten-Valli-O. Welles</td>
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### 20TH-FOX CURRENT

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<tr>
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<th>Grable-Romo-Vallee-San Juan</th>
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<tr>
<td>Belle Starr's Daughter (W.F.)</td>
<td>Montgomery-R. Cameron-R. Roman</td>
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<td>Dungannon 13 (My A)</td>
<td>Conway-M. Hamilton-R. Cromwell</td>
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<tr>
<td>Forbidden Street, The (A) D</td>
<td>Andrews-M. O'Hara</td>
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<td>I Cheated the Law (D) A</td>
<td>Conway-S. Brodie</td>
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<td>I Remember Spring (C) A</td>
<td>Calandri-P. Townsend</td>
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<td>Letter to Three Wives, A (D) A</td>
<td>Crain-Darnell-Sothern-Douglas</td>
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<tr>
<td>Man About the House, A (D) A</td>
<td>Johnson-D. Gray-M. Moore</td>
</tr>
<tr>
<td>Miss Mink of 1949 (C) F</td>
<td>J. Lydon-J. Collier</td>
</tr>
<tr>
<td>Mother Is a Freshman &quot;T&quot; (C) F</td>
<td>Y. V. Johnson-R. Vallee</td>
</tr>
<tr>
<td>Wonderful Urge (C) F</td>
<td>Crain-Darnell-Sothern-Douglas</td>
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<tr>
<td>This Was a Woman (D) A</td>
<td>S. Dreschel-B. White</td>
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<tr>
<td>Unfaithful Yours (C) A</td>
<td>Russell-C. Townsend</td>
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<tr>
<td>When My Baby Smiles at Me &quot;T&quot; (C) F</td>
<td>Crain-Darnell-Sothern-Douglas</td>
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<td>Billy James' Sand &quot;T&quot; (D) A</td>
<td>Stevens-C. Gray-R. Colburn</td>
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<tr>
<td>Yellow Sky (W-D-A)</td>
<td>Peck-B. Baxter-R. Widmark</td>
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### COMING

| Come to the Stable (D) F     | L. Young-C. Holme |
| Dancing in the Dark "T"       | W. Powell-M. Stevens-B. Drake |
| Father Was a Fullback         | MacMurray-M. O'Hara |
| I Was a Male War Bride       | J. Wilson-T. Townsend-C. Colbert |
| I Was a Man of Plans "C"      | Grant-A. Sheridan |
| Slattery's Hurricane          | L. Darnell-V. Lake-R. Widmark |
| Three Came Home               | Colbert-A. Marshall |
| Turned Up Toes                | Guthrie-P. Peters-C. Romero |
| White O'Clock High            | Peck-H. Marlow-D. Jagger |
| Wabash Avenue "T"             | Grable-B. Natl-4. Harris |
| Whirlpool                     | Tierney-Cote-Ferrer-Bickford |
| You're My Everything "T" (M-C-Romance) F D | Dailey-A. Baxter |

### UNITED ARTISTS CURRENT

| Africa Screams (C) F         | Abbott & Costello-F. Bullock |
| Champion (D) A               | Donald-M. O'Brien |
| Cover-Up (M-Y) F              | Wendell-D. O'Keefe-B. Britton |
| Crooked Way, The (G-D) A     | Payne-S. Tufts-E. Drew |
| High Fury (D) F              | Marshall-Hunter-1. Hunter |
| Home of the Brave (D) A      | Edwards-J. Orson-J. Warner |
| Jigsaw (M-Y) F               | Forde-B. Dana-C. Conners |
| Lucky Stiff (D) A            | Donnelly-C. Trevor-D. Lomur |
| Roosevelt Story, The (Doc) F | FDR-Famous Personages |
| Too Late for Tears (D) A     | Scott-D. Durante-D. DeFore |

### COMING

| Big Wheel                   | Rooney-T. Mitchell-F. Bainter |
| Black Magic                 | Welles-N. Guild |
| Indian Scout                | George Montgomery-Ellen Drew |

| Yellow Sky                  | 20th-Fox |
| Yes Sir, That's My Baby     | 20th-Fox |
| Woman With a Gun            | 20th-Fox |
| You're My Everything         | 20th-Fox |
| You're My Everything         | 20th-Fox |
**ADVEWF DATA**

On Forthcoming Product

A Kiss for Cerillos (UA) Principals: David Niven, Shirley Temple. Director, John M. Stahl. This is a comedy detailing the adventures of a teen-aged girl and a man with an affair, a man seeking revenge on the girl's family.

Cago to Capetown (Columbia) Principals: Roddy McDowall, John Ireland, Errol Flynn, and Randolph Scott. All action is aboard ship in this drama that sets out to be a definite box office winner with a story of true adventure and romance. "The best ship picture in years," according to the trade.


**NEWSREEL SYNOPSES**

(Released Wednesday, July 20)

ALL AMERICAN (Vol. 7, No. 352)—Save home for ex-slave: Commuting racially motivated crimes as a new trend appears; Bishop Alphoe of Philadelphia; London's peace talks; Los Angeles meetings; Principals: John Ford, Spencer Tracy, Joan Fontaine, and the cast of *Broken Blossoms*.

MOVIETONE (Vol. 32, No. 57)—India and California air crashes; Truman on economic policy; 400 different fashions; All-Star baseball.

20TH-Fox's The Day (Vol. 20, No. 29)—India and California air disasters; Western Europe's fleet's fleet; Morocco race; Kids cowboy fashions.

PARAFOOT (Vol. 32) —India and California air crashes; Truman on economics; All-Star baseball.

TELENEWS (Vol. 3, No. 28B)—India and California air crashes; Tramón on economics; Nation guards secret report; RCAF's in Japan; All-Star baseball.

UNIVERSAL—INTERNATIONAL (Vol. 33, No. 58)—India and California air disasters; Europe's: Europe's first drive; Exchequer Congress denounces communism; Morocco race; Kids cowboy fashions.

WARNER PATHE (Vol. 20, No. 96)—All-Star baseball; India and California air disasters; Western Europe's fleet's fleet; Morocco race; Kids cowboy fashions.

(Released Saturday, July 23)

MOVIETONE (Vol. 32, No. 58)—Housing bill signed; Staff chiefs meet; Housing bill signed; Prince Charles.

TELENEWS (Vol. 3, No. 29A) —Housing bill signed; Staff chiefs meet; Housing bill signed; Prince Charles.

PARAFOOT (Vol. 32) —Housing bill signed; Staff chiefs meet; Housing bill signed; Prince Charles.

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BALTIMORE EXHIBITORS PLAN AUDIENCE MAGNET CAMPAIGN

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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., 1001 Broadway, New York 18, N.Y. U.S.A. 10 cents a copy. $5 a year in the Americas, $5.00 a year Foreign. All contents copyright 1949 by Showmen's Trade Review, Inc.
HOW TO BEAT THE SUMMER!

(By Leo, Winner of the "Exhibitor Magazine"
Theatre Poll for "Best Product and Fairest Terms")

“I’m an old hand at competing with the hot weather and the distractions of vacation-time. As in previous years I’ve got a sure-fire policy: BIG ATTRACTIONS! And as in previous years I refuse to hold back my Big Ones. I’m delivering to my friendly M-G-M showmen the best shows to keep the folks movie-minded!”
After a day at the beach those M-G-M Technicolor Musicals, "Neptune's Daughter", "Take Me Out To The Ball Game" and "Barkleys of Broadway", are just right.

"I'm treating the family to 'Little Women' after lunch, and tomorrow we're off to see 'The Wizard of Oz'. Nice holiday, toots!"

"What a vacation. Golf by day, movies at night! 'The Stratton Story' was swell and I hear great things about M-G-M's Technicolor Musical 'In The Good Old Summertime'."

"Hey mister, I like my men rugged. Take me to see 'Any Number Can Play'."

"I hear M-G-M's made a wonderful picture of 'Madame Bovary'. Let's watch for it."

Time to get ready for dinner and movies. Tonight they'll be thrilled by "The Great Sinner". Tomorrow night, "Edward, My Son".

FRIENDLY in the Summer too!
He gives shape to things to come...

HIS the ability to see each script through the camera's eye... to picture with brush and pencil the story's dramatic highlights... and, finally, to shape sketches into settings of authentic merit.

He is the screen's art director, at once responsive and responsible. Not only must he be sensitive to the mood of the story... giving full consideration, as well, to the personality of the star... but also he must be constantly aware of the practicalities of motion picture production, be able to work closely with scores of crafts within and without the studio.

Above all, the art director knows the importance of the faithful reproduction of the values he creates... an assignment he is well content to see competently handled by Eastman's famous family of motion picture films.

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J. E. BRULATOUR, INC., DISTRIBUTORS
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The Court Decision

Well, the bombshell exploded this week with the U. S. District Court's decision on the anti-trust suit. The Department of Justice appears to have won this round by a wide margin and it seems well nigh inevitable that it will again be appealed to the high court in an effort to reverse or get a modification of some of the tough points. Not the least of which is the complete divorcement angle.

With this latest decision, we believe it can be pretty well taken for granted that the cloth has now been cut to a new pattern and this industry will have to change its traditional make-up in many respects.

Thus, before many more months go by, or even should there be a further delay through awaiting the decision on appeals, a new and radically changed industry will be in operation. The market will be considerably widened as many new circuits and groups will come into being through the divestiture of the affiliated circuits and therefore there will be that many new customers in the market for pictures.

Who can say that all of this will help or hurt the industry? Certainly not we. And it doesn't matter who says what. It's the new order and the industry will have to meet it and adjust itself accordingly.

We cannot see why the entire industry should not work itself into the new scheme of things and prosper as much or more than ever before. Who can tell, a few years from now people of our business may well be singing the praises of the new order.

The TOA Convention

Regardless of which organization sponsors it, an exhibitors convention is a great place for theatemen to meet others from around the country, who are in the same business with the same kind of problems and with a lot in common from every angle.

We said pretty much of the same thing prior to the Allied Convention in New Orleans last fall. We say it again: Independent exhibitors should make every possible effort to attend these conventions.

You don't have to be a TOA member-theatre to attend. If you are an exhibitor you will be welcome. And if you have something to say on the many vital subjects to be discussed, you can get up on your feet and express yourself, confident that your views will be respected and appreciated for what they are worth.

We cannot promise that any particular subject or subjects will be open for such discussions because we doubt if TOA's business session schedule has been completed. But recalling their convention last year in Chicago makes us certain that no subject of importance to the exhibition branch of the industry will be overlooked.

With exhibitors like Si Fabian, Ted Gamble and so many others, we know that it will be a constructive convention. And besides, you will be royally entertained by the local committee which has already worked out a program of great interest and enjoyment for all the registrants and their wives.

We hope to greet most of you in Los Angeles on Sept. 12th. Will you be there?

Alert Exhibitors

In Baltimore, where you'll find perhaps more independent exhibitors operating than in any city of similar size in the country, the theatemen are showing some of the leadership this industry needs in the direction of practical effort to build up the public's interest in movies.

Under a move organized by the MPTO of Baltimore, the campaign is receiving the backing of a majority of the exhibitors, irrespective of organization affiliation. It will sell movie entertainment as the cheapest, most wholesome and best amusement the public can find.

Here is something concrete, showmanlike and practical. It may well serve as a model for similar cooperative efforts by exhibitors in all localities.

Equipment in Spotlight

During the month of September theatre equipment and all the accessories and services necessary to maintain and operate the plant efficiently and profitably will be prominently to the fore, what with the Showmen's Exposition at the TOA Convention on the West Coast and a couple of weeks later the annual TESMA-TEDPA Exhibit in Chicago.

The Equipment Manufacturers and the Equipment Dealers Exhibit has become a fixed event and growing in importance as a focal point for the unveiling of new products to improve the standards of theatre presentations and operation. And with Los Angeles headquarters of TOA's convention reporting optimistically on the progress of the ambitious plans for the Exposition, there is bound to be a stimulus to the vastly important matter of equipment—which is all to the good and beneficial to the cause of theatre improvements.

—CHICK LEWIS
**WHAT'S NEWS**

**In the Film Industry This Week**

**Litigation**

Monday afternoon the New York Times editorial page was ready to go to press with an editorial noting the STRICTER jurisdiction of a judge. These four qualities—"to hear courteously, to answer wisely, to consider, and to decide impartially." The Times decided were part and parcel of Judge Augustus Noble Hand of the U.S. Circuit Court of Appeals. The reason was that Judge Hand had reached his 80th birthday.

Monday afternoon between the hours of four and five, an office in the federal court house at Foley Square, New York, Judge Hand, birthday or not, acted. He and his two colleagues handed down another opinion in the 11-year-old government anti-trust suit against the Big 3 and the Little 3. While Judge Hand's friends may have been console that he had passed the Biblical span of three score and ten by another ten, it is doubtful whether there were any celebrations in the legal or the executive offices of the Big 3. For the statutory court, after 11 years, finally ruled in favor of the Justice Department and against the one—divorce.

The Big 3 had gotten what they had fought 11 years to avoid. (p. 7). The immediate reaction was silence on the part of the Big Three. Assistant Attorney General Herbert A. Bergson that it seemed the Justice Department had "won hands down," accorded even with Ells Arnall, president of the Society of Independent Motion Picture Producers, that he was "delighted" and that the divorce opinion would help the independent exhibitor by giving him a bigger chance to sell in the market. It also brought a frown from Herman Levy who that he will still fight his cases.

However, the issue is not cut and dried yet. The decree which makes this opinion effective has not been handed down. In the meantime the Big 3 can always seek a consent decree which would be easier on them; lacking that they may appeal to the U. S. Supreme Court once more and take their chances there.

Elsewhere on the legal front: In St. Louis federal judge George H. Moore set aside the $290,000 invasion of privacy verdict in favor of Benwal Walsh against Loew's for "They Were Expendable" and ordered a retrial; in Hollywood, Judge Ben Harris allowed Walter E. Heller and company to foreclose on "Bachelor's Daughters" and "Christmas Eve"; in Washington Warner Bros. announced an appeal against Federal Judge Matthew McGuire's rule which threw out its claims, along with those of the other litigants, in the MacArthur Theatre partnership.

**Exhibition**

Baltimore exhibitors who made a careful study of what's causing drops at the box-office have concluded it's lack of public interest and will set out to whip this up after Labor Day with a 10-day newspaper, radio and television campaign plugging mov- ies generally. Meanwhile the Motion Picture Association of America, which wants to work with exhibitors in the same direction, fixed its fall conference meeting for Chicago Aug. 30-31, and 20th Fox General Sales Manager Andy Smith, addressing exhibitor ad men at a Fox convab, warned exhibitors that by not working with them the association was working against the entire industry. Smith also thought the anti-trust suits were badly publicized.

From Washington the Treasury Department ruled that a drive-in which bases its admission on a per-car instead of a per-person basis, need charge tax only on the admission and not on the number of people in the car.

In Washington Senate Finance Committee chief Walter F. George declared in favor of the excise tax cuts and said he would try to get action on the measure this session.

Down Texas way exhibitors were launching a movie paralysis drive of their own as polio mounted (it also mounted in Mississippi and New York). And in Toronto David Griesdorf was appointed general manager of the Canadian Odeon circuit.

Two violations of the Paxtang, Pa., Sunday Law, cost Exhibitor Sam Goldstein $75 as citizens claimed that if Sunday shows were wanted under the Pennsylvania referendum, not held to let the people decide. And down in Hattiesburg, Miss., police last Sunday evening did an almost continuous marathon between the jail and the town's six theatres as exhibitors persisted in giving shows after the 6.30 p.m. law would arrest the managers and projectionists, take them to jail while the audience bood, find that lawye r were waiting with bail, and release them. Then the managers and projectionists would go back to the theatres and start the shows again and the police would do the arresting again. The entire thing to be rather monotonous to both police and audiences.

**Television**

Television news lumbered along this week with Republic calling in ad men for advice on how to market its product. A meeting with Si Fabian's Brooklyn Fox became the first house to install permanently RCA direct pickup, large-screen television and with the Senate Interstate Commerce Committee trying to put through a bill which would speed up the Federal Communications Commission decisions.

In New York the Society of Independent Motion Picture Engineers presented a five-point plan for theatre television which assumes that exhibitors will actually seek experimental channels and operate them (Si Fabian and Walter Reade possibly).

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**Showmen's Trade Review, July 30, 1949**

Exhibitors who publicly blame business drops on "poor pictures" are doing the entire industry a disservice, 20th Century-Fox General Sales Manager Andy W. Smith, told advertising and publicity who cars out the nation's major theaters who had gathered in New York Thursday for the first of Fox's two-day industry-wide merchandising meetings.

"We have heard a lot about public relations for the industry," Smith told the ad men who had come to New York to discuss industry promotion, "in recent years and some steps have been taken to bring about a better understanding of our business by the public. . . ."

**'Badly Injured . . . '?**

"But these efforts are badly injured when the exhibitors of this country respond to a newspaper report as they did in this instance. I would like to deny that there are poor pictures . . . But for exhibitors to subscribe in effect to the charge that the vast majority of pictures are bad is unbelievable and self-destructive."

Smith also pointed to the intra-industry anti-trust suits as "the most possible kind of public relations . . . because we present to the public a bickering, name-calling relationship industrywise that certainly leave room for respect."

**Daily Squawks**

He told his audience that "hardly a day passes when I don't receive a letter from some law firm in one part of the country or the other, asking for improved run for his client and threatening lawsuits. No, they are fair, but many are wild, to say the least."

Smith said 20th-Fox was studying new methods of advertising. Experience has shown, he said, that for every of advertising "you put in, you get back."

**Loses 'Good Revenue'**

Deploring this as losing good revenue in first-runs, he suggested that possibly ads paid too much attention to title and cast and not enough to letting the "potential audience" know what the pictures are about.

"It will be obvious to . . . why it is necessary to create a new type of approach which will give the public in advance an idea of what is in a picture in such a way as to intrigue them and create the all-important desire to see. We are attempting to find the solution on the national level, but it is even more important that you men who are charged with selling pictures to the ultimate consumer work even harder toward developing this type of approach."Smith asked the audience to keep track of new titles as they went into production by reading trade papers and to let Fox know when they discovered one they didn't like. He reiterated that the company would release at the rate of two "A" films a month but indicated that this might (Continued on Page 9)
**Big Three Face Theatre Loss**

**Must Separate Exhibition From Distribution, Rules Court: Delays Divestiture**

A three-judge federal statutory court in New York Monday wrote another chapter in the history of the 11-year-old Government anti-trust suit, a chapter which unless rewritten upon appeal to the U. S. Supreme Court will compel the Big 3 defendants—Warner Bros., 20th Century-Fox, Loew's (MGM)—to divorce production-distribution from exhibition by surrendering their theatres to companies over which they have no control.

The court also rejected pleas of the Little 3—Columbia, Universal, United Artists—for changes in some of its original trade practice rulings. It further warned the Big 3 that they, or the circuits which take over their theatre holdings after divorce, might be ordered further to divest themselves of such houses as were established to be the “fruits of monopoly.” Appeals to the U. S. Supreme Court are expected, though none of the defendants would comment.

The three judges—U. S. Circuit Court of Appeals Judges Augustus N. Hand, Federal Judges Henry W. Goddard and Alfred C. Coxe—refused the Justice Department's plea for a ban on cross-licensing either as part of a permanent injunction or a temporary order pending the separation of exhibition from production-distribution by the Big 3.

The opinion further gives all parties until Sept. 20 to present decrees from which the court will draw its findings.

**Court Clears Points**

In its opinion the judges ruled on the following points:

1) **Divorce**—The court declared that it had originally found that the illegalities and restraints involved in the Big 3's ownership of their theatres had been established to be the “fruits of monopoly.” The Big 3 defendants have played a vital part in effecting violations of the Sherman Anti-Trust Act, the statutory court concludes that the only other remedy would be to destroy “vertical integration”—ownership of production, distribution and exhibition by one company. This, the court said, can be accomplished by the Government suggestion on divorce which the court found “seemingly satisfactory.” It will require each company to submit a divorce plan whereby separate companies, uncontrolled by them, would take over the theatres.

2) **Divestiture**—The court found it may be necessary at a later date to compel the Big 3 or the companies taking over their theatres to divest themselves of certain theatres obtained as part of a monopolistic pattern. “It may also be necessary,” the court said, “irrespective of our general plan of divestiture, to terminate theatre monopolies in certain local situations possessed by any individual defendant or by any group of defendants in any particular theatre circuit and order up under the divestiture decree we propose.” The court found the Government had presented insufficient evidence on the subject of theatres in the monopolistic pattern and ruled: “Accordingly, retention of fruits and local monopolies will be suspended in the decree which we shall presently make.

3) **OK Need for Expansion**

3) **Theatre Expansion**—Defendants are enjoined from adding theatres to their holdings unless the court approves after finding “that such acquisition will not unduly restrain competition.”

4) **Franchises**—Changed the wording of the original decree on franchises so that defendants may issue franchise to independent exhibitor “provided that the result will be to enable such independent to compete effectively with theatres affiliated with a defendant or with theatres in the new theatre circuits to be formed pursuant to our order of divestiture.”

5) **Clearance**—Amended original order on clearance slightly to read: “A grant of clearance, when not accompanied by a fixing of minimum admission prices or other unduly restraining practices as to area or duration or duration affords a fair protection of the interest of the licensee in the run guaranteed without unreasonably interfering with the interest of the public.”

6) **Roadshows**—Refused to exempt them from present injunction, stating: “It is entirely possible for the licensee to license for roadshows, so long as it is not done in a discriminatory manner, either at a flat rate or on the

**By Way of Explanation**

**Lawyers Aren't Betting Men But... Consent Decree Out Still Possible**

By BILL SPECHT (News Editor)

Lawyers as a rule aren't betting men so there's no way of saying Wednesday what the odds are that the Big 3 will try to wind up out of the latest opinion in the Government anti-trust suit by way of a consent decree.

But anyway there are what seem to be indications in that direction. For instance, last time the court handed down an opinion the talk, both in legal circles and industry circles, was that the minute the opinion came down there would be an agreement today on one is talking. And actually, if you believe the lawyers when you talk to them, no one is even huddling. One attorney, as late as Wednesday, said he had not yet glanced at the opinion.

Actually consummation would seem to indicate that the Big 3—Warner Bros., 20th Century-Fox, Loew's (MGM)—might seek a consent decree or otherwise that they will seek an appeal.

The benefits of the consent decree might not be so great. But if the Big 3 will deal with the Government, which they can any time before the actual decree, based on this latest opinion, is handed down, they might find their divorce situation in a slightly friendlier atmosphere. They might also manage to get out of further divestiture of existing circuits. For at the moment they face the unpleasant possibility that the court, after having studied the Justice Department's claim that some theatres are the “fruits of monopoly,” will order these fruits cut from the parent tree.

**Might Escape**

Under a consent decree they might conceivably escape that, although this is only one man's opinion. If the Big 3 can't get together with the Justice (Continued on Page 13)

**Birthday Greetings From...**

U. S. Circuit Court of Appeals Judge Augustus N. Hand, senior of the three judges who form the federal statutory court in the Government anti-trust suit, Monday celebrated his 80th birthday. On Monday he also handed down the ruling which will order divorce of exhibition from distribution. Reports that attorneys from Big 3 Defendants Warner Bros., Loew's (MGM) and 20th Century-Fox gathered outside the court house to sing "Happy Birthday to You" appear to have been greatly exaggerated.
RKO to Offer 41 Features, 6 Westerns, 12 Series Shorts

RKO will have a releasing schedule of 41 features, six Tim Holt westerns and a total of 12 series short subjects for the 1949-50 season, President Neil E. DeQuent announced Wednesday.

The 1949-50 feature schedule is slightly heavier than that for the season which ran from August, 1948 through July, 1949, for which RKO had announced 38 features. It includes product of the company's own studios as well as that of independent producers, DeQuent pointed out. Among the latter, he listed Sam Goldwyn, Walt Disney, John Ford, Merian C. Cooper, Walter Wanger, Sol Lesser, Polan Banks, Jack Stockton, Irving Allen and Franchot Tone.

The features announced for forthcoming release are:

Samuel Goldwyn—"Roseanna McCoy" with Raymond Massey, Farley Granger; "Beloved Over All" with Farley Granger, Joan Evans; "My Foolish Heart" with Dana Andrews, Susan Hayward.

Walt Disney—"The Adventures of Ichabod and Mr. Toad," cartoon narrated by Bing Crosby, Basil Rathbone; "Treasure Island," all live action with Robert Newton, Basil Sidney; "Cinderella," cartoon (all three in Technicolor).

Howard Hughes—"The Outlaw" with Jane Russell, Walter Huston; "Mad Wednesday" with Harold Lloyd; "Vendetta" with Faith Domergue, Hilary Brooke; "Jet Pilot" in Technicolor with John Wayne, Janet Leigh.

John Ford and Merian C. Cooper—"The Mighty Joe Young" with Terry Moore, Ben Johnson; "She Wore a Yellow Ribbon" in Technicolor with John Wayne, Joanne Dru.

Jack H. Skirball—"Love is Big Business" with Claudette Colbert, George Brent, Young Robert; "Blind Spot," being cast.

Irving Allen and Franchot Tone—"The Man on the Eiffel Tower" in Anso Color with Franchot Tone, Charles Laughton.

Polan Banks—"Carriage Entrance" with Ann Sheridan, Robert Young.

Sol Lesser—"Tarzan and the Slave Girl" with Lex Barker.

Walter Wanger—"Joan of Arc" in Technicolor with Ingrid Bergman, Jose Ferrer.

RKO Radio Pictures—"The Fury" with Melvyn Lam, Graham, Sylvia Petrof (a reworking of "Tundra").

Jack J. Gross—"The Big Steal" with Robert Mitchum, Jane Greer.

John Houseman—"Cheater of Cheaters" with Cary Grant.

Harriet Parsons—"Come Share My Love" with Unselected cast.

Babbling Baby

Baby sitters are hard to get in Buffalo, Wyo., according to a story from Denver, and even when found make the cost of moviegoing too high for many residents, so Bison Theatre Owner Sam Rosenthal took steps to ease the situation—on the pool table as well as on frizzled nerves of patrons without children accompanying them. Two rooms being utilized, he converted one into a playroom with slides, hobbyhorses, etc., and in the second installed a number of cribs and small beds in which the very young children could take naps while their parents watched the film. Rosenthal, being a showman, advertised the arrangement as a trailer and over the radio, until the service quickly became popular with many patrons.

Herman Schlom—"Follow Me Quietly" with William Lundigan, Jeff Corey.

Six Tim Holt westerns.


Roberto Rossellini—"Stramboli" with Ingrid Bergman, Mario Vitalo.

Also, "Bed of Roses" with Joan Fontaine, Robert Ryan; "Bail Bond Story" with George Raft, Ella Raines; "Christmas Gift" with Robert Mitchum, Janet Leigh; "It's Only Money" with Frank Sinatra, Jane Russell; "Interference" with Victor Maure, Lucille Ball; "I Married a Communist" with Robert Ryan, Laraine Day; "Montana Belle" in Trucolor with Jane Russell, George Brent; "Mr. Whiskers" with Victor Maure, "Make Mine Laugh," a variety show with Ray Bolger and others; "Savage Splendor," a Technicolor print from the Denison-Colton expedition; "Strange Bargain," with Martha Scott, Jeffrey Lynn; "They Live By Night" with Farley Granger, Cathy O'Donnell; "Terror" with Michael O'Shea, Virginia Grey; "Weep No More" with Valli, Joseph Cotten, and "The White Tower" in Anso Color with Valli.

Shorts Program

The forthcoming 12-reel subject schedule includes:

1. True Life Adventures: 1-2 Technicolor Special; 18 Walt Disney cartoons; 2 My Pals; 6 Leon Errols; 6 2-reel comedy specials; 13 This is America; 13 Sportscope; 13 Romance Specials; 13 1-reel comedies; and the following reissues: 4 Clark and McCullough comedies; 4 Edgar Kennedy.

SMPE Submits 5-Point Video Plan

The Society of Independent Motion Picture Engineers television committee Tuesday presented the reorganization committee of the Motion Picture Association of America with a five-point program designed to forward the immediate development of theatre video. The SMPE group, which was warned exhibitors that unless they acted immediately they might find the Federal Communications Commission had allocated all frequencies for theatre video, presented the following five points:

1) Formal replies by the Society itself and Paramount and Fox to a letter from the FCC, with the replies to cover theatre industry's need for theatre television and its willingness to transmit program to the FCC from interested producers and exhibitors for a public hearing; 2) Explanation at such a hearing of the theatre industry's need for frequency allocations; 4) If the application is allowed, application for exhibition of films for individual frequency allocations; 5) Willingness of such applicants to go ahead with theatre video and demonstration of their financial ability to back them up.

Tri-States MPTO

To Meet Oct. 18-19-20

The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will hold its annual convention at the Hotel Gayoso, Memphis, Tenn., Oct. 18-19-20, President W. F. Ruftin, Jr., announced Wednesday.

Study Video Aid

Republic hopes to develop television promotional campaigns to advertise its pictures and increase their box-office potential. Republic President Robert J. Yates declared in Hollywood this week.

Yates explained that his company had held a series of screenings in the Hollywood studios with advertising agencies and executives to "obtain ideas on the proper coordination of television with the motion picture industry." These ideas will be sent to Republic branch managers who will take them up with the leading circuit and independent exhibitors in each territory for criticism.

Bill May Speed Video Licenses

The Senate Interstate Commerce Committee this week introduced a bill which would require the Federal Communications Commission to speed action on video hearings and possibly would eliminate blanket rejections of applicants because they were defendants in anti-trust suits.

Important

The measure is important because of the fact that this defendant status seems to be holding back the major film companies which are involved in the court case. The bill calls upon the Commission to rule within three months on final disposition of cases which do not require a hearing and within six months for cases which do require a hearing. The FCC would be required to explain to Congress delays beyond these limits. Further, under the proposed bill, while it could weigh the effect of anti-trust violations in considering an application for disqualification for a license, it could not institute such disqualification proceedings on its own.

Meanwhile the Commission's failure to rule as to whether Warner Bros. could buy Dorothy Schiff's KLAC-TV, Los Angeles, appeared to have killed the sale since Warners' option expired and the Commission, though asked to rule, declared it could not do so before Aug. 1.

Fabian's Fox First

To Order Direct Video

Si Fabian's 4100-seat Fox in Brooklyn this week became what is believed to be the first theatre in the nation to order instantaneous theatre large-screen television for permanent installation.

The equipment, which picks up events directly and transmits them to a 15 x 20-foot screen, is manufactured by RCA and should be installed within six months, RCA said.

A spokesman for Fabian declared that the installation was a proving ground which might lead to further installations in the circuit's 43 theatres.

"This is the first," he declared. "We don't know all the answers. We're going to try to get the answers."

Public Relations!

Five free movie shows for children in the Hillsboro, Ohio, President's Drive-In, Ohio, are being given by George Petras of the Rivoli and Ritz theatres. Petras is co-operating with Hillsboro Kiwanis Club on the shows which will alternate between the two theatres during August.
First Schine Sale
Sale of the Schine Circuit Moose Theatre, New York, to Elmer B. Pablin of Cleveland for $8,000 was approved by Judge John Knight of the Federal District Court, Buffalo, N. Y., as the first in the series of 40 Schine theatres in several states, a report from Columbus, O., states.

Poor Picture Talk Bad—Smith
(Continued from Page 6)
be increased since quicker playoffs for films were noted generally everywhere.

Vice-President Al Lichtman also addressed the meeting Thursday pleaded for adequate revenue for the producer and for harder work to put pictures over by all branches of the industry.

"Cheaper admissions and cheaper negatives are not the answer to the motion picture problem," he intoned. "The answer is better pictures and better showmanship on the part of the exhibitor who is selling those pictures to the public."

Hits Double Bills
Lichtman attacked double bills, declaring them to be "one of the worst evils in our business for the simple reason that it encourages the making of a lot of bad pictures, which must drive a great many people out of the theatres of this country, many of them permanently because they cannot stand for the repetitious trash that is thrown upon the screen merely in the interests of quantity and never in the interest of quality.

"We in the production and distribution field have no means of stopping this. This condition can only be corrected by continuing the showing of double features."

Producer Sees Video Asa Talent Developer

Television will help the screen in one important way—by providing the new faces and talents motion pictures need, Joe Kaufman of Roy del Ruth Productions declared in New York this week.

Kaufman, who was in the city in connection with exploitation plans for "The Red Light" and discussions of production for the next—"Mad," a film about the moral narcotics—not only believes new faces are necessary. He believes that a star should prove his right to be a star. "A star," the former Balahan and Katz film buyer and before that a worker in the distribution field with Warner Bros., and Columbia, said, "is one who can draw people to the theatres. There are only a few stars that will bring in big box-office grosses. There are many so-called stars that don't mean a damned thing at the box-office."

Adult Trend
Kaufman believes that present-day trend in motion picture stories is "toward a more adult type of film making" with a shortage of "unusual, off-beat stories" which can be produced at a fair price making itself felt. "They are action stories, that are great stories," he acknowledges, "but by the time you get into production costs, it's impossible to make them."

He believes this trend is also toward lighter entertainment and the combination of "the home-spun type" with the "adult" type. He adds, and equally important is elimination of trie situations.

Audience Magnet Campaign
Aim of Baltimore Showmen

Spurred into action by dropping theatre attendance, Baltimore area exhibitors this week stood ready to back a 10-week, all-out campaign to get audiences back. The campaign, which is to start Labor Day, will be financed by a 10-cent-a-seat assessment on each participating exhibitor and will be worked out by local advertising agencies which has already submitted preliminary plans.

It was officially launched last week by the Motion Picture Theatre Owners of Maryland who met in the Baltimore Variety Club rooms to study the results of preliminary work done by its special committee and the Azrael Advertising Agency.

Walderman Chairman

This committee, with the Azrael agency, had worked out a campaign which fires its guns in all directions and with all types of ammunition. It will steer clear of shouting "Go to the Movies" but will try to remind all walks of public life that the movies are their cheapest and best entertainment. To this end the campaign will be aimed at children, to get them to bring pa and ma along; to dating couples; to married stay-at-homes, to the working man, the housewives and to every potential movie-goer.

The advertising is all institutional. It plugs motion picture entertainment and theatres, not any particular pictures or stars. It will be disseminated through newspapers, radio, window cards and even through television. Reports indicated that Hearst's Baltimore News-Post would cooperate.

A decision in this direction was reached after the committee had studied the various causes which might be keeping people away from the boxoffice.

Such factors as television, income, quality of pictures were studied and the committee concluded that what was hurting the box-office was the general indifference of the movie-going public. This was attributed to negative publicity in newspapers and magazines which carried the thought that pictures were bad, a situation in part caused by screaming from Hollywood.

On this point, Chairman Walderman asked the exhibitors at the meeting:

"What other industry would complain about its product and still expect to sell it at a profit?"

2-Phase Program

A two-phase program to beat this indifference was developed. One was to attempt to keep exhibitors, distributors and studios from complaining about pictures. The other was a positive campaign to revive public interest through advertising.

The initial ad campaign resulted.

Best Runs for Drive-Ins Able To Pay Best Rents Is Goal of Buyer Dietz

Andy Dietz, general manager of Cooperative Theatres, arrived in New York this week to seek first-run over brick-and-mortar houses for 12 drive-ins which buy and book through his service in the St. Louis area.

Dietz told Showman's Trade Review that he was seeking the right bid for first-run from the general sales manager of the major distributors and had not come to New York with a chip on his shoulder or to try to buy direct. He wanted to prove necessary to instruct their St. Louis exchange managers to give him a chance to bid for first-run, not only for his 12 drive-ins accounts but also for 16 brick-and-mortar houses which he services. The reason for this, he claims, is that he believes the drive-in or otherwise—which can pay the highest rental for a film should get the first-run. Furthermore, the drive-in situation is serious because experience has shown that drive-ins cannot exist on program pictures.

Can't Play Bs

"The drive-ins," Dietz said, "can't play program pictures. They can play old pictures, but they've got to be big pictures and they've got to have outstanding casts."

Dietz claimed that the situation was general as far as his drive-ins clients wanting the best product first-run. Specifically he said it had started in Herrin, Ill., where a competing 1500-seat brick-and-mortar operator had started a 1,000-car drive-in in a territory where Dietz's client had a smaller drive-in.

The situation emphasized the fact that he had to get better product for his clients, so, Dietz said, he wrote the St. Louis major exchanges and asked for first-drive-in runs and for first-run to brick-and-mortar houses. The exchanges asked him if he wanted to bid and Dietz agreed.

Later he was advised that they were not interested in offering first-run product at the moment to open-airers.

Hence his visit to the general sales managers in New York.

Drive-in audiences lean toward action and comedy pictures, Dietz declared, and the drive-ins in the St. Louis area, which also covers part of Illinois as well as Missouri, run on an average of eight months in a year, making four changes a week—Saturday and Monday; Tuesday and Wednesday; Thursday and Friday, with Saturday as a one-night stand.

Same Ballyhoo

They lean heavily on newspaper advertising, use radio and window cards and with the exception that they have no lobby displays, their exploitation is similar to that of the brick-and-mortar houses. They even use giveaways now, Dietz said, some giving away automobiles.

Dietz was not at odds with the theory of bidding. He tried it for one of his brick-and-mortar clients at Baltimore. The house had been playing third-run and managed to win bids, said, for approximately 16 20th-Foxes, six MGMs and five RKO's. Asked if this had not run his clients film rentals to the sky, he replied:

"The house couldn't exist on second or third-run policy."

To Meet Aug. 30-31

First general meeting for the move to establish an all-industry public relations body which would bring together exhibition, production, and distribution has been set for the Drake Hotel, Chicago, Aug. 30-31, the Motion Picture Association of America announced this week.
There'll be plenty of buzzin' over the BIG DOINGS under way for your industry, your theatre and your future with

COME TO THE STABLE • I WAS A MA • EVERYBODY DOES IT • YOU'RE MY EVERY THIEVES' HIGHWAY • OH, YOU BEAUTIFUL D

There's No Business

GERRY ATKINS, Warner Circuit, Albany, N. Y. • ISABEL AUSTIN, RKO Theatre, New York City, N. Y. • RUSS BROWN, Hamrick-Evergreen Theatres, Portland, Ore. • MISS BRUNNER, Fox Wisconsin Amusement Corp., Milwaukee, Wis. • OLLIE BROOKS, Butterfield Circuit, Detroit, Mich. • HARRY BROWNING, New England Theatres, Inc., Boston, Mass. • LOU BROWN, Locue's Poli Circuit, New Haven, Conn. • EMIL BERNSTECKER, Paramount Theatre, Knoxville, Tenn. • JOHN CARROLL, Faye's Majestic Theatre, Providence, R. I. • TOM CLEARY, Consolidated Theatres Ltd., Monogrol, Que. • DOROTHY DAY, Central States Theatres, Des Moines, Iowa • ERNEST EMERLING, Locue's Theatre, New York City, N. Y. • RUSS FRASER, Tri-State Theatres, Des Moines, Iowa • HARRY FREEMAN, Fox Theatre, Philadelphia, Pa. • CHARLES FREEMAN, Criterion Theatre, Oklahoma City, Okla. • VIC GAUNLETT, Hamrick-Evergreen Theatres, Seattle, Wash. • HELEN GARROLL, Inter-Mountain Theat., Inc., Salt Lake City, Utah • HARRY GOLDBERG, Warner Bros. Circuit, New York City, N. Y. • ALICE GORHAM, United Detroit Theatres, Detroit, Mich. • EDGAR GOTH, Fabian Theatres, New York City, N. Y. • BERNIE HYNES, Darrow Theatre, Darrow, Calo. • KEN HOEL, Harris Amusement Co., Pittsburgh, Pa. • BOB JOHNSTON, Missouri Theatre, St. Louis, Mo. • HERMAN KERSKEN, Fox West Coast Theatres, Oakland, Calif. • NORMAN E. KASS, Essaness Theatres, Chicago, Ill. • SENN LAWLER, Fox Midwest Theatres, Kansas City, Mo. • PAUL LEVI, American Theatres Corp., Boston, Mass. • HARRY MANDEL, RKO Theatres, New York City, N. Y. • NICK MASTOUKAS, Skouras Theatres Corp., New York City, N. Y. • SEYMOUR MORRIS, Schine Circuit, Gloversville, N. Y. • MORRIS MECHANIC, New Theatre, Baltimore, Md. • JIMMY NAIRN, Famous Players Canadian Corp., Toronto, Canada • SEYMOUR PEISER, Fox West Coast Theatres, Los Angeles, Calif. • HOWARD PETTINGILL, Florida State Theatres, Jacksonville, Fla. • FAY REEDER, Fox West Coast Theatres, San Francisco, Calif. • TOM READ, Fox Theatre, Atlanta, Ga. • HAROLD RENZLER, Randforce Amusement Corp., Brooklyn, N. Y. • EMMET ROGERS, Tivoli Theatre, Chattanooga, Tenn. • ROGER E. RICE, Griffith Theatres, Oklahoma City, Okla. • FRANK STARZ, Interstate Circuit, Inc., Dallas, Texas • BETTE SMITH, Fox Theatre, Detroit, Mich. • SONNY SHEPHERD, Wometco Theatres, Miami, Fla. • HARRY SPIEGEL, Comerford Theatres, Scranton, Pa. • CHARLES TAYLOR, Great Lakes Theatre, Buffalo, N. Y. • E. E. WHITAKER, Georgia Theatres, Inc., Atlanta, Ga. • DAN WILKINSON, Neighborhood Theatres, Inc., Richmond, Va.
It’s Great Helping People Have a Good Time, Says Blank

A man whose credo is that “helping people to have a good time is the greatest business in the world” celebrated the Biblical span of three score and ten July 27 when A. H. Blank, head of Tri-State Theatre Corporation, observed his 70th birthday.

It’s the big event in the Tri-State business because they’re out to do him honor for his 37 years in show business with a 70-day tribute contest. But there’s a little more than 70 years and a long span of theatre activity in his life. There’s the romance of show business and American opportunity well used by Blank in the opening of his five-cent show into a string of 100 important theatres, including drive-ins, in Iowa, Nebraska and Illinois, which saw this string of theatres go bust in the Paramount bankruptcy and saw the man who had made them, proudly as Sid Grauman and root them firmly again in the amusement world. For to Blank it was more than a dollar-making job. It was being part of the greatest business in the world—“helping people have a good time.”

At Eight

Blank came to the United States from Roumania when he was eight years old. His father set up a fruit business at Council Bluffs, Iowa, which was very handy for young Abe for it allowed him to visit the Trans-Mississippi Exposition at Omaha in 1898 by the simple expedient of crossing the river. From this exploit he met show business. The cry of the Barker was music to his ears; the brightness of the lights and the tempo of the show stirred something in him. In a short time, he was part of the life, selling balloons and collecting admission money.

But Papa Blank was not one to follow shining illusions unless there was some hard sense along with them. His advice must have been sound and eloquent for young Abe started in business April 1, 1899, and root wasn’t half-baking this time. It was a partnership with his brother in a small bottling plant at Des Moines. From 1903 to 1910 he went into real estate and financing. But all the time the urge of show business was with him, an urge that he satisfied somewhat by becoming Des Moines correspondent for The Dramatic Mirror, a now defunct theatrical weekly.

Movies Did It

But corresponding couldn’t satisfy the theatrical appetite and when storeroom movies came along with their five-cent admissions, Blank was right there leasing a store in which he set up the Casino Theatre of Des Moines in 1921. He expanded from this to build the Casino in Davenport and the Strand in Omaha during 1913.

The five-cent business was a good business but Blank was a man of vision. In 1914 the Garden opened in Des Moines. It was a sensation. Not only did it offer air cooling by giant-sized fans which pumped breezes into the theatre, but it featured an orchestra and an organist to accompany the movies. And it charged—heard of at the time and the place—an admission of 15 cents, or three times as much as Blank had collected hitherto.

Meanwhile, in 1916 Blank took a look at production and evidently believing what exhibitors have learned again today that you have to have pictures to keep theatres going he and S. A. Lynch bought the Triangle Film Company. Later he served as president of First National Pictures, Inc. and a member of the executive committee for seven years.

Adds House

In 1917 Blank added another house to his chain—this time the 2,000-seat Rialto at Omaha, which was then largest motion picture theatre in the midwest and was the first to install sound equipment when it began singing.

As Paramount advanced with its plans of theatre acquisitions, Blank sold the Famous Players Corporation a half-interest in 22 theatres in 1926 and in 1929 he sold out altogether to Paramount.

When the giant circuit took advantage of Section 77-B, Blank came in as a receiver, salvaged it and formed his two present corporations.

Blank has never been too busy as an exhibitor to take a part in outside activities. World War I saw him selling Liberty Bonds and War Savings stamps and serving as Iowa publicist for the move. World War II found him chairman of the War Activities Committee for Iowa and Nebraska.

Community Work

Some of this outside work—which includes film activities in Red Cross campaigns, USO drives, March of Dimes, Cancer and Greek relief funds—has found public recognition, among which was the Des Moines Tribune community award for outstanding service to the city, which was awarded Blank and Mrs. Blank in 1945.

Most of it is hardly publicized. Among these is the Raymond Blank Memorial Hospital for children which Blank and Mrs. Blank—the former Anna Levy of Omaha, Neb.—presented to the city and have since expanded and improved. It is in memory of their son, Raymond, secretary of the two circuits, who died of a heart attack at the age of 33 on March 7, 1943. Another is the $1,000 prize Blank awards each year to the Iowa Junior Chamber of Commerce which does the top job of safety promotion.

Finance Firm Forecloses on 2

Federal Judge Ben Harrison this week in Hollywood allowed the finance firm of Walter E. Heller and Company to foreclose on two films—Andrew Stone Enterprises’ “Bachelor’s Daughters,” and Benedict Bogues’ “Miracle Productions’ “Christmas Eve.” The foreclosure was over indebtedness.

Dividends Drop

Publicly declared cash dividends by motion picture corporations plummeted to $224,000 in May, 1949, in a drop of 88.7 per cent from May, 1948, the Commerce Department announced this week in Washington. Last year’s May dividends were $1,956,000, but this included $1,810,000 reported by Warner’s Stanley Company which this year failed to report a dividend for May. Should its dividend be paid later in the year this would change the figures. For the three months ending in May, 1949, dividend payments amounted to $10,330,000, compared to $13,123,000 for the same period in 1948.

Judge Sets Verdict Aside in Walcher Suit

Federal Judge George H. Moore Tuesday in St. Louis set aside the $200,000 which a jury in his court awarded last December to Beulah Greenwald Walcher against Loew’s, Inc. Mrs. Walcher was injured over her film, “They Were Expendable,” claiming it violated her rights or privacy. She had been an army nurse who was apparently associated with the “Peggy” in the book which served as a picture. Judge Moore ordered a new trial. The judge ordered a new trial on the ground that size of the damages indicated prejudice.

Film Events Calendar

AUGUST

6-7, meeting of Monogram franchise holders and branch managers, Drake Hotel, Chicago.

11-31, International Film Festival, Venice, Italy.

17, 18, board meeting, Allied Independent Theatre Owners of Iowa and Nebraska, Lake Kooboji, Iowa.


30-31, public relations meeting, Motion Picture Ass’n of America, Drake Hotel, Chicago.

SEPTEMBER

3-7, International Film Festival, Cannes, France.

12-14, Allied Theatre Owners of New Jersey convention, Ritz Carlton Hotel, Atlantic City.

11-15, meeting of the Theatre Owners of America, Beverly Hills, Calif.

19-20, annual meeting, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, St. Louis.

20-21, annual convention, Kansas Missouri Theatre Association, Kansas City.

20-23, convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus, O.

26-28, trade show and convention, Theatre Equipment and Supply Manufacturers Ass’n, Hotel Stevens, Chicago.

OCTOBER

3-5, convention, Allied Theatres of Michigan, Book-Cadillac Hotel, Detroit.

6-8, Kentucky Association of Theatre Owners convention, Brown Hotel, Louisville.

12-13, meeting of the national committee of the Motion Picture Exhibitors Association of Canada, Chateau Laurier Hotel, Ottawa, Ont.

24-26, annual convention Allied States Association, Minneapolis.


10-19, annual meeting of the Motion Picture Theatre Owners of Arkansas, Mississippi, Missouri and Tennessee, Hotel Gayou, and Tennessee Hotel, Memphis.

27, presentation of charter to Variety Club Tent No. 35, Hotel Astor, New York.

DECEMBER

Big 3 Face Theatre Loss
(Continued from Page 7)

basis of some percentage of what the show is thought likely to yield. But it would be unlawful in this, as in the case of other licenses, for the licensor to require a fixed admission price as a condition of license.

7) Old Customer—Denied plea of Little 3 that they "should be allowed to retain their old customers irrespective of discrimination" stating that this would create a precedent the Supreme Court ruling such an authorization.

8) Discrimination—Denied the Justice Department's plea for a special clause on discrimination. Point out: "We think it is sufficient to provide, as was done in the Paramount consent decree, that the distributor defendants be enjoined from licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres, or others." The court further points out that this does not mean that the torrent of contractual agreements which may be made as pictures as he wants at one time, provided the defendants do not compel him to buy pictures he does not want in order to get a picture or pictures that he does want.

Arbitration Optional

9) Cross-licensing—The court refused the Justice Department its plea for a ban on cross-licensing. The court also suggested that arbitration had been "useful in the past" and left it to the Big 3 and "any others" who might wish to consent to arbitration with the American Arbitration Association. The court was not bedazzled with exhibitors and of the Little 3 Columbus has rejected it, while United Artist and Universal have shown no enthusiasm. The opinion, which has yet to be shaped into a decree, was generally considered a victory for the Justice Department. The court itself took time to detail clearly its reason for turning to divorce after compulsory bidding was eliminated. "A record of the illegalities which we, and the Supreme Court as well," the opinion declared, "have found to exist, in addition to a consideration of geographical distribution and very general absence of competition between the major defendants, convinces us that in the absence of a system of competitive bidding, the theatre holdings of the major defendants have played a vital part in effecting violations of the Sherman anti-trust act. . . .

Trifling Competition

"We have examined the defendants' theatre holdings and find that in cities of less than 100,000 in population, there is no doubt that Paramount, Warner, Fox and RKO owned or operated theatres either in largely separate market areas or in pools, without more than trifling competition among themselves or with Loew's.

Hopeful Sign

Sen. Walter F. George (D., Ga.), head of the Senate Commerce Committee, this week joined the ranks of those favoring cuts in excise taxes, among which are taxes on amusement admissions. George, who was against the "Johnson rider," which would have reduced these taxes to a pre-war 10 per cent, now says the excises should be reduced to increase business and protect the country against a possible depression.

No % But...

Distributors are relying on percentage in the smaller situations but are asking higher flat rentals, according to Stanley Kane, executive di-
rector of North Central Allied, Minneapolis reports. This action, he pointed out, is causing considerable resentment among the exhibitors. It is expected that NCA President Ben Berger will call a special meeting of the NCA board to discuss the alleged action of exchange in raising flat rental terms in exchange for dropping percentage demands.

Consent Decree Out Still Open
(Continued from Page 7)

Department, they can always fight it out up to the U. S. Supreme Court again. Whether they will, of course, they alone know, but the fact is that they have put up a very hard fight over an 11-year period, in the Page want. It seems logical that they will be willing to fight a little longer.

Important

Those theatres after all are very important properties. They've shown sizable profits over the years; they've provided key outlets for the owning company's films where the pictures could be shown as the company wanted them shown and under the proper exploitation and terms. They're quite an asset in event any of the companies have to go to the banks for money and need collateral.

An appeal will drag the case, and during the drag period the theatres remain with the companies and continue to pile up their profits. The Little 3—Columbia, Universal, United Artists—at first glance don't seem to have much to appeal over. True they wanted the court to give them a separate decree, which was refused in the past; they wanted changes in trade rulings which they didn't get. But they did get the right to roadshow. They did get the right to sell more than one picture at a time. They did get the right to franchise if the franchisings were to an independent and to promote competition. This is pretty important when it is considered that the whole and shuffling of the circuits will create new operations and that these new operations, which probably will look like new competition, will be anxious to buy product for normal operations.

Blanket Sales

Also important to this group is the fact that one salesman at one time can sell as many pictures to an exhibitor as that exhibitor wishes to buy. The only thing the salesman can't do is try to make the exhibitor buy what he doesn't want to get what he does. All in all the Little 3 haven't done too badly, you'll hear folks say. You'll even hear a lawyer or so representing them whisper it in a voice like a trumpet.

Griesdorf Named

Odeon Circuit Chief

David Griesdorf will become general manager of the Canadian Odeon circuit of 116 theatres, on Aug. 1, President J. Earl Lawson, K.C., announced this week in Toronto.

Griesdorf pointed out that the circuit's building program had added 25 new theatres to the chain, said that this would necessitate an expansion of senior operating personnel.

Humanitarian Award

Winners Again Honored

Variety Clubs International Chief Barker R. J. O'Donnell Wednesday called attention to the fact that additional honors had been awarded Herbert C. Hoover and George C. Marshall, the last two recipients of Variety's Humanitarian Awards. The New York Board of Trade, O'Donnell pointed out, had selected these two for its annual award for distinguished public service.

"This seems to confirm beyond question that our Award Committee is doing a magnificent job," O'Donnell said.
When it comes to Roseanna's the

The Gripping Story of the Hatfields and the McCoys!

WATCH FOR THE BIG
to Boxoffice
Real McCoy

SAMUEL
GOLDWYN
PRESENTS

Roseanna McCoy
starring
FARLEY GRANGER - CHARLES BICKFORD - RAYMOND MASSEY
RICHARD BASEHART - GIGI PERREAU
and Introducing JOAN EVANS

Directed by IRVING REIS • Screenplay by John Collier • Director of Photography Lee Garmes, A.S.C. • Distributed by RKO RADIO PICTURES, INC.

STATE PREMIERE!...
Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Studios Expand Campaign for P.A. Tours of Stars, Players

Motion picture companies are continuing and expanding their campaign to combat the alleged box-office competition from other forms of amusement by sending their stars and players on personal appearance tours designed to establish closer contacts between the public and the stars and stimulate greater interest in current and forthcoming product.

Possibly the most active studios in this respect have been Universal-International and Columbia. Dan Duryea has just departed for San Francisco and Vancouver, Wash., where he will occupy himself with personal appearances for U-I's "Johnny Stool Pigeon." The same studio is busy setting up a tour for "Yes Sir, That's My Baby" exploitation purposes, with several cities scheduled. Yvonne DeCarlo and Howard Duff, along with Dorothy Hart and Willard Parker, only recently returned after playing Texas and Oklahoma with "Calamity Jane and Sam Bass." Duff, Ann Blyth, Edgar Buchanan and Chill Wills did the same in Salt Lake City for "Red Canyon," while Kansas City and five other cities got Marjorie Main, Percy Kilbride, Richard Long and Meg Randall with their dash of "Ma and Pa Kettle."

For Columbia, Gene Autry is out on a month's visit to the Pacific Northwest, while Patsy Kelly is doing some plugging for the Blondie series in Chicago, after hitting Miami first. Charles Starrett is in the Denver-Cheyenne area on behalf of Columbia's Durango Kid westerns. Paulette Goddard makes New York Aug. 1 for publicity interviews in connection with "Anna Lucasta," and Larry Parks, star of "Jolson Sings Again," is on a theatre tour with his wife, Betty Garrett. Smiley Burnette just returned from a month in the South, also on behalf of the Durango Kid series, while the Three Stooges wound up a midwestern tour plugging their comedies.

Farley Granger and Joan Evans, stars of "Rose Marie," are being scheduled for personal appearances in connection with the four-city opening of Samuel Goldwyn's film in Louisville, Cincinnati, Indianapolis and Charleston, Aug. 17-19. As "Ambassador of Goodwill," Henry Wilcoxen, who plays an important role in Cecil B. DeMille's "Samson and Delilah," will undertake a nationwide tour for Paramount early in August during which he will address women's groups and civic organizations and meet with the press to give them a description of the picture's magnitude and background. Wilcoxen will cover the country in a specially chartered plane to be flown by William P. Odum, of New York, noted round-the-world flyer.

Marie Wilson will hit New York several times in September to help push "My Friend Irma," her Hal Wallis film for Paramount, while Corinne Calvet moves to the same city in August on behalf of "Rope of Sand," another Wallis film. Bob Hope, possibly the most frequent of the personal appearance trouper, takes in the Minneapolis Aquatennial for Paramount's "Singing in the Rain" via News Syndicate. "Come to the Stable" at the Rivoli Theatre. Thousands of people strained against police lines as they sought to catch glimpses of the social leaders, industry captains, Hollywood stars, state officials and religious heads who attended New York's first formal summer premiere in more than a decade.

The event was televised on the Dumont Television network and broadcast by Martin Starr via WINS. Syndicated and wire news services, as well as local news and society staffs, also covered.

Conners, Howard Win RKO July Awards

The RKO Showmanship Awards for July have been won by Manager Ray Conners of RKO Keith's Theatre, Flushing, and Manager Frank Howard of the RKO Memorial Theatre, Boston. Certificates of Merit and cash were made to Conners for a "Kiddie Show" promotion, and to Howard for the promoted weekly broadcast from the Memorial Theatre.

Beller Joins 20th-Fox Publicity Staff

Larry Beller, one-time member of the information department in the New York office of the Motion Picture Association of America, has been assigned to the publicity department of 20th Century-Fox, where he will head the department for special work on "Prince of Foxes." Publicity Manager David Golding announced.

CROWDS WATCHED while art students in Baltimore competed in a contest on Warner's "Girl From Jones Beach," sponsored by the Stanley Theatre and the News-Post. Vying for prizes promoted from local dealers, the contestants painted and drew Virginia Mayo from a life-size blowup. Manager Rodney Collier provided this sidewalk setting for the art students and instructors to view the exhibit.

Largest Bulb Brightens 'Stable' Formal Premiere

With carbon klieg lights giving way to the world's largest and brightest incandescent light bulb—50,000 watts strong, the metropolitan area was brilliantly illuminated Wednesday night when 20th Century-Fox presented the reserved-seat, invitational world premiere of "Come to the Stable" at the Rivoli Theatre.

Thousands of people strained against police lines as they sought to catch glimpses of the social leaders, industry captains, Hollywood stars, state officials and religious heads who attended New York's first formal summer premiere in more than a decade.

The event was telecast on the Dumont Television network and broadcast by Martin Starr via WINS. Syndicated and wire news services, as well as local news and society staffs, also covered.

Miss Van Slyke to Aid 'Heiress' Campaign

Maria Van Slyke, formerly associated with 20th Century-Fox, Universal-International, World Lion and International Pictures as a publicist, has been named national campaign coordinator for Paramount's "The Heiress," by Max E. Youngstein, national director of advertising, publicity and exploitation.

HERE'S HOW they did it in England in support of the premiere and London release of MGM's "Easter Parade." Tying-in with the album of MGM "Easter Parade" records, this unusual window display was arranged in the H.M.V. Showrooms. Note how the records are linked to the motion picture; note also the musical aspect of the title. This is what we'd call really smart showmanship.
Showmen's Trade Review, July 30, 1949

I.M.P.S. Member Report

Showman May Finds Organ Parties Profitable

Last January STR reported the successful organ programs by Manager-Organist Edward May, which were carried the length of Lincoln Road via Muzak lines from the lounge of the Lincoln Theatre, Miami Beach, Fla. These programs were heard during the Christmas holiday season, and so well were they received that I.M.P.S. Member May has inaugurated a 15-minute broadcast "nightly," except Tuesday, from 12:30 to 12:45 a.m.

The "Middle Portrait, as it is called, starts immediately following the close of the feature. Theatre patrons are invited to remain in the lounge and are served coffee, candy and cigarettes, gratis.

"Our party," explains Brother May, "consists of informal organ programs, requests, community singing and a general informal good time. The audience also takes part in the broadcast period. We have a title-guessing contest for the radio audience as well as for the patrons in the lounge. At one o'clock we find it necessary to play Goodnight Sweetheart as a gentle reminder that the party is over."

"This added attraction has a two-fold purpose: the broadcast gives us an opportunity to plug the current and coming attractions at all three first-run Wometco theatres—the Lincoln, Miami and Miramar; and it gives us a stimulant for our late shows, as the people who attend this performance are invited to stay for the party."

The Lincoln, as far as we know, is one of the very few theatres that has found a way to make its organ a profitable asset. Dusty consoles in a lot of other theatres could be made just as profitable.

Bridgeport to Premiere 'Top O' the Morning'

As the result of an invitation from Mayor Jasper MacLevy, the Board of the Chamber of Commerce, the Dictaphone Corp. and various civic and business organizations, the world premiere of Paramount's "Top O' the Morning," starring Bing Crosby, Barry Fitzgerald and Ann Blyth, will be held August 17 in Bridgeport, Conn., at the Warner and Merritt theatres.

Civic and business organizations will cooperate in staging "Morning Week" to coincide with the film's simultaneous openings. Leading merchants and the city's newspapers will aid in the promotions.

Besser Portraits For 'Sword' Campaign

Roy Besser, nationally known magazine illustrator, has completed a series of five dramatic portraits of the chief characters in Universal-International's "Sword in the Desert."

The portraits will be placed on exhibition for the New York engangement of the film and then shipped throughout the country in conjunction with out-of-town showings. The collection includes character study portraits of Dana Andrews, Marta Tetn, Story M. McNally, Jeff Chandler and Liam Redmond.

Perry Lieber Here

Perry Lieber, head of RKO's Studio Publicity, is in New York for home office conferences on new product.

I.M.P.S. Member Report

New Criterion Policy For Majors' Big Films

A new policy of presenting the outstanding releases of the major companies for extended runs will be inaugurated August 23 at the Criterion on Broadway with the invitational world premiere of Universal-International's "Sword in the Desert."

The 1,600-seat theatre will be refurbished and a new screen installed with the launching of the policy.

Theatre Revue to Honor The Late Gene Ford

The annual "Going Native" revue at Loew's Capitol, which has been a Washington, D.C., classic, will be dedicated this year to the late Gene Ford, managing director of the theatre and producer of nine previous revues. Mrs. Kay Ford, widow of the theatremen, is assisting...

Disappearing Titles in Animated Lobby Display

An animated lobby display that flashed on the titles of the month's coming features, which then disappeared letter by letter and after a few seconds of darkness began to come on again, also letter by letter, was constructed by I.M.P.S. Member Hugh S. Borland, manager of the Louis Theatre, Chicago. Mounted above the entrance door into the auditorium, the motion that attracted the eyes of persons in the lobby was made mysterious by the coming on and disappearing of the letters of the title and the changing color. The cost, says Brother Borland, was only a dollar for window cards containing the titles, the other material being taken from odds and ends about the theatre.

The screen was of white crepe paper fastened across a frame. To the back of the "screen"...

(Continued on Page 34)

Joseph Sees Army on 'Battleground' Promotion

John Joseph, assistant to MGM Ad-Publicity-Exploitation Chief Howard Dietz, was in Washington Thursday to confer with top Army officials and the 10th Airborne Division Association on plans for Army cooperation in the promotional activities on "Battleground." The picture was screened last Friday for top Army brass, and another is set for a later date.

I.M.P.S. Member Report

Qualls Hits Jackpot 4 Times in His 'Stratton' Campaign; Business—SRO

How often do you hit the jackpot? We're not talking about gambling, either. We're talking about productive showmanship.

Well, down in Burlington, N. C., I.M.P.S. Member E. C. Qualls, Jr., hit it four times in his campaign on "The Stratton Story."

First, he displayed a 24-sheet in front of his State Theatre a week in advance.

Second, he and his ulsters (see cut), cashiers and doormen don baseball uniforms to which were affixed badge-cards giving the title of the picture and playdate.

Third, Qualls took advantage of the fact that Gus Zernial, now a Chicago baseball player, formerly played ball in Burlington with the Burlington Club and used his name in advertising the picture. Zernial's name had a great deal of drawing power.

Fourth, Qualls invited the local Baseball Club, newspaper sports writers and their wives to be his guests on opening night. They came early and stood in the lobby and talked to first-night patrons. The stunt netted free publicity on the newspaper sports pages.

There are—four exploitation stunts, and each one hit the jackpot. You'll note that the use of radio was avoided altogether and that there was little additional newspaper advertising. Brother Qualls has proved there are other ways to reach the public—and get the business.

Did you say business? We certainly did—and it was big business, too. "The Stratton Story" played seven days, with business heavy at the matinees and S.R.O. at night.

It was a swell job, and Brother Qualls deserves high praise from his fellow I.M.P.S. members. But don't try to pin a rose on him, for he'll refuse it, modestly explaining: "You overlook one important thing—I had a good picture."
LEVEQUE MAKES FIGURE STAND OUT in this eye-catching display constructed for the showing of United Artists' "Siren of Atlantis" at the Albert Theatre, Berlin, N. H. And when we say "stand out," that's precisely correct, for Leveque cut the figure from a 24-sheet, then raised it from the supporting background. The title was in bold black with silver fitter, while the stars' names, also cut from the 24-sheet, were also raised. Indirect red lighting, as well as baby spots, illuminated the display.

I.M.P.S. Member Report

Kleper Makes New Haven Conscious Of Loew Poli's First Foreign Film

With its first foreign-language film, "Symphonic Pastoral," booked into the Loew Poli College Theatre, New Haven, Conn., I.M.P.S. Member Manager Sidney H. Kleper wanted to make that thriving seat of Yale University thoroughly conscious that such a picture had been booked. Knowing that it was a high-class, artistic production, he seized upon the favorable reviews accorded the picture by the critics on big city newspapers to make his fellow townspeople aware of the praise that has been heaped upon it.

First, he prepared a window and counter card, 11x14 inches, headed: "Critics & Crowds from Coast-to-Coast Cheer 'Symphonic Pastoral,'" with a portrait of Star Michele Morgan in the top center of the card and excerpts from reviews of the film from Washington, Boston, New York, San Francisco and Los Angeles newspapers, a straight ad occupying the lower third of the card. But astute Brother Kleper was not satisfied with that; he had the same copy imprinted upon slightly smaller shopping bags which were distributed by many New Haven shop keepers to their customers. Kleper's mailing card carried a Morgan portrait and excerpts from some of the reviews.

A tip that got the women interested was one with Carroll Cot-Rate Cosmetics; coupons were given out at the theatre which Carroll's redeemed for a "flacon de perfume inspired by the French production," etc.

Newspaper ads did not use any quotations from big town reviews, but emphasized "At last you can see one of the year's greatest motion pictures..." and the injunction: "Don't miss it" and that the film is based on Andre Gide's prize-winning novel. Newspaper publicity of which Brother Kleper garnered a generous amount, played upon the Gide story angle. Fountain services were tipped up on a Symphonic Pastoral Rainbow sundae, and the lobby contained some simple and attractive display boards.

An outstanding conservative campaign, Brother Kleper, which STR is happy to pass along to other I.M.P.S. members and other exhibitors who will find your ideas worth adopting.

Dance Floor in Lobby Long's 'Barkleys' Stunt

Manager Ray Long of the Paramount in San Francisco held dancing lessons in the lobby of the theatre, where he had a dance floor erected, as a novel and highly-satisfactory promotion stunt for "The Barkleys of Broadway."

The impromptu ball room was operated by the local Fred Astaire Dance Studio which had on hand instructors, both feminine and masculine, to offer suggestions to patrons who wished to enhance their dance style. The instructors were kept busy and the dancers, mostly of the younger set but with a sprinkling of their elders, availed themselves of the opportunity to learn new steps or perfect their mastery of older dances.—SFR.

Atton Cops First Prize
In Mike Naify Salute

Winner of the first prize—$500 cash—in United California Theatres' Mike Naify Salute was Manager George Atton of the Turlock Theatre, Turlock, Calif., for turning in the most consistent job of showmanship during the drive. Cash distributed in awards totaled $3,000.

Second prize of $200 was copied by Manager Fred Cartice of the State Theatre, San Jose; third prize of $100 was won by Manager John Wyatt of the Tower, Santa Rosa. The company's Merced District Manager J. L. Flegard was awarded $200 because his managers turned in the most qualifying campaigns.

Booker's prize went to Morris Rosenberg and Joseph Flannigan of San Francisco, each receiving $50. The 10 district prizes of $50 were awarded to: Robert Syversen, El Rey, San Francisco; Russell Wheeler, Harding, same city; M. Cooley, Gateway, Oakland; C. D. Pickell, State, Red Bluff; Don Nichols, Lindsay; E. J. Keegan, Del Oro, Grass Valley; Loren Ulrich, California, Santa Rosa; Merwyn Smith, Del Mar, Santa Cruz; Marguerite Dougherty, Tower, Reno, and Ray Bartholomew, State, Montery.—SFR.

A Pram for Son Edward Novel Stunt in England

A perambulator was sent around Great Yarmouth, England, and displayed in Wickers' window for a week with the copy: "This pram has been loaned by Wickers for—guess who?" The answer, given as promised a week later, was "Edward, My Son," and coincided with the arrival of the MGM picture named for a spoiled child. The stunt was arranged by Manager J. G. Boddy of the Regent, which played the film.

Arizona Blanketed by 'Johnny Stool Pigeon'

Following its triple world premiere Wednesday in Tucson, San Francisco and Vancouver, Universal-International's "Johnny Stool Pigeon" was set to open in some 40-odd first-run theatres in Arizona.

Special advertising, radio tieups and exploitation on a statewide basis were worked out by members of U-I's exploitation department.

STATION WAGON street ballyhoo on RKO Radio's "Joan of Arc" toured Coney Island, Sheepshead Bay and the Belt Parkway with attention to the film showing at the Graham Theatre, Brooklyn. The bannered and posteried wagon stopped in front of many schools and churches. Credit Manager Vincent Di Gennaro for this showmanship.
"The Heiress"

Has...

**GREATNESS**
of performance — shining in the title role — as OLIVIA de HAVILLAND climaxes her achievements in "The Snake Pit," "To Each His Own," and "Gone With The Wind."

**GREATNESS**
of romantic appeal by MONTGOMERY CLIFT, fulfilling the promise of "The Search" and "Red River" which established him as the most sensational new box office performer in many years.

**GREATNESS**
of direction by WILLIAM WYLER, reflecting his warmth of human understanding combined with the craftsmanship of his top grossers, "Wuthering Heights," "Mrs. Miniver" and "The Best Years Of Our Lives."

**GREATNESS**
of brilliant acting by world famous RALPH RICHARDSON, supported by MIRIAM HOPKINS, MONA FREEMAN and many other important names.

**GREATNESS**
of story. "THE HEIRESS" is based on a long-run hit play by Ruth and Augustus Goetz, adapted from a world famous novel by Henry James.

**GREATNESS**
of all these magnificent box office ingredients is the hallmark of "THE HEIRESS"

**GREATNESS**

PARAMOUNT PRESENTS WITH PRIDE ITS GREATEST OF '49

Olivia de Havilland • Montgomery Clift • Ralph Richardson in William Wyler's "THE HEIRESS" with Miriam Hopkins • Mona Freeman • Vanessa Brown Selena Royle • Produced and Directed by William Wyler • Screenplay by Ruth and Augustus Goetz • Based upon their stage-play
Once More, My Darling

Univ.-Int. Farce-Comedy 97 mins.

AUDIENCE SLANT: (Family) A good screen comedy is bound to amuse most moviegoers. Robert Montgomery and Ann Blyth, in the leading roles, succeed in promoting a good deal of laughter.

BOX-OFFICE SLANT: This is the type of comedy that will entertain all those who want "escapist" fare. Has the name-draw to bring them in, and from there on word-of-mouth will take over.


Plot: A young lawyer, a reserve officer in Intelligence, is asked to go in touch with a young debutante to find out whereabouts of a young jewel thief, from whom she receives all kinds of letters. Through a series of complications, she is the victim of the girl's ardor, but all ends well after the culprit is caught.

Comment: This should be a good vehicle for the summer season, for it is a screen comedy that is designed solely to promote laughter, and in that it succeeds. It is an unusual interpretation of the standard "jewel thief" story. The most pleasant part of the comedy are situations and other nonsense that obviously go overboard in their efforts to amuse. Robert Montgomery, who also directed, handles the leading role with considerable ability, comedy being one of the first things he ever did before the camera. Ann Blyth gets her first opportunity to play light comedy, and she handles her role well, although one wonders why she was chosen to play such a silly character. Introduced to moviegoers, after many years on the stage, is that distinguished actress Jane Cowl. She is excellent in the role of Montgomery's mother, the only one who seems to make any sense out of all the strange proceedings. Rest of the cast measure up requirements. This should be sold as perfect escapist fare, for it is bound to give the average comedy-seeker ninety-two minutes of amusement.

She Wore a Yellow Ribbon

(Color by Technicolor)

RKO Radio Western Drama 103 mins.

AUDIENCE SLANT: (Family) A grand scale western in which an aging cavalry war-dog (John Wayne) breaks up a post-Custer Indian threat. Should be much admired everywhere.

BOX-OFFICE SLANT: Looks like very good business for all concerned, sold as a sweeping western la John Ford, John Wayne a wonderful success.


Madame Bovary

MGM Drama 94 mins.

AUDIENCE SLANT: (Adult) Based on the Gustave Flaubert book that created such a sensation when it was published in 1856, this is a tale of one woman's desire for a fairy-tale life, in the process of which sex plays a prominent part. Though the picture is made for women, it is not the kind of all-splendid performances that, unless one prefers lighter screen fare, there is sufficient entertainment to satisfy most moviegoers.

BOX-OFFICE SLANT: This is the story of Madame Bovary as told by the author, Gustave Flaubert, at his trial, which resulted from the writing of the novel.

Comment: Splendid performances, star names and SEX in capital letters should help sell this picture to the customers. Story and final production is what "Forever Amber" should have been and what the public, who went to see the movie, were allowed to expect. However, the picture is too slow and is not successful in winning the sympathy of the spectator for the leading character... a very important element in producing the top-name-cast, plus the prominence of SEX, make this a powerful film for the box-office.


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Madness of the Heart

(Reviewed in London)

Rank XRPX Drama 105 mins.

AUDIENCE SLANT: (Adult) Aimed at the masses, the popular ingredients for a romantic melodrama have been skillfully blended to provide for an "exceptional" women's picture which gives Margaret Lockwood a chance to display her versatility.

BOX-OFFICE SLANT: With Margaret Lockwood for the marquee and its strong feminine appeal, this should be a box-office natural.

Cast: Margaret Lockwood, Maxwell Reed, Kathleen Byron, Paul Dupont, Thora Hird, Raymond Lovel, Maurice Denham, Marie Burke, Pat Cutts and others. Credits: From Flora Sandstrom's novel. Adapted and directed by Charles Bennett. Produced by Richard
Plot: When Margaret Lockwood goes blind she enters a convent to escape Paul Dupuis, who wants to marry her. However, she finds a novice’s life too hard. He is waiting for her and takes her to his home in France. She realizes his family do not approve of a blind English daughter-in-law. Partly to please his mother, he returns to the studio and the studio guard, which William Thorne, whom she loved, Paul. She does her utmost to belittle her, and goes so far as to attempt to kill her. She arouses Paul’s suspicion and is instrumental in Margaret losing her baby. Margaret leaves from the convent and meets the director who will risk a chance operation. It succeeds. She returns to France pretending to be still blind, finds that Kathleen has been her enemy and is reunited with Paul.

Comment: Here is a picture which sets out to satisfy the masses by stirring the emotions and pulling no punches. Critics may describe the plot as navel-gazing. It is, but the popular ingredients for a romantic melodrama have been skillfully blended and the result is a first-rate woman’s picture. Making its debut as a director, Hollywood script writer Charles Bennett keeps his story moving well and built up some terrific dramatic sequences. It is a pity that he has had to use a flashback, for this may confuse some audiences. Margaret Lockwood as the blind girl proves herself to be an acting wonder and with her boxoffice popularity. This performance should silence her critics. Paul Dupuis proves his ability with a sincere, clear-cut characterization as a French bounder. Kathleen Byron is excellent as the schemer, and a strong cast is rounded off by Raymond Lovell, Maurice Denham and Thora Hird. While “Madness of the Heart” is not an art house offering, it will run well in every region. Best known here are the Dominions and Charles Bennett has injected sufficient quality and feeling to put it over in the wider international market.

Mr. Soft Touch

Columbia Comedy-Drama 93 mins.

AUDIENCE SLANT: (Family) Good solid entertainment for the masses with its human touches, comedy and drama. Should be warmly received in theaters catering to general audiences.

BOX-OFFICE SLANT: Has the cast and title to give it a head start at the box-office.


Plot: Back from the war, Glenn Ford learns that Roman Bohnen, a gangster, has murdered his partner in a gambling club. Ford relies the club's safe and makes $200,000 which he feels is his rightful property. With Bohnen’s gang on his heels, he takes refuge at a settlement house, where he meets social worker Joan Ireland. Nearly captured by the gang and the hideout, sets the house afire, and in the commotion makes away with the money. But Ford goes back to the club, recovers it, and brings it back to his own contribution to a rebuilding fund. While attempting to leave he is critically wounded by Bohnen's gang but will in all likelihood recover to find happiness with Joan Ireland.

Comment: Judging from the fact that two directors and two cameramen are credited, "Mr. Soft Touch" apparently had a thorough going-over before emerging in its completed form. Frequently the acting spoils the broth, but in this instance they seem to have made it quite palatable for most moviegoers. This is no epic by any means, but it’s good solid entertainment for the masses with its human touches, comedy and drama. There is a great deal of human interest and chucklesome humor in the situation of a gangster hiding out in a settlement house, learning the good it does, and trying to help in his own, lawless manner. Glenn Ford is excellent in this role, and Evelyn Keyes is properly aloof, yet not without warmth, as the social worker who unsuccessfully falls in love with him. These two have some fine trouper to back them up—John Ireland, Beulah Bondi, Percy Kilbride, Clara Blandick, Ted de Corsia, Roman Bohnen, and Stanley Clements. "Mr. Soft Touch" may not quite make the ultra-ultra situations, but in most theaters catering to general audiences it should be warmly received, and it has the cast and title to give it a head start at the box-office.

The Devil's Henchman

Columbia Drama 68 mins.

AUDIENCE SLANT: (Family) There's enough suspense in this unpretentious drama to keep most moviegoers interested.

BOX-OFFICE SLANT: Warner Baxter's name will be a draw although the film has no plot to hold its own in many situations.

Cast: Warner Baxter, Mary Beth Hughes, Mike Mazurki, Peggy Converse, Regis Toomey, Harry Shannon, and Mary and Betty Hughes comprise the gang. Baxter gets an unexpected assist from Peggy Converse and police arrive in time to capture the gang in the act.

Comment: Warner Baxter delivers a stout performance here as he undertakes a gang-smasher who takes no unreasonable chances, but works intelligently to accomplish his mission. The picture holds considerable interest without resorting to a lot of phony tricks to build up excitement. Seymour Friedman's direction is even and careful, while Rudolph Flothow's production is a competent one. Mazurki makes the most of his tough guy role, while Regis Toomey, Harry Shannon and Peggy Converse give good support.

SLANT:

It's a Great Feeling

(Color by Technicolor)

Warner Bros. Comedy-With-Songs 85 mins.

AUDIENCE SLANT: (Family) This satirical take on the adventures of a girl seeking a career in the movies is loaded with laughs. Should appeal to everyone, for it takes them behind the scenes and plays some fun at studio intrigue.

BOX-OFFICE SLANT: Should be greeted with loud acclaim among moviegoers who like farce-comedy. Marquee strength of the star names, plus the exploitation angle of big Warner stars in bit scenes, should be of considerable help in putting it over.


Story: The satirical tale about the adventures one girl encounters while seeking a career in motion pictures has been used to good advantage in this Technicolor farce comedy. Most of the action takes place on the Warner lot, and by adding quite a bit of rib-tickling business that poke fun at studio intrigue, Producer Alex Gottlieb and Director David Butler have turned out a film that should be greeted with loud acclaim wherever it is played. Practically any audience will find it unusual entertainment, for it not only gives them a good look inside a studio, but they have any favorites among the Warner players, they are likely to find them appearing in the picture. In bit parts, as themselves, are Eleanor Parker, Edward R. Robinson, and Joan Crawford. With Errol Flynn appearing in a histrionically funny sequence. Six new songs are introduced, the outstanding one being the title song, That Was A Big Fat Lie and Blame It On My Absent-Minded Heart, all written by the team of Sammy Cahn and Jule Styne. Famous Hollywood places, such as the Hollywood Bowl and its Pepper Tree Lane and other local spots, also appear prominently in the film. Dennis Morgan and Jack Carson are excellent in the leading roles, with Doris Day doing quite well as the young waitress trying to get a break. Bill Goodwin is swell as the harassed movie producer, with Jacqueline DeWitt making a convincing, efficient secretary. This is the third co-starring film for Morgan and Carson, and if their previous offerings are any indication of what the public wants, then there is little doubt about the acceptance of this one. The addition of Doris Day is another attribute, for Miss Day has attracted considerable interest in the past year, and in this film she proves she is a good comedian, as well as a good singer.

Hollingshead Marks 12th Anniversary

Gordon Hollingshead is this week celebrating his 12th anniversary as head of Warner Bros. short subjects department. During his 12 years in that capacity, Hollingshead has never failed to win an Academy award each year. He won 11 awards, ten for his outstanding short subjects and one for his work as assistant director on the Warner musicals, "Gold Diggers of 1933" and "42nd Street."

Fleischer Assigned

Sid Rogell has assigned Richard Fleischer to direct RKO Radio's "Graveyard Bay," which Herman Schlom will produce. Production is scheduled for mid-August.

Gets Feminine Lead

Diana Lynn has been signed by Columbia for the feminine lead opposite John Derek in "Swords of Sherwood Forest," which Fred Packard will produce with Gordon Douglas directing.
EVERY NOW AND THEN comes time to clear up a lot of little items of interest which, because of their failure to lend themselves to proper mixing with the sentence stews that go into these weekly porridges, are left clinging to the sides and resting on the bottom of the pot. Most of these are tasty tidbits of theatre information and all, if intelligently assimilated, point to pitfall or profit-making periodic chronicling pertinent to the general aims of this column.

I was getting the fringe removed from under my bold spot in a midwest tonorial for some months ago when my "hearn conseils" sounded warning of movie malignings coming from beneath a camouflage of lathered soap bubbles in the chair to my right. Reversing the customary formula, this guy was bombarding the barber with a barrage of bitter-word bullets about the then current "Bad Boy." Between scissors clicks I gathered that both shaver and shavee were members of the same church and that both took their religious affiliations quite seriously. When the bubbles had cleared away I emerged from my scissors and clipper ambuscade and began recomposing to determine the cause of dissatisfaction with a film that had managed to gather some swell civic support to its various showings. Here's what I found out:

The complainant was the father of a 9-year-old boy whom he had taken to see the picture on the previous evening. As the pair were leaving the theatre, the youngster called the attention of his daddy to a marked discrepancy between the teachings his elder had propounded for years as being essential to success and happiness and the glaring guide posts implied in the picture illustration as providing an easy short cut to the same goals.

According to the fond parent, his offspring had been quick to point out how Murphy, as the Bad Boy, bad, through repeated misconduct, managed to attract the attention of reformers and he was showered with favors and opportunities as an inducement for repentance and reward for redemption. To the mind of the 9-year-old it seemed a flagrant waste of time to put in years of study and five constantly behind the unwritten and unexciting fence of good behavior to get a front seat at the banquet table of good living when one could be the honored guest by the simple process of kicking over the good behavior traces and becoming a recalcitrant problem child.

The father told me how he had spent two hours correcting the youngster's new idea of things by pointing out the fallacy of taking the movies seriously and the advisability of accepting them as being other than factual and subject to attendance only as a means of satisfying a desire for recreation. When I told him how the industry had been striving toward the goal he had denied; how we had been trying to direct our effort along lines that would promote culture and the understanding of Life's finer purposes among our audiences, he came back with:

"Well Mr. Jackson will you please explain to me why in view of the fact that most Americans are religiously inclined the producers of "Bad Boy" never thought of including some slight sequence where a member of the clergy made appeal to the spiritual side of the "Bad Boy"?

That one stumped me. I had to admit that such a sequence would have cost but a trifle; that it could not have possibly slowed the action or otherwise interfered with the tempo; that it would have put the industry in a far better light with the church groups and finally that it would have strengthened the film's impact on the youngsters whose viewpoint of right and wrong are one of the nation's greatest worries.

Kinds in line with recent scoldings of mine and others about the responsibilities of the industry to its most cherished and profitable customer, the American family, ain't it?

NOT SO LONG AGO I was in the company of a leader of the Square Dance movement that is sweeping the South and California, and gradually—if the attendance of New York teachers is any straw in the wind—invading the nation as a major recreation. We were in a Gulf Coast community where the place of dancing was a circular structure—a windows-pillared some 20 feet above the billowing waves of the breeze-swept Gulf of Mexico. No air-conditioning. None needed. Gee, 'twas swell! This was one of the communities where the closing of one of Uncle Sam's larger Army Camps had left a lot of empoy stories. Widows, mostly grass, predominate and men partners were at a premium.

I was not much surprised when the manager of the local theatre and his wife arrived to take part in the festivities, because most of the town was on hand and business at the theatre at

(Continued on Page 23)
Jackson...

(Continued from Page 22)

a standstill. It kinds got me when one of the older ladies sitting in a group of partnerless lady observers came to his table during one of the dance recesses and asked if he’d please run a slide of a woman selecting male partners for the ladies who wanted to become part of the gang being taught to “Do-Si-Do” (that Square Dance thing). I left while the what-do-we-do-now look was still in his eyes, but I’m still wondering how he got out of it—or if he did get out of it.

IN SEVERAL Instances I noticed where the neighborhood exhibitors and those in small towns immediately adjoining metropolitan centers were not capitalizing on the lessons in booking which proved so expensive during the war and postwar boom. In most instances the picture subject that put a dent in the profit bucket was “The Wake of the Red Witch.” This attraction proved quite a sensation in its first-run engagements and Republic representatives were quick to press for saturation exhibition. In some instances a 2-week exhibition policy the film stood for 4 to 6 weeks. Despite the fact that the problem of sub-run rentals for holdover pictures became so controversial a few short years ago that distributors were forced to make big cuts in their percentage demands of 5 per cent and upwards on sub-run dates where the film enjoyed holdover first-run engagements, many neighborhood exhibitors gave out with contracts for extended playing time on “The Witch.” Results? Well, the cashiers caught up with their knitting and the managers had plenty of time to reflect on the expensive previous lessons that the longer the first-run the fewer customers are left to witness subsequent engagements. Don’t get caught up on one of these higgies that enjoy long first-run dates; don’t give comparable spread of playing time, if your house is in the immediate proximity of the extended run. Hold the playing time to a minimum and get terms comparable with the already milked customer potential.

DOWN ON THE RIO GRANDE BORDER

I hold a pitiful confab with H. Y. Wynn who has chalked up a third of a century in the exhibition ranks. A sort of taciturn fellow, Dave, who now runs Spanish films exclusively, says:

“I could see the big fellows coming and not wanting to get mixed up in any dollar tussles. I just counted the Mexican noses around here and let ‘em have all the American films.”

Mighty Snazzy Theatre

Dave has a mighty snazzy theatre in Brownsville as his first-run “A” and another not-so-nice house for the lower-price customers. He’s figuring on a Drive-In and I forgot to ask whether or not this is to be for Spanish film exhibition.

One of the best stories Dave tells is of his purchase of his first Brownsville theatre. After determining the price, he asked the city for their interest in the business, and when the seller informed him it averaged about $90, he considered himself in possession of a cinch profit-maker. It was after the check had been cashed that he found out the seller was talking bullfrog for a week rather than for a day, as Young had concluded. Mrs. Young, a son, a charming and beautiful daughter-in-law and a granddaughter of about 10 with an Izaak Walton complexion—she recently hooked and landed one of those big, fighting
tarpons—make life pleasant and ease theatre-operating burdens for Dave Young.

TO A FELLOW who’s written so much about milking every potential and maneuvering every effort to count biggest and best in ticket sales, it’s a pleasure to encounter work such as is being done by John Reed of the West Theatre in the little town of George West, Texas, and Ben Dyer in the still smaller town of Pleasanton, Texas.

Reed beat the itinerant impresarios to the punch and arranged to stage the local Lion’s Club Minstrel at the West. Signing himself as “Kilroy” he put out a handbill advertising the one show in which he named all of those hands -- principal parts such as “Petunia Halpin plays the Dude in a manner that will steal your gal away” and treats “Asbestos Williams,” “Ham-bone Wilson,” “Buttermilk Fak” in similar manner.

This idea of getting your stuff across to the reader in an informal, intimate manner is always good business and I’ll wager that Reed gets to use his KRO sign when the event takes place.

Reed’s box, Leon D. Glasscock who heads some six theatres in Texas towns, tells me that this is usual rather than an exception with the West Theatre manager.

Amateur Night

In Pleasanton, Dyer stages an amateur night that has increased the grosses to figures far surpassing any expectations for a town of 2,500 with two theatres. He does it by naming all of his contestants to each act and stories. He goes about the job of gathering talent via the “precision route” of music and dancing teachers, etc. By advertising “A stage full of Beautiful Dancing Girls!!! These Pretty Local Dancing Queens In Person just going on to name the girls talking part, he makes certain that every relative, friend and acquaintance of his cast are informed of their appearance and invited to be on hand in the rooting section.

These two fellows are making every move count for the most at the box-office, and Leon Glasscock’s figures are proof that the effort pays off handsomely. When little theatres in little
towns keep banging at the four-figure target, it’s something to brag about.

I wish I had the space to tell you all about a relic to the Greek God who peopled its horsehoe. And, I suppose that bad little boys sat in the “roost” and blew Mexican beans down the backs of the lower draped gowns of the ladies just as they shoot spit-balls and throw dice today. As I said, I’d like to go on and on, but the space is all gone. So good-night now.

Flippen’s Novel Church Tieup

A novel stunt that builds goodwill for his theatre and for Monogram product was tried out this past afternoon by Manager Flippen of the Clover Theatre in Hragg City, Mo. Ideal takes the physical form of a certificate of attendance on Sunday School for four consecutive Sundays, and when this is filled in with the child’s name and age and signed, with dates of child’s attendance, by the teacher, the card admits the holder to one free admission to the theatre.

Flippen has found the scheme an effective means of stimulating interest in the whole-
some family entertainment films, mostly Monogram product, being shown. The cards are distributed to various religious groups who allocate the tickets to children fulfilling Sunday School attendance requirements, which, in turn, forms an excellent plug for the theatre. Monogram’s exploitation department was so excited about Flippen’s plug that it is passing it on to all its accounts.

Starts Early in Selling Back-to-School Shows

Before the schools in Richmond, Ky., were closed for the summer vacation, Manager Bud Sommers of the Madison Theatre in Richmond was arranging to sell back-to-school sponsored shows when the schools reopen in the fall. In fact, he has already sold a number of shows for August, in distinct contrast to the usual procedure of promoting them which I had the privilege of visiting down Mexico way. I’m sure royalty once sat in its gaudily ornamented boxes and looked down on the gold-encrusted garments of the Aztec rics who peopled its horsehoe. And, I suppose that bad little boys sat in the “roost” and blew Mexican beans down the backs of the lower draped gowns of the ladies just as they shoot spit-balls and throw dice today. As I said, I’d like to go on and on, but the space is all gone. So good-night now.

Soundless Squalls Top New Theatre Publicity

Several newspaper breaks were obtained for the opening of the new Fine Arts Theatre, Maynard, Mass., by Manager Burton Coughlan’s announcement that a crying room for babies would be a feature of the opening, with the theatre slated to have a sound-proof, glass-walled balcony room where mothers with crying babies can take refuge from the indignant comments of other patrons.

Some typical comments, as appearing in news-
papers: “The mothers will watch the screen through the glass wall and listen to the sound track over a public address system loud enough to be heard over the squalls of several babies.”

Goodwill Pays Off

Manager Lou Mark's of the Strand, Delaware, O., through the years has built up much goodwill on the part of the officers and staff of Ohio Wesleyan University. Here is one free admission letter from the University’s Dean:

"I would not want this season to pass without letting you know much we appreciate your cooperation with the Senior Class, the men in athletics, and with the student body in general. I trust that we may always have the fine relationship that we have had in this past year."
ATLANTA

Recent appointments in the Atlanta area include Bruce Dana as city manager of the Ritz and Gen in Marianna, Fla.; Leslie Swale, city manager for the State Theatres (Florida Theatres) in Tampa; Roy Freewill, Atlanta manager of the American Desk Company of Temple, Tex.; M. H. Boyer Jr., manager of the Roxy, Perris, Ga., replacing Rippett Milam who goes over to the theatre in Cordele, Ga.; Hampton S. Lane, manager of the Newman, Birmingham, Ala.

The Alabama state legislature killed Gov. James E. Folsom's 20 per cent tax on admission admissions, and the city council in Nashville, Tenn., passed a two per cent city tax on admissions which is calculated to bring $8,000 annually into the city treasury. . . . The Florida Theatre, Gainesville, Fla., suffered a $5,000 loss from a fire. . . . Community Theatres in Birmingham is closing its Avondale in that city two days a week because of bad business.

Vacationers: Monogram Office Manager O. S. Benner and wife, to Daytona Beach, Fla.; Monogram Southern Exchange Booker's Secretary Mrs. Mande Thomas, in Daytona Beach; Waters Theatres General Manager J. B. Waters of Birmingham and family, back from Daytona Beach; Emily Pascal and Virginia Snook, back to the Colonial, Valdese, N. C., from Myrtle Beach; MPAA Business Agent Ralph Root, back to Birmingham from Florida; Projectionist Charles Pike of the Melba, Birmingham, back from vacation.

State Theatres General Manager Curtis Miller, Tampa, for four years, has resigned to go with the Caughlan theatres in Miami. . . . Sacred Pictures from Ed Stevens is back from visiting exchanges. . . . Strickland Film Company President Robert Strickland returned from a New York visit. . . . Wilson and Moore Enterprises President Jimmy Wilson tells various friends of catching an 85-pound and a 35-pound tarpon in Florida. . . . Monogram Head Shipper Porter Epperson and family returned from visiting in Florida. . . . Tom James, former Manager of Lowy's Grand, Atlanta, has returned to his chicken farm in Louisiana after a visit here. . . . Hank Hearne, Exhibitor Service, Charlotte, drove here in his new auto.

Martin Theatres has opened its new drive-in at Sylacauga, Ala., with James B. Smith coming from the Roxy, Americus, Ga., to manage it. . . . Community Theatres of Birmingham re-opened its 798-seat Gary, Fairfeld, Ala., after a complete remodeling.

LOUISVILLE

The 240-seat Adair Theatre in Adairville was added to the Cardinal chain when co-owners W. S. Gablett, Jr., of Harrodsburg, and A. R. Milby of Danville bought it from T. A. Miller. A general renovation is planned. . . . A. V. Lutrell is going ahead with the construction of his new theatre in Russell Springs, with opening contemplated within six months. The house will be the Strand, currently in operation under Luttrell.

With harness racing in progress at the Kentucky State Fairgrounds and the Amphitheatre in full swing, there is quite a bit of competition to the film amusement trade, although exhibitors generally in the area indicate an increase in box-office receipts over previous weeks.

The Clyde Marshalls have added an appliance store to their Columbia enterprises, which include the Columbia Theatre and a furniture store. . . . J. V. Sielick has purchased new Ideal Chairs for his Griffin Theatre in LaGrange. . . . New popcorn concession equipment has been added to Lewis E. Baker's Star Theatre at West Point.

SAN FRANCISCO

Hulda McGinn, representative of California Theatre Owners, and Hans Kolmar, publicist for Fox West Coast in Oakland, proved to be on opposite sides of a radio forum discussion on the National Theatre over station KPSA-FM. Joining with Little Theatre and newspaper writers in the debate, Kolmar stoutly defended the National Theatre as a positive aid to the entire entertainment fold.

Walter Chenoweth, manager of the Alexander, has returned from his vacation in Southern California. . . . William McDonnell, advertising department of Fox West Coast in S.F., is vacationing in Northern California on a fishing trip. . . . Helen Wobbe, public relations for the Golden Gate Theatre, is currently sun-tanning in the Nevada desert country.

Something New

Bars in Columbus, Ohio, are installing "juke box television"—giving three minutes' sound for a nickel. The picture is on continuously but if you want to hear what's going on, you must deposit a coin in one of the slots placed on the bar and in booths.

INDIANAPOLIS

Parking meters received unanimous approval from the City Council Monday as a "trial run." Installation of the devices for the nine-month experiment probably will not begin until fall. . . . Opponents of a drive-in theatre under construction at 38th Street and Georgetown Road won its first round victory last week when the Marion County Planning Commission agreed to re-open the case and hear their objections Aug. 4. Claim is opponents were misled into believing the 30-acre tract was to be used for a business block and shopping center.

Intensifying a drive to eliminate alleged fire hazards in Indianapolis, State Fire Marshal Alex Houglund Monday ordered the Mutual Theatre closed, citing 13 specific violations of the state fire code. . . . A son was born to Warner Assistant Shipper James Millburn on July 3. . . . Warner Bookers Virgil Jones was stricken with an attack of Virus-X while at his desk. . . . The father of Mrs. Nellie Arvin, head inspector at Universal-International, died during the week. . . . Gordon Forbes, Screen Guild, San Francisco, Calif., is checking the local exchange.

Jean Morton is the new cashier and bookkeeper at Screen Guild, Sol Greenburg, Film Classics, attended the Shrine convention in Chicago, and went on to Lake Wawasee to spend his vacation with his wife. . . . Roy Furnham of T.G.F. Circuit, Gold office was a business visitor at Greater Indianapolis Amusements. . . . Republic Manager Jack Dowd visited the Gregory Circuit in Chicago on business.

BOSTON

Vaudeville reopens at the Keith Boston theatre Aug. 4 with a 10-act bill and a feature picture. . . . Mr. and Mrs. Domenic Lup from Westerfield, N. C., visiting his former home and that of his parents in Waltham. Now a magazine illustrator, he formerly was an artist at local theatres. . . . Harry Siegal and Ben Wolf, two of Boston's better known film men, went the week end at the seashore.

Visiting motion picture stars were taken to the Paddock Club at Suffolk Downs on July 18 where William "Hopalong Cassidy" Boyd threw away several hundred of lucky coins to eager patrons. More than 30 stars were in the party including Virginia O'Brien, Virginia Mayo, Belita and many others.

William Carnes, long the officer in charge on the motion picture heat and later associated with Hotel Statler, has retired and will devote his time to his hobby of gardening.

During the week of the convention of the Association for the Advancement of the Blind, whose convention was held in the Statler at Boston this week, the many blind attending were taken on a sightseeing trip of Boston and with vivid accurate description of historic spots having been arranged by Art Moger as his contribution to this particular goodwill organization.

Clarence Barnes, former attorney general, and George B. Rowell, former first assistant attorney general, both of whom blocked all legislation unfavorable to motion picture interests while they were in office, are re-

(Continued on Page 26)
The most powerful screen excitement of the year!

A story of bold men... fiery women... played against a background of adventure... intrigue... drama... in the World's hottest danger zone!

UNIVERSAL-INTERNATIONAL presents

Dana ANDREWS • Marta TOREN • Stephen McNALLY

Sword in the Desert

with JEFF CHANDLER • PHILIP FRIEND • HUGH FRENCH • LIAM REDMOND

Directed by GEORGE SHERMAN • Written and Produced by ROBERT BUCKNER
RESPECTIVELY TO RUN FOR GOVERNOR AND ATTORNEY GENERAL..."FRED LATHAM, VETERAN OF THE LOCAL SHOW WORLD, NOW TREASURER OF THE CAMDEN-HALL FAIRLENS EXPOSITIONS, WILL BE WELD ON AUG. 5 TO VIRGINIA AMEDEO OF WEST ROXBURY.

OKLAHOMA CITY

Boys and girls between three and 13 years of age will be cast in three talent quest movies in the "Stars of Tomorrow" series in Oklahoma City and Tulsa, with a production company moving in to make the pictures here. Announcements were made here by the city manager of the Cooper Foundation Theatres and in Tulsa by J. C. Duncan, city manager of the Griffith Theatres. Veteran Director Melon Barker is working on the project.

An audience of over 150 men, women, and children made an orderly evacuation of the Augusta Theatre in Augusta, Kans., when Owner David Bisagno notified them that the structure was on fire.

PORTLAND

Porter Day bought the Majestic in Corvallis and will change its name to the Varsity. The house will be operated jointly by Bob Porter and Dick Henderson of the Rialto in Albany.

Jack Latham is the new manager of the Midway Drive-In, succeeding Tom Jones, who has moved to Ennlad. Earle Keate has been appointed manager of the J. J. Parker Theatres here, Murray Lafayette, formerly with 20th Century-Fox, is now associated with National Heaters and is covering Oregon and Washington drive-ins.

Dec Gordon has resigned as Warner Bros. receptionist after seven years.

Universal-International Western District Manager Barney Rose was covering the Portland and Seattle exchanges. Columbia Western District Manager Jerome Saloff made Oregon and Washington key spots, and Monogram Western District Manager Mel Huling visited the Portland and Seattle exchanges.

Universal's Archie Holt and theatre chief owner Jesse Flanigan called on exhibitors along the Oregon Coast.

Former MGM Seattle Manager Butch Wingham paid a visit from San Francisco. Republican Vice-President and General Sales Manager Eddie Walton renewed old acquaintances in Seattle, accompanied by his wife and their daughter Anne. Swedish Tenor Alf Aifer was heard in a special concert in conjunction with the screen program at the Aurora Drive-In.

NEW HAVEN

Twenty-First Century-Fox office staff is planning its annual outing at Ye Old Castle Inn in Saybrook on Aug. 3. The MGM Pep Club will hold its annual outing at Double Beach on August 9. Republic Pictures office staff will participate in the event.

MGM Salesman Phil Gravitz saved a two-year-old child from drowning at Woodmont. Ed Lord, owner of the Lord Theatre, Norwich, who has just purchased a theatre in Baltic, plans extensive renovations.

Paul Tolis and Nick Koumaris, owners of the new theatre on the Meriden-Wallingford line, are sending out invitations for its opening on Aug. 10. Paul Purdy has been appointed manager. Michael Kepchar, doorman of the American, Bridgeport, has been advanced to the post of assistant manager by Michael J. Carroll, manager of the house.

THE HIGHEST HONOR that can be bestowed by the Veterans of Foreign Wars, Department of California, the "Cross of Malta" Citation Medal and an appropriate citation, is bestowed on William R. Yates, president of Republic Pictures, for his production of "The Red Menace." Making the presentation in the Los Angeles City Council chambers is Commander William J. Harry (r.l. The Western District of (center), president of the City Council, looks on.

WASHINGTON

Loew's Theatres Eastern Division Manager Carter T. Barron has been named vice-chairman of the Community Chest Federation campaign. Warner Bros. Theatres General Zone Manager George A. Crook has been appointed to head the Red Feather rally in October. A buffet supper-meeting was held on July 25 in the Willard Hotel by the Variety Club welfare awards committee to discuss the 1949 drive. Fred Shugod, chairman, and Wade Pearson and Morton Gerber, assistants, were in charge.

Republic Manager Jake Flax flew to the coast for a quick business trip. Sally Zeoli, Columbia Pictures, was married to Samuel Myers, Jr. on July 16. The couple is honeymooning in Seattle, Washington. The Stanton Theatre had a benefit showing of "To Live In Peace" with proceeds going to D.C.'s Roma Benevolent Association. Members of the Italian Embassy attended.

Nathan D. Golden, chief of the Motion Picture-Pictograph Branch of the Commerce Department, who is attending conferences in Europe, writes that he and Mrs. Golden are having an enjoyable time and expect to be back in Washington early in September.

Sid Zins, Columbia publicity representative, is very happy over the success of his brother, Les Sands, on DuMont's nightly television show.

BUFFALO

Richard Carroll, who has been assistant manager at the Paramount, has been appointed manager of the Kenmore, a member of the Paramount community house family located in that village. Dick, a former booker at the local Paramount exchange, succeeds George A. Mason at the Kenmore. Mason, now on a motor trip to New York City with Mr. Mason, takes over as house manager at the 20th Century Theatre, starting Saturday.

The Paramount Pep Club held its annual picnic Monday at the Shorewood Country Club near Dunkirk. Division directors Al Kane and Manager Mike Simon were guests of honor. About 25 attended. The Lancaster, N. Y., Theatre Showmen, after two weekend trips to Corning, N.Y., are still in competition for the state-wide pro-bass championship as they have a record of four wins and one loss. The Showmen have assured themselves of third place in the tourney as eleven teams out of an original starting field of 21 have been eliminated.

Manager George H. Mackenna of the Lafayette, was a sensational performer at the Ad Club golf tournament. Hugh Robertson, field
representative, has been in town installing the new MGM record distributing set-up, which now is being handled by M. & N. Distributing Company. The J. H. Strauss company had been distributing the MGM record product. Several sketches were required in his foot when Jay Mundstuk, son of MGM Manager Jack Mundstuk, dropped a hatchet on his foot at a boys’ camp in Bliss, N. Y.

Roquemore Film, Inc., has opened Buffalo offices and studios. The company is making commercial films for television use. Everett Roquemore is acting as director of this new department. Jack Chinell, RKO manager, has been appointed Buffalo area distributor chairman to the American Veterans short subject, “How Much Do You Owe?” being distributed by National Screen.

Paramount Inspectress Mabel George is on vacation, motoring through Pennsylvania and the Alleghany mountains with her daughter, Janet. Tony Hassner, Paramount booker, has returned from his vacation in Florida and New York. MGM Cashier Teddy Ryan and Head Book Betty Wingo are other vacationers.

District No. 10 of the International Alliance of Theatrical Stage Employees, composed of local unions through New York state, will hold its annual convention at the Syracuse Hotel in Syracuse on July 31, one day before the New York State Federation of Labor convention in that city. Fourth International Vice-President James F. Brennan will preside.

HARRISBURG

Albert Shughart, student assistant at Loew’s Regent, was to be wed to Darlene Sanders, 19-year-old typist of State Department of Agriculture. They will make their home here. Vacationers from city movie houses were Donald Brown, Loew’s; Mrs. Betty Holler, Paddy Ryan, Mrs. Alice Butler, James Leone, all of the State; Miss Genevieve Funk, Colonial, and Bonita Kline and Dorine Soffer, Senate.

Fabian W-V managers, including Gerry Wolleston, State, who is also city manager for the circuit; Jack O’Reay, Colonial, and Francis DeVerter, Rio, attended a meeting of the chain in New York to plan the 35th anniversary program for August. Edgar Goth, Pennsylvania-Virginia publicity and exploitation chief for Fabian, whose office is here, has been working out of the New York office for a month on the celebration. He prepared a large press book also.

New aids at the Senate are Mildred Cain, Lorraine Snyder and Marion Facchine. At the Regent new employee is Dorothy Yaun who replaces Violet Furganic who resigned to open a tobacco shop with her husband.

DES MOINES

Jack Kennedy, former Des Moines exchange manager, has sold his Lake Theatre at Lake View, la., to Lee Z. Henry. Kennedy will continue to operate his theatres at Adel and Winterset. Warner Bookler Alan Crawford has been transferred to Jacksonville, Fla. M. J. Comer, Monogram salesman at Oklahoma City, has been transferred to Des Moines.

The Quad City theatre managers’ annual golf outing was scheduled for July 28 at the Shore Hills country club in East Moline, Ill. Republican Manager Paul Webster is recovering from a leg injury which he suffered while playing baseball. Nate Sandiford is planning to reopen his Northwood at Northwood, la., on Aug. 19 following an extensive remodeling. The recently completed Diagonal theatre building at Diagonal has been leased on a tentative basis to D. H. Hicks of Eldon. New drive-in theatres have been opened at Clarinda, Cherokee, Ames and Burlington. Bob Johnson of Thompson, la., and S. L. Overlie of Collins have leased the theatre under construction at Collins, la., and expect a formal opening within 30 to 60 days.

COLUMBUS

The Columbus Traffic and Transportation Commission has announced plans for a downtown public and private parking place to accommodate 3,250 autos in the theatre area. A parking deck over the Scioto River to accommodate 720 cars is one of the features of the plan. Another is a two-deck underground area under the State Capitol with space for 960 cars. As originally planned the sub-surface garage

(Continued On Page 28)

NASH TAKES THEATRE AUDIENCES FOR A DRIVE

Millions of theatre goers are “taking demonstration rides” in the new Nash via means of Alexander-produced Movie-Ads. Audiences also see the Nash cars absorb gruelling punishment at the factory proving grounds in the dramatic movie-ad series. Nash is just one of 43 major national advertisers who rely on Alexander for interest-packed, top-quality movie-ad productions. Arrange now to screen Alexander Movie-Ads for regular, added profits in your theatre!

—Write Today for Full Information—
REGIONAL NEWSREEL

(Continued from Page 27)

would have held 2,400 cars, but traffic engineers held that more than 1,000 cars would create congestion.

Vance Schwartz, new owner of the 600-seat Altamora, will turn it into a foreig-lang-

uage house. This would compete with H. & S. The-

atres’ World, a few blocks distant... Citizen

Film Editor Norman Nadel is vacationing at

his home, with Gertrude Wolfe subbing for him.

A new state act will permit the em-

ployment of minors under 16 in Ohio bowling

alleys will become a law in 90 days without the

signature of Governor Lausche. The prohibition

against them working in pool or billiard halls

still remains.

DENVER

Paul Rothman, who operates the Star Drive-In at Colorado Springs, is the father of a six-

and-a-quarter-pound daughter named Bonnie

Sue who was born at Denver’s Presbyterian

Hospital. National Theatre Supply Sales-

man J. R. Lutz is also a new father, a daughter

named Janet Sue and weighing seven-and-three-

quarters pounds having been born on his birth-

day at St. Luke’s Hospital.

Moogram Booker Herb Cohen and his wife

are vacationing in Glenwood Springs, Colo.,... State Theatre Owner Norman Probstein has

returned to Denver after spending several weeks at his home in St. Louis. . . . Don Beers, owner of the

Santa Fe in Santa Fe, N. M., is man-

aging the theatre since Bill Williams resigned.

Virginia Wheeler is his assistant.

Tom Ribble has opened his 400-car, $150,000

drive-in near Albuquerque, N. M. . . C. J.

Duer is recovering from a casket operation at the

Presbyterian Hospital here. . . Mrs. Leonard

Coult of the Loveland in Loveland, Colo.,

is also recovering from an operation performed

at the same hospital.

Seem on film row: Lem Lee, Gleeley, Colo.: George Nescher, Springfield, Colo.; Dr. and

Mrs. F. E. Rider, Wauneta, Neb.; Emmett

Warner, Albuquerque, N. M.; Neaf Beesley,

Burlington, Colo., and R. D. Erwin and Ross

Gant, Kremmling, Colo.

CLEVELAND

Championship of the Variety Club golf tour-

nament was won by Bert Lejkowich for the

third successive year. The tournament was a

great success with more than 150 turning out

for the banquet. . . Cleveland Motion Picture

Operators Bowling League Secretary-Treasurer

Tom Fitzgerald announced the first game of

the fall season will be held Sept. 1. Games will run

to May 4. . . Local 160, International Alliance

of Theatrical Stage Employees, will have a

home of its own in the fall; it is erecting a one-

story building on East 25th Street.

General Theatre Circuit, headed by S. P.

Gorrel, has taken over the Garden Theatre on a

20-year lease from the Associated Circuit. Be-

sides the Garden, General Theatres now oper-

ates the Detroit, Southern and in Cleveland,

the Orr and Grand in Orrville, the

Goethit-Fox Central Division Manager Ray Moon

was here conferring with Manager I. J.

Schumer.

Upper Sandusky Theatre Owner Leo Jones

and his family are vacationing in his former

home town, Providence, R. I. . . United

Artists’ Leah Goldman has returned from her

vacation.

The South Theatre in North Canton, the first

quadroon-type theatre in the area, built by

Samuel and William Shaheen, opened

last week. Oliver Theatre Supply equipped it.

. . . Circuit Owner Paul Gudanovic has in-

stalled new Mognograph AA projector mecha-

nism in his Avalon Theatre; Ben I. Ogram of

Ohio Theatre Supply furnished and installed

the equipment.

MINNEAPOLIS

About $10,000 was raised for the Variety Club

heart hospital at the premiere of “The Great

Dan Patch” at the State Theatre. Tickets sold

at $5. Charles Coburn and Ruth Warrick were

in for personal appearances. . . As an added

feature, the Uptown has installed a television

set on its mezzanine.

Duane Becker’s new Madison drive-in, Madi-

son, S. D., opened July 23. Gil Sessler will man-

age. Both are former Paramount salesmen.

Ice Cream Special

Hartford reports a special theatre ice

cream department has been formed by the

Crown Ice Cream and Dairy

pany, New Britain, Conn., of which

Nick Kounaris, head of the Kounaris-

Tolis-Ulyssia theatre interests, Newing-

ton, Conn., is president. Forty-two Con-

necticut theatres are already ser-

viced, and Kounaris has future plans for

calling for servicing of Massachusetts

theatres with ice cream and formation of a

theatre candy department by Crown

Ice Cream in the fall.

Kounaris plans to go to Greece in 1950

for his first visit since 1910.

Federal admissions tax collections in Minnesota

for the fiscal year ended June 30, 1949, were

down $5,000 to $6,893,000 from the $6,898,000

reported June 30, 1948, the collector of internal

revenue reported.

The combination of the Mills Brothers and

Frankie Carle and his orchestra on the stage

and the film “Beautiful Blonde From Bashful

Bend” at the Radio City, Minneapolis, broke

records. The Norshor, Duluth, Minn., also out-

passed itself on the opening Thursday of

“Sorrowful Jones.” Many exhibitors view these

top grosses as an indication that the “panic” is

over and film business definitely is on the up

and up again.

DALLAS

The 1400-seat New Forest is scheduled to

open Friday night. The newest and biggest

of Interstate’s Dallas suburbs, it will be man-

aged by Louis Charnisky. Features of the play-

house are a cry room, acoustion devices for the

hard-of-hearing, and ample free parking space

for patrons. The latest in acoustical and deco-

rative equipment has been installed. The house

has pushback seats and a gradually sweeping,

winding ramp to the balcony.

A Texas polo fund will be collected at all

Texas theatres the week of Aug. 11-18, according

to announcement by L. M. Rice, Dallas thea-

trical attorney. Proceeds go to polo sufferers in

Texas, which has currently over 1,000 victims.

On Rice’s committee are R. J. O’Donnell of

Interstate; R. I. Payne, Theatre Enterprises,

Inc.; S. L. Oakley, Jefferson Amusement Com-

pany; F. W. Allen, National Screen Service;

Johnny Long, Long Theatres and Don Douglas,

Robb and Rowley.
HARTFORD

Motion Picture Theatre Owners of Connecticut Executive Director Herman M. Levy announced the membership of the committee in charge of the 24th annual新形势下 golf tournament to be held on Aug. 23 at the Racebook Country Club near New Haven.

MPTO of Connecticut President George H. Wilkinson, Jr., and Theatre Owners of America Regional Vice President Albert M. Pickens are co-chairmen. Serving with them are Sam Weber, Levy, Barney Pitka, Harry Shaw, James Darby, Harry Rosenblatt, Max Hoffman, Leon Germaine, Carl Geis, Sam Rosen, Ted Jacocks and Lou Brown.

At least three Connecticut theatremen will attend the TOA convention in Los Angeles. They are TOA President Arthur Lockwood, Albert M. Pickens from the Strand Theatre, Stratford, and TOA General Counsel Herman Levy. . . . Manager George Harvey of the Warner Palace, Torrington, is back at his desk following hospitalization there. . . . Mrs. Matilda Cronan, Loew's Lederer, and Richard Fairchild, has checked out of Hartford Hospital after an operation.

Shirley Welch is the new candy girl at the Eastwood, East Hartford, replacing Kay Dana, resigned. . . . Tony Bray is the new usher at Loew's Polka and Mark Parshol, formerly of the National Screen staff, is the mother of a son named Samuel Mark. . . . William Fox, Richard Coleman and Conrad Nassetta have incorporated CNF Amusements of New London. . . . Has been set for the formal opening date of the Kounaris-Tolis-Ulyssis theatre interests for the 1,000-seat Meriden; a trade premiere, with buffet supper and cocktails will be held the preceding evening.

Going to, or coming from, their holidays from the year's labors are:

Anthony Ripolone of the Eastwood, East Hartford, and family, from the Connecticut shore: Warner Art Theatre (Springfield, Mass.) Manager James L. Cobb, to Bermuda in August; Manager Jack Sanson of the Warner Theatre, Manchester, from a state resort hotel; Vice-President Ed Kelber of the Princess Theatre Corp., Hartford, and his wife, in Canada; Harry Matteo of the State, Hartford, on the shoreline; Maurice, Block & Co., Hartford, at Virginia Beach, Va.; Loew's Poli Projectionist Henry Stage, from New York; Warner Theatre, Hartford Drive-In, Sound Engineer Charlie Lowe and wife, from Maine; Local #41, Local #50, Local #60, Annual Convention delegates: Charlie Oberst, in Niantic; Manager Jack Scanlan of Warner's Theatre, Farmington; Hartford Division Manager George E. Landers and family, from State Theatre Palace; Sam Harris and wife, at Ashbury Park, N. J.; Henry L. Needle visiting here, while on vacation: Manager Clark Jordon of the Sherman; Miami Beach, Fla.; going to New Hampshire in August; Alyn Assistant Manager John J. Jorgensen, Boulder, Colo.; Warner's Theatre Palace Manager John F. Haggart, their family, from State Theatre Palace; Sam Harris and wife, at Olympic Park, N. J.; Henry L. Needles visiting here, while on vacation: Manager Clark Jordon of the Sherman; Miami Beach, Fla.; going to New Hampshire in August; Alyn Assistant Manager John J. Jorgensen, Boulder, Colo.; Warner's Theatre Palace Manager John F. Haggart, their family, from State Theatre Palace; Sam Harris and wife, at Olympic Park, N. J.; Henry L. Needles visiting here, while on vacation: Manager Clark Jordon of the Sherman; Miami Beach, Fla.; going to New Hampshire in August; Alyn Assistant Manager John J. Jorgensen, Boulder, Colo.; Warner's Theatre Palace Manager John F. Haggart, their family, from State Theatre Palace; Sam Harris and wife, at Olympic Park, N. J.; Henry L. Needles visiting here, while on vacation:

OMAHA

Quality Theatre Supply Company owner Carl White and Mrs. White attended market week in Chicago. . . . United Artists District Manager William Keith arrived from Kansas City. . . . Warner Salesman Bill Wink is vacationing at home taking care of dads and ends about the house. . . . Paramount Salesman Jack Andrews is vacationing in Canada. Lois Brown, picture report girl in the same office, also is on vacation. . . . Tri-State Theatres District Manager William Miskell took his family to Estes Park, Colo., and has returned.

Free tickets to the stipulates Omaha Theatre went to Omahans who could successfully toss a dime in a tin cup on Sixteenth and Farnam Street. All coins, those both hitting and missing the bullseye, helped the Omaha Safety Council Drive.

RKO Salesman Dave Arthur left for California on vacation.

PHOENIX

Completion of the first drive-in in Eastern Arizona, a mile east of Safford on Highway 70, is scheduled within six weeks. The open-airer will embrace eight acres and will accommodate about 450 cars. Don Dillon and Clifton Ratcliff will manage the theatre.

Approximately 100 persons walked quietly out of the Century Drive-In, Mesa, following a Monday afternoon fire in a projection room rectifier unit that caused damages of between $500 and $800. Manager Wayne Phelps, who was in the projection room when the fire broke out, said the blaze probably was caused by an electrical short. The damage was sufficiently repaired during the afternoon to allow the evening program to go on as scheduled.

CINCINNATI

Jerome J. Kunz's new drive-in at Deat was scheduled to open July 28. Kunz also operates the Auto-In at Price Hill near here . . . . William Garner, formerly with the Thalheimer Circuit at Logan, W. Va., is the new West Virginia salesman for 20th-Fox. . . . Al Shane, former Columbus salesmen for United Artists, has resigned.

The Warner club had its annual picnic July 16, at the Blue Grass Gun Club, White Villa, Ky., and the Fox club had its outing on July 22, at the Summit Hills Country Club. . . . The Variety Club plans to hold its annual golf tournament on Aug. 22 at the Summit Hills Club, with a 1949 auto to be presented to the winner of the contest. . . . A new car is being sponsored by Harold Rullman, Columbia's Dayton salesmen.

Jane Spanagel, daughter of Mike of Midwest Theatres, is to be married this week to Robert Glenn Wickstrom of Kansas City. . . . Paramount Manager J. J. Grady celebrated his 25th wedding anniversary last Sunday.

MILWAUKEE

Fine Arts Corporation Receptionist-Stenographer Mary Marilynne Belo announced that she would marry Henry Edward Costa of Berkeley, Calif., on Aug. 20; they will live in California. . . . A shower was given last week by her fellow employees at 20th-Fox for Cashier Mary Mucci who will be married in September . . . . Film Classics' Bertha Gold will wed Joe Schust in late August.

The Variety Club of Wisconsin is reported to have netted about $5,000 from the local premiere of "Bad Boy" for its Heart Fund. . . . The Reel Fellows of the Club will hold its 25th annual outing and golf tournament on Aug. 22 at the Port Washington Country Club; Columbia's Dave Chapman is in charge of reservations and RKO's Roy W. Hartman is in charge of the field arrangements.

RKO Manager Lou Elman attended the company's Chicago regional meeting last week. . . . Fox Downer Projectionist Ervin Rotter is at St. Michael's Hospital for a hernia operation. . . . Inez Gore, secretary to 20th-Fox's Jack Lorentz, is at home convalescing from a recent operation. . . . Arnold Brunnn of the Ritz and family are vacationing at their summer home at High Lake, Wis. . . . Angelo Provizano of the Alamo and Mozart is back from holidaying at Northernland, Lake of Lakes. . . . Milton Harms, formerly with Saxe Amusement, now with Saxe White Towers in Riverside, Conn. and his family are vacationing here.

Theatre openings: the 44- Outdoor, 600-car theatre at Oshkosh, Wis.; Lyle Turner's 450-seat Lodi at Lodi, Wis. . . . The northern zenith has been taken over by Cheever Corporation, an affiliate of the St. Cloud Amusement Company of New Jersey which also recently organized the Orto Corporation to operate the Tower and Oriental which it took over from the Warner circuit. . . . The recently opened Starlite drive-in at Green Bay will provide parking space
SHOWMEN'S TRADE REVIEW, July 30, 1949

REGIONAL NEWSREEL

(Continued from Page 29)
for 250 cars to avoid congestion among cars waiting to enter the ozone.

Local 167, IATSE-AFL, held a meeting and supper at the Hotel Atchison at Oshkosh for its 70 members on the occasion of its 40th anniversary. Charter member John Phillip, was given a wrist watch because of his long service.

LOS ANGELES

Two new drive-in theatres have opened in California—the 500-car Park-Aire Drive-In at San Antonio, operated by Victor Cross, James Toler and Charles Pasquin; and in Bakersfield, Scott Theatres' new Terrace Drive-In.

MGM's Elizabeth Carriuoli had a streak of bad luck. At Midway Hospital to visit Helen Marlove, shipping sheet girl recovering from an operation, Elizabeth got sick, passed out, woke up on an operating table where she had five stitches taken in her nose, which broke when she hit the floor after her faint. . . . Office Manager Jack Valpey is off to Lake Tahoe and the High Sierras on his vacation, with Ed Urschel, traveling western division auditor, holding down the desk. . . . Western Sales Manager George Hickey is off to San Francisco to visit the branch and close a couple of circuit deals. . . . Other Loew's vacationists include S. O. Wolfe, the Apollo, usually subsequent-run theatre, with the downtown first-run Esquire. . . . The Orpheum in Topoka, Kan., will be remodeled at a cost of $180,000.

Current vacationers among Fox Midwest managers include Charles B. Barnes, Grandua Theatre, on the Kansas side, and Joe Borders, Apollo Theatre, Missouri side, Barnes headed out to the Grand Canyon, and Borders to Canada.

Stanley Schwahn, 51, general manager Lawrence, Kansas, theatres affiliated with the Commonwealth circuit, died July 17. He was manager of the Patee and the Granada, for a number of years and of a drive-in recently opened in Lawrence. Born in Vancouver, B. C., he came to Kansas in 1912 and went to Lawrence in 1938. He was a former student of the University of Kansas, and was widely known among alumni for his string of letting them in free during homecoming and for support of activities of the school. He leaves his wife, Maisie, his mother, Mrs. Sophie Freeberg, Los Angeles, and a brother, E. O. Schwahn, Phoenix, Ariz. Funeral services were held at Lawrence, with burial in Scandia, Kansas, his first residence in the State.

KANSAS CITY

Riverside Drive-in, newest in the Commonwealth circuit in this area, celebrated its first anniversary last week. . . . Fox Midwest last week made a second first-run combination by coupling the Grandua, usually subsequent-run theatre, with the downtown first-run Esquire. . . . The Orpheum in Topoka, Kan., will be remodeled at a cost of $180,000.

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PHILADELPHIA

Paramount MidEastern Division Manager Harry Goldstein, Drive Captain Al Benson and

RIGHT NUMBER RIGHT ON THE NOSE is apparently what Gov. Paul A. Dever of Massachusetts (extreme right) got when he telephoned London to advise J. Arthur Rank that "The Red Shoes" had the unusual distinction of receiving a scroll honoring it from the Boston critics. The event took place July 21 when the picture broke all run records in Boston by entering its 36th week. The scroll, accepted by Jack Lawrence (center), was presented jointly to Rank, and Producers Michael Powell and Emeric Pressburger. It reads: "We, the newspaper motion picture critics of Boston . . . commend J. Arthur Rank and Messrs., Powell and Pressburger on this occasion of the 36th week when 'The Red Shoes' has established an all-time record in Boston for the length of run of any motion picture or stage play. We appreciate the efforts of Mr. Rank and his associates to maintain higher screen standards and are happy that the citizens of Boston have verified our critical judgment."

Lou Averbach was at the local exchange last week setting up plans for the "Gold Rush of 49." . . . Universal-International Eastern Division Manager Fred Meyers and District Manager John J. Scully were here last week for conferences with Manager George Schwartz. . . . Jam Handy Representative John Golder is back at his office following a trip to Cincinnati, Cleveland and the New England states.

Universal Lion Producer Harvey H. Thomas, well known locally, was among last week's visitors, who celebrated in town for personal appearances and press receptions were Dennis Day, Virginia Mayo and Michael O' Shea. . . . American Film Publicist Jack Harris and Stanley Wachenheimer, Capitol Manager Herman Comer put one on of the showmen for the theatre's first single film program since the house went on a double-bill policy three years ago.

Universal Head Inspector Louise Azzarano has returned to work after two weeks in hospital. . . . Clark Film Manager Tom Lark went to Salt Lake City for the opening of new offices there. . . . Universal Ledger Clerk Helen Bar- don left for a vacation on the Great Lakes. . . . Columbia Publicist Milt Young has returned from his vacation. . . . George Gagliardi is the new assistant shipper at Universal. . . . Hunt's Strand at Wildwood has gone into a continuous show policy, and now all of Hunt's theatres in that community give 11 P. M. shows.

TORONTO

The receipts of the annual benefit baseball game of Toronto Variety Club, Tent No. 28, came up to the expected total of $40,000 which was turned over to the Heart Fund for the $250,000 Variety Village for crippled children, Herb Allen, chairman of the special fund committee reported. Attendance at the game was 18,896. Chief Barker J. J. Fitzgibbon just back from vacation and practically all of the Tent's 273 members attended the game for which they had worked hard. Among those who devoted time and work to the affair were Arch H. Jolley of the Motion Picture Association of Ontario, Morris Stein, chairman of the Tent's Heart Fund, and Larry Graburn of Canadian Odeon who appeared in a character baseball role as "Handyball Hough." The school at Variety Village opens in two weeks with a class of 25 boys.

Jack Arliruer, veteran producer who turned district manager with Famous Players Canadian, staged the Canadian premiere in Millenium Square Garden, New York City, for the International Lions' convention. It is believed he may again be doing stage shows for Famous Players in Toronto in the most distant future. . . . George R. Miller, the first theatre owner to become president of the Saskatchewan Motion Picture Exhibitors Association and proprietor of the Vogue in Wynyard, Sask., was a visitor here, contracting for new season pictures and conferring on organization matters with Motion Picture Theatre Association of Ontario Executive Secretary Arch H. Jolley.

ALBANY

Warner Booker Harry Aarnove is vacationing at Hampton Beach, N. Y. . . . Ethel Amamier, secretary to Universal Manager Gene Vogel, is spending her time off at Lake George. . . . MGM Assistant Cashier Elizabeth Koninony is expected to be back from a trip to Canada. . . . Harold D. Kenyon is the new Warner assistant cashier. . . . Mrs. Jean Manns has joined the 20th-Fox booking department. . . . Dorothy Schaller is a new Warner stenographer. . . . MGM Assistant Cashier Elizabeth Koninony will be married in the fall to Guy Arnold. . . . Irene Smith, secretary to Warner Theatres Zone Manager C. A. Smakowitz, has returned to her job after a two-month leave of absence.

The New Leland in Albany, extensively rebuilt by the Fabian circuit following a fire not long ago in which it suffered much damage, has reopened with new sound and projection units, new glass screen, carpeting, drapes, lights, wall tapestry, etc.

Schine Theatre Vice-President Louis W. Schine and Mrs. Schine of Gloversville, N. Y., have announced the engagement of their daughter, Miss Rose, to Robert Harold Higier of Gloversville. Miss Schine is an alumna of Syracuse University, and Higier is a graduate of Dartmouth.

CHICAGO

With the expected August opening of the new Telenews Theatre on North Rush Street, Chicago, will have two such theatres. Martin Lang of the Telenews in State Street will be in charge of the new house under supervision of Western Division Manager Claude M. Glassner. . . . Rose Levitan, Harry Krinsky and James J. Glassner have organized the Dad's Root Bee Huts Company, beverage vendors for theatres and other amusement spots.

With capacity crowds at the vaudeville-model show at the RKO Palace last week, it begins to look as though vaude may be given twice in place of the usual once a week. While the Chicago and the Oriental have featured stage shows along with film for several years, the shows did not attain the prestige of old-time vaudeville programs.

Alliance Circuit District Manager Herb Sul-
Baltimore

Mickey Hendricks of the local Mayfair is vacationing in Canada with his sisters and their husbands. Other vacationers out of town include: Bob Schwengcr, circuit in the Atlantic City; Howard Theatre Manager Walter Gettinger, in New Hampshire, with Elsie Soltz as his relief; Hicks Circuit's Stanley Baker and wife will go to Ocean City for the summer, and Manager Margaret Stunt is taking her time off with Janne Harrel pinch hitting for her; MGM Washington Manager Jerry Adams, to California for three weeks; Leon Back and family leave New to Los Angeles to visit his sister Laurene.

Former Columbia Salesman Sid Shugerman is heading for Santa Barbara, Calif. Izy Reppaport of the Hippodrome is away on a trip... UA's Joe Tompkins visiting the Virginia territory. Nat Schwartz spent a day here checking the air conditioning for the Hiway, picking up new buses to transport his patrons, and then returned to Florida.... Warner Salesman Peter DePace is coming to The Pizazz, and Universal's Milton Schinderman are driving new cars... UA Clinic Valley Salesman Mike Siegel has bought a new home in Baltimore.

Walter Gettinger is booking and buying for the Cluster... Lou and Phil Bress of the Lenox and Dunbar in Norfolk, Va., were local visitors and took in a couple of ball games... UA Manager Jerry Price and Assistant Eastern Sales Manager Mark Silver are calling on area circuits... Former Equity Salesman Cliff Jarrett has joined an electrical appliance company... Sampson Pike is the new branch manager for Kay Films... UA's Bud Rose is now handling the Westminster.

Cary Grant checked in at John Hopkins for a checkup... Al Levine of the Irvington is around after an operation... The Madison Theatre has closed temporarily the first week of the Lincoln and Roosevelt is putting in his time redecorating and refurbishing his Highland for an early fall opening.

Salt Lake City

Twentieth-Fox Manager Charles Walker is back from a sales trip into Nevada and Montana... RKO Denver District Manager Al Kolitz and Salt Lake Manager Jim Davison went to San Francisco for the RKO spring convention... A son was born to MGM's Omaha Booker Bill Nedley.

Columbia Cashier Irene Wilson is vacationing on the Pacific coast... Paramount Booking Director Don Foster is out fishing... Universal Booking Manager Don McMurdoc will spend his two-week holiday at home... Universal Office Manager and Booking George Berryman leaves Aug. 7 on a trip along the Pacific coast and into the Northwest.

Alan Heid, for 25 years on the Paramount sales staff here and in Kansas City, is a new salesman on the Monogram-Allied Artists staff, covering the southern Utah territory.

ST. LOUIS

The remodeled and extensively improved Orpheum Theatre in Hannibal, Mo., Mark Twain's boyhood home, at a cost of $50,000 to the Friona Amusement Company, has been renamed the Tom Sawyer, after one of Twain's best-known characters. The handsome new marquee, extending over Broadway, was erected by Poblocki & Sons of Milwaukee, Wis. Among the other improvements is an air conditioning system.

On vacation: Columbia Amusement Company Buyer-Booker Bernie Palmer and family, at Kentucky Lakes; Twentieth-Fox Salesman Eugene Fitzgibbons and his wife, at Toronto, Ont.; Twentieth-Fox Salesman Art McMahan and his wife, in northern Michigan; Manley Company St. Louis Representative R. D. Von Engeln and family, at Ludington, Mich.

RKO St. Louis Manager Tom Williamson has returned from the company's regional sales meeting in Chicago. Art Theatre Owner Ruby S' Renoque went to New York on a booking mission... Larry Parks and his wife, Betty Garrett, opened a stage engagement at Loew's State on Friday (29).

The 200-seat Diverson at Davenport, Ill., recently purchased by Mr. Rose from Earl Sterger, has been returned to Anderson... The Beale Street Palace, the famous Negro theatre in Memphis, Tenn., underwent a $60,000 face lifting recently, including a new false front from which spot he hopped to Paramount and has with future of its exchange ever since—first week. He is a member of the Paramount 25 Year club and was one of the most active participants in the recent Pep Club picnic at Shorewood country club.

New Theatres


Newton, Kan.—Leo Sprague and Ray Roberson, a 400-car drive-in.

Denver—Robert Adams, a 350-car, $75,000 drive-in near Laramie, Wyo.; Ray Gardner, a new theatre. The New Star, seating 250 and costing $100,000 at Curtis, Neb.

Cleveland—Ted Vermeen, Herbert Vermeen, Howard Reid and Al Viscomi, a 1,000-seat de linker in the suburb. Middlebrough—M. H. Franklins, a 1,000-seat in Independence, near Cleveland.

Hartford, Conn.—The Four Circuits, a 1,000-car theatre at West Boylston, Mass.; Hillsborough Theatre Company, a drive-in at Concord, N. H.; Robert A. Grossman, an operator at Braintree, Mass.; Passakes Theatre, a 1,000-car, new location, Bridgeport, Conn.

San Antonio, Tex.—The Kemah, a new theatre in Converse, Tex.

Chicago—Levi C. Circuit, a 1,000-car drive-in, the Hilltop, near Joliet, Ill.; Local capital by Brook, Ind., will erect the town's first theatre.

Milwaukee—Samuel G. Castor, a 400-car drive-in, at cost about $150,000 at Fond du Lac, Wis.

St. Louis—A new theatre in Nauvoo, Ill., to replace the burned Nauvoo Theatre; Clifford and Ralph Hough, a 550-car drive-in at Rolls, Mo.; R. E. Carney Theatre, a 1,000-car, new location, Grosse Pointe, Mich.

Lancaster, Pa.—Harry Chertkoff, a 1,000-car, operator on Lincoln Highway near this city.

Phoenix—Walton and Collins' Lincoln Theatre will manage a 450-car drive-in, east of Safford, Ariz., on Highway 80.

Kansas City—Beverly Drive-In, a new theatre near Atchison, Kan.
Robert Cummings has signed a new three-picture deal with Columbia. Two of these will be made by the studio, while the third will be made independently, with Eugene Frenke as his associate, for Columbia release.

Howard Hughes has set Robert Mitchum and Jane Russell as co-stars in "Shanghai Incident," an original story by Warren Duff, who is under a long-term contract to the studio. Duff reports August 1 to start preparations for the film, which is scheduled to start early next year.

Robert Pirosh, who just finished "Battle-ground" for MGM, was given a new writing-directing contract and assigned to do the screenplay of "To Please a Lady," next Clark Gable starrer. Clarence Brown will produce.

Dick Foote had his contract renewed with Monogram. Foote was formerly under contract to Paramount, where he appeared in a featured role in "Streets of Laredo."

Maxwell Shane, recently signed to a term writer-producer-director pact with 20th-Fox, expects to independently produce "The Hickory Stick" before starting his Fox deal. Shane is presently in Lansing, Mich., setting up locations. Screenplay is based on Virgil Scott's novel about school teachers.

Gary Cooper has sold "The Girl on the Via Flaminia," novel by Alfred Hayes which he purchased several months ago, to Leland Hayward and Anatole Litvak, as a starring vehicle for Montgomery Clift. Picture will be produced in Italy, with Irwin Shaw doing the screenplay.

Nicholas Ray has been assigned to direct RKO Radio's "Carriage Entrance," starring Ava Gardner, based on the novel of the same name by Polan Banks, who will serve as producer of the film, with Robert Sparks as executive producer. Marion Parmot wrote the screenplay.

The successful Broadway hit, "Detective Story," has been purchased by Paramount and given to William Wyler to produce and direct. This picture will follow "Bitter Carrie," the Theodore Dreiser novel, which has definitely been set as Wyler's next production.

Next vehicle for Red Skelton, following his "Yellow Cab Man," soon to go into production, will be Dale Carnegie's best-seller "How to Win Friends and Influence People." Dore Schary, in charge of production for MGM chose this as a perfect vehicle for Skelton. Arthur Freed will produce and Harry Ruskin has already started work on the screenplay.

Producer Hunt Stromberg's first assignment under his new Columbia contract will be a new series based on "The Fat Man," nationally known radio detective thriller of that name. Discussions are under way for Sidney Greenstreet to play the title role. This assignment will not prevent him producing other properties for the studio.

Milton Brein, William Seiter and Fred MacMurray, who recently completed "Borderline" as their first independent film under the banner of Borderline Productions, will do another picture together. They have just purchased "Beloved," an original story by Corey Ford, and will repeat their respective chores as producer, director and star in the new vehicle. Production is scheduled to start the first of the year.

Victor Mature has been signed by RKO to star in "Mr. Whiskers," an original story by John Oates Bering. Story deals with the regeneration of a man who fails to appreciate the value of American citizenship until faced with the probability of losing it through deportation. Shooting will start late this year.

Otto Preminger's next producer-director assignment at 20th-Fox, will be "Sweet Poison," Ben Hecht reports to the studio next week to write the screenplay, based on an unproduced play by Leonard Lee.

Milton Sperling's next production for Warner release will be "The Rock Bottom," which is scheduled to go before the cameras the first week in September. Initial sequences of the picture will be made in the High Sierras, probably at a Lake Tahoe location. Robert Wise will direct.

To Direct 'Eagles'

John Farrow will direct Paramount's "Eagles of the Navy," which will co-star Alan Ladd and William Beaudine. The film is set for fall production with Robert Fellows producing.

Wise Economy Held Good Picture-Making Formula

"There's no particular trick to making good as well as profitable pictures at low cost," according to Howard Welsh and Bob Peters, whose stunt of making "Montana Belle" without a release and then selling the picture outright to Howard Hughes for RKO has gotten for them the reputation of being magicians.

"It's all a matter of good sound economies. We are making our six-picture schedule at Republic. We have complete use of studio facilities and are paying for services and help only while we are actually using them. We have no overhead, or virtually none."

There are ingredients which Welsh and Peters consider essential: a good story, preferably an established book or play; a competent, even name director, and a couple of good cast names.

"If that sounds like a tall order or something that most everyone would be satisfied with, remember this: too many pictures yield on one of these points and then they have their troubles. We cut our corners elsewhere."

"Montana Belle" stars Jane Russell and George Brent. Their current effort, "House By the River," is based on a British novel and has Lee Bowman, Jane Wyatt and Louis Hayward in the cast. Fritz Lang is directing. Later they plan another western and three more films, one of which is currently being scripted.

Neither Welsh, a veteran producer at Universal-International, nor Peters, a Broadway showman, expect their program of making pictures without release to start a trend. It requires much financial backing. On the other hand, they believe that their idea of accepting comparatively small profits is wise and good insurance for the future. Their successful sale of "Montana Belle" has already assured more than a usual interest in "House By the River."
PICTURES STARTED LAST WEEK


TITLE CHANGES

"War paint" (20th-Fox) now BROKEN ARROW. "The Elevator Story" (Reps.) now THE KID FROM CLEVELAND.

LONDON OBSERVATIONS

B.O.T Would Like Cinemas to Show More British Reissues; KRS to Probe 16-mm. Situation; 15,000 at Garden Party

By Jock MacGregor

The utterances from Whitehall make it plain how little officialdom knows of the film industry and how little it cares for it. The Board of Trade, it is understood, would like cinemas to show more British reissues. Through the ad valorem duty on films, it is learned that there was an unexpected life in old celluloid. They overlook that all worthwhile product was used in the emergency and that home-produced films are very nearly in continuous release now.

It is appreciated that the government would sooner save dollars than see cinemas run at a profit. No doubt the figures provided for the entertainment tax campaign have been illuminating. The treasury realizes the box-office is taking more than it needs and may be satisfied under the conditions for lower grosses.

Whether the reissues should be used as second features is not known. If they were, cutting would be essential. They would also encroach on one of the profitable fields of film production in this country, Jimmy Carreras of Exclusive, Arthur Dent and others have brought this to a fine art and are turning out admirable supporting offerings at the right price. The rentals for such films are not high. The most paid for a Hollywood second feature is about $25,000 for a circuit deal, though ABC is understood to go double to that for a British release.

Officialdom is also reported to be disappointed about the enthusiasm of American companies to produce in this country with frozen sterling. This, incidentally, comes hard on top of J. Arthur Rank's presidential address to the BPFA in which he stated, "We have tried to make more first features than was justified by the number of qualified and experienced producers and directors available."

Actually, MGM have completed "Edward, My Son" and "Conspirator," and 20th-Fox, "Forbidden Street" ("Britain's Mews") and "I Was a Male War Bride." The latter has been in production in Technicolor. "Black Rose" and "The Night and the City" which is being shot on location in London with Richard Widmark and Gene Tierney.

Walt Disney is making his first all live production, "Treasure Island," in Technicolor for RKO release at Denham, and I went with Phil Gersdorff to watch him shooting some scenes. While there, the sun broke through and the unit transferred to the lot with remarkable speed.

Art director Tom Morahan has done an amazing job with the peaceful, essentially English, River. He shot much of it through the grounds. He has transferred it into a tropical lagoon looking as genuine as any which ever graced a Technicolor screen. With a spot of dressing to raise the water, loads of sand, artificial palm trees and real leaves flown from the Riviera, the effect is wonderful. Studio cynics are amused that a Hollywood company should create this spot while last year Frank Launder took a complete unit to the South Seas for "Blue Lagoon."

Denham is working at high pressure with few pictures on the floor. One unit is actually using rooms in the Old House, normally offered to stealing a page from Jimmy Carreras' handbook on economic film production. Edmund Greville is well under way with "The Romantic Age," a story of a girl's finishing school, in which he is giving chances to many attractive youngsters. I was sorry he was breaking for the day when I reached his set, for his young ladies appear to rival the Goldwyn Girls.

The first Midland Film Garden Party has been held at Droitwich and despite the rain some 15,000 people paid a dollar a head to attend. Organized by the Birmingham press, and Roderick Mann in particular, in aid of press and film charities, it was a first class show. When the gardens were full, I felt that more top-liners might have attended, for far too many do not seem to appreciate the importance of the provincial filmgoer; later, I realized they could not have got a more cooperative bunch. They worked so hard that the fans had a good time.

The weather was foul and the ground sodden. Indeed, I found myself carrying some of our favorite stars over the mud. Even so, I do not think any dresses or shoes escaped damage and there was not an.unladdered nylon on the train back to town. Yet all said how much they had enjoyed themselves.

The gardens were done an immense amount of good for the industry, and the boys who organized this one in their spare time are to be congratulated. Several top stars whom I have spoken to are determined not to miss next year's trip.

The KRS is to investigate the effect of 16-mm. on the film industry as a whole. Members want producers disposing of their substandard rights to insure against infringements, but there has been no word of this being played privately before the local cinema. One picture was available before London general release. Latest to enter this market is Paramount, whose product will be handled by Ron Harris of Maidenhead. This firm already has the 20th-Fox 16-mm. franchise. This deal means that now practically all major British and American product is available for the home and traveling showman.

For the record: The Film Section of the Critics' Circle sponsored a lunch to mark Pat Mannock's "desertion" from film criticism to concentrate on the theatre... Congratulations to F. G. Hill, Columbia's secretary, on his appointment to the board of directors and to Edward Betts, now associate editor of the Daily Film Review... While West End theatremen may not have plugged the "10s cooler inside" slogan, the Odeon (76-mm. projection) got pride of place from Eccles, Lancashire, H. Clayton-Nutt, worked out an effective campaign on these lines... Anthony Hill, who was badly knocked-aboard a car smash, is back at the publicity desk... Beulah Gersdorff, wife of Hollywood publicist Phil, has rented an apartment for their stay and is mastering the intricacies of British rationing.
**Showmen's Trade Review, July 30, 1949**

**Studios Expand Campaign For P.A. Tours of Stars**

(Continued from Page 16)

"The Great Lover," and in September puts on a song-and-dance act for Detroit's Michigan State Fair. A touring troupe of 25, just returned from Texas and Oklahoma, are boosting "Streets of Laredo" and a similar company did the same for "El Paso." It was learned this week that Paramount plans personal appearances by Barry Fitzgerald, Marie Wilson and other stars at the premiere of "Top O' the Morning" in Bridgeport, Conn., on August 17.


MGM announced recently that four groups of players, comprising a total of 18 persons, will be sent on a tour of cities in connection with the multiple world premiere of "Battleground" scheduled for Armistice Day. The four separate units, each to cover seven cities, will not double-up on each other, thus making a total of 28 cities or towns to be visited. The studio's dog star, Lassie, is in the middle of a two-week ca. canine appearance) at the Oriental Theatre, Chicago.

Republic's new cowboy star, Rex Allen, will cover the middle west in August, while Roy Rogers has isolated one of his nationwide visits to exhibitors.

Jane Russell will highlight RKO's push for the debut of "She Wore a Yellow Ribbon" in Kansas City next month, and Producer Merian Cooper is busy moving with openings of "Mighty Joe Young" in the east.

Virginia Mayo only recently returned from appearances in the East in connection with Warner's "The Girl from Jones Beach," and it is likely that the studio will be setting up regional premiers and personal appearances soon in accordance with its regular policy on important pictures.

**Short Claims Convert**

The first industry public relations short, "Let's Go to the Movies," may claim a convert—and in Texas, no less. I.M.P.S. Member D. W. Goodwin, manager of the Federal Theatre in Dallas, writes that he was freely throwing brickbats at the industry for its poor public relations work. Then he booked the first of the "Movies and You" series made by the Motion Picture Association of America. He found it "exceptionally well produced," thinks more of the same will benefit the entire industry, and has decided to trade his brickbats for orchids.

**Years Change Politics, Furnish Selling Angle**

An unusual angle on Warner Bros.' reissue, "G-Men," came to light recently when the picture played at the Esquire Theatre in Kansas City, Mo., and H. D. "Bus" Carroll, manager, made it an important part of the week's advertising. One of the scenes in the picture—the famed Union Station massacre in Kansas City—was never shown in local runs when "G-Men" was first released some 14 years ago. Those were the days when the Pendergast machine was in full swing in Kansas City, and the censors were ordered by the powers-that-were to have the scene cut. Well, it was different when the recent reissue date came around. The Pendergast political influence was no more, and the film was shown, complete, on a dual bill with "Casablanca," also a reissue. Carroll included the line, "The exciting picture with the Union Station Massacre," in all of his advertising. The double bill gave the Esquire about 150 per cent of average for the week.—K.C.

Dr. Albert A. O'Rear of the Colonial, Harrisburg, Pa., invited all the boys and girls of nearby orphanages to attend a special screening.—HAR.

**Autry, Rogers 'Podners' In Rosato's Special Bill**

Gene Autry and Roy Rogers were "podners," in a way. A pair of their pictures were billed together at Schine's Temple in Cortland, N. Y., by Tony Rosato and extra exploitation effort expended. Free radio spots were used a week in advance and taxis carried bumper strips. Rosato sold the back of a herald and used the front for a Roy Rogers coloring contest.

**Disappearing Titles in Animated Lobby Display**

(Continued from Page 17)

was fastened heavy cardboard in which holes were cut; over the holes were fastened, with gummed paper, the letters of the titles of the forthcoming month's feature pictures. Back of the whole was placed an ordinary small motor-driven color wheel, a section and a half of which was masked off. As the wheel revolved shadows of the letters over the openings in the cardboard backing were cast upon the screen. For a moment all titles were shown in full; then, as the revolving wheel approached the masked-off portion, the final letters of the titles began to disappear until all were gone. After a few seconds of blankness, first letters of the titles came on followed by the others, until all cast before them the shadows of the titles of coming attractions.

A neat and, to beholders, mystifying stunt that has patrons of the Louis Theatre guessing as to how the effect had been obtained. The color effect, due to the fastening, was added to the attractiveness of the animated lobby display which was worked out by Brother Borland himself.

**Pet Food Store Tieup**

Pet food store window displays in Hartford, Conn., were promoted by Manager Leonard Young for "Rusty Saves a Life" at E. M. Loew's Theatre in advance of playdate.—HFD.

**GRIST for the SHOWMANSHIP MILL**

A nationwide tieup has been arranged between Paramount and 4,100 Kaiser-Frazer automobile dealers. Based on "The Heiress" Ama- teur Movie Reviewers Contest, the promotion will be open to every theatre playing the picture. Four new Kaiser or Frazer automobiles will be the main prizes, with hundreds of others offered to winners of local competition. Entries will be handled by Kaiser-Frazer dealers and participating theatres and will be judged by a special board appointed by Paramount. Newspaper ads, special dealer displays, radio and other media will be utilized and a special promotion Local contests will be launched to coincide with the release of the picture in specific cities.

* * *

Because he considers Television Trailers tops for the exploitation of spectacular action thrillers, Edward Small is extending time on 70 TV outlets for "Black Magic," which premieres simultaneously in 400 cities on August 19. Explains Small: "It is far more effective to 'see' higness than to try to talk about it in cold print. We're going for TV across the boards for 'Black Magic' because it is highlighted by some of the biggest sets and mob scenes since 'Quo Vadis.' In the case of this Alexander Dumas spectacle, one picture is truly worth a 1000 words."

* * *

Warner Bros., with the cooperation of Grosset & Dunlap, book publishers, will distribute a special book and movie poster in connection with Alfred Hitchcock's Transatlantic Pictures screen adaptation of Helen Simpson's novel, "The Man Who Knew Too Much," the"Capricorn." Public libraries, book stores, college libraries and other institutions will display the posters to coincide with the presentation of the film.

**'SOME OF THE BEST' PROMOTED IN READING**

In connection with MGM's 25th Anniversary short, Manager Larry R. Levy of Loew's Theatre in the Pennsylvania city arranged this display of stills in a leading restaurant window. On the left are scenes from the "You're My Everything" campaign for 20th Century-Fox. A "Sand" troupe just got back.

"Movie Crazy" for Orphans

In order to boom advance publicity for the reissue of "Movie Crazy," Manager Jack O'Rear of the Colonial, Harrisburg, Pa., invited all the boys and girls of nearby orphanages to attend a special screening.—HAR.
Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and reissues) with names and dates of distributors exhibiting the title number. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title Company

Abandoned U-1 MGM
Abbot & Costello Meet the Killer U-1 MGM
Acquitted U-1 MGM
Act of Violence RKO
Adams R 'R'R
Adventure in Baltimore, The RKO
Adventures of Don Juan, The WB
Affairs of A Rogue The Col.
Africa Screams UA
After Midnight BL
Against the Wind BL
Air Hostess MGM
Alaska Patrol Col.
Alias Nick Beal BL
Alice in Wonderland BL
Allimon BL
All Over The U-1
All the King's Men Col.
Always Leave Them Laughing WB
Amazon Queen, The QC
Ambush MGM
An Art of Murder, The RKO
And Baby Makes Three Col.
Angel on My Shoulder MGM
Angels in Disguise, The M-G-M
Anna Lucasta Col.
Annie Get Your Gun MGM
Any Number Can Play MGM
Apache Chief BL
Appointment With Murder RKO
Arcade Fury UA
Arctic Man BL
Arizona Arizona RKO
Arizona Thoroughbred Astor
Aspen, Inc.
AVenger, The RKO
B

Backfire WB
Bad Boy BL
Bad Man From Big Bend Ast
Bad Man from Fort Massacre BL
Bagged BL
Bald Band BL
Barbary Pirate Col.
Barkeets of Gotham BL
Baron Col.
Beautiful Blonde From Bashful Ben WB
Bend In The River 20th-Fox
Bele Lovesome RL
Beyond the Forest BL
Beyond The Forest WB
Big Al U-1 MGM
Big Bad Man BL
Big Boy BL
Big Jack MGM
Big Sombrero, The BL
Big Jewel, The BL
Big Illusion BL
Bitter Vengeance BL
Black Magic BL
Black Midnight BL
Black Shadows BL
Blazing Star BL
Blank Wall Col.
Blind God Of The South BL
Blind Lady U-1
Blind Man's Trail U-1 BL
Blind Woman's Trail U-1
Blind Woman's Trail BL
Blondie's Big Deal, The BL
Blondie Hits the Jackpot BL
Blondie's Hero BL
Blondie's Secret BL
Blood on the Moon RKO
Blue Lagoon, The BL
Blues of the Jungle, The BL
Bombardier, The MG
Border Incident MGM
Boston Blackie and the Canary, The BL
Boy With Green Hair, The RKO
Bridal Blue BL
Bridge of Vengeance Para.
Broken Arrow 20th-Fox
Broken Journey U-1
Broken Heart of Molly BL
Burrington's Girl BL
Bingalow 13 20th-Fox
U-T

C

C."-Man PC
Cash, The WB
Calmly Jane and Sam Bass, The U-1
Call Waiting, The BL
Canadian Pacific 20th-Fox
Catherine the Great L. A.
Captain China Para.
Cardinal, The BL
Cape to Capetown, The Col.
Caspian, The MLA
Chalk Lightnin' WB
Challenge to Leisure MGM
Champion BL
Chicago Deadlines Para.
Chicken Every Sunday 20th-Fox

U-T

ALLIED ARTISTS

Time Rel.

CURRENT

Title

Nolan-Watt-Murphy-Glexon BL
4/22/49
1/27/49

Hill-Divan-M. C. Reynolds-H. Crawford BL
4/22/49
1/27/49

Massacre River, The RKO
4/22/49
1/27/49

My Brother Jonathan, The RKO
4/22/49
1/27/49

Stirke It Rich, The RKO
4/22/49
1/27/49

Police Story, The

Stumped (W)F
4/30/49

There's a Girl in My Heart, The

R. Cameron-G. Storm-J. M. Brown BL
8/28/49
1/27/49


COMING

Murphy BL

R. Cameron-G. Storm-J. M. Brown BL
8/28/49
1/27/49

ASTOR PICTURES

Arizona Thoroughbred BL
74/49

Bad Man From Big Bend BL
7/14/49

R. Carson-E. Keough BL
7/28/49

Stallion Canyon, The BL
7/28/49

Trouble at Melody Mess BL
7/14/49


COLUMBIA

Title

Affairs of a Rogue, The RKO
4/15/49

Big Bad Man, The

Autry, E. Western, The
74/49

Blondie's Big Deal, The, The MGM
4/15/49

Big Bad Man, The, The MGM
4/15/49

Blackie's Chinese Venture, The MGM
74/49

Crime Doctor's Diary, The, The

Morris-R. Lane-E. Stone
74/49

Dark Past, The

Baxter-B. Dunne
74/49

Doolins of Oklahoma, The, The MGM
74/49

Blacky and the Devil's Horse, The MGM
74/49

Johnny Allegro, The

Raff-N. Foch-My. Macready
74/49

Jungle Jim, The Adventure Film

Wells-My. Grey-My. Reeves
74/49

Kongo On Any Door, The

Bogart-J. Derek-Perry
74/49

Lost Tribe, The, The, The, The

Weissmuller-E. Verdugo
74/49

Lost for Gold, The

Ford-L. Lupino
74/49

Moke Biefue Ballroom (M-C)-F
11/28/49

Man From Colorado, The, The (W)A
78/49

Manhattan Angel, The (M-C)
11/28/49

Mutineers, The, The

Hall-A. Jergens
78/49

Racing Luck, The, The, The

H. S. C. B. D. B.
78/49

Riders of the Writhing Pines (W-M-F), The
78/49

River Man, The

A. R. C. M. B. R.
78/49

Rusty Saves a Life, The

Donaldson-G. Henry
78/49

Secret of St. Ives, The, The

Ney-My. Brown
78/49

Shenandoah, The, The, The

Smiley-Wilde Patrice Knight
78/49

Silent Fury (M-C)
11/28/49

Secrets of India, The (D-A)
78/49

Undersea Man, The, The

Ford-N. Foch
78/49

Walking Hills, The, The, The (W-D-F)
78/49

Were We Strangers, The, The

Scott-E. Raines-W. B.
78/49

COMING

Air Hostess, The

R. Ford-W. Wright
78/49

All the Kings Men

Crawford-J. Dru-I. Ireland
78/49

And Baby Makes Three

Young, B. Hall-II. Hutton
78/49

Anna Lucasta, The

Goddard-C. Crawford-O. Homolka
78/49

Barbary Pirate

D. Woods-T. Marshall
78/49

Black Wall, The

J. Mason-J. Bennett
78/49

Blondie Hits the Jackpot

Penny Singleton-Arthur Lake
78/49

Blondie's Big Deal, The

P. Singleton-A. Lake-L. Simmons
78/49

Blondie's Night Out (C)

P. Singleton-A. Lake-L. Simmons
78/49

Cape to Cartepson, The

Crawford-J. Ireland-E. Drew
78/49

Cimarron, The

Scott-H. Johnson-J. Davis
78/49

Cowboy and the Indians, The

Autry-My. Ryan
78/49

Cowboy and the Indians, The

Autry-S. Ryan
78/49

Cribb, The

W. Baxter-My. Verdurgo-M. Mazurki
78/49

Cuddin' Rhythm

A. Arnold-My. Henry
78/49

Green River, The BL

Reynolds-B. D. H.
78/49

Good Humor Man, The

Jackson-Al. Albert-J. Wallace
78/49

Honey, the Dear Lie, The

Carter-Mar:
78/49

Hoedown

R. Ford-O. Moshayne
78/49

Jolson Sings Again

Parks-Hale-Done Marie
78/49

Lost Squadron

Rey-P. Tuck-M. Malone
78/49

Lone Wolf and His Lady, The (My)F
78/49

Randall-J. Vincent
78/49

Marauder

Hunt-W. Philander
78/49

Miss Grant Takes Richmond, The

B. Wall-H. Holden
78/49

Mr. Soft Touch

Glon Ford-Evelyn Keyes
78/49

Nevada Joe

Arnaz-M. Haines
78/49

Palomino, The

Curtis-B. Tyler
78/49

 Prisoner, The

Baxter-A. Logan
78/49

Rogues' Round, The

Donaldson-L. Lyle-L. Darnell
78/49

Sons of New Mexico

Autry-My. Davis
78/49

Tell It to the Judge

Russell-R. Commissions-M. McDonald
78/49

Tokyo Joe

Bogart-Mary-Hayakawa-Knox
78/49

Woman of Distinction

Russell-J. Miller-J. Carter
78/49
Abandoned

482 Abbott & Costello Meet the Killer

762 All Over the Town C (Df)

WABY
Blonde in Bandanna

685 Bagdad T

744 Bucycaner's Girl T

204 Blue Lagoon, the T Romance A

871 Bucycaner's Girl T

204 Bucycaner's Girl T

204 Cary Grant

204 Caleb

204 California Columbus T (Df)

204 Carpenter's Cone T

678 Daybreak (Df A)

204 East of the Sun

204 East of the Sun

204 Fee for All

204 Free for All

482 Gal Who Took West T

204 Girl in the Painting, the Df A

204 Girl in the Painting, the Df A

204 Girl in the Painting, the Df A

204 Kids from Texas, T

204 Kids from Texas, T

204 Once More My Darling

204 Once More My Darling

204 Sword in the Desert

204 Sword in the Desert

204 Yes Sir, That's My Baby T

WABY
Blonde in Bandanna

685 Bagdad T

744 Bucycaner's Girl T

204 Blue Lagoon, the T Romance A

871 Bucycaner's Girl T

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204 Carpenter's Cone T

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204 East of the Sun

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482 Gal Who Took West T

204 Girl in the Painting, the Df A

204 Girl in the Painting, the Df A

204 Girl in the Painting, the Df A

204 Kids from Texas, T

204 Kids from Texas, T

204 Once More My Darling

204 Once More My Darling

204 Sword in the Desert

204 Sword in the Desert

204 Yes Sir, That's My Baby T

WARGOR BROS

812 Adventures of Don Juan T (Df)

432 Crawford Territory (Wf)

669 Escape of Christopher Blake C Kellaway

169 Fighter Squadron T (Spectacle) F

324 Fishing (Df A)

324 Flashy Martin T (Df)

324 Fountainhead T (Df A)

324 Fountains Bewitn (Cf)

191 Homicide (My A)

191 John Ad Mary (Cf)

191 June Bride (part T)

191 Kiss in the Dark, A (C M F)

191 Look Off Captain Lining T (M B F)

191 Love Happy

191 Younger Brothers, The (T Wf)
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FALL FILM FESTIVAL TO GET INDUSTRY CONFERENCE STUDY

'OTHER CIRCUIT' FEAR ADDS TO INDEPENDENTS' WORRIES

VIDEO AS MOVIE AD MEDIUM DISCUSSED BY EXHIBITORS

IN THIS ISSUE

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Abbott & Costello Meet the Killer, Boris Karloff
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Hold That Baby
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Sky Liner
Slattery's Hurricane
The Wyoming Bandit
Top O' the Morning

Regular Features:

National Newsreel
Regional Newsreel
Hollywood Newsreel
Showmen's Silhouette
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

AUGUST 6, 1949
Vol. 51 No. 6
ALL-TIME HIGH!

Audience survey response sets new record at Loew's 72nd St. Theatre among the many Previews at this house!

LISTEN INDUSTRY THIS IS IT!

CLIMAXING 25 YEARS OF ACHIEVEMENT!

Last week the M-G-M Studios rushed a work print of "Battleground" to New York and within a few hours the picture was put on the screen for Preview without preliminary notice at Loew's 72nd Street Theatre, a typical neighborhood house.

Motion picture history is in the making! The audience response, identical with earlier Previews in California, set a new high. The Motion Picture Research Bureau in an audience survey recorded the top mark of enthusiasm of all the many Big M-G-M attractions previewed at this theatre.

It is a happy circumstance that in our Anniversary Year, a period when good product is sorely needed, M-G-M's remarkable succession of hits is now topped by "Battleground." This mighty attraction, aptly called "The Big Parade of World War II" will have its World Premiere in November. We wanted the industry to know the good news now, that the BIGGEST movie of many years is on the way!

M-G-M presents "BATTLEGROUNDB" starring VAN JOHNSON • JOHN HODIAK • RICARDO MONTALBAN GEORGE MURPHY with Marshall Thompson • Jerome Courtland • Don Taylor • Bruce Cowling • James Whitmore Douglas Fowley • Leon Ames • Guy Anderson • Thomas E. Breen • Denise Darcel • Richard Jaeckel • Jim Arness Scotty Beckett • Brett King • Story and Screenplay by Robert Pirosh, Associate Producer • Directed by WILLIAM A. WELLMAN • Produced by DORE SCHARY • A Metro-Goldwyn-Mayer Picture
The Sullivan Plan

Since we commented favorably about the Gael Sullivan Film Festival Plan a few weeks ago we have had reactions from many parts of the country, including quite a few from local theatre and small circuit operators around New York.

Those who did not agree could only hang their hats and their arguments on one single phase of the entire plan, i.e., the clearance bugaboo. We cannot disagree with them. Meddling with any clearance situation, even if only for a special occasion, such as the festival, is charged with dynamite and dangerous repercussions.

But on the whole, the letters from around the country—and they covered both independent operators and circuit executives from many states (you have to have more than ten theatres to be called a circuit executive . . . or didn’tcha know?)—were highly in favor of the basic plan and hoped it would be put into effect as soon as practical.

In New York this week a meeting was called by Ted Gamble and it included attendance by every branch of the industry. Ted is to be highly commended for the manner in which he conducted the meeting. The whole idea was tossed around, picked to pieces and put together again, all in the short space of about two hours. We couldn’t figure out whether Sullivan was being toasted or roasted.

But it proved one of our points: that in any activity pointed towards attracting patronage to the movie theatres, there is always sufficient merit, in whole or in part, to make it worthy of serious and constructive consideration.

It was a foregone conclusion that the time element would mitigate against the festival taking place during the month originally suggested by Gael. There was too little time to organize the effort and get it into action. But the meeting did indicate that the plan had enough merit to warrant it being referred to a committee, to be appointed, which would whip it into shape for presentation at the Chicago Industry Meeting to be held August 30-31.

What action that meeting will take remains to be seen. But we have a faint suspicion that they will act favorably on the idea. From then on, the news and reports in your favorite trade journals will tell you how it is going and what is being done. If you are smart, you will go along with whatever plan is finally adopted, for you have everything to gain and nothing to lose.

Why Guess?

There appears to be a rather widespread indulgence of the perfectly natural urge to peer into the future of the industry under whatever decree or final decision comes out of the due processes of the courts. As interesting and illuminating conversation, such speculations have their attractions. But, after all, the matter is now in the lap of John Law, and anything said or thought by anybody else can be punctuated only with "if's."

So it might be for the good of the industry were there to be less disposition to assume the authoritative attitude in interpretations (to be polite and not blunt about it) of what the decision of Judges Augustus N. Hand, Henry W. Goddard and Alfred C. Coxe last week in the eleven-year-old anti-trust suit means in terms of fixed eventualities. Things could get more and more confused were this sort of thing to go on interminably. The celebrated case is now down to brass tacks—with the final ticket under which the industry will travel written by legal authorities in accordance with the law as they interpret it. And that is something entirely different from whether the final result will make business more profitable for this branch or that branch of the industry. The courts aren’t concerned with this latter consideration—just the law.

Good Workmanship

It is good for the industry as a whole when any individual or company associated with the business turns in a good job of workmanship. But is is particularly encouraging when a company not in the top brackets as to size and operations registers a thoroughly professional performance such as Film Classics has been accomplishing with two good, solid productions under its handling. These are “Lost Boundaries” and “Not Wanted.” The latter has won widespread applause for the restrained and effective manner in which a subject that might have been sensationalized has been treated by the producer. Equally laudable, we think, is the effective and at the same time wholesome advertising material Film Classics ad men have produced for use in selling tickets for theatres showing this picture.

Likewise, the handling of the campaign for “Lost Boundaries” is in the workmanship groove.

Film Classics deserves a nod from the industry for a swell performance.

—CHICK LEWIS
Ball Decision Puts Defendants Behind 8-Ball

A strict court order which places the proof of compliance with its rulings upon the distributor-defendants whenever complaint is made and which freezes the run at the Penn Theatre in Baltimore, a house of 8-balls, was handed down Tuesday in Philadelphia by the U. S. Circuit Court of Appeals in the now celebrated "Ball suit."

The order also has the apparent effect of making all defendants open to contempt proceedings if they cannot prove their innocence after the plaintiff, Harry Norman Ball, trustee of the Penn, complains. Defendants are Paramount, 20th Century-Fox, RKO, Loew's (MGM), the Penmar Theatre Corporation and A. N. Nopoulos.

The suit was first filed in April, 1944, after Nopoulos, now a Paramount partner, gave up the Penn Theatre in Ambridge to take over the State and took a job along with him. Ball sued in federal court at Pittsburgh, which ruled in effect that a run did not go with the theatre but could follow an old customer. The federal court also found no evidence of conspiracy.

Appealed

Ball appealed. The Appeals court rejected the old customer view and ruled that run and exhibition go together. It also found a conspiracy to have existed and sent the case back to the lower court to write a decree in accord with appellate court's findings. When the decree was handed down by the federal court in Pittsburgh, Ball again appealed claiming that part of the decree was useless because its language lacked finality. The Appeals Court apparently concurred and ruled this week:

The Rule

(1) That defendants could not license features in Ambridge without giving Ball the right to inspect, negotiate and obtain said pictures equal to and in all respects to the opportunity afforded any other exhibitor.

(2) That the defendants were restrained from "imparing, reducing or changing the playing position of the Penn Theatre which prevailed as of April 30, 1944, until the further order of the court."

(3) That if any complaint is filed by Ball for "alleged violation of this decree in the future at any time by any of the defendants, the burden of proving compliance with the terms of the decree shall be upon the defendants."

None of the distributor defendants were available to say whether they would seek a review by the U. S. Supreme Court.

My Word!

United Artists this week announced with a tone of surprise that its feature, "Home of the Brave," had been approved for exhibition by Memphis, Tenn., by Censor Lloyd T. Binford. The approval apparently marks a change in Binford's policy, for hitherto he has refused to approve pictures in which Negroes appear, with the exception of "Home of the Brave" which is a war story of the affect of race feelings upon a Negro who is serving on a mission with white men. United Artists previously had unsuccessfully tried to restrain Binford from banning "Curley," one of its feature comedies in which Negro children appeared with white.
No Tax Cut Now, Says Truman

Hope for a cut in federal admission taxes took another not unexpected, setback Thursday as President Truman told a press conference that it will be impossible to talk tax cuts before the next session of Congress. Some industry leaders reportedly had anticipated this move and are now preparing to push the tax cut fight more vigorously during the next term.

Duals Result Of Majority Demand—Broidy

Double bills are here because the audience majority demands them and for no other reason, Monogram-Allied Artists President Steve Broidy declared before leaving Hollywood Monday.

Broidy's statement was an answer to criticism of duals as "one of the worst evils in the business," angrily voiced by 20th Century-Fox Vice-President L. A. Field.

"The spread of double-feature programs has not been the result of sales pioneering of any of the companies in this industry," Broidy said, "nor can the double-feature program be eliminated by the efforts of the executives and personnel of the sales organizations of this industry."

"Double features are the result of public demand," Broidy continued. "It is true there are a number of people who do not care for the double-feature program, but it is also true that there is an even greater number of people that do desire and patronize the double bill. Therefore in my opinion, the double feature program is the result of public demand.

"There are a great many people who do not wear vests, but on the other hand there are a great number who do wear them. I see no reason for depriving the latter group of their right to purchase and wear vests if they want to." Broidy declared that too much time is spent thinking about what is best for the exhibitor or the producer and "not enough time spent in considering what is best for the customer. Let us all concentrate our efforts on improving our product and let the customer choose what he wants to buy.

Under-Sky vs. Under-Roof Beefs May Be Aired By TOA

Drive-in Committee Report Due at Los Angeles Meet; Concessions to Be Studied

Differences between drive-in exhibitors and those who run brick-and-mortar theatres may come in for an airing during the sessions of the Theatre Owners of America's annual conference at the Hotel Ambassador, Sept. 11-15. Reliable sources indicated this week.

The possibility was highlighted by the fact a Drive-in Committee, headed by Frank Beddenfield of Consolidated Theatres at Charlotte, N. C., is in the process of being appointed. Beddenfield was understood to have full say so on who would serve on his committee and indications were that it would consist mainly of drive-in exhibitors.

While TOA has remained silent on the subject, there is ample evidence pointing to the fact that its members who own drive-ins have problems of their own that they should discuss and straighten out. One of these is the clearance-and-run situation for drive-ins. There has been a growing tendency to demand shortened clearance and even to prevent some owners in the south and west pointing to the fact that they cannot even offer better rentals but that they can also offer a full season's playing time.

Encroachment Worry

On the other hand, brick-and-mortar theatre owners are growing increasingly worried over the encroachment of drive-ins on their preserves. Their main cause of concern is that the drive-ins may move up day-and-date with some houses or may even get a better, prior run.

TOA offices in New York this week said that they had not received a single official complaint about drive-ins from their membership. However, it is known that at several conventions of TOA the subject has come up and that there is generally speaking a large undercurrent of discontent on both sides of the fence.

However, it was generally conceded in exhibitor circles that there was a common ground for a meeting between the open-airers and the under-the-roofers. Not only are the brick-and-mortar men interested in drive-ins, but many of them own drive-ins and quite a few more want to get into the field. A well informed source declared that the drive-in vs. brick-and-mortar fight is really isolated and that relations to date have been rather pleasant. The chief cause for friction, it pointed out, is efforts to change the status quo of run and clearance.

When asked about its drive-in committee, TOA offices said that it had not been appointed but confirmed the fact that Beddenfield would be its chairman. The TOA drive-in committee had been set up merely to study the situation and provide information in line with the TOA policy of collecting information and statistics on exhibition operations. They acknowledged that there might be some difference of opinion between open-airers and under-the-roofers, but said that appointment of the committee was not a dissen- tion measure but a study forum.

Concession Committee

In this connection they pointed out that the entire TOA convention would be based on a level of studying exhibition problems and that in line with this they were also setting up another new committee—on concessions. There probably would also be, a spokesman for the TOA said, a concession expert to address the convention.

"We want this to be a down-to-earth affair," declared the spokesman, "and we want to keep our feet on the ground."

The tendency, he said, would be to avoid big names as speakers and see what the exhibitor himself had to offer in the line of experience for his fellow exhibitors. For this purpose it is planned to devote a full day to a forum for discussion. To clear the road for this forum, the committee will probably be asked to shoulder a heavier burden of study during the opening days of the convention.

Leading the list of topics for discussion will be exhibitor-distributor relations, with attention devoted to clearance, runs, rents and new company policies.

Other Committees

Other committees which will present findings to the convention are:

Public Relations headed by Earl Hudson. (The question of public relations continues to come up without much results.

16-mm., Morris Lowenstein, chairman.

Television, Mitchell Wolfsen, chairman.

Litigation, Gene Counsel Herman Levy, chairman.

Legislation, Army and Navy showings—Julian A. Brylawski, chairman.

In addition Levy will discuss the latest opinion in the government anti-trust suit and the status of the American Society of Composers, Authors and Publishers. Sullivan will

Sullivan Plan for Fall Film Festival To Be Discussed By Chicago Meeting

The Sullivan plan for a month-long Fall Film Festival to boost interest in motion pictures and attendance at the box-office will be submitted minus its temporary clearance cuts—to the Motion Picture Association-sponsored public relations meeting in the Drake Hotel at Chicago, Aug. 30-31.

This was apparent at a luncheon held for exhibitor and distributor representatives Monday in New York at which distributors frowned on any tampering with clearances and Paramount Legal Vice-President Austin Koenig declared.

"I feel we should think about the festival, plan for it, and put the matter up to the new all-industry council."

The luncheon was called by Ted Gamble of Gamble Enterprises, who is also board chairman of the Theatre Owners of America. Gamble said he was acting as an individual and that the luncheon was to see what could be done toward putting into motion the festival plan which Giel Sullivan, TOA's executive director, had proposed on July 18. Dietz, a distributor com- ment on the Sullivan plan, which Sullivan said originated with him personally and not with the TOA, has not been generally forthcoming.

The decision of an Sullivan Plan to Chicago for the MPAA meeting there was reached after it was pointed out that if there were an independent public relations move, such

No Soap

Neither MGM nor 20th Century-Fox will sell drive-ins first-runs even if the terms offered are better than under-the-roof theatres, Andy Dietz of Cooperative Theatres, a St. Louis booking and buying outfit, declared before leaving New York this week. Dietz, who could not easily see whether drive-ins and brick-and-mortar theatres for which he buys could not get first-run shows if they offered the best deals, declared that other exchanges had promised to instruct their branch managers to consider the request for drive-in separately and to study the claim for such first-run showing.
Released just this week—but already it holds the record for more signed contracts than any Ladd hit in history. That's proof showmen know the right picture for a top star when they see it. Strong results all the way down the line in first engagements—spearheaded by a tremendous N. Y. Paramount run. Yes, the boxoffice jackpot will grow—and grow—and grow because, as the N. Y. Herald Tribune says:

"Its savage pace is irresistible!"
tching It GROW!

Great Gatsby

LADD'S

GREAT PARAMOUNT GOLD RUSH HIT!

On Every Screen
In The Land, During Paramount Week
SEPT. 4-10
Film Festival
To Get Study
(Continued from Page 5)

as the festival, it might indicate division within the industry and hamper the new movement which the MPAA is trying to launch.

Some insight into the decision to send the plan to Chicago a step which might injure Sullivan's idea from the start. They pointed out that the Chicago meeting, if it were a place of controversy would certainly be jammed with suggestions which the Sullivan plan might get stalled. Further they pointed out that it would take time to get the Sullivan plan going from its present sketchy form into actual action and the longer there was a delay in offering it to the industry, the less chance there was of having such a film festival in the fall. Already, they claimed, it has been decided that the month selected by Sullivan—October—is too close at hand to be used.

Work Plan

However, the chances are that the plan will arrive in Chicago in fairly workable shape. This is due to Leo Brecher, New York circuit operator, who, after discussion, suggested that an informal committee be recruited from those attending the luncheon and possibly some others, to formulate the festival plan for submission to the MPAA.

Only vocal opposition to the plan came on the suggestion that clearances be temporarily cut or eliminated during the festival. Sullivan said that the plan had won the approval of every exhibitor with whom he had discussed it and that he had asked for clearance changes because so many late-run exhibitors had expressed the fear that with existing clearances the festival wouldn't be one because many of the festival pictures were available to them.

The Sullivan plan envisages a total of 20 pictures to be played off within the festival month accompanied by giant exhibitor and distributor ballyhoo.

His other suggestion that the number of prints be doubled on the festival pictures brought no objections, with the distributors present indicating that this could be done.

Against Cut

However, the clearance cut seemed to be unanimously opposed by the exhibitors. Paramount's Keough said that it would be necessary to eliminate any change in clearances since this would raise legal problems.

The subject arose again and again. At one time KKO's Ned E. Depinet declared: "Whenever you fool with clearances you cost some one money."

Edward L. Hyman, Paramount Theatres executive, endorsed the idea of a festival but said that it should not only be a one-shot affair. Instead, he advised that it should be on a permanent basis, set up along the lines of the annual auto shows. A festival similar to this, he pointed out, had been first suggested and tried out by John Balaban.

Host Gamble in his opening remarks said that TOA had taken a public relations move to the Motion Picture Association 14 months ago. When the MPAA said such a product required intensive study. Whereupon, Gamble pointed out, TOA had gone ahead with several of its own projects and had spent $115,000 last year on public relations.

Present


Firm May Start
Lending By Sept. 12

National Film Exhibitors Company, the proposed $10,000,000 incorporation made up of exhibitors whose prime purpose is to encourage production by making second money available to producers, hopes to get actual operation under way by Sept. 12, reliable sources said Wednesday. The executive committee of the corporation met Tuesday at the Wadlolf-Astor to read over the proposed by-laws. Several changes in phrasingology, said not to affect the general purpose of the company but intended to clarify provisions which limited the amount of stock which any individual might hold and to keep the stock ownership in the hands of exhibitors, were made.

One Each Month
For MPS—Agnew

Motion Picture Sales "hopes to be able to keep" its releases "down to one a month" for the season running from Sept. 1 to Aug. 31, 1949, President Neil Agnew declared in a press conference Tuesday.

The company's major releases, excepting for the reissues on Harold Lloyd and "Tabu," will be largely foreign products either newly or old in the planning stage. Agnew revealed, adding that he hoped to add some American-made pictures to the roster in the future.

Among the imports, he said, are five French cartoons, which he offered package deals with the foreign pictures, a remake of Marcel Pagnol by Pagnol of "The Baker's Wife" in English and a rereviewing of another Pagnol, "The Miller's Daughter," to provide English dialogue. A third Pagnol film, will be based on his play on the life of Judas, Agnew said. He also claimed contracts for past Pagnol product, already released in this country. Among other imports will be a Roberto Rossellini-Anna Magnani, a Scalera production of "Carmen," a picturization of "Pagliacci," "The Street of Fallen Angels," "Thief of Venice," "Cairo," "Paradise," "Queen of Sheba," and "Chartreuse de Parme.

The films for the fall will be either in English or English-dubbed, Agnew added. Speaking of the reasons that Pagnol had agreed to make "The Baker's Wife" in English, Agnew said: "I think when you can clarify for the producer that he can play 8- or 10,000 theatres instead of 3- or 4,000, you have a very important angle."

Wants 'Realism'

The MPS president declared the public wants "realism" and that the Johnston office code hindered American production in this line. He added that he thought the code might be modified when competition from imports made itself felt.

Alaska, 8 States to Be
At PCCITO Convention

Independent Exhibitors from eight western states and Alaska will gather for the annual convention of the Pacific Coast Conference of Independent Theatre Owners at Sun Valley, Idaho, Oct. 15-17, Board Chairman H. V. (Rotus) Harvey announced in San Francisco this week.

In addition to the business sessions, to which all independent theatre owners are invited, there will be a golf tournament, a barbecue, a banquet and a host of social activities. William Grapeer of Portland, general chairman of the convention, said. The convention committee in addition to Grapeer consists of Harvey and Harold Chester, trustee from Utah.

'Fame or Shame'

Comes East

"Hollywood, Fame or Shame," the series of Hollywood articles to which the industry first expressed objection through the Motion Picture Council when they started in "The Hollywood Mirror," moved east Sunday opening in the Pittsburgh Post-Gazette. Industry objections claim the stories smear without being specific.

'Herders' to Astor

Planet Pictures' "Jeep Herders" has been acquired by Astor Picture for national release, President Bob Savinie announced this week.

MOVIES ARE YOUR BEST BUY!

SHOWMEN'S TRADE REVIEW, August 6, 1949
**‘Other Circuit’ Threat Adds To Independents’ Worries**

By BILL SPECHT (News Editor)

That “other circuit” is beginning to cast threatening shadows and to worry the independent exhibitors in several sections of the country.

The “other circuit” for the independents term it, is the possible new chains which may grow out of theatres released by Paramount under the consent decree or divested by distributor-owned circuits in the Government anti-trust suit. It’s no fictitious fear, but a real worry, exhibitors will tell you, for the “other circuit” can turn into powerful competition which can successfully fight for clearance and run, which can even back the original chain from which it is sheared and which can give the industry cause to worry.

Why the average independent usually assumes that the house lopped off by consent decree or divestiture will become part of another circuit may seem strange, but it isn’t so strange when the independent exhibitor has spoken his mind.

**Example**

As an example it is pointed out that down Memphis way M. A. Lightman, who has dissolved his Malco-partnership with Paramount under the terms of the consent decree, is not out of business. Lightman, as original report on the deal made plain, has a nucleus of 49 houses left from the dissolved partnership deal, plus other houses he may acquire when another partnership in Richards-Lightman is dissolved by Paramount and some other operation he owns personally.

There never has been any indication that Lightman would get out of the business. But now there is every indication that he will be in there fighting for a bigger share of the business when the new set-up takes effect, and as a film buyer, he will be certainly in a stronger and possibly more attractive situation by virtue of his subsequent as well as first-run, with other film companies offering product.

Inasmuch as there is no compulsory competitive bidding and distributors can select not what is actually the highest bid but a house he may consider other business factors, the independent view is that Malco Theatres is in an excellent and perfectly legal trading position.

In southern New Orleans, E. V. Richards, had unloaded all his interests in the Paramount-Richards chain to Paramount. This leaves Richards with his United Theatre holdings and the tremendous power prestige he enjoys. There are said to be 69 operations, including six drive-ins in the Paramount-Richards chain which Paramount will own next year. But Paramount has to dispose of approximately 36 of these, New Orleans sources say. There apparently is no reason why Richards or any other enterprise operator cannot buy into these houses, some of which are in towns that have never been able to operate profitably under giant circuit tacitues.

There is in this situation a nucleus for another circuit with strong buying power, which, under certain circumstances, might even dominate subsequent-runs in the larger areas.

**Pattern**

The same picture is discernible in the Wilby-Kiney area, that in Georgia Theatres. It is a pattern which can be seen in circuit breaks elsewhere and one which is still causing people to think hard out on the west coast.

What the eventual outcome will be is still a guess. For while this extra competition promises to be an industry has employed legal device that it will be illegal. It appears as a regrouping of houses which may open up the market but which leaves the independent facing a very old problem. How to meet and compete with buying power.

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**Schlaifer Takes Over Gamble Theatres Account**

Ted Gamble Enterprises and its affiliate, the Greater Independent’s Management Company, this week announced the appointment of Charles Schlaifer and Company as its advertising and public relations consultants.

In making the announcement President Ted Gamble cited Schlaifer’s record as two-term chairman of the industry Public Relations Committee and as chairman of the Motion Picture Association’s Advertising Advisory Committee, stating that Schlaifer brought to the Gamble organization “the type of public relations thinking which is so essential today.”

**Hits the Spot**

One drive-in manager in the New Haven area who has been plagued with motorists who like to swing their car spotlight across the screen right in the middle of the feature when the hero is creeping along a dark wall to catch the villain or the heroine has arms around him has come up with a novel solution. It’s Spotty.

Spotty is a cartoon figure, part of a short, who is flashed on the screen between features. He runs all over the screen scaring car owners to keep their spotlight-licking hands off him. The game is not only a lot of fun for onlookers but seems to get it out of the system of the car owners who like to play lights on the screen.

**Nation’s Present Economy No Cause For Alarm, Gamble Tells Exhibitors**

Economic conditions in the United States today are not such as to cause undue worry at the moment, according to the board chairman of the Theatre Owners of America, last Friday told a forum of theatre operators held in New York under the auspices of 20th Century-Fox.

Gamble pointed out that the average person in the nation had more assets than he ever had before and that while unemployment was rising, we still had 60,000,000 employed. This was the top figure anticipated for the post-war days during the rosier thinking of war-day planning, he told his audience, stating that we could have 3,400,000 less employed “and still have a very healthy economy.” Some of the unemployment figures looked alarming, he claimed, because of increased population.

Further, he continued, an attraction “intelligently presented” does better business today than it did in war years.

“We have not been declared, speaking of product, ‘supply in industry catch up with demand, adding that the only oversupply in motion picture picture is ‘oversupply of interior product.'”

**No Cure-all**

Divorce, which he “never considered a cure-all for industryills.” Gamble continued, might affect the quantity of picture available since producers under divorce would not have the assured outlet for their product that they had under the distributor-owned theatre system. "Competition," Gamble said, "at the outset may well present a problem," adding that he hoped it would not be "cutthroat competition."

"Cutthroat competition," he warned, "can turn back the industry."

**May Revolutionize Selling**

Changes in clearance, which he anticipated in view of the Government anti-trust opinion might cause a revolution in selling entertainment, the TOA board chief told his audience.

Under the old system, he pointed out, "many theatres in this country ran independent preferential runs over the years which have attracted some business that had nothing to do with the picture or the way it was shown."

**Long Drink**

Some drive-ins located in the Atlantic coast area have come up for the summer with a jumbo drink cocktail, 4 ounces of Coca-Cola, root beer, orange, etc., for 25 cents. The volume-sized drink has caught on like post office games at a 16-year-old's birthday party. "Beats me," remarks Al Blumenheim of the Walter Reade circuit, "where they put it all, but they do."
Drive-In Report
For TOA Meet
(Continued from Page 5)
tell what took place at the Motion Picture Asso-
ciation of America’s public relations meeting, to
be held in Chicago. President Arthur Lockwood
will bring out several other exhibitor problems.

Video Interest High
Reliable sources said that one of the major
subjects of interest among the larger-city exhib-
itors would be the report of the television com-
mittee. Apparently the sales manager of at least
one company has been telling exhibitors that Zenith
radio is making some very attractive offers to get a few first-run pictures to test over its Phoneline and that if one company breaks down and lets them have a film, others will
follow suit. This doesn’t alter the fact that Zenith
apparently has not made its fine arrangements to
put Phoneline on in any important centers.

Producer Dinner
One of the important convention features will
be dinner at which heads of the studios will
attend to discuss industry problems with exhib-
itors. Industry heads such as Columbia’s B. B.
Kahan, Paramount’s Henry Ginsberg, RKO’s
Sid Rogell, Universal’s Leo Spitz, and William
Goetz, Warner Bros., Jack L. and Harry War-
n; MGM’s Dore Schary, 20th-Fox’s Joseph
M. Schenck and Y. Frank Freeman, chairman of
the Association of Motion Picture Producers
(the Johnstone organization) have endorsed the idea
behind the dinner and are expected to attend.

Letter Not Contract;
Court Says; Mason Wins
The U. S. Circuit Court of Appeals in New
York this week upheld Federal Judge Knox,
who had ruled that a letter outlining a produc-
tion deal between Acton James Mason and ex-
Paramount British Caiel David Rose, was too
too begin upon Mason as a contract.

The Appeals Court, reviewing on appeal
brought by Rose, who originally had construed
the letter as a contract, reviewed questions as to
whether the New York law, the California law or
the British law should be considered in the
case and found unanimously that the “letter
agreement was too incomplete to constitute a
valid contract.” Mason had originally sued in
the New York state court but the suit was
transferred to federal jurisdiction because of
his British citizenship. Attorney Lou Froehich
represented Mason.

Naiveys From MGM
MGM officially concluded a deal Tuesday to
sell product to Michael Naify’s United Cali-
fornia Theatres, which will bring Leo’s roar back
to the screen of that circuit after an

Not So Bad
Admission taxes for the first six months of the current year were $174,
591. the Treasury Department re-
vealed in Washington this week. This
compares to $175,653,000 for the corre-
sponding period in 1948. June, 1948,
taxes, which reflect box-office receipts for
May, were $30,459,373, slightly under
June, 1947 when they were $31,599,475, but
ahead of May, 1949 when the Treas-
ury collected $30,440,911.

NEWSREEL CLIPS

Happy Boy
Paramount Home Office Executive Jerry
Pickman ought to be a very happy boy these
days. He’s out in Chicago running around with
the Ringling Bros., Barnum and Bailey circuit
to arrange for conferences with Cecil B. De-
Mille. DeMille is going to make his next around
“The Greatest Show on Earth” and both Pick-
man and Coast Publicist Phil Koury joined the
show to pave the way for the titan of
the batut.

Out in Front
Eagle Lion has the feathers up and the chest
out this week over the winners in the Jack
Schlaifer Testimonial Drive who will divide
a $30,345 jackpot among them. They are: In the
First Group, first prize, James F. Gribble’s Dal-
las branch; second, Harry Goldman’s Chicago
branch; third, Harry Segal, Boston branch;
fourth, Frank Rohrs, Washington branch. Sec-
ond Group, first, Harold Keeter’s Charlotte
branch; second, Al Glaubinger’s Cincinnati
branch; third, George Pabst’s New Orleans
branch; fourth, James Hendel’s Pittsburgh

Film Events Calendar
AUGUST
11-31, International Film Festival, Venice, Italy.
17, 18, board meeting, Allied Independent
Theatre Owners of Iowa and Nebraska,
Lake Okoboji, Iowa.
21-Sept. 11, International Festival of Docu-
mentary Films, Edinburgh, Scotland.
30-31, public relations meeting, Motion
Picture Ass’n of America, Drake Hotel,
Chicago.

SEPTEMBER
3-7, International Film Festival, Cannes,
France.
12-13, Allied Theatre Owners of New Jersey
convention, Ritz Carlton Hotel, Atlan-
tic City.
11-13, meeting of the Theatre Owners of
America, Hotel Ambassador, Los Angeles.
13-IS, convention of Commonwealth Cir-
cuit Theatres, managers, managers,
New York, Excelsior Springs, Mo.
19-21, National convention, Motion Picture Thea-
tre Owners of St. Louis, Eastern Missouri
and Southern Illinois, St. Louis.
26-28, meeting, Missouri Theatre Association,
Kansas City.
28-30, convention, Independent Theatre
Owners of Ohio, Deahler-Wallick Hotel,
Columbus, O.
26-28, trade show and convention, Theatre
Equipment and Supply Manufacturers’ As-
n, Hotel Stevens, Chicago.

OCTOBER
3-5, convention, Allied Theatres of Michi-
gan, Book-Cadillac Hotel, Detroit.
5-6, Kentucky Association of Theatre Own-
ners convention, Brown Hotel, Louisville.
12-13, meeting of the national committee of
the Motion Picture Exhibitors Associa-
tion of Canada, Chateau Laurier Hotel, Ot-
tawa, Ont.
15-17, convention, Pacific Coast Conference
of Independent Theatre Owners, Sun Val-
ley, Idaho.
24-26, annual convention, Allied States Ex-
hibitors Association, Minneapolis.
25-28, Western District semi-year conference,
Hotel Astor, New York City.
30-31, annual convention, Motion Picture
Theatre Owners of Arizona, Mississippi
and Tennessee, Hotel Chase, Memphis.
27, presentation of charter to Variety Club
Tent, No. 35, Hotel Astor, New York.

DECEMBER
1-3, convention, Independent Theatre
Owners of Wisconsin, Hotel Schroeder,
Milwaukee.

branch. Third Group, first, Chester A. York’s
Oklahoma City branch; second, Arthur M. Jol-
ley’s Salt Lake City branch; third, Edward
Cohen’s Omaha branch; fourth, Harry S. Alex-
ander’s Albany branch. Best individual sales-
man prizes of $200 each went to D. Rosenthal,
Washington; R. Boysy, Charlotte; J. Swanson,
Salt Lake City. Booker’s $100 prizes went to
I. Levine, Boston; R. Breslin, Cincinnati; N.
Sochile, Field Representative John Vallin and
Thomas Guinan split $100 between them for
the best results in their field work.

Who Knows?
Just to prove that you never can tell what
the public will like, it seems that Warner
Pathé’s newsreel is getting some unusual
results from a stunt shot which appeared in
Vol. 20, No. 92 when cameramen went into
Connecticut to picture the Cave, trick house
owned by Radio Musician Rosa Rio
and her husband, William Yeoman. The duo
own the home in a stone structure which is
actually underground. The side walls are
rock and the roof upholds their garden and
garden. Warners made a stunt out of it, track-
ing man’s move from cave-life days back to
cave-living days.

Unique
Twentieth Century-Fox’s next sales drive—
August 28-Dec. 31—will be unique in one respect.
It won’t be in honor of General Sales Manager
Andy W. Smith or Papa Suprox Skoras. It
will be in honor of each branch manager and
in each territory the drive will be named after
the branch manager.

Keep ’Em Posted
Using the slogan that “The best salesman is
the informed salesman,” Paramount Sales
Vice-President A. W. Schwaberg this week
instituted a system whereby information on
product and sales is to be steadily pumped to the
field by way of special bulletins, tear sheets, etc.
Thus, the home office has been introducing days,” “when
sales personnel must do more than sell pictures.”
The “more” he refers to is to point out show-
manship advantages in product, help the exhibi-
tor to sell the picture in the local situation.

Rehearsal Time
Ten days of rehearsal for Laurel Produc-
tion’s “Guilty Bystander” to be produced in New
York gets under way at Fox Movietone studios
Monday. This is apparently the only feature
production in the making around New York at
present.

Three-Headed Willie
Paramount’s “Little Willie” has three
heads.

Not that this is an indication that Para-

Paramount is planning to run a sideshow
when it gives up its theatres. Not at all.
“Little Willie” is the cardboard mascot
which the western division is using on its
current "49 Gold Rush sales drives. The
three heads, which are exchangeable,
show Little Willie in tears over a bad
showing; placid, just as if he had taken
his bottle, for fair trade, and all smiles
for smash sales. Model for Little Willie
was the grandson of Assistant Gen-
eral Sales Manager Ted O’Shea.
Here's LEADERSHIP won at the box-office at a time when the whole industry was calling for the return of solid showmanship...

Here's LEADERSHIP harnessed to top-notch product with "BUILT-IN" box-office values...

Here's the kind of LEADERSHIP that makes the industry say...
The nation’s showmen are still talking about the outstanding grosses rolled up by “THE LADY GAMBLERS,” “TAKE ONE FALSE STEP” “LIFE OF RILEY,” “RED CANYON,” “MA & PA KETTLE,” “CITY ACROSS THE RIVER,” “FAMILY HONEYMOON,” “ILLEGAL ENTRY,” “CALAMITY JANE & SAM BASS”... every one a fine box-office picture backed by intensive territorial and national promotional campaigns that proved themselves by results.

And U-I is ready with more pictures and even greater promotions!
No other company in the industry stands as ready as U-I to back up its product with the kind of promotion that guarantees box-office success.
and NOW get ready for the
PICTURE of PICTURES!

UNIVERSAL INTERNATIONAL presents

Dana ANDREWS
as MIKE... hardboiled American skipper of the blockade-running refugee ship. He'd do anything for a fast buck.

Marta TOREN
as SABRA... woman in a man's world and worth 20 men in any fight. Worth $10,000 to the enemy, dead or alive.

Stephen McNALLY
as DAVID... fighter in the secret Desert Legion. He had everything to win and nothing to lose—but his life.

Timely, Exciting, Dramatic, Absorbing...
The greatest adventure the screen has had in years!

"'SWORD IN THE DESERT' has caused much excitement, and it isn't even released yet."
Inez Wallace, Cleveland Plain Dealer

Directed by GEORGE SHERMAN
Written and Produced by ROBERT BUCKNER

PHILIP FRIEND • HUGH FRENCH • LIAM REDMOND and introducing JEFF CHANDLER
Video as Movie Ad Medium Is Discussed by Exploiteers

Find It Gains Attention But Don't Know If It Brings Dollars to Theatre

Pros and cons of advertising motion pictures over television by trailers were discussed last Friday at a forum of theatre advertising and publicity men held under the auspices of 20th Century-Fox in New York.

The discussion indicated clearly that no much was known about television as an ad medium for films and that where the exploiter using it was satisfied that it attracted attention he could not say whether it brought more dollars to the box-office.

At one or two points in the meeting, however, speakers indicated that 20th Century-Fox should provide specially-made trailers for television, stating that it was apparently the only major company not doing so.

Advertising and Publicity Vice-President Charles Einfeld, who presided at the forum, finally declared:

"We're going to make a decision about this when Mr. Skouras (Spyros P., president of 20th-Fox) returns from Europe."

Prior to that Einfeld had said there were several angles to be considered about video advertising for films and the question was "if investment in time and money" for video ads "is as resultant as the money used in another direction."

Television, he added, had different acceptance in various territories. The question arose, he declared, whether video trailers could be powerful enough to get a family away from the set in the evening when they sat down to watch a program and send them to the theatre or whether they might persuade them to go to the theatre on another night and then have them find the same film was not playing.

Ad and publicity men who had used the medium expressed their opinions. A representative from Chicago declared that, through video "you do reach a good audience but whether it reaches a buying audience is something we don't know yet." He added that his firm had used video only briefly so it had no experience record.

United Tried It

Detroit said United had tried it on two pictures, one trailer, well the other hadn't. One speaker declared that "if it is competitive we should get into it" just as some companies will send out a poster wagon at the end of a circus parade to cash in on the attention the competition is getting.

A representative from Seattle broached the question that video with its kid programs might be getting attention and that audiences of the future might not be getting "educated away from attending theatres." He stated that "we've got to do something." He continued, "I know we have kiddy shows but they're all at the suburban houses," he declared, stressing the point that the downtown theatres might be losing their audiences. Possibly using theatre ads after a video show with kid appeal might do it.

Exhibitors who have used video to date have used trailers, stills with copy, etc., but seemed to think the trailer was the better answer since it had action. National Screen furnishes some trailers with the music cut out to meet agreements with the American Federation of Musicians. Filmack also has a trailer with music and an extra royalty charge for the music, it was disclosed.

TOA, Allied Urge Theatres Play D.A.V. Short Subject

The Theatre Owners of America and Allied States Association of Motion Picture Exhibitors have urged their member exhibitors to play the Disabled American Veterans short subject, "How Much Do You Owe?" In a bulletin to TOA members, Giel Sullivan, executive director, urged all members to book the short as a public service, while William L. Ainsworth, Allied president, sent a letter to members asking them to "play this reel on your best time."

'Stampede' Premiere Aug. 10 in Oklahoma City

Southwest premiere of "Stampede," Allied Artists film starring Rod Cameron, Gale Storm, Johnny Mack Brown and Don Castle, will be held Aug. 10 in Oklahoma City at the Criterion, Plaza, Ritz and Capital theatres. Within the following two weeks a saturation booking will put the picture in 80 other houses.

Three Breaks in a Week For ABC's Clayton-Nutt

Prolific maker of showmanship news H. Clayton-Nutt, manager of the ABC circuit's Broadway Theatre in Eccles, England, got three fine breaks in one week recently. Break number one, because he brought it about himself, was the inauguration of the Broadway Illustrated News, a four-page paper devoted to the house's attractions and local items and paid for entirely by the advertisers. Each issue will be dedicated to a single renter's product, the first being produced in cooperation with MGM.

The second break occurred when Clayton-Nutt learned of a GI posing on the bus from Manchester to Eccles as Danny Kaye, a story which made much space in the newspapers. The manager immediately cabled Danny asking him to visit the theatre and sent copies to the papers, which published it.

The winning of an ABC showmanship award was the third break. The local newspaper sent a reporter to interview the showman and was given plenty of good material.

Painting Used in Film To Tour Key Cities

The painting of Mai Zetterling, which figures importantly in "The Girl in the Painting," has been shipped to the U. S. from England for exhibition in connection with the showings of the Universal-International release in key cities. Premiere is set for August 20 at the Little Carnegie in New York.

Paramount Makes Short For Fabian Anniversary

A special short subject produced by Paramount is being shown in every Fabian theatre this month as part of that circuit's 35th anniversary celebration. The Fabian Theatres, on August 8, 1914, signed the first contract for a Paramount picture.
TRY TO BEAT THIS COMPELLING WINDOW DISPLAY. If it can be done, it is safe to assert that L.M.P.S. Member Ralph H. Tiede of the Granada Theatre, Napanee, Ontario, will do it. The display is imposing and achieves distinction, in keeping with the character of the film it promotes, MGM's "Easter Parade." Note how the eye is led from the stills rightward and upward to the sign, "Look what the Easter Bunny has," then slightly higher to the question-marked mystery package and so to the "Easter Parade" poster. The entire display teases interest in seeing for oneself what the feature picture has to offer.

I.M.P.S. Member Report

Enterprising Showman Ralph Tiede Puts Over Some Nifties in Napanee

Congratulation from STR to you, L.M.P.S. Member Ralph G. Tiede, on your recent exploitation stunts for features at your Granada in Napanee, Ontario. They are "nifties" well calculated to keep takers and deeply fixed in the minds of prospective patrons. STR is passing several of your stunts along to L.M.P.S. members and other exhibitors for study and adaptation to their situations.

The simplicity of the no-cost-to-theatre stunt for "Chicken Every Sunday" is a "natural" that is easy to overlook. Instead of overlooking it, you promoted a chicken—an egg-laying hen—from a local packing plant, constructed a cage for it from orange crates which placed on the main street in front of the theatre, attracted crowds who read your sign, "Something to crow about—Chicken Every Sunday!" and watched the hen "do her stuff"—part of which was the laying of three eggs, which you left in the crate after painting on each egg the name of a member of the cast. Coupled with the imprinted "Chicken Every Sunday" serviettes, donated and distributed on each table by restaurants, these activities kept the film's title in the public mind well in advance of playdate.

Equally attention-getting were your stunts for "The Red Shoes." The no-cost-to-the-theatre handbill, paid for by the merchant whose ad appeared at the bottom, giving the film's title in 13 different languages, including the Greek, Russian, Yiddish and Ukrainian, was a publicity highlight. So was the department store tieup featuring a special make of red shoes copied after the red shoes of the picture. A swell corollary was having the title, "The Red Shoes," imprinted on the handles in which the shoes were sold so that the small suitcase type boxes displayed the title as they were carried along the streets. It was a "foxy" idea to display the red shoes in the theatre's lobby, box-office and foyer in advance and during the picture's run. Display of all its red shoes by the Agnew-Surpass Shoe Store, tying in with the picture with photos and the sheet music of the ballet dancer also used on your marquee) was a valuable free promotion that must have paid off handsonely.

For the benefit of your fellow-exhibitors, STR is outlining briefly a number of your other promotions:

- "The Fuller Brush Man": Street ballyhoos of a "yokel" imitation Fuller brush man, with rolled-up trousers, straw hat, big wide tie, equipped with a long-handled brush and a title-sampling case.
- "Easter Parade": That very imposing and nifty display in the window of a prominent and centrally located store, with its "Easter Parade" stills and posters; the sign "Look what the Easter Bunny has"; "Free tickets for 'Easter Parade'"; and the mysterious package with its big question marks: "Guess what's in this lucky 'Easter Parade' box," with a note that entry blanks for the contest, of which it was the prize, were obtainable at the store.

Yes sir, Brother Tiede, STR hands it to you for a bunch of showmanly stunts, put over expertly and with distinction.

Hosts to Priests, Nuns

Advance promotional help for "The Fugitive" at the Olympia in Worcester, Mass., was obtained by Manager Herb Asher by having as his guests at a special screening the priests and nuns in that city.—HFID.

SHOWMEN'S TRADE REVIEW, August 6, 1949

100 Playdates Follow 'Hurricane' Miami Debut

Spearheaded by a three-theatre world premiere last Wednesday at Wometco's Lincoln, Miami and Miracle in Miami, Fla., 20th Century-Fox's "Slatter's Hurricane" began a series of openings on Thursday that would embrace 100 theatres throughout the state. It was expected that within ten days the picture would be showing in every situation. The openings were timed to coincide with the start of the hurricane season.

With the Navy spotlighting the world premiere, the day was officially proclaimed Hurricane Hunter's Day by the City of Miami, in honor of the air squadron which patrols the eastern sea frontier.

The city was gaily bedecked in a holiday spirit with flags of the Naval Hurricane Service. A parade which included blue jackets in summer whites and a detachment of WAVES in dress uniform, as well as the Naval Air Station Band and five other bands, made its way through the business district of Greater Miami. An air armada of fighters and bombers from the Naval Air Station roared over the city.

High-ranking officers of the Sixth Naval District, Red Cross officials, state and civic leaders, and notably visiting Miami and Miami Beach attended the kleig-lighted premiere. Miamians were enthused about the gala opening because the picture was filmed at the Naval Air Station in Miami.

Sunny Shepherd, managing director of the Wometco Theatres in Miami, directed the promotional plans for the premiere.

$500,000 Advance Budget Set on 'Heiress' Campaign

Preliminary promotion budget for Paramount's "The Heiress" will be $500,000, Director of Advertising, Publicity and Exhibition Max E. Youngstein revealed in New York this week.

The budget, which covers consumer, trade, co-op advertising, and exploitation and publicity will be backed by a special field staff and a special art and story service to the nation's newspaper editors.

For the consumer build-up, there will be a series of screenings for women's clubs, educational organizations and fraternities. This consumer campaign resulted from viewpoints expressed by the nation's exhibitors—both town and country—who were invited to participate in the planning and give their views on what was best for their particular situations.

Exploitation tieups to date include that with the 4,100 Kaiser-Frazer auto dealers and radio promotion through Admiral Radio.

$2,000 in Kid Prizes

Gala vacation carnivals for kids during the school holidays were put into effect at Los Angeles engagements of "Massacre River" and "Bomba, the Jungle Boy" at the United Artists, Fox, Ritz, Culver, Iris, Guild and Studio City theatres. Box West Coast executives called it one of the most successful promotions of recent years. Prizes worth more than $2,000 were given to youngsters at the matinee performances. Included in the prizes were hundreds of modern toys— 35 Gantner bathing suits, 70 B-B balls, 40 billfolds, 70 T-shirts, Bomba fiction books, four Monarch bicycles, four Motorola radios, four Babe Ruth watches, bubble gum, etc.

5,921 Theatres Play or Sign for 'Some of Best'

MGM's "Some of the Best," four-reel feature dealing with film highlights of the past 25 years, current and future product, has either played or been contracted for by 5,921 theatres in the United States, according to a preliminary survey made by the studio.

MGM branches report all of the 350 prints in constant use and the subject is being played off as fast as availabilities can be handled, it was stated. Although the picture has only been in release about four weeks, indications based on current performance are that all printoffs will be completed before the end of the year, the official closing date of MGM's Silver Anniversary.
IN RECORD-BREAKING HEAT WAVE "COME TO THE STABLE" IS PACING SENSATIONAL "SNAKE PIT" BUSINESS AT THE RIVOLI, N.Y.!

NOW FOR A LONG, LONG RUN!

CRITICS HAIL A GREAT NEW HIT!

"I loved every moment of it!"
— Louella Parsons

"TOP RATING!
Not since 'Going My Way' has the screen offered so beguiling a picture! High Comedy!"
— N.Y. Daily News

"You can't afford to miss it!"
— Hedda Hopper

"4 Bells for everybody everywhere!"
— Jimmie Fidler

"Humorous, lighthearted, good entertainment!"
— Time Magazine

There's No Business Like 20th Century-Fox Business!
Katz’s Personal Exploitation Efforts
Ring Up Profits in Ridgewood, N. Y.

A couple of stunts used recently by Manager Julian S. Katz of Randforce’s Parthenon Theatre, Ridgewood, N. Y., might well be duplicated with profitable results by other exhibitors.

Let’s take the one on “Take Me Out to the Ball Game” first. At peak hours during the week prior to the film’s showing, Katz, equipped with a small puff, snuck out ten ping-pong balls into the audience and promised that each person who returned a ball to him would receive a free pass to see the picture.

“This evoked great interest,” Katz reports, “and certainly everyone who was present during this exhibition knew that ‘Take Me Out to the Ball Game’ was playing at the Parthenon that weekend.”

The other stunt was used in connection with “The Lady Gamblers.” Stationing himself in the lobby next to a spinning wheel (note that Katz follows through on exploitation himself; he doesn’t sit around while others do the job for him), the theatreman permitted patrons to play one number. If the wheel stopped on that number, the patron received a free pass.

But here’s where the real stunt comes in. Katz also had a deck of cards on hand and would ask the patron to choose a card from an apparently perfect deck. Then he would ask the patron to replace the card, and Katz would pull out the card the patron had selected. He then explained how the deck was “shaved” or “marked” and warned against gambling with strangers. He also gave out copies of a herald entitled “Don’ts on Gambling.” Naturally, he also mentioned the fact that “The Lady Gamblers” was the next attraction.

Other aspects of Katz’s “Take Me Out to the Ball Game” campaign included a colorful lobby display consisting of a six-sheet mural featuring baseballs, gloves, catcher’s masks, bats, etc., and finished off with beautiful flowers; the playing of the MGM record of the title song during all show breaks, before the show started and as an exit march; and the promotion of numerous window displays.

“I feel confident,” Katz concludes, “that this activity helped produce the lucrative business which resulted.”

When a showman is always in there pitching, just as Katz is, “lucrative business” is more than likely. We hope other exhibitors will find it possible to utilize a few of his ideas, and we’d also like to hear from him again real soon.

Hypnotists to Tour
For ‘Black Magic’

Traveling under the aegis of Edward Small, producer of Alexandre Dumas’ “Black Magic,” which concerns the adventures of Cagliostro, master of the occult, ten scientifically trained hypnotists will tour 100 American key cities to find an answer to the question: “Can a woman be compelled to love a man while under hypnosis?”

Spearheaded by John Gordon Spalding, dean of the hypnotists, and his hypnotic cohorts, “Black Magic” will have its world premiere in 400 American cities on August 19.

GRIFF FOR THE SHOWMANSHIP MILL

Plans for extensive radio promotion on Paramount’s “My Friend Irma” were completed this week. The campaign will be carried through by the CBS network, which broadcasts the serial from which the picture was adapted, and is based on a series of national and local promotions involving Lever Bros., makers of Pepsi-cola, the program’s sponsor, and local dealers. In addition to radio, newspapers, direct mail and point-of-sale displays, materials will be utilized to insure the utmost in local penetration. National aspects of the campaign are to get under way immediately to open the way for local station tie-ups shortly before openings.

In connection with the Denys-Goldow African adventure film, “Savage Splendor,” RKO Radio’s home office publicity department has arranged for a tie-up with the Toonga Africa dancing puppet doll manufactured by the Effanbee Doll Co. The doll is exhibited in a shadow box with a double-faced record of authentic African music played over the loudspeaker. It can also be used on a children’s television show. Botany Mills is featuring a jungle motif tie series in four colors offered for sale by leading men’s shops, for which exhibitors can arrange window display promotions. Tie-ups can also be made with map stores and book stores for window and counter displays of African subjects.

The MGM cartoon department headed by Fred Quimby has made a cooperative ad deal with General Foods, which will issue “flip books” in which the cartoon characters, Tom and Jerry, Barney the Bear and Droopy the Hound come alive as a series of cartoons are flipped through the fingers. The “flip books” will be distributed with Grape Nuts Flakes. Half-page ads in the comic strip pages of Sunday newspapers will be used to promote them.

A record album of four sides from MGM’s “Madame Bovary,” composed and conducted by Dr. Miklos Rozsa, will be released by MGM Records on August 12, according to an announcement from Hollywood this week. The tracks were developed in conjunction with the RKO release “Prelude and Romance.” The records are described as “a musical tribute to all the great love stories, as they are told in the classic films.”
Tampa Dance Schools Aid 'Red Shoes' Campaign

Recognizing that dancing schools make an ideal tie-up channel for any exploitation campaign on "Red Shoes," in which a ballet dancing forms an integral part, Manager Elmer Hecht of the Park, Tampa, Fla., arranged for one studio to put on a dance revue as a prologue to the film and with added publicity. The contest was given which was a series of large newspaper ads by the sponsor.

Alexis Karamoff, who has one of the largest dancing schools in southwest Florida, agreed to have his pupils participate in the tie-in, furnished special scenery and draperies, with special lighting effects obtained by color wheels and floodlights playing upon the beautifully-costumed dancers. Because of the fathers of many of his pupils were Tampa business men, Karamoff was able to get 12 large window displays publicizing the dancing prologue and "The Red Shoes."

The second dancing school tie-up was with the Betty Fagan Studios in Tampa and Bartow for a "Betty Fagan Red Shoes Contest," in cooperation with Capesio, known as "Tampa's dancer's cobbler since 1885," and the Tampa Daily Times. Miss Fagan took and paid for six large ads in the Times, one a half-page in color, totaling 334 squares, and the newspaper in turn published as many stories and pictures on the contests that the publicity generated. Some of the prizes were given to the winners.

Six other dance schools gave over windows for Red Shoots tie-ups. Two prominent dancing schools in the city and two in the suburbs have also been involved. The University of Tampa announced the showing of the picture in assembly and permitted the placing of 40x60 cards in its auditorium.

The public library gave space for a special "Red Shoes" display consisting of a 30"x40" dancing mat, old photographs, and a glass case containing all promotional material on the film. A popular restaurant tied up with a Red Shoes sundee, with a prominent display in its window. Two disc jockeys conducted contests of their own and gave gratis spot announcements. Hecht's mailing list of 5,000 received notice of the booking and contest. In addition 290 letters were mailed to churches and fraternal organizations.

Money Dates for September

This is the month when school opens. Exhibitors should start NOW (if they have not long since) to arrange for their back-to-school money dates for prizes for pupils winning any award to school superintendents, principals the selection of films the pupils should see, will gladly help, and the gesture (if it is successful) will cost the operator the least possible.

SEPT. 1: AIR PARCEL POST began in 1948; fast air routes, express postmatins, express agencies and airports for an observance or, at the least, bullets, because of the announcement of the feature film in exchange for reduced party rates to enable schools to engage an airplane to drop heralds or toy balloons (some containing passes) from the sky above the theatre.

SEPT. 2: TREASURY DEPARTMENT created in 1919. Good for a newspaper-school essay contest on the creation of the department and its present-day activities, mincing coins, printing money, paper money, its effects to break up counterfeiting, etc. Paper or theatre should put up prizes for the three best essays.

SEPT. 4: HUDSON DISCOVERED MANHATTAN, 1659. If schools have opened, offer prizes for the best drawings of Hudson's ship, the Half-Moon, and for an essay contest on Henry Hudson and England's first permanent settlement.

SEPT. 5: LABOR DAY. In this country's history and good fortune, there has been no other day of the month. Advertise the simplicity and comfort of the theatre for those wishing to escape the heat and crowds, and the theatre's chill, the cool, the cool, and the cool, until they are entertained. Get in on any union outing or parade; if the union is a large one, tell them the theatre is closed, and stop there for a brief concert. Special rates to union members with trains and buses; on union bulletin boards, in union publications, in union periodicals. If a local is raising funds for a charity, aid, and leave, give it their support and try to sell a few tickets. If union plans any observance of the day at the theatre, they can ask the theatre to join in on the stage party. If there is a union picnic, theatre tickets could be a part of the picnic and get newspaper mention—both daily and labor press—and build union goodwill.

SEPT. 10: UNCOMMUNICATED IN 1722. Most schools will now be open. Contact history teachers for an essay contest by pupils (with prizes) on "the American Revolution" or "The American Revolution and the Constitution." Offer prizes for the best contestants, the best essays. Prizes could be something for the pupil and something for the school. Help the pupil—nothing more.

SEPT. 10: ELIAS HOWE'S SEWING MACHINE patented. Where sewing is something of a feminine accomplishment in the home, the locale prefers for charitable contributions, may be restated. Offer prizes for the best essay in the contest. Help display of home-made garments worn by pupils.

SEPT. 13: STAR SPANGLED BANNER written in 1814. Have a locally prominent singer to render it in the theatre, with audience joining in. Get high school or other glee clubs to sing it, or orchestras to play it, in theatre along with other patriotic songs. Try schools for an essay contest on Francis Scott Key and how he came to write our national anthem; or, drawing contest to draw portrait of Key or of the flag as it was in his day.

SEPT. 17: CONSTITUTION DAY. Arrange for a prominent citizen to talk on the Constitution, what it means to a democracy and what other nations have adopted its provisions, more or less. Good possibility for a tie-up with schools (contact history teachers) and essay contest on the Constitution. Observance of the 162nd anniversary of its adoption is about the week. If an editor will give a talk on the constitution, his talk can be used to publicize an ad in the theatre. If enlarged copy of the constitution is available, post it in the lobby.

SEPT. 18-24: NATIONAL DOG WEEK. Arrange tie-up with newspaper and school tie-up with newspaper. Tie-up with newspapers. Dog cartoons and feature. Get the kids to stage a dog parade, a contest of dogs talking, dogs from kennel dealers to dogs and pet shows. Prizes should be awarded to the best trained dog, the best conditioned, best trick performer, etc. Miscellaneous—delicate dogs in dog food, bars, etc., should give window displays, with card on the package asking kids to bring in a dog with a "50 cents and you're in a contest. Libraries and book stores will display books on dogs, and offer to make a photo of the dog. There should be some kind of a "puppy petti" note—"like a puppy for a pet," should be taken advantage of. Newspaper contest on examples of canine intelligence and devotion.

SEPT. 21: EMANCIPATION DAY PROCLAMATION, 1862. Have it read from the stage by a prize speaker. There is no better time than now, perhaps as the result of a competition, Display an essay contest on Lincoln's reasoning for the proclamation and why that particular day was chosen. For a school contest: drawing of Lincoln's face, with pictures of school buildings shown in the community or the one who had the most patriotic gestures. Essay contest of Lincoln's reasons for the proclamation and why that particular day was chosen. Another school contest: a drawing of Lincoln's face, with pictures of school buildings shown in the community or the one who had the most patriotic gestures. Essay contest of Lincoln's reasons for the proclamation and why that particular day was chosen.

SEPT. 21: GOLD STAR MOTHERS' DAY. Idee Gold Star Mothers to theatre's guests—promoting gifts of flowers, candy, etc., to be given to the mothers. Theatre might sponsor the showing of the mothers. Women's organizations would work with the theatre on this, or even promote parties for Gold Star Mothers. A contest to find the oldest, the youngest, the best, the first in the community or the one who had the most patriotic gestures. Essay contest of Lincoln's reasons for the proclamation and why that particular day was chosen. Another school contest: a drawing of Lincoln's face, with pictures of school buildings shown in the community or the one who had the most patriotic gestures. Essay contest of Lincoln's reasons for the proclamation and why that particular day was chosen.

SEPT. 25-29: RELIGIOUS EDUCATION WEEK. Exhibitors may obtain church-going with a particular tie-up with the churches who have attended School Regularly for four or more years, and have seen the same films. Offer a month or more in advance to help School Religious Week. Arrangement should be made to get the Sunday bulletin in the name and address of the pupil on a card or program. Theatre would get newspaper mention—both daily and labor press—and build union goodwill.

SEPT. 25-29, OCT. 2: RELIGIOUS EDUCATION WEEK. Exhibitors may obtain church-going with a particular tie-up with the churches who have attended School Regularly for four or more years, and have seen the same films. Offer a month or more in advance to help School Religious Week. Arrangement should be made to get the Sunday bulletin in the name and address of the pupil on a card or program. Theatre would get newspaper mention—both daily and labor press—and build union goodwill.

SEPT. 25: BILL OF RIGHTS, enacted in 1789. Ask local school authorities to promote a pupil to read or recite the Bill of Rights from the stage. Friends, fellow pupils and relatives would turn out.

SEPT. 26-30: 1: NATIONAL SWEATER WEEK. Hold a "sweater gift" parade or contest on the stage, with winning names promoted from dealers as prizes. This may be expanded into three such parades or contests: among high school girls; grammar school girls and girl college graduates, with semis final and final at the theatre. For a humorous angle, stage a boys' sweater contest, with prizes for the nest, the oldest, for the boy who can put on and take off a sweater the quickest. Contest dealers for "pop ads" and window display as well as for the prizes. Display prizes in the lobby. Manufacturers of sweaters might be run in, possibly for chief prizes.

Special Observances and Occasions.

Sept. 3-5—National air races at Cleveland.
Sept. 3-7—Isthmian Congress.
Sept. 3-8—National air races at Cleveland.
Sept. 3-9—National air races at Cleveland.
Sept. 3-10—National air races at Cleveland.
Sept. 3-11—National air races at Cleveland.
Sept. 3-15—National air races at Cleveland.
Sept. 3-17—National air races at Cleveland.
Sept. 3-18—National air races at Cleveland.
Sept. 3-20—National air races at Cleveland.
Sept. 3-25—Boden at Madison Square Garden, New York City.
Theatre Management
Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

Jack Jackson

Show Sense

Analyze, Then Merchandise the Show

I know that I'm seeing in an age-old groove when I mention the undisputed fact that no success of consequence was ever gained where the human element of enthusiasm was lacking. I'm simply implanting the thought to emphasize what follows as an outstanding example of what one man did—and what each and every one of you can do—when he applied himself enthusiastically to a task which most theatremen would consider impossible. In fact, many capable showmen have literally "thrown in the sponge" and "quit cold" on the same deal this man put over in a big way.

If, after reading this, you can sincerely justify any of the alibis you're registered about poor business being due to the age of product or imperfections in production techniques, I'll gladly give you my recommendation for a top spot in Ringling's side show as the Man with Malleable Intestines.

This is the story of what one man did with a picture originally made some 35 years ago. It is the story of how Wallace Walthall, brother of Hollywood's immortal Henry B. Walthall, took over sectional distribution on "The Birth of a Nation," which starred his brother, and is succeeding in putting the attraction on the screens of better theatres in big cities and skyrocketing grosses to near postwar peaks.

Of course, Wallace had the stimulant of relationship to the star to spur his efforts. But you have—or have you?—the enthusiasm that is, and should be, an inseparable part of the highly prized names of Hollywood personalities that have been built to the status of household bywords through intensive, saturation publicity campaigns. But let me tell you how Wallace Walthall related the details of his success to me:

Discussed Possibility of Staging a 'Comeback' With Old Film

Harry Aitken, who made the original silent picture with David Wark Griffith at the megaphone, Henry B. Walthall as the Little Colonel, Lilian Gish, Wallace Ford and others in the cast, met with John E. Hampton, who runs one of the nation's few remaining theatres devoted to the exclusive showing of old silent feature films. Some years ago Aitken had set a sound track to "The Birth" but the sound version of the picture had never met with reasonably profitable box-office reception. Aitken discussed with Hampton the possibility of staging a "comeback" with the record-breaker of the screen and the latter recommended that Wallace Walthall be contacted. A few letters resulted in Walthall taking over the Texas distribution, since such coverage interfered least with his position in the Dallas office of National Screen Service.

It was with some temerity that he undertook the job, but when he got down to unbiased reasoning he determined that it could be done. For facts, he had the Associated Press motion picture poll that rated "The Birth" as Sth in a poll of all-time picture greats and the records indicating that better than 80 million people had paid to see the picture. From these he began perfecting his sales plan. He reasoned that of the 80 million there would be mightily few under 40 years of age and that this left a sizable market of present-day moviegoers who had never seen the attraction. He also concluded that the film deserved high favor as a cinema museum piece and proceeded to capitalize on the editorial space potential based on that reasoning.

He decided to rework the trailers to conform more closely to the modern thought trend. In these—and in the news ads and display matter—candid admission was made of the picture's shortcomings. No lies, no capitalizing on race and no reference to the activities of the Ku Klux Klan were made. The advertising treated the picture as an historical document of trend and portrayed warranting the observance and study of young and old alike. While no exact references were made, it was implied that here were a few of history's most interesting picture pages, torn from an old reference book and made available to guide the steps of those concerned with blazing the new and modern paths of human relations.

I may be wrong about this, but my notes indicate—and I seem to remember Wallace telling me—that all ads contained lines admitting the age of the film and asking the public for tolerance in viewing its shortcomings. Every ad emphasized that "The Birth" was one of the most important pictures ever made and of particular interest to folks concerned about the need of greater under-

(Continued on Page 19)

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THE GREAT DAN PATCH
1:55 Mile
A sure winner then...

A SURE WINNER NOW!

W. R. Frank presents
"THE GREAT DAN PATCH"

Everyone will enjoy it. Action, thrills, excitement should bring profitable B.O.!
—Hollywood Reporter

Parents' Magazine Medal Award says:
'Clean, refreshing, genuine, exciting!'

W. R. Frank presents
"THE GREAT DAN PATCH"

DENNIS OKEREE • GAIL RUSSELL
RUTH WARRICK • CHARLOTTE GREENWOOD

with HENRY HULL • JOHN HOYT

Written and Produced by JUNE JUNIOR FRANK • Directed by W. R. FRANK

A sure record-breaker thru UA!

OFF TO A FLYING START WITH OVER 300 JULY-AUGUST PREMIERE ENGAGEMENTS!

1400 HARNESS RACING MEET TIE-UPS 'CROSS COUNTRY IN NEXT FEW MONTHS!
Publicity Fanfare Heralds RKO Missouri Opening in K. C.

The recent opening of the new RKO Missouri Theatre in Kansas City was heralded by a fanfare of publicity, and by gala ceremonies that will long be remembered for its color, excitement and effectiveness. The campaign was handled by Jerry Shimbach, RKO Midwest division manager and Lawrence Lehman, manager of the Missouri, and his assistant Ted Wynn.

The theatre, which was formerly known as the Mainstreet, underwent a job of redecoration and renovation that veritably transformed it into a new theatre, and so it was christened with a new name—the RKO Missouri. To establish the theatre's new identity and looks, the line, "Everything New Including the Name," was used in all publicity, ads, trailers, etc. For this reason, too, the promotion was started two months in advance, with trailers and signs in the Orpheum Theatre, and with 48-sheets plastered on the building while reconstruction was going on.

An unusual mailing to 50,000 people was made one month in advance. The mailing stemmed from lists obtained from charge accounts in department stores, and from banks as well as from the Chamber of Commerce. Through the cooperation of the Transit Commission, a street car, appropriately banded with information about the gala opening, covered the city on the Saturday, Monday and Tuesday immediately preceding the opening.

The impressive ad campaign featured special 100-line ads that were run for fourteen days in advance with a different ad appearing every day. The campaign was three-fold: first, it stressed the new attractions of the theatre itself, such as the new seating, the scientific new cooling plant, the streamlined lobbies, decorations, etc.; second, the world premiere pre-release showing of John Ford's "She Wore a Yellow Ribbon", and third, the Hollywood stars who would appear to make the inaugural an occasion long to be remembered.

The campaign gained momentum with the appearance of a large Sunday layout on "She Wore a Yellow Ribbon" in the Kansas City Star ten days in advance. As time drew near for the opening, the publicity centered on the triple threat attractions of the new theatre, the world premiere, and the personal appearance of Hollywood stars.

From the RKO Radio studio came glamorous Jane Russell to head the contingent of Hollywood stars which included RKO's George O'Brien, Ben Johnson and Harry Carey, Jr., the latter three featured in the opening attraction, and Warner Bros,' Gordon MacRae and Alan Hale. Kansas City public officials, civic leaders and RKO executives from the New York home office were also on hand for the gala opening.

Climaxing the months of preparation were the successful events of the opening day. Festivities started with a Press luncheon at the President Hotel, when the working press and radio columnists had the opportunity of meeting the stars, followed by a Cocktail party in the Presidential Suite at the Muehlebach Hotel to which civic leaders and the city's dignitaries were invited. Malcolm Kingsberg, president of RKO Theatres, and Sol Schwartz, vice president and general manager of the theatre company, were the hosts at the luncheon and the cocktail party.

On the evening of the opening a colorful parade was held before an estimated 55,000 spectators. The parade included color guards from the American Legion, the Veterans of Foreign Wars and the Police Department, an American Legion band and a Military band; a Sheriff's posse of thirty horsemen; twelve Indians from the Horton Reservation in Kansas; thirty horsewomen, members of the Independence Riding Club; and the stars, officials and invited guests who rode in twelve Studebaker convertibles.

The parade lasted until 7:30 at which time the ceremonies in front of the theatre were broadcast over station WHB of the Mutual Broadcasting System. Mayor William Kemp cut the tape symbolizing the official opening of the new RKO Missouri Theatre, and the show was on.

Sweet Sixteen Contest Organized In Flushing by Miss FitzGibbons

COMMUNITY RELATIONS AT THEIR BEST were practiced by Miss Mildred A. FitzGibbons when she held her Second Annual Sweet Sixteen Contest at the Skouras Roosevelt in Flushing, N. Y. Shown here just after the awards on the stage of the theatre are Manager FitzGibbons, center; Judge Vincent Trotta, behind the mike; Contest Sponsor R. Ed. Lieveendag on the other side of the manager; and, radiating outward, the first place, second place, and honorable mention winners, boy and girl varieties.

A promotion which made a hit with teenagers and helped the theatre to form closer ties of friendship with this important age group of moviegoers was the Second Annual Sweet Sixteen Contest held by the Skouras Roosevelt Theatre in Flushing, N. Y., in conjunction with R. Ed. Lieveendag of Lieveendag Motors, sponsor of the contest for the second year and donor of the prizes.

The prizes, based upon "cuteness" for girls and "personality" for boys, were $100 U. S. Savings Bonds for the two top winners and $25 bonds for the second placers. Miss Mildred A. FitzGibbons, manager of the theatre, distributed passes to the theatre for three months, two months and one month, respectively, to boys and girls winning third, fourth, fifth places and honorable mention.

Entrants submitted five-by-seven pictures, taken free of charge by Gruber, Photographers. The 150 photos, mounted on large stands in the theatre, made a picture gallery of young people of the community which drew crowds of visitors to the theatre throughout the four weeks of the contest.

Judging, on the basis of the pictures, took place as the famous "Luncheon at Sardi's" radio program. Judges were Vincent Trotta, art director of National Screen Service and dean of the judges of the Atlantic City Miss America contests; Vyvyan Donner, fashion editor of Fox Movietone News; Candy Jones, famous model; and Jean Bartell, Miss America of 1945. Awards were made at a gala show at the theatre, which included also the huge prize giveaway of the Broadway-Flushing Business Men's Association.

HUGE CROWDS gathered to witness the gala ceremonies at the official opening of the new RKO Missouri Theatre (formerly the Mainstreet) in Kansas City recently. Hollywood stars took part in the opening-night ceremonies which climaxed an extensive campaign by Jerry Shimbach, RKO Midwest division manager, and Lawrence Lehman, manager of the Missouri, and his assistant, Ted Wynn.

More Interstate Houses Contract for Glascreen

With Nu Screen Corp. of Glascreen installed in three Interstate theatres—the Forest, Majestic and Palace in Dallas—contracts have been closed for installations in two more theatres of that chain—the Metropolitan and Majestic in Houston.

Among the additional installations in Loew theatres during the past week were two more in Cleveland—the Granada and Ohio, thus making five now using the new screen in that city, including the Stillman, State and Park.

Safety Patrol Ties In

Paul Henry found a new tie-in source in the safety patrol of Ravenna, Ohio, where he manages Schine's Ravenna Theatre. The patrol sponsored a quiz, with prizes, for a special kiddie show. The show also featured a talent act by some of the youngsters.
Jackson... (Continued from Page 16)

standing as a weapon against intolerance.

Just about all who read this will remember "The Birth" as a highly controversial chunk of celluloid attended by resentment bordering, and sometimes reaching, the stage of riots in places where it was shown. Thomas Dixon's story and the stage play that was its child were both the cause of considerable racial strife and taboos in many communities. All this was—as circumstances now prove—due to the disgraceful obscenity of unvarnished bartonary and blocking the trend for tolerance and understanding.

With today's viewpoint appereably turned, if not entirely reversed, the pictured results of Dixon's literary effort are welcomed study of America and its mistakes and accomplishments.

It remained for Wallace Walthall to unearth this facet of public mental change and apply it tellingly to the making of the 35-year-old film. How well it worked is proved by the fact that Negro teachers are bombarding him with requests for its exhibition and, I am reliably informed, the film held for two weeks in a theatre in a New York Harlem district to exceptional business. Among the box-office receipts shown by Walthall were many of two weeks (representing 7-day holders) and no end of 2- and 3-day extension dictated by the usual receipts. Big and little towns alike are doing better than average with "The Birth" and, advertised and exploited in line with Walthall's plan, receiving commendation instead of condemnation for their effort.

I'd like to mention here that when I approached Walthall for this story I had to first promise that I would use it only to spur the efforts of managers and not to in any way infer that "The Birth" was open for indiscriminate dating. In his own words: "'The Birth' must be presented to the public understandingly and it's quite impossible to do this on a mass basis."

In the meantime, he's a one-man organization who sells, books and exploits the picture. However, he's been a "cub" and Ray Forrest, preparing a press book that would stress all of the unusual ideas of selling he had found to be effective and profitable.

To this writer, Walthall's experiences with this film shows what can be done if those concerned—and I mean producers, distributors, exhibitors and the run-down of employees in these departments—will just take time to study the potential market, analyze what they have to offer and then intelligently plan a manner and method of presenting their wares to the public.

At the exhibition level of the business it's possible for any manager to run his receipts well above the usual run-of-the-mill Hollywood attraction. The only ingredients needed to cook up a nice profit stew are available in any well kept theatre cupboard. If the manager will take time to study the emotional appeal of coming attractions, select such appeal or appeals as are best calculated to magnetize the box-office for response from the folks who make up his patron potential, and direct his selling effort accordingly, there'll be a quick upswing in ticket barrier.

I said all ingredients were at hand. Well, all but one. The ingredient of "Think" must be used in the same proportions as flour to a biscuit batch and the fellow without the capacity for—well—unwilling to unthinkingly give it up, with the "Think" factor can never make it.

You have to know what the ticket buyers like to enable you to figure out how to appeal to them to get in their fold. If you dress up your appeal in such a manner as to stress and emphasize the factors of entertainment contained in your attraction that you know they've previously shown preference for, or make those you have to offer intrigue the infinitely productive "something different" desire, you're certain to score above average.

To illustrate exactly what I mean, let me tell you of a circumstance recently encountered in a small community with a predominance of foreign and once-removed foreign population. As in all such communities there existed a certain faction of "class" patronage and the manager of this particular theatre was in a location where these patronage spots were dainty tooties. Being a sort of determined fellow, he decided to force his hand and, after long and exhaustive investigation, found out that one group had agreed to sponsor one project every month aimed at elevating the standards of art appreciation. He checked past releases and hit on "Carnegie Hall" as a picture tailored to measure for his purpose and sent off for press and advertising matter. Then, calling in the local newspaper there for a one-day engagement of the film as a gesture to aid their uplift plans. Since "Carnegie Hall" and the appreciation of the arts are subjects as closely related as Siamese twins, all adverse factors paled to insignificance and the offer was accepted. The social order sold the tickets and he enjoyed exceptional business on what would have normally been an "off" day. He gave no portion of his receipts and made no concession. In fact, he didn't have his paper in his hand to prove that he could get in the "smooths" despite his normal run of patronage and the location of his theatre. When I last talked with him he was being solicited by the social group for assistance on one of their projects. The only response the theatre is your opponent—so well that you are able to prepare the right bait and set your traps so that box-office success is assured.

Joe's Showmanship Snares Radio Show and Monday Night Crowds at Drive-In

SET-UP FOR PIETROFORTE'S DRIVE-IN RADIO SHOW. Emcee Mike Roy (left) interviews contestant on "Managing Editor" radio show which is recorded on the stage of the Victory Drive-In Theatre, North Hollywood, every Monday night. Contestants are chosen from the audience Stage manager Allan McKee paces action under clock, while other contestants are seen under "copy boy" sign awaiting their turn. Actual broadcast is heard over KOCO radio station KIGL the same evening, giving the show a double promotion. If Junior, striding between come a managing editor, he's headed in the Good showmanship means, among other things, taking advantage of an opportunity when it presents itself. That's just what Joe Pietroforte, manager of the Victory Drive-In, Victory and Coldwater Canyon Blvds., in the San Fernando Valley, did when he grabbed a radio show to provide both advertising for his theatre and entertainment for his audiences.

It was his habit, of course, to give a solid and extensive interview of the week's contests, and that idea now gives a half-hour show to the theatre's audiences every Monday night and provides 30 minutes of advertising for Pietroforte when the taped program is broadcast over Station KOCO the following Monday. Rich, who is producer and writer of the program, calls it "Managing Editor." Five contestants, selected from the theatre audience, are quizzed by emcee Mike Roy on events taken from the daily newspapers. The contestants, first grouped on the stage around a placard reading "copy boy," advance, for each question answered correctly, to cub reporter, reporter, feature writer, and city editor.

After 20 minutes, sound effects produce bells and the roar of presses both designed to indicate a "deadline," at which time the two contestants who have advanced the farthest interview a surprise guest. Audience reaction, which consists of applause from the audience in the infield and those bleachers from spectators in their cars, determines the best interview. The winner receives prizes, which thus far have ranged from free lawn service to a Gruen watch. Anyone in the audience successfully answering a question is awarded one of the prize tickets and the contestants receives free passes to the theatres.

Guests so far in the show, which has been signed for 13 weeks, have been movie actress Peggy Ann Garner and radio actor Elliott Lewis, with songstress Martha Milton and band leader Horace Heidt already on tap.

Sero Enterprises, which also operates the Gilmore Drive-In, Los Angeles; the Rancho Drive-In, San Diego, and the Valley Drive-In, Ontario, is well pleased with the advertising and the show. And Manager Pietroforte—he just beams when he sees the automobiles lined up.
Hold That Baby

Monogram Comedy 66 mins.

AUDIENCE SLANT: (Family) The amusing antics of the Bowery Boys once again hold laughs for the majority of moviegoers.

BOX-OFFICE SLANT: As one of the most consistent of all movie series, the Bowery Boys have built up a strong following, and this second-half offering maintains the pace set by its predecessors.


Plot: Afraid that her two batty old aunts will harm her baby, Anabel Shaw leaves the baby in a handerette run by the Bowery Boys. The aunts commit their niece to an asylum, then hire four gangsters to see that she is not turned in to time in prevent them from coming to her possession of a $3,000,000 inheritance. Leo Gorcey and Huntz Hall rescue Miss Shaw from the asylum, stage a pitched battle with the gangsters and then arrive in time to thwart the aunts.

Comment: As one of the most consistent of all film series, the Bowery Boys have a steady following and this offering is sure to please them. Jan Grippo's production is competent and Reginald LeBorg's direction of the wacky antics in constant motion, Storekeeper Bernard Gorcey gets a little more to do than usual and comes through fine, while the other regulars take good care of themselves. Anabel Shaw is pleasant as the frantic mother and John Kellogg makes a good gangster. The traditional fight, the victimizing of the storekeeper, the usual clowning all add up to good fun.

Conspirator

(Reviewed in London)

MG M Drama 87 mins.

AUDIENCE SLANT: (Family) This topical suspense story of a young bride who finds her husband is a militant communist party member, and realizes he is out to murder her, should hold the attention of most audiences.

BOX-OFFICE SLANT: Should do well at the boxoffice, for it has the name draw of Robert Taylor and Marcella Tinsley in her first grown-up role, plus an exploitable, topical theme.


Plot: Elizabeth Taylor, a young American visiting London, falls in love and marries Robert Taylor, a distinguished guards officer. After the honeymoon she is horrified to find he is a militant communist party member. Because his wife is so important to him, his contacts instruct him to liquidate Elizabeth to prevent her interference. Taylor's attempt to murder her fails, but she covers him and makes him promise to give up the party.

Barbary Pirates

Columbia Drama 64 mins.

AUDIENCE SLANT: (Family) A good melodrama in the swashbuckling style, with enough action and excitement to provide generally good entertainment.

BOX-OFFICE SLANT: Starting off with a good title, this picture contains the appropriate film values in good amount and is a strong audience pleaser.


Plot: President Thomas Jefferson sends Donald Woods to Tripoli, disguised as a Tory, to determine who is giving the piratical Bey of Tripoli information on American shipping. Woods wins the confidence of the Bey, also of some plotters conspiring to overthrow the Bey. After a suitable amount of swordplay, Woods and a United States warship end the regime of the pirates and peace reigns. There is a pleasant romance thrown in for good measure.

Comment: Starting off with a good title, this picture contains enough of the usual esthetic values to appeal to the audience. Sam Katzman's production values are commendable, and Lew Landerson's direction keeps the story moving along. Woods is well cast as the American hero and he gets good support from Stefan Schnabel as the Bey, Trudy Marshall and others.

Barney the Bandit

Republic Western 60 mins.

AUDIENCE SLANT: (Family) Newest in the Rocky Lane series, this action picture should please both kids and adult western addicts.

BOX-OFFICE SLANT: Good for action picture theatres and for kids audiences anywhere.


Plot: Coincidental with the return of Wyoming Dan, a "good" bandit who has lived across the border for years, a series of raids occurs and among those killed is a young man who, unknown to himself, is a son to the exiled Dan, suspected by the sheriff, is trusted by U. S. Marshal Rocky Lane and they team up, investigate a local tough, join his gang and discover the ringleader and leader of Dan's gang and the woman's interference by Dan's other son reveals Rocky's real intent and brings about his temporary discomfiture, but he finally stops the villain.

Comment: One of the more intelligent appearing cowboy stars, without diminution of the appropriate attitudes and athletic skills, is Rocky Lane, who should be rather successful, both with the kids and adult western addicts. The villains he opposes in this picture are Victor Kilian, who is especially good as the calculating senior partner, and William Haade as the bright, enthusiastic, Eddy Waller, Rocky's regular co-player, is an ineffectual—seen old duffer who manages to come in mighty handy for the right side once in a while. Rocky himself is never enmischled in romance. This story is unusual in that no woman even appears—a fact which goes almost unnoticed. There's a bit of shooting, some hand-to-hand fighting, a stagecoach race and a lot of hard riding. "The Wyoming Bandit!" should be good for action picture theatres and for kids audiences anywhere.

Slattery's Hurricane

20th-Fox Drama 83 mins.

AUDIENCE SLANT: (Adult) Not up to the mark set by previous Widmark successes but should please average audiences. There are some suspenseful and exciting hurricane scenes.

BOX-OFFICE SLANT: Has the ammunition for selling campaigns that can stimulate action at the box-office. The Widmark, Darnell and Lake names prominently displayed, plus the suggestion of a new romantic and action in the title, should attract the customers.

Showmen's Trade Review, August 6, 1949

Cyril Mockridge. Musical direction, Lionel Newman. Plot: An ex-navy flyer in Florida, at the risk of his life, sends warnings on a hurricane; he survives, and breaks up a narcotics racket. He is in love with the girl who loves him (Veronica Lake) after breaking with her over an affair with Linda Darnell, wife of his wartime buddy and at one time his best girl.

Comment: While "Slattery's Hurricane" does not come up to the entertainment mark set by such Richard Widmark successes as "The Street With No Name," "Roadhouse" and others which have an average audience and provide ammunition for selling campaigns that can stimulate action at the box-office. As the salty, devil-may-care Slattery who is charming and indomitable yet essentially heroic, Widmark's mixture of hero and heel robs his performance of the bite and realism that highlighted those characterizations which sent him soaring to fame. The story offers little originality and seems to have been concocted as a peg upon which to hang some suspenseful and exciting hurricane scenes in which the "bad boy" (not really bad) proves himself a hero again to back the faithful girl whom he had jilted when an old flame turned up again. But it moves along at a smooth pace, thanks to Andra Martin and her own interest at all times. Linda Darnell and Veronica Lake are capable in co-starring roles, and adequate support is furnished by John Rains, Grace Zabriskie, Walter Kingsford and Joseph De Santis among others. William Perlberg's production values are commendable. The Widmark, Darnell and Lake names prominently displayed, plus the suggestion of sweeper action in the title, should attract the customers.

Obsession

(Reviewed in London)

Rank Drama 98 mins.

AUDIENCE SLANT: (Adult) Suspenseful drama of a doctor's efforts to liquidate his wife's men friends. Expertly directed and acted, this is a sound offering for all audiences.

BOX-OFFICE SLANT: "The acid bath" murder theme provides an exploitation natural, and the production, directed by Edward Dmytryk, has been slanted in the American style so as to attract a young audience. The story, a well written one, is a fast moving one, the situations, especially those where meaty drama or intelligent handling are appreciated.


Plot: Robert Newton, a doctor, is madly jealous of his wife's affection for Phil Brown, an American, and plans the perfect murder. He kidnaps Brown and keeps him chained in a cellar believing that he must not kill him till the hate and cry has died down. Meanwhile, he is buying small quantities of acid to fill a bath in which to destroy the body. Sally Gray, his wife, is not sure if he has killed Brown and becomes additionally suspicious with her pet dog, which has her on a leash. On her information, the police follow up the trail and prevent the murder.

Comment: "Obsession" has the distinction of having a convincing full-blooded melodrama with technical merit, which means that all who see it should be satisfied. Edward Dmytryk has given it a decided American slant. Virtually there are only four characters, of which Robert Newton, the doctor, and Phil Brown, his American victim, dominate the screen. After a slow start, Director Dmytryk has built a tense suspenseful drama which abounds with clever touches so that the film can play the art house or popular cinema alike. Robert Newton gives a masterful performance as the frenzied doctor, the victim with the skillful way in which he will dispose of him. Massachusetts-born Phil Brown is excellent as the wife's lover. Nuantow Wayne is the seemingly casual detective and Sally Gray, the wife, who, trained roundly, points off the more competent cast. The "acid bath" angle, in view of the recent murder trial which gained international interest, should help sell the picture. All in all, here is an offering which should keep the box-office busy.

Sky Liner

Screen Guild Mystery 60 mins.

AUDIENCE SLANT: (Adult) Enough excitement and murders to satisfy the rabid mystery fans in this suspenseful tale that takes place aboard a plane.

BOX-OFFICE SLANT: Should do well in the secondary spot in any situation.


Plot: While a federal agent is aboard a plane to watch a young woman suspected of espionage, a murder occurs and several passengers consider themselves the suspect. By the end of the trip, the real murderer is revealed.

Comment: There is excitement and suspense in this story of espionage and murder aboard a plane carrying the vital and unique department of crooks and other passengers. Because each individual considers himself a suspect, the story is told, partially, in flash-back form; that is, with brief cuts to introduce those characters who are not involved in the main plot. The picture should please as a second feature on any program, for it has that quality and entertainment worth to appeal to most patrons. Richard Travis, Pamela Blake and Rochelle Hudson do quite well in the leading roles, with Steven Geray and Gaylord Pendleton making the most of their roles as the two villains. Direction by William Stephens keeps the suspense going, even though he is limited to the inside of a plane. Production was by William Stephens.

Top O' the Morning

Paramount Mystery with Songs 99 mins.

AUDIENCE SLANT: (Family) A whimsical tale of Irish folklore with Bing singing several traditional Irish airs which will be found thoroughly enjoyable. And there's a well-contrived murder-mystery, too, that will challenge the "arm-chair detectives.

BOX-OFFICE SLANT: Wherever Gaelic audiences prevail, this should be a natural, and, like all Crosby films, this should do top box-office business.


Plot: Crosby, an undercover man for an insurance company, is sent to Ireland in search of the "blarney stone," which has been stolen. There he discovers that the thief is "just a cover-up," and with the help of the local police inspector—and his daughter, with whom Crosby falls in love—he manages to solve the crime and find the stone.

Comment: "Top O' the Morning" is a whimsical tale of Irish folklore with several traditional Irish airs included. Though leisurely paced, the picture has charm, lots of Irish humor and a well constructed plot. It is so authentic one is entranced throughout its unfoldment. Interwoven into what seems like a simple story about the stealing of the "blarney stone" is a well-contrived murder-mystery, but one doesn't become aware of this until near the end of the picture. Bing Crosby is his usual capable, casual self in the role of the American undercover man, and his singing of the traditional Irish airs should bring a glow of happiness and a feeling of nostalgia to all those familiar with these tunes. He also presents the very popular You're in Love With Someone and the title song, which sounds good out of context. As the Irish lass who falls in love with him, according to prophecy, Ann Blyth is excellent, as are also Barry Fitzgerald, Hume Cronyn, Eileen Crowe and John McIntire. Robert Welhoff has endowed the picture with authentic production values, and David Miller's understanding direction gives it the feel and entertainment to make it a hit in all situations.

Flight Into France

(Italian Film—English Titles)

Lux Film—Melodrama 92 mins.

AUDIENCE SLANT: (Adult) An Alpine border chase involving murder and other excitement. A well-played, superior import.

BOX-OFFICE SLANT: No big names but a superior import. An interesting melodrama. For art and foreign houses.


Plot: A ruthless condemned war criminal seeking to escape from Italy to France with his small son, kills a barmaid who recognizes him and plays a game of deception and...
PRODUCTION PARADE

By Ann Lewis

Robert Lippert has signed Joe Sawyer to produce his coming, a string of "Operation Laylow" for Lippert Productions. Sawyer will leave for the east shortly to make final arrangements and consult with Army officials for their cooperation in filming the picture.

"The Girl From Paris," to be made in Technicolor, has been added to Producer William Jacobs' slate at Warners and will co-star Dennis Morgan and Virginia Mayo. Jacobs is presently making preparations for "The Daughter of Rosie O'Grady," a Technicolor musical co-starring June Haver and Gordon MacRae, scheduled to start this month with David Butler directing.

Audie Murphy and his wife, Wanda Hendrix, will appear on the screen together for the first time as the co-stars of Universal-International's "Sierra," an outdoor Technicolor picture to be produced by Michel Kralie. Miss Hendrix is being borrowed from Paramount for the assignment. Mid-August is starting date, with Alfred Green directing.

Little Mary Jayne Saunders, who made her screen debut in the Bob Hope picture "Sorrowful Jones," has been signed for two pictures at Columbia. She will play Rosalind Russell's adopted daughter in the presently shooting "Woman of Distinction" and then goes into "A Mother for May" which S. Sylvan Simon will produce with Norman Foster directing. Her option calls for additional films.

Samuel Goldwyn has signed Julius J. and Philip G. Epstein to co-write and co-direct the forthcoming film "Folly and Farewell." Scheduled to star Dana Andrews, Farley Granger and Joan Evans, the picture will follow completion of "Edge of Doom" another Andrews-Farley starrer, due to start in October.

Alfred Werker, the man who directed Film Classics' "Lost Boundaries," has been signed to direct RKO's "Eye Witness to a Murder." Story, by Tom Goyane, is based on an actual crime with a San Diego locale. Jack Gross has been given the producer's assignment, but cast and starting date have not yet been set.

Producers William Pine and William Thomas have signed John Payne, Rhonda Fleming and Dennis O'Keefe to co-star in their next production for Paramount "The Eagle and the Hawk." To be filmed in Technicolor, the picture will be shot on location at Sedona, Ariz., with James Wong Howe as cameraman and Lewis R. Foster as director.

Dick Powell and June Allyson, husband and wife, will be teamed for the first time in MGM's "The Reformer and the Redhead." Norman Panama and Melvin Frank will produce the film, which is being adapted from a comedy by Robert Carson.

Producer Jeffrey Bernard signed Scott Darling to do the original screenplay on an un-named racetrack drama that will be the producer's next for Monogram.

Universal-International signed Joe Newman to a long-term director's pact. Newman recently completed directing "Abandoned." No new assignment has been set.

New co-starring team of Doris Day and Zachary Scott will go into Warner Bros. "Painting the Clouds with Sunshine," which Harry Kurnitz will produce in Technicolor. Film is the fifth film currently on Kurnitz's schedule in various phases of production.

MGM has taken an option on an original story by Ladislas Fodor titled "The Big Apple," as a co-starring vehicle for Alan Turner, Robert Taylor and Van Johnson.

VERSATILE DANNY KAYE will really prove his versatility in Warners' "The Inspector General" when he sings 10 parts for a single musical number. The number, "Solloquy for Three Heads," was written by Kaye's wife, Sylvia Fine, and calls for Kaye to sing a solo, for a pair of Kayes to sing a duet, for a trio of Kayes to sing together. Kaye will carry both the harmony and the counterpoint for the number. Warners has inked Jerome Cowan for roles in both "Al-\-

Edward Gross Blames Star System for High Costs

"Not only is the star system to blame for high costs," says Edward Gross, stage and screen producer currently making "Mrs. Mike" for United Artists, "but it is a stopper for opportunity for the masses in the cinema industry."

Gross cited the great disparity between salaries of workers and actors as one very unwholesome result of the star system. The producer, who has already begun preparations on his next film, "Riding the Rainbow," stated he would avoid casting stars in the production, feeling that its negative effects far outweighed the positive.

"It isn't too hard to choose a good story," Gross explained. "I've learned that stories which present situations and characters out of the daily life of people are always always popular. The movie-going public likes to see something it recognizes is a part of its daily life."

Gross thinks the trend indicated in a survey by Showmen's Trade Review revealing an increase in family motion pictures is a recognition by the film makers of what the public actually wants in its screen fare.

Having once served as an efficiency expert in charge of set construction, Gross knows all about film-making economy. One of his contributions is the substitution of false shell-like sets for sets of solid construction, a change still in universal use.

In addition to successful productions, Gross has been uncanny in his ability to buy properties that he can later sell to eager studios. Among these have been "Chicken Every Sunday," "Mother Wore Tights" and "Deep Waters."
tion of the latter film by becoming the only actress with the 73-man location unit.

Tim Hartman, seven-year-old son of Producer-Director Don Hartman, will appear in Hartman’s “Christmas Gilt,” now shooting at RKO. Edward Cassidy and Richard Koni have been given roles in “Range War.” Shooting has been completed on Samuel Goldwyn’s “My Foolish Heart,” with Ned Washington and Victor Young penning a title song for the film.

Radio producer—director Martha Mears will warm the throttle in the picture.

Richard Lane, Olympic Auditorium wrestling television announcer, will play a singing policeman in Allied Artists’ “There’s a Girl in My Heart,” starring Steve Forrest. Bud Osborne, Beatrice Maude and Carl Curtis are new in Monogram’s “Lawsless Code.”

Aran Curtis and Tom Neal have been given top roles in Screen Guild’s “Apache Chief,” with Hazel Nielson drawing a featured spot. Albert Glasser has been inked to compose, orchestrate and conduct the score for the film.

New castings at MGM include Florence Lake, resuming her screen career, in “Ambush,” and Carroll Savage in “Please Believe Me.” Marc Lawrence will again be a heavy in “The Knife.”

U-I Hitting High Level
Of Production Activity

With six pictures to start this month, Universal-International will hit the highest level of production activity at any time this year. Production throughout the month will range between five and seven titles.

First of the films to get the starting gun will be “The Bowie Story” in Technicolor. Second starter will be “Ma and Pa Kettle Go to Town.” And third, “Sierra” by Technicolor, “Frank Up,” “Double Cross Bones” and “The Last Count.”

In addition to these, the studio currently has four pictures in production: “East of Java,” “Buccaneer Girl,” “The Fury of Molly X” and “Men from Terror.”

Scripts Ready on 2 Bryan Foy Films

The first two of the four screenplays Bryan Foy will produce for Warner Bros. have been completed. They are “The Dennis Story,” by Borden Chase, the story of Hollywood’s Rafis; and “The Gold Smugglers,” written by Milton Raison, based on the smuggling of Canadian gold into the United States.

Houseman Begins Work
On Cary Grant Vehicle

Producer John Houseman has started preparations on a new starring vehicle for Cary Grant at RKO Radio, an untitled original scheduled for an autumn start. Houseman’s previous RKO commitment, “They Live by Night,” will go into distribution next winter.

London Observations

Many Cinemas Fail in Obligations Under Quota Despite Relief; Bernstein, Eckhart in Newsreel Cancellations

By Jock MacGregor

With nine weeks to go, the fruits of the first year of the new quota act are now apparent. Through setting too high a percentage, many cinemas are failing in their obligations despite relief. The major circuits, while meeting it comfortably in their key six-day situations, have found it tough going with the three-day spots and where they have two houses in a district.

Associated British Cinemas have submitted to the Board of Trade a statement showing their difficulties and pointing out how events have proved they cannot comply with the act.

Independents are fearful of cuts in their relief for the next period which commences on October 1. A revised scheme will govern all appeals and this is to be explained by a representative of the Films Council Special Committee and a B.O.T official to CEA branch officers and delegates in London on August 11 and 16.

It can be anticipated that certain amendments to the earlier proposals will be put before Parliament when it reassembles in the fall. One will deal with houses which change more than once weekly. Another will end the loophole whereby pictures can be made only abroad, provided studios are not used for scenes, and still count as quota.

British producers, especially those with studio interests, are seeking a tightening-up of the regulations governing quota and pictures jointly produced with overseas companies. The limit, I understand, was reached when one such film was submitted by both countries to a continental film festival.

Meanwhile, it is understood that the Film Finance Corporation is to blossom forth with loans to newcomers.

Following Sidney Bernstein’s cancellation of newsreels at Granada cinemas, Walter Eckhart has stopped them at fourteen of his theatres in the north country. Under a wartime agreement to save stock, theatres shared reels but continued to pay the original renter approximately $40 a week for two issues first run. This is known as the Supplementary Contract and still operates. Pathé recently told clients they might end the agreement where they were concerned.

Bernstein criticized the reels with the exception of Pathe for their quality, coverage and bias towards friends, both political and otherwise. While this story union agreements usually result in a Saturday event not appearing before the following Thursday’s issue, some items are held over even longer. Before a recent press show I saw a scene of the Driowitch film garden party which had attended ten days before.

Since people go to see the stars, I consider it reasonable to assume they like to see them in the newsreels. On this point I think editors should be more generous in the use of old-illusion artists. They should think of their independent exhibitor clients and remember that the supplementary contract means that their reel also plays the opposition circuit and vice-versa.

The “Kine Weekly” names S. Tenser, of ABC’s Central, Cambridge, as the showman of the year with C. W. Lewis, Gaumont Manchester, and E. N. Blaker, ABC’s Plaza, Worthing, as runners-up. Interesting to note that entries from both ABC and Gaumont are double the previous year’s.

Inveigled by Jack Dawe, of Grand National, to go to Brighton to help judge a talent contest in connection with “Murder at the Windmill,” I was pleased to find this bright picture was being the weather and drawing them into Essoldo. Imperial despite strong opposition. I am glad to learn my choice has been given a contract at the Windmill Theatre, London. This 2,000-seater is managed by J. D. Wood.

Margaret Lockwood was appearing in “Private Lives” at the local theatre. She has played a number of provincial towns and drawn capacity business everywhere. She has had the satisfaction of finding out first-hand exactly how popular she is. Her hope of that film producers be given a worthwhile part. In“Madness of the Heart,” her latest film, she gives a performance which should confound the superficial critics. The public wants her and she should be given the roles she deserves.

The London Tent of Variety Clubs have formed a publicity committee representative of both stage and screen. Its members include Merlyn McPherson, Lewis Williams (MGM), Kessler Howes (Columbia), Jack Sullivan (U-I), Joe Pole (UA), Selby Howe (20th-Fox), Tony Reddin (Paramount) and David Jones (RKO), from the film industry, and Macqueen-Pope, Vielene Byerly, John Carlisle, G. Rider, Fred Gratton, Rosa Heppner and G. Stevens, from the theatre. The committee is under the chairmanship of Merlyn McPherson and will be responsible for matters of advertising, exploitation and public relations.

For the record: Angela Lansbury has arrived to be married but because of her divorce is having difficulties in finding a church. The David Farrar Fan Club have taken the Royal Cinema, Edgware Road, for a week to show a different film of his each day. David Rose has started production on Robert Montgomery’s “Your Witness” at the Pedington-Studios; getting his biggest break is Pat Cutts. “The Black Rose,” now nearing completion, will have been shot entirely on location except for one week in the studio; currently, Tyrone Power and the rest of the unit are shooting at Warwick Castle. Having completed the screenplay of “Treasure Island,” Lawrence E. Waterman has been assigned by Walt Disney to write “The Little People,” an Irish fantasy.

Williamson to Confer
On Glass Menagerie

Tennessee Williams is due in Hollywood this month for script conferences on his Broadway hit play, “The Glass Menagerie,” which Charles Feldman and Jerry Wald will co-produce for Warner Bros.

The playwright will confer with Warner executives and Irving Rapper, who will direct. Jane Wyman will star.
violence with a group of workers attempting to enter France to find jobs. Discovered, he eludes his pursuers but accidentally shoots his own son and is captured when he pauses to view the boy through an ambulance window.

Comment: A superior import is this Italian melodrama, built around a chase involving a group of interested individuals. Things are kept humming by action, usually credible plot reversals and imaginatively directed situations. Greatly adding to the atmosphere of the plot is Nino Rota's grim music, and Alp- pine scenery adds to the pictorial quality of much of the film. The Mussolini-like central character — powerful, treacherous, cunning and bold—seems justly written and is very well played by Folco Lungi. Sketches that read like a migrant are played by Pietro Gerani, who sees in the boy his own dead son; Mario Vercellone, who had a wistful romance with the barmaid; and Giovanni Dufour, an ace story-telling adventurer. The murder of the barmaid, the recognition of the fugitive by his companions and his son's intervention when the tables are eventually turned against the migrant workers, are exciting moments. Adversely, it must be said that the film is overlong and that the photography and sound were, at the trade screening, sometimes fuzzy. "Flight Into France" has no big names, so it must sell entirely on its melodramatic values. It's good enough for art houses as well as Italian-speaking audiences.

Abbott & Costello Meet the Killer, Boris Karloff

Univ.-Int'l Comedy-Mystery 84 mins.

AUDIENCE SLANT: (Family) A good Abbott and Costello comedy, a whodunit with many funny friggets for Costello. Obviously fake gruesomeness will give no kids nightmares.

BOX-OFFICE SLANT: A good A & C picture, which means a money-maker. Title and stars do a lot, exhibitors can do more, to sell this exploitable item.


Plot: When a famous criminal lawyer is murdered at a resort hotel, many clues point to bellboy Costello as the killer. There are seven hotel clerks, all of whom log the visitor at the hotel, all of whom sought to forestall publication of his legal memoirs, and before Costello and house detective Bud Abbott, together with a couple of police inspectors, can discover the real murderer, there are two more killings and many funny friggets for Lou.

Comment: This is a good Abbott and Costello picture, and that, it has been amply proved, is a money-maker. This once-resemblance to all of the team's comedies, of course, and a special similarity to "Abbott and Costello Meet Frankenstein." Whereas that one, however, combined the comedians with a gallery of unnatural creatures, this is a mystery and involves a less ghoulish cast. But there are Boris Karloff, the original Frankenstein monster, as a swami, and many funny friggets for Lou. While there are three murders, Lou comes across many more dead bodies, for two of the corpses keep turning up in different places. There is one mad sequence in which the murderer uses a dead body for a fast game of hide-and-seek with Lou. In another scene, Karloff hypnotizes Costello and tries to tempt him to a variety of suicides. The climax takes place in labyrinthine underground caverns, where Lou is able to lure the killer to a police trap. Of course, he loses the police, nearly plunges into a bottomless pit and is beheaded by the masked killer. The latter—not Karloff, incidentally—is trapped later by camera mud on his shoes. The title and stars do a lot and exhibitors can do more to sell this exploitable item. The obviously fake gruesomeness will give no kids nightmares.

Monogram, AA Plan 48 For Filming in 1949-50

Forty-eight Monogram and Allied Artists pictures are scheduled for production during the 1949-50 season, President Steve Brody told sales executives, franchise holders and branch managers at the companies' annual sales meeting in Chicago on Friday. Forty of these will be made under the Monogram banner and eight, two of which will be made in England, are scheduled for Allied Artists release.

Monogram producers and their projects include: Jeffrey Bernard—"Blue Grass of Kentucky" (Cinecolor), "Comanche Trail" (Cinecolor) and "Side Show"; James S. Burket—"Young Daniel Boone" (Cinecolor), "Palisades" and "Fort Osage"; Walter Melies—"Alien" (Cinecolor), "Bombas on the Park" (Panther Island); "The Last Volcano" and "Custer's Last Stand"; Lindsay Parsons—"Killer Shank" and "Typer," both starring Roddy McDowall; three James Oliver Curwood stories with William Bricy as associate producer, and "Square Dance Kity"; Joe Grippi—"Masterminds," "Gorgeous Jones," "Quartermaster Sneak" and "The Bowery Boys Invade Mars," all starring the Bowery Boys; Ossie Gardner—"Jiggs and Maggie Out West" and "Jiggs and Maggie in London"; Hal E. Chester—"The Favorite" and "Natural Corner," both Joe Palooka films; Peter Scally—"Blame It on Henry" and "Oh Henry," both in the "Henry" series. There will be 11 action westerns, seven with Johnny Mack Brown and seven with Whip Wilson.

Allied Artists producers and their projects: Arthur Dreifuss—"There's a Girl in My Heart"; Scott R. Dunlap—"The Longhorn"; Paul Short—"The Police Story"; King Bros.—"The Great Killer" and "Heaven's Where You Find It"; and "My First Husband" (no producer set). Dunlap is in England arranging for the two productions to be filmed there.
**Regional Newsrel**

News of Events and Personalities Reported by Correspondents Throughout the Nation

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**LOS ANGELES**

Film Row veterans here are planning a big blowout in August to help Clyde Eckhardt, 20th Century-Fox branch manager, celebrate his 50 years in show business... Final separation of California from Fox West Coast goes into effect next month, with most of the present theatre managers to be retained. However, a new staff of executives, film bookers and buyers will be named.

Film row visitors included: James Toler, whose new Santa Maria Park Airline Drive-In just opened... W. R. Miller of the 99 Drive-In, Bakersfield... Dick Simms, Bay Theatre, National City... George Paige, Morro Bay and Arroyo.

Universal Manager Bill Marriott has returned from a trip to Arizona setting up bookings in some 40 Arizona towns... U-I's Lon Hoss, Dorothy Segal, Bill Skinner and Al Boyman are vacationing, while at home ill, District Manager Foster Blake is winding up a tour of his six exchanges in Los Angeles, Salt Lake City, Denver, Des Moines, Omaha and Kansas City.

The Academy of Motion Picture Arts and Sciences will sponsor a national radio tribute to Ethel Barrymore on Monday, Aug. 15, the occasion of her 70th birthday and in honor of her 50 years on the stage and screen, it was announced by Academy President Charles Brackett.

Program, to be carried over the trans-continental facilities of the American Broadcasting Company which also is contributing the time, is tentatively set from 7 to 7:30 P.M., Pacific Standard Time, and from 11 to 11:30 P.M., in the east.

Funeral services were held July 25 for Carl Ray, pioneer Hollywood producer and theatre owner. Ray came to Hollywood 40 years ago, after starting in the business as a theatre owner in Michigan. He opened several houses here and produced one of William S. Hart's early films later.

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**MINNEAPOLIS**

Edward Benjamin, former exploiter for Warner Bros., and recently a free-lance publicist, has been appointed by Pioneer Circuit President Harold Field to make a four-week advertising-publicity survey and to set up fourth-quarter campaigns for the Iowa theatres operated by the Pioneer circuit.

Bill Murphy, projectionist at Minnesota Amusement’s screening room, and Stu Murphy, sales representative for National Screen Service, a father and son team, have been fishing in about 20 lakes in northern Minnesota. Mos Levy, 20th-Fox branch manager, has been on a two-weeks’ vacation in the east... Edward J. Bahr has disposed of his stock holdings in the Home Theatres circuit for a reported $150,000.

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**OKLAHOMA CITY**

Oklahoma Sales Tax Commission reports for the month of May, 1949, for Theatres show $321 returns with $27,251.68 tax, as compared to 300 returns with $24,227.36 tax for May 1948—an increase of 12.48 per cent. Oklahoma Use Tax reports for the month of May 1949 for theatres shows two returns with $100,000 tax as compared to four returns and $23,57 tax for the month of May 1948—an increase of 192.11 per cent.

The Roxy on South Main Street, Picher, Okla., has closed its doors due to lack of patronage during the nine shutdown, Manager H. G. Wells said it would probably be opened when the mines begin operations... Okemulgee theatre managers say damage to interior furnishings in theatres apparently done by boys during the show has reached serious proportions.


“There is no other place in this world like the Texas Panhandle” and that’s why George Templeton, director of the Hollywood production, “Thunder in the Dust,” has come to the Panhandle to shoot the first film made in the Panhandle since “Boy’s Rauch.” Initial shooting was made at Stinnett, 15 miles north of Borger. Author-Producer Alan LeMay says the script calls for all the action to take place in the Panhandle—the first time a historical film has ever been filmed 100 per cent on location, he said. Star of the 1900 western story is Robert Preston, with Robert Sterling, John Barrymore Jr., in his first screen role, and Cathy Downs as the girl.

In a recent item in this regional news column, an error was made in the names of Griffith managers in a switch of managers between Hugo, Okla., and Kermit, Texas. Tom Herschell Moorehead went from Kermit to Hugo, and Allen Benson Dean from Hugo to Kermit.

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**INDIANAPOLIS**

RKO employs their annual summer outing at Long-Acre Park Monday evening, with luncheon, refreshments and entertainment... Republic Manager Jack Dowd visited Kermit Stengel of the Crescent Amusement Company in Nashvill, Tenn... Joe Schilling, operator of the Auditorium, Comerica, Ind., went to Hollywood by air to visit his son who is employed at the RKO studios.

Warner Manager Claude McKeen reports the arrival of his first grandson, a boy, born on July 21... Mrs. Mildred S. Grubb is the new Monogram cashier... Harvey Cocks, general manager of the Quinby Theatres at Ft Wayne, is polishing up his fishing tackle; he expects to catch some big ones during his vacation at Glen Cove, L. I. R. S. Weillert, whose building of a new theatre at Alexandria, Ind., was interrupted, has been given the go by the zoning board; temporary stoppage, was due to a change in the zoning ordinance... Universal Salesman Herman Morgan and his family will visit Milwaukee friends during his vacation.

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**TORONTO**

Walter R. Frank, Minneapolis producer and owner of a number of theatres in the U. S. midwest, was tendered a reception by 50 local industries in the Toronto Variety Club rooms, with General Manager Charles E. Chaplin of United Artists as the host... Toronto Variety Club Tent No. 28 is sponsoring this year’s Canadian Motion Picture Golf Championship Tournament. The Canadina Film Weekly sponsored the tourney when it was first started in 1939.

The opening of Lou and Max Consky’s 472-seat $75,000 quonset-type Champlain at Mattawa, Ont., was attended, among others, by the mayors of Mattawa and North Bay, by the Ontario Chief Inspector of Theatres Dan McPhae of Toronto. The house is Mattawa’s first theatre, films previously having been shown in the wooden town hall until it burned down... Harold Grasser has closed the $325,000 Estop et Strathroy, Ont., maintenance of the 30-year-old house being too expensive... Leo Mascioli of North Bay, Ont., expects to open (Continued on Page 26)
the theatre there which he started two years ago in November as a unit of 20th Century Theatres. Safe-crackers were frightened away from the Norwesket Drive-In near Toronto when an usher arrived in the afternoon just after they had removed the dial from the safe. Burglars had better luck recently when they carted off the safe of the drive-in at Hamilton, Ont. Columbia Theatre contained $1,600. Paramount Film Service General Manager Gordon Lighthorne attended the recent New York conference of Paramount division managers.

Frederick L. Kirby, 54, father of Michael Kirby, former Canadian champion figure skater but now a Hollywood actor and recently seen on the screen with Sonja Henie, died here following a long illness.

PORTLAND

Fred Odum, former theatre manager in Dayton, Wash., for Mid-State Amusement, has resigned and returned to Bremerton; he is succeeded by John Cunningham, former manager of the Capitol, Walla Walla, Wash. . . . Owner H. D. Trammell of the Grand in Spokane is a new proud grandfather, a son, Norman, having been born to his son, Howard, Jr., in California. . . . RKO Veteran Seattle Manager Ed Lamb was in San Francisco for conferences.

Columbia Western District Sales Manager Jerome Safron is covering the Seattle and Portland exchanges.

W. A. Sater and Paul Grunewald of Northwest Film Service have formed the W. A. Sater Company for the distribution of candy and other concession supplies to theatres in Washington, E. W. Grubb of the Northwest Candy Company has joined the new concern as sales manager, and his post with Northwest is now filled by Fran Bergerson, formerly with the Sterling Theatres, Seattle, according to an announcement by Northwest President H. R. Ebbenstein in Los Angeles.

CLEVELAND

A daughter, their fourth child, was born to MGM Booker George Bailey and his wife, Grace Meier, former MGM secretary and daughter of The News Advertising Manager Fred Meier, will be married Aug. 15 to William Lucas of Washington, D. C. . . . Plain Dealer Film Editor W. Ward Marsh is spending a month in Hollywood catching up on film doings there.

Mrs. Norman Siegel, wife of the head of the Paramount studio publicity staff, is here for the 75th anniversary of her father's birth. . . . Maurice Rappaport, industrial artist who formerly specialized in lobby displays and theatre fronts, has been invited by Princeton University Museum of Natural History to join its expedition to study fossils in the hills of Wyoming and Montana.

Manager Martin Gallagher of Loew's, Woodhaven, N. Y., is a local visitor; he was formerly an usher, rising to be assistant manager, at Loew's. . . . Alan Shaw has replaced Joe Davidson as 20th-Fox boiker and is replaced at Ohio Theatre Service by Bob Goldthammer.

Manager Martin Gallagher of Ashtabula, Ohio, who is a partner of Willman in the Harbor, Ashtabula, has joined M. Jacobs' National Enterprises, selling theatre promotions. . . . Dale Tyisinger, manager of Sholl's Astabula in Ashtabula, whose father died recently, is spending the week with his mother at Crooksville, O.

Ten days after having made application for admission to the Will Rogers Memorial Hospital, Cleveland Projectionist Arthur E. Perry was on his way to Saranac Lake. . . . Vernon ('Bunny') Somers, Manager of the local Liberty Theatre, was killed when his auto crashed into a telephone pole on Route 219, near Dubois, Pa. His widow, a son, two sisters and a brother survive.

CELEBRATE THEATRE'S CHANGE OF NAME. While Dennis Day (center) appears to be the center of attention, Buffalo's mayor and Paramount local film notables turned out recently to commemorate the changing of the name of the Great Lakes Theatre to the Paramount. Left to right—Paramount Branch Manager Joseph B. Clements, City Manager James H. Exelham of Paramount's Buffalo theatres, Dennis Day, Mayor Bernard J. Dowd, and Branch Manager Maurice Simon.

DENVER

Paramount Vice-President in Charge of Production Henry Ginsberg stopped over here en route to Hollywood after visiting his son, John, who is spending the summer at a boy's camp in Colorado. He was entertained at a luncheon at the Park Lane Hotel by Denver Managing Director Dave Cockrill. . . . Paramount Salesman Paul Allmeyer lost most of his clothing when his car was broken into at Santa Fe, N. M. . . . Paramount Salesman Jack Felix quit the company to join Monogram in the same capacity.

William Albright, lately with the Victory here, has joined Screen Guild as a salesman. . . . Mrs. M. R. Austin, wife of the Eagle Lion manager, underwent a major operation at the Porter Sanitarium. . . . The annual golf tournament and picnic of the Rocky Mountain Screen Club is set for Aug. 23 at the Park Hill Country Club, Denver, and all theatre and film men and their friends are invited. Besides golf, there will be various picnic games, awarding of prizes and a dinner-dance.

LOUISVILLE

Luther Knifley scheduled the opening of his new art Theatre at Knifley, Ky., for Friday of last week, built on the site of the old Art Theatre which was destroyed by fire, it seats 400 on the main floor, with the balcony set aside for the colored trade. Falls Theatre Equipment Company furnished the equipment. . . . The local National Theatre continued its vaudeville-film policy, last week showing on the stage "A Night in Paris" and two film revivals. Continuing its "big show season," Loew's combined "Any Number Can Play" with "Henry, the Rainmaker." . . . The Kenwood, area's newest drive-in, has been offering special midnight "horror shows" to reported "bang" business.

Norman Pullen is the new manager of the subsequent-run Kentucky downtown operator operated by the Switow Amusement Company, replacing Dick Shreve. . . . Bob Lewis of Bardstown, Ky., has joined the projectionist staff at the Gypsy Drive-In on Highway 31-E near Bardstown. . . . Betty Ann Wiegbe, known on stage and screen as Carolee Winters, is visiting her parents here, Mr. and Mrs. William Wiegbe. . . . Ray Brown, former operator of the Ritz, Burkesville, Ky., but now in the concession business, visited local film row acquaintances. It is reported he may soon return to theatre business.

MILWAUKEE

Paramount employees held their annual picnic at nearby Kleisch Park, July 22. . . . Trailer camps in Milwaukee County are being shown 35-mm. films by Edward Byler who also screens movies out of doors every Wednesday at Sportsmen's Park, West Milwaukee, which has no theatre. . . . Deal for the taking over of Standard Theatres 30 odd houses in this area by Ted Gamble and associates has been concluded. L. F. Gran remains as general manager.

J. Erickson of the Rex, Kingsford, Mich., was here looking last week. . . . Local purchasing agent for Warner Theatres, Myatt Asenbauer, took his family to Lake Pogana for a vacation; . . . Joe Baich resigned as booker for Standard Theatres of this city to devote himself to the Ford Theatre at Waterford, Wis., which he recently took over. Andy Kenny, former Warner circuit booker, succeeds Baich.
HARTFORD

George A. Smith, is the new manager of the local branch of the Hartford Theatre Operating Circuit, with Charles Martin as his assistant. . . . John Mancini is the new chief of the service staff at the local Strand. . . . New on the service staff of the 7th, Sound View, Conn., are Projectionists Tony Tringe and Cashier Ann Terese Martino. . . . Richard Bjorklomb has joined the service staff of the Newington, Newington. . . . James O’Rourke has resigned as assistant manager of Warners State, Manchester. . . . Clifford Schaeffer has resigned as service staff aide at the Eastwood, East Hartford, while William Dalton is a new usher at the same house.

Allyn Theatre Assistant Manager John R. Panio and wife are celebrating their third wedding anniversary. . . . A daughter named Susane Olivia, their first child, was born to Tom Grasso, partner in the New Colony at Sound View, and his wife. . . . The sixth birthday of Maxine Shumlin, daughter of the Shumlin circuit head and Mrs. Shumlin, was observed with a party for 20 youngsters, including the daughter of Warner Circuit Executive Max Hoffman.

Salvatore, Silvio and Carlo Lupone of Madrid son filed incorporation papers this week for the Guildford Theatre in Guildford. . . . Loew’s State, Providence, R. I., has tried out vaudeville for a week’s run. . . . A new casino stand has been installed by Warner Garde, New London. . . . The new 1,000-seat Meriden at Meriden had its opening postponed from Aug. 3 to Aug 10 due to last minute finishing touches. The Jodoin, Baltic, Conn., has closed for remodelling.

Vacations: Hartford Theatres Assistant General Manager Ernie Grecula and family go vacationing in Maine Aug. 14, while the circuit’s Central Theatre Manager Hugh Campbell is also holidaying; Strand Stage Manager Harry Haff was in Nova Scotia; Allyn Stage Manager Clarise Oberti fished off Niantic; Manager Victor Morrelli of the Bristol, Bristol, took short motor trips; Strand Manager Jim McCarthy went to Long Island; Manager Tom Grace, Eastwood, East Hartford, at Niantic; Manager John Petroski of the Garde, New London, and wife are in Maine; Warner District Manager John Hesse in New Jersey; Manager Bob Hamilton of the Palace, Norwich, in New York.

BOSTON

The John Hancock Hall, newest of the theatres at the city, will be treated better for 40 weeks by a stock company, playing this stage, shows three times weekly. . . . There are now in complete operation more than 30 summer theatres within a radius of 20 miles from Boston. . . . The Michigan Society of the peak should be opened to attend the Telepix Theatre in a body to view “A Camera Tour of Michigan.”

George B. Rowell, long a friend of the motion picture industry, who arranged much of the legislation favorable to the industry, is being urged to become a candidate for Attorney General of Massachusetts. . . . Farley Wheelwright, publicist and chairman of the program committee of the Publicity Club of Boston, has accepted appointment to the central service of the Community Service Society in New York and will leave Boston.

The Uptown Theatre has been completely renovated and placed in splendid condition for fall. . . . Jack Saxe of the Metropolitan Theatre has taken up abode on the South Shore for the summer. . . . The New England School of Art will have a display of its students’ work in the lobbies of several local theatres shortly. . . . Daniel F. Sullivan of the Loew circuit arrived from New York and spent several days here with friends.

Variety Club of Boston Executive Director William Koster visited relatives on the south shore over the weekend. . . . Walter J. Carney, wife and children are vacationing in Canada’s Maritime Provinces. . . . Boston Globe Film Editor Marjort Adams flew to Hollywood to gather information on forthcoming pictures and star interviews. . . . Bob Ahearn, former local publicist and now with William B. Kyne on the Pacific coast, is spending two weeks at his old home here. . . . Coolidge Corner Theatre Manager Louis Krasnow has been ill with a cold but remained on the job.

Philip A. Di Pietro, 41, in the local film industry for 20 years, is dead. For the past several years he was manager of the Capitol. His widow and three children survive.

WASHINGTON

MGM Southern Manager Rudolph Berger had a luncheon in the Variety Club in honor of Comedian Buster Keaton. . . . Ralph De-Burgos, formerly in the Guild, is now running an art school. . . . Lou Ram, of H. B. Ram Theatres, Aiken, South Carolina, will be in town for a couple of weeks, with headquarters at Embassy.

MGM Manager Jerry Adams is vacationing in San Francisco. . . . K-B Theatres Head Fred S. Kogod will add another theatre to his chain when work is completed in December on the 1,000-seat in Takoma Park, Md. Plans have also been made for a complete shopping center. John Zink is the architect for the project. . . . New employees at Columbia are Ruth Rice, biller, and May Coleman, film inspectress. . . . KWO Manager Charles Hurley vacationed in Cape Cod.

SAN FRANCISCO

The California Theatres Association returned all offices to the posts they held during the previous year. They are Roy Cooper, Golden State executive, president; Ben Levin, General Theatrical owner, and Jerry Zigmond, Paramount, vice-presidents; H. F. Franklin, head of Aaron Goldberg Theatres, treasurer, and L. S. Ham, West Side Theatres head, local counsel and secretary. Charles Thall is executive manager and Hulda McGinn, public relations.

Alice Pedrizetti, popular Golden State Circuit switchboard girl and receptionist, was feted with a wedding shower by more than 50 film row ladies at the Hotel Normandy recently. Miss Pedrizetti will be married at Santa Barbara on Aug. 13. . . . Bob Clark, sales manager at Paramount exchange, returned from a business tour to Carson City, Nevada.

CHARLOTTE

H. B. Meiselman, with head offices in Charlotte and operating a number of theatres, opened the latest drive-in, the North 21, on the States- ville road, five miles out of Charlotte, on Thurs- day evening, Aug. 4. J. Poland Ousley of Charlotte manages it. The North 21 can accommodate 400 cars, and has facilities whereby patrons can order and enjoy lunches while watching the screen attraction.

BUFFALO

The next big Variety Club of Buffalo summertime funfest will be the golf party and dinner dance next Monday (8) at the Cherry Hill Country club on route 3, Ridgeway, On- tario. Canada, five miles from the city. Joe Gins is receiving reservations. Chief Barker Myron Gross promises a ton of fun for everyone attending. There will be swell prices for the golf players. Dinner will be served in the clubhouse at 7-30, followed by dancing.

George H. Machemna, manager of Basin’s Lafayette, expects to win most of the prizes at the annual Ad Club stag outing. George is an all-around athlete and there will be athletic con-

(Continued on Page 28)

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SHOWMEN'S TRADE REVIEW, August 6, 1949

REGIONAL NEWSREEL

200 Honor Blank at Testimonial

Tribute to Tri-States President A. H. Blank's generosity as well as to his leadership in civic and state affairs was voiced last week as over 200 people gathered at the Standard Club in Des Moines to hold a testimonial dinner in honor of the veteran showman's 70th birthday.

Iowa's Governor William S. Beardsley brought greetings from the state and touched upon Blank's past, his present day as chairman of a business man and a philanthropist, and a bronze plaque was presented to Mr. and Mrs. Blank by Rabbi-Emeritus Eugene Mannheimer. The plaque, bearing the likenesses of the couple, will be placed in the lobby of the Raymond Blank Memorial Hospital, which the Blanks built in memory of their deceased daughter.

This hospital was termed by Ralph Lester of the Iowa State Hospital's directorate, as a "living and working monument." Banquet Chairman Harry Ginsberg, in his talk, said that Blank was being honored for his gift to Des Moines as one of the outstanding gifts in the city.

Variety Clubs International Executive Director William McCraw added his tribute to Blank as "a doer of things—a great man, big as America."

New seats were installed in the Bonham Theatre, Fairbury, Neb., without interruption of service. Ir. Crane is manager. Harry Landhorst, Jr., has installed new screens and lenses in the Sioux and Comet Theatres at Hawarden, La. Stanton (Ia.) is offering free films Saturday nights during the summer, sponsored by local merchants.

NEW YORK

Liggett-Florio buying and booking outfit this week took over some more theatres, including four run by Charley Moses—three on Staten Island, one in Brooklyn; the Beverly, the Strand, Union City, operated by the Shamron Theatres; the Embassy, Parkchester, owned by Sam Rags, the Woodbury, and five new houses of the Joe Springer chain, last going on the books Aug. 27. The Parkside, Brooklyn, is now on the Brandt books.

Ir. Michaels, formerly selling for SRO, this week joined Eagle Lion as Jersey salesman, replacing Donald Krause, who has gone to Paramount in Albany. Salesman Sam Rifkin is back from a Mexican vacation; ditto Film Classics Books Dick Cohn, from Atlantic Beach. And also Lou Sokoff, Bell Picture booker. On vacation are Gertrude Kalring, upstairs; Norman Letarte, in the Costume, and Tony Agoglia.

Engagement of Janice Ellin Sorgay, daughter of Mr. and Mrs. Edward Sorgay, to Richard Harvey Rosenberg was announced this week. Pop is a member of Sorgay and Sorgay, legal representatives for motion picture companies in copyright violation and fraud suits. Joe Hornstein's son, Hal, is the proud father of a baby.

United Artists Foreign Department threw a luncheon last Friday at the Z Club for Walter Gould, who quit his job there to open a New York office to represent European distributors and producers.

KANSAS CITY

Fox Midwest was declared the winner by less than a nose in the annual drive just concluded among National Theatre divisions. Fox Midwest's margin was less than half a point over the second place division.

An informal luncheon group has been organized here by exchange officials and theatre managers to meet once a month to talk over current problems and matters of interest to the industry. Group will have no membership fees, no officers, no fees or dues and no rules. First get-together will be Aug. 7. Meetings are open to all in the industry or related industries, and exhibitors are

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tests galore. For instance, George is the local horse shoe and throwing champ... The summer programs of Sunday afternoon family motion pictures at the Buffalo Museum of Science are now in full swing. Starting at 3 o'clock, travel and educational films are shown for an audience each Sunday afternoon through Aug. 28.

Charles Kosco, 20th Century-Fox manager, was in New York last weekend and was one of the guests at the cocktail party thrown by Fox for the visiting advertising chiefs in the Stork Club.

Thomas Ronaldo has resigned as assistant house manager at the 20th Century Theatre, re-entering the employ of the city.... George A. Mason has returned from a motor trip to New York with Mrs. Mason and has assumed his new duties as house manager at the Century.

... Both the Buffalo and Toledo box offices have been equipped with new glass screens, according to an announcement by Shea Circuit General Manager Vincent R. McFaul.

Peggy Lee, star of radio and records, with her husband, Dave Barbour and his quintette as well as other acts, are heading a stage show this week in the Hippodrome and Manager Eddie Miller reports lines at the box-office for every show. "Arson, Inc." is the screen attraction.

ATLANTA

Columbia Office Manager Gregory VeJac has resigned with future plans not yet announced. ... Jack Price will be manager of Warner Bros. new branch in Jacksonville, Fla., when it is opened in the near future; Geac Meredith will be office manager. ... Bob Moscu, formerly with Sack Amusement in Dallas, Tex., is the new manager of the Cameo. ... Eagle Lion Office Manager Andy Anderson has quit to join Columbia in the same capacity. Johnny Sceconstas has resigned as Film Classics booker, with C. H. Roebeck, Jr., succeeding him in that post. ... Bruce Adams has been appointed city manager of the Ritzy and Gem in Mariamia, Fla. ... J. Lionel Nash is the new manager of the Tower.

Republic Office Manager Joe Dunna is on the job again following a vacation. Other vacationers: Georgia Theatres Publicity Chief Holt Gwinen, Jr., from Daytona Beach, Fla.; Mrs. Helen Hardy, secretary to Georgia Theatres President William K. Jenkins; Georgia Theatres Head Bookler Herman Rhodes, back from vacation; Mrs. Rose Lancaster of Astor Pictures of Georgia, from her holiday in Quincy, Ill.; Rhodes Theatre Manager Joe Fink and wife, from a Florida trip.

Miami Wometco Theatre Public Relations Head Mark Chartrand is passing out cigars; reason: a new baby girl at their home. T. H. Reed and E. E. Whitaker of Georgia Theatres will attend the 20th-Fox meeting. ... Florence Chambers moved over from Monogram Southern Exchanges to the Film Classics accounting department. ... Film Classics' Johnny Conenito was here from the home office visiting the Atlanta exchange, while Manager Ralph McCoy and Special Salesman C. H. Roebeck are visiting in Tennessee.

The Community Theatres, Birmingham, has reopened its remodeled 739-seat Gray, with Charlie Walker being transferred from the Newman—both in Birmingham—to manage it. ... Fellow Eagle Lion employes of Linda Barnett, who was married on July 30, gave a party in her honor. ... Florida State Theatres has filed a petition in Orlando, Fla., to change its Roxy there from a white to a Negro theatre.

OMAHA

John Brunette, who formerly managed 13 Fox theatres in Milwaukee, has taken over as general supervisor of the R. D. Goldberg Theatres here. ... Dorothy Reiner and Gerry McAliff of United Artists are vacationing. ... RKO Salesman Norm Nelsen also is taking his two weeks.... Irma Watteyne of Tecumseh, Neb., is vacationing in California. ... Oke Goodman, Villisca (Ia.) exhibitor, is treating his parents to their first sight of the mountains in Colorado.

Evert Cummings, former Tri-States Theatres district chief, has opened another of his own theatres, the Meritala at Downey, Calif. ... Universal-International Office Manager Sam Deutsche is in California. ... William Wegley, manager of the Orpheum Theatre in Sioux City, has announced that vaudeville will return to his theatre three days each week with four shows daily plus a first-run motion picture. Tri-States Theatres will allow use of the Paramount for a one-day cooking school. ... The 500-car Grand Island Drive-in has been opened. Tri-States City Manager Wally Kemp will be in charge. His assistant will be Maynard Lii. Arthur Rosenkotter will be chief of staff.
especially invited. Among those planning the first meeting are: Warner Exchange Manager Russell Borg; Paramount Executive Arthur Cole; Babe Cohn, manager of the Paramount Theatre; RKO Exchange Manager Jim Lewis; MGM Exchange Manager Al Adler; Universal Office Manager Larry Kline, and others.

Commonwealth Vice-President Bob Shelton has announced J. D. King will become city manager of Lawrence, Kan., to replace Stanley Schuolman, who died two weeks ago. King will come up from Tri-State's Joplin Drive-In and will handle the three Commonwealth theatres there. Vern Peterson, who handles the circuit's Baxter Springs, Kan., situation, will manage the Joplin Drive-In. Commonwealth is taking over management of the Oriole at Unionville, Mo., and is bringing Harold McCracken from Creston, la., to manage it.

The annual convention of officials and managers of Commonwealth will be held Sept. 13-15 at the Elms Hotel in Excelsior Springs, Mo.

Martin Maher, assistant manager of Loew's Midtown Theatre, resigned last week after 21 years, during which he had been assistant as well as assistant at the Midland. He will join the Confection Cabinet Corporation as supervisor in charge of Kansas City operations.

Duran Theatre opened its new Skyline Drive-In, St. Joseph, Mo., June 25. Stan Durwood, general manager of the company; Bob Hynes, city manager, and managers from other Durwood theatres were on hand.

PHOENIX

Boyle Stark has taken over as manager of the Bensont Theatre, Benson, replacing S. J. Brown. Stark has been associated with the Long theatres of Arizona for almost a year, and served as assistant manager of a Portales, N. Mex., house for three years before coming to the cactus state. He's been in the theatre business approximately 10 years.

Staff members of the Martin Theatre, Clifton, were out in an interesting situation at Guthrie as guests of Manager Julieta Purcell, Mrs. Purcell treated her guests to fried chicken, potato salad, cakes and watermelon. Paul Wood, manager of the Drive-In, has returned from a two-week vacation in Cincinnati, Ohio. His wife and daughter accompanied him.

CHICAGO

President J. S. Arcus of the Arcus Ticket Company, who is celebrating his 53rd year in that field, announced the merger of the Arcus Simplex Company, New York, with the Chicago company, and the retirement of General Manager L. Rittenman of the New York company to be succeeded by William F. Gillenwater. Robert C. Arcus will assist in the management of the eastern branch, while J. S. Arcus, Jr., is managing director of Chicago headquarters.


With the closing of the USA show at Chicago Shubert Theatre and the departure of

ALBANY

Sam Rosenblatt opened his new 600-seat Catskill Theatre in Catskill July 30... Eagle Lion Manager Ray Alexander is vacationing for two weeks; District Manager Saul Krugman will fill in during his absence... Gerry Atkins of Warner Bros. publicity department attended the premiere showing "Come to the Stable" in New York last Wednesday.

Equity Pictures President Harry Thomas was in for conference with Warner Bros. Zone Manager C. M. Smukowitz, and Booker-Buyer Max Friedman... The Warner Club held its annual outing at the Old Homestead on Saratoga Lake. Among the guests were Paramount Manager E. Maloney and MGM Manager Jack Goldberg... Woody Campbell of Warner Theatres booking department is vacationing for two weeks.

CINCINNATI

Al Gingold, of Detroit, joins the United Artists sales staff on Monday to travel on the Columbia territory. George Felteek will buy for Goldmark, executive of Cumling, Lincoln and Regal, under supervision of Maurice White... Roy White, son of Maurice White, is a new student booker at Fox.

Fred Clemens, of the Outdoor Theatre, Beckley, W. Va., has moved his Drive-In Belpre, Ohio, from Fred Helbig... William A. Meier, Paramount, West Virginia salesman, has announced his engagement to Virginia Hesser of Pleasant Ridge. The wedding will be in the fall... Phil Chakeres invited film row managers and bookers to his annual outdoor party for his employees and business associates last Wednesday at Springfield, Ohio.

Eagle Lion Eastern Division Sales Manager Milton E. Cohen was in town for several days... RKO's Eastern Central District Manager Morris Leiko spent a few days in the city. He plans a Florida vacation soon with Mrs. Leiko.

The East Theatre, of the 2,000-car Twins Drive-In Theatres, Cincinnati, opened July 28. Shor, Inc., is the owner of this project—the largest of its kind in the country... The Movie Inn Theatre, Milford, Ohio, was opened on July 27 by Mr. and Mrs. J. C. Baldwin, formerly of Bainbridge, Ohio... The Dent Auto Outdoor Theatre, Dent, Ohio, was opened July 28, by Jerome J. Kunz.

The mother of Nina Sheeran (wife of MGM Assistant Manager Harry Sheeran) died at Memphis July 28, aged 82.

PHILADELPHIA

"The Den of Living Nightmares," a spoook show, has been making the rounds of some of the Stanley-Warner neighborhood houses, some of which haven't used their theatre for many years... Ray Woll, secretary to Elia Shipman, is receiving treatments for infections in both her arms as a result of a penicillin injection three weeks previously.

Sam Phalen, who resigned from Monogram recently and then went on vacation, is back in town and interested in a dress shop... Charles Goodwin, Quality Premiums, promises his visitors to the annual premium show a treat with his revolving stages... Preston Foster paid a surprise visit to Everett Callow, head ad and publicity man for the Stanley-Warner theatres... Grant Theatre Manager John Ehrlich is vacationing in Canada... Joseph Francis Morrow, 52, of the MGM sales staff, died Friday last week at his home in Forty Fort, Pa. Funeral was held Tuesday in Kingston, Pa., with interment at Swoyersville, Pa. His widow, a son and two daughters survive. In the film industry since 1913, Morrow had represented MGM in northeastern Pennsylvania for several years.

HARRISBURG

Bob Stillman, former manager of the Senate Theatre, has established his own advertising agency unit, the Keystone Drive-In owned by Max and Sam Chapman, among his cohorts... Dorene Sheaffer has been appointed head usherette at the Senate and Betty Updegrove has been added to the staff.

Vacationers included William Davis and Ruth Powley of the Colonial; from the State Ted Waters, who went to National Gondola camp at Perry, Ohio, and James Lee and Robert Neper; Katie Furjanic of the Senate; Manager Sam Gilman of Loew's Regent, in Atlantic City with his wife; and Cashier Bertha Olsen of the Rio... Assistant Manager Ken Steckline has been handling the Regent... Betty Crouse, just back from her honeymoon, has been subbing for Olsen at the Rio as well as working her regular evening shift at the State... Back on the job regularly after a serious operation is Assistant Manager Harvey Miller of the Rio... Colonial Manager Jack O'Rear enter... (Continued on Page 30)
(Continued from Page 29)

SALT LAKE CITY

Monogram-Allied Artists Manager Don Tibbs will attend the companies' Chicago sales meeting. ... MGM Manager Carl Nedley has returned from covering the tour. Universal-International Manager C. R. Wade leaves this week to cover the Montana area. ... Warner Manager William Gordon has returned from the company's national convention in San Francisco.

Eagle Lion Booker Fred Polosky leaves this week for a vacation in the Yellowstone National Park and other scenic spots. ... Monogram-Allied Artists Secretary Colleen Temple is holding a nearby spot and Booker Harriet Rich will be away for two weeks off in Idaho and Utah. ... Paramount Booker Don Foster went to Steamboat Springs, Colo., for his vacation.

Visiting the local exchanges were Exhibitors Miller and sons from American Fork and Pleasant Grove, Utah, and Harold Chestnut from Bingham. ... The $140,000 Redwood Road drive-in opened this week with the Utah-made picture, "The Big Cat." Irving Gillman is managing it. The zoozer features a park with picnic tables, wading pools, savannah trains and pony rides for children and barbecue units.

PITTSBURGH

The 1,778-seat Senator Theatre, first-run motion picture house in downtown Pittsburgh, has just been sold by the Federal Reserve Bank for $350,000 to an undisclosed buyer. For the past 10 years this theatre has been operated by the Harris Amusement Company under a six-month lease basis. A New York investment company is rumored to be the buyer. It is reported by an authentic source that the Senator will be converted into a legitimate theatre for roadshow attractions when the Nixon (present legitimate house) is razed at the end of next season to make way for a skyscraper. The Senator was up for sale only five days when the deal was made; final papers are to be signed within a week.

Monogram Salesman Edward A. Wheeler was killed in an automobile accident in Moundsville, W. Va., when his car collided with a truck while en route to his home. He is survived by his widow, mother, one sister and five brothers. He, with three of his brothers—Samuel, Hyman and George—have been associated in the film distibuting business for 37 years and are reluctant to sell. Wheeler had been on call for over three months and had disappeared. He will be replaced by his assistant.

Time Poll

To ascertain the current sentiment toward the drive-in movement among San Francisco advisos, all movie operators, drive-ins and indoor alike, the California Theatres Association is polling its members to indicate their feelings for DST. Members are filling out forms to show whether they are actively for or against the movement. Voting is being made, according to the CTA representative, to line-up a solid front when the "clock ahead" legislation arises again.

ST. LOUIS

President Rowe Carney of the R. E. Carney Theatres says he will spend $100,000 on the company's 300-car drive-in at Rolla, Mo. ... The Skyway drive-in at Mattoon, Ill., opened July 1. ... The $100,000 motion picture theatre, the Wabash, at Grayville, Ill., opened July 28. ... Manager Victor Klaas of the Rialto, Cape Girardeau, Mo., will extensively redecorate the house. ... Edwards and Plummer Theatres has closed the Ritz, Farmington, Mo., due to the prevalence of polio in southeastern Missouri.

Mr. and Mrs. Lee Bunch, former operators of the Lee, New London, Mo., have bought the 250-seat Home, Obolong, Ill., from T. J. Price; they have also bought and moved into a new house there. ... The Long Theatre Company of Bowling Green, Mo., has leased for a long term from Charles R. Rudolph, the 300-seat Trojan at Troy, Mo.

Theodore Coleman, Mt. Carmel, Ill., exhibitor has rented a five-week vacation in the northeast; Manager Bernard E. Mariner of the United Artists Theatre, wife and son are back from a holiday in Miami; Manley Representative R. D. Townshend is back from a Michigan vacation; ditto Loyalist Theatre Manager Harry A. Hopkins and his wife from a trip to the western states.

RKO Bookner-Stepenographer Mrs. Edith Brown has resigned to devote herself to domestic duties. ... Engagement of Betty Halden to Gene Steinberg, son of Republic St. Louis Manager Nat Steinberg, has been announced.

Maurice Schweitzer, newly-appointed St. Louis manager for Monogram-United Artists, is not yet, for he is busy trying to go to reach that figure. His correct age is 49.

Universal Memphis Salesman R. N. Wilkinson has been promoted to manager of the Memphis branch, succeeding R. P. Dawson, who resigned to devote himself to his own business.

Funeral was held here for Robert Mollenkot, 80, oldest stagehand in St. Louis, who died of a heart ailment in San Francisco July 27 while visiting his daughter, Mrs. Eleanor Fagan. He was the last surviving charter member of the St. Louis Theatrical Brotherhood, Local No. 6, SF1, formed in 1890.

VANCOUVER

With business on the downbeat in the east end section of Vancouver, the State and the Star have closed. ... It is rumored that big-time vaudeville will return here in the fall to build up support. ... Oregon, Washington and the Hastings are the houses mentioned. ... The Search for Talent stage shows produced by Roy Gordon of Seattle and now playing Port Abner, Victoria and Nanaimo on Vancouver Island are reported to be drawing big crowds.

Dan Duryea and Anthony Curtis were welcomed to Vancouver by Mayor Thompson when they arrived for the Vogue Theatre premiere of "The Long Haul," for which they were cast.

Ernie Kirkpatrick, Canadian motion picture cameraman and director, has joined Trans-Canada Films here. ... Cecil Cameron has resigned as manager of the F. F. Edison at New Westminster and will move to the U. S. this month.

DES MOINES

Mr. and Mrs. Gil Sessler have opened their new drive-in at Sheldon, Ia. ... The 376-car Starlight outdoor theatre has been opened two miles east of Algona, Ia., by Earl Spike of Webster City.

The Sharon at New Sharon, Ia., has been sold to Mrs. Tessie Hanson who formerly operated the Nashua, la., theatre. ... Mr. and Mrs. H. A. Lamy of Springfileld, Ia., have purchased the Shell theatre at Shell Rock, la., from Don Whitaker.

NEW THEATRES

Vancouver, B. C.—Verne Taylor, a 350-seat, coquettype theatre to cost $27,000 at Burns Lake, northern British Columbia.

Houston, Tex.—P. G. Holt, a drive-in here at Evergreen, and Miss Louie, Tex.—Edgar A. Walsh and Richard Bull, a drive-in here.

Pon Lake, III.—Robert Nelson, Robert Held and Robert Harrell, a 500-car theatre.

Atlanta, Georgia—Mid-Tennessee Amusement Company, two new drive-ins in that state.

Washington, D. C.—Elgin Theatre, a 1,000-seater in Takoma Park, Md.

Denver—Robert Adams and Russ Duttenmuer, a drive-in near Laramie, Wyo.; Atlas Theatre, a 200-car drive-in to cost $60,000 at Lamar, Colo.

Cleveland—R. H. Manley, a drive-in here at the intersection of Routes 322 and 44, near Minneapoliss; William E. Eison and Gilbert Nathenson, a 500-car drive-in at Elgin, Minn.

Minneapolis—William E. Eison and Gilbert Nathenson, a 500-car drive-in at Elgin, Minn.

Hartford, Conn.—Lockwood and Gordon Circuit, a 500-car drive-in at New Britain.

Milwaukee—Otto Wagner, a theatre at Black Creek.

Fayetteville, Ark.—Satilla Drive-In Theatre Corp., a 500-car drive-in here on Highway 71.

* * *

AIR FORCE FIRE FIGHTERS (Para.—J-64) Popular Science in Color, 19 min. A short covering the latest methods of fighting fire, the mining of coal under the sea, household inventions and the distillation of Waste gas. First release date, 4/21/49.

FISHING FOR FUN (MGM—S-39) Pete Smith Spe- cial are reported to be in their first release date, 4/21/49.

The LITTLE ORPHAN (MGM—W-42) Cartoon in Technicolor, 8 min. This year's Academy Award cartoon presents a merry mix-up when ferry brings a little orphan mouse into the house and together they proceed to make life extremely difficult for Tom. Release date, 4/10/49.

VIEWS ON NEW SHORT SUBJECTS

(Continued on page 31)
Featu re Booking Guide
TITLE INDEX
Listed in the following index are
of features (exclusive of western series releases and re-issues)
with name of the distributor following the title. For data as to
running time, stars, etc., refer to
under distributor company
title
titles

Features and western series pictures are listed alphabetically by title under name of distributor. {Consult
Title Index for distributor of pictures known only by
title.)
Numerals at left of titles indicate Production or

Block Nub/ibek, (SP in this column indicates Special
release sold separately), those at extreme right give
publication date of Advance Data; a; or Box-Office
Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color
thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor,

"U: Trucolor, *V: Vitacolor. Audience Classification is
indicated by letters following titles: A Adult; F Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:
(B)
Biographical
(C)
Comedy
(D) Drama
(Doc) Documentary
(G) Gangster
(M) Musical
(H) Horror
(W) Western

—

(My)

—

Mystery

ii
" r
(6ee final page of Guide for Re-Issues)

listing.

ALLIED ARTISTS
SHOWMEN'S TRADE REVIEW

A
Company

Title

U-I

Abandoned

&

Abbott

Costello

Meet the

Killers.

Accused, The
Act of Violence

Affairs of a Rogue
Africa Screams

EL

14

Manhunt

Arizona Ambush
Arizona Thoroughbred
Arson, Inc
Avenger, The

U-I
Col.

WB
FC
MGM
U-I

MGM
MGM

SGP
FC

SGP

109

146

Rep.

WB

Bad Boy
Bad Man From Big Bend
Bad Men of Tombstone
Bagdad

Bond Story

Barbary Pirate

Allied

Allied

RKO
Col.

MGM
WB
MGM

Barkleys of Broadway
Barricade
Battleground

From

144
145
105

Bashful

Bend

20th-Fox

RKO

Bed of Roses
Bells of Coronado
Beyond the Forest

Rep.

WB
EL
MGM

The

Jack
Sombrero, The

78.

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.8/28/49

b4/30/49

The

Wheel

Black Magic
Black Midnight
Black Rose, The
Black Shadows
Blanche Fury
Blank WaU
Blind Goddess, The
Blondie's Big Deal
Blondie Hits the Jackpot
Blondie's Hero
Blondie's Night Out
Blondie's Secret

RKU
UA
Para.
UA
Mono.

EL
EL
Col.

U-I
Col.
Col.
Col.
Col.
Col.

MGM

The

Bride of Vengeance

Brimstone
Broken Arrow
Broken Journey

U-I

RKO

MGM

Para.

Rep.

20th-Fox
i

Buccaneer's Girl

U-I

The

Canadian Pacific
Canterbury Tale, A
Captain China
Cardboard Cavalier
Cargo to Capetown

Caught
Chain Lightning
Challenge to Lassie

Champion
Chicago Deadline
Chicken Every Sunday
Chinatown at Midnieht

(

(W-M)F

W. Baxter-S. Dunne
W. Holden-N. Foch-L.

S.

..G. Autry-B. Brltton

WeissmuUer-E. Verdugo
G. Ford-I. Lupino
R. Warrick- J. Courtland
G. Ford-W. Holden-E. Drew

!.J.

U

I

Col.

MGM
WB
MGM

UA

Para,
20th-^'-i-.

Col.

72... 3/1/49
72... 1/15/49
66... 7/1/49

G. Jean-R. Ford-P. White..
Hall -A. Jergens
G. Autry-J. Lloyd
G. Autry-N. Leslie-T. Hall
T. Donaldson-G. Henry
R. Ney-V. Brown

We Were

J.

Strangers

(D)A

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D.

Lamour-D. Ameche

Jones-J. Garfield-P. Armendariz

..Feb. '49

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Mar.

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..3/10/49
..12/23/48
..3/3/49
..6/9/49
Jan. '49
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..Apr. '49
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..7/21/49

75. ..11/11/48
79. . .Jan. '49

72.

..May
..June

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..5/26/49
..Dec. '48
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Mar.

"49

..4/22/49

J.

Sabu-T. Bey-G. Russell
G. Ford-N. Foch
R. Scott-E. Raines-W. Bishop

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70 ..May '49
70 ..July '49
67 ..4/8/49
75 ..6/30/49
79. ..Jan. '49
81. ..Feb. '49
77. ..Feb. '49
85. ..Apr. '49
78. ..Mar. '49
106. ..May '49

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....b7/16/49
b2/5/49
b3/26/49
...bl2/25/48
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...bll/20/48
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b5/7/49
....b3/26/49
a2/5/49
b2/12/49
b6/ll/49
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....b2/19/49
....b2/19/49
b3/26/49
....b3/12/49
....b4/30/49

COMING
Air Hostess (D)F
All the Kings Men

And Baby Makes Three
Barbary Pirate
Blank Wall, The
Blondie Hits the Jackpot
Blondie's Hero
Blondie's Night Out (C)

Cargo to Capetown
Chinatown at Midnight
Cowboy and the Indians, The

Cow Town
Devil's

Henchman, The (D)F

Feudin' Rhythm
Girls School

Good Humor Man, The
Her Wonderful Lie

Mary Ryan, Detective
Miss Grant Takes Richmond

EL

Dunne-A. Jergens-G. Henry
Grey- J. Nigh

C. Mitchell- V.

Song of India (D)F
Undercover Man, The (D)A
Walking Hills, The (W-D)F

U-I

Para.

Cobb

Cornel Wilde-Patricia Knight

Lawless

EL

J.

Macready-L. Allbritton
G. Raft-N. Foch-G. Macready
J. Weissmuller-V. Grey-G. Reeves
S. Dunne-L. Maxwell
H. Bogart-J. Derek-S. Perry
A. Jergens-M. Monroe-R. Brooks
R. Scott-G.

Shockproof (D)A
Slightly French (M-C)F

Jolson Sings Again *T

20th-Fox

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P.

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Crime Doctor's Diary, The (My)F
Dark Past, The (D)A
Doolins of Oklahoma, The (W-D)F
Johnny Allegro '(D) F
Jungle Jim (Adventure) F
Kazan (D)F
Knock On Any Door (D)A
Ladies of the Chorus (M)F
Law of the Barbary Coast, The (D)A
Leather Gloves (D)F
Loaded Pistols (W)F
Lost Tribe, The Adventure )F
Lust for Gold (W)A
Make Believe Ballroom (M-C)F
Man From Colorado, The *T (W)A
Manhattan Angel (M)F
Mutineers, The (D)F

FC

WB
Sam Bass

Shrum

Aumont-J. Hopkins-C. Parker
Goddard-B. Crawford-O. Homolka...
G. Autry-E. Verdugo-S. Dunne
P. Singleton- A. Lake-L. Simms
P. Singleton- A. Lake-L. Simms
C. Morris-R. Lane-G. E. Stone
J.

Hoedown

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B. King-C.

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& W. Shrum
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K. Curtis-C. Cotton-S. Fisher

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Big Sombrero, The 'C (W)F
Blondie's Big Deal (C)F
Blondie's Secret (C)F

Col.

RKO
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RKO

J.

C.

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Calamity Jane and

Heart

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Annie Get Your Gun
Any Number Can Play
Apache Chief
Appointment With Murder
Arctic Fury

Cat,

Stampede (W)F

Arizona Thoroughbred *U
Bad Man From Big Bend
Rio Grande

EL
EL

Ambush
An Act of Murder
And Baby Makes Three

Big
Big
Big
Big
Big

A.

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FC

Wonderland

Beautiful Blonde

The

There's a Girl in

Para.

Over the Town
Ml the King's Men
Always Leave Them Laughing
Amazon Quest

Bail

81... 1/1/49

COMING
Police Story,

Col.

All

Arctic

MGM
MGM
RKO
WB

Cameron-B. Granville-D. Castle

UA

Alimony

in

R.

.U-I

Para.

Midnight

Angels

My

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bl2/I8/48
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bll/27/4B

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Alice in

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9 Massacre River (D)F
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Lone Wolf and His Lady, The (My)F
Mr. Soft Touch (C-D)F
Night in Havana
Palomino *T
Prison Warden
Rusty's Birthday
Sons of New Mexico
Tell It to the .Judge

Tokyo Joe

G. Henry-R. Ford-W. Wright
,.B. Crawford- J. Dru-J. Ireland
!.R. Young-B. Hale-R. Hutton
D. Woods-T. Marshall
T. Mason- J. Bennett
Penny Singleton-Arthur Lake
A. Lake-P. Singleton -L. Simms
P. Singleton-A. Lake-L. Simms

Crawford- J. Ireland-E.
H. Hatfield- J. deWit
G. Autry-S. Ryan
G. Austry-G. Davis
W. Baxter-M. B. Hughes

'.B.

Drew

Arnold-G. Henry
J. Reynolds-R. Ford
J. Carson-L. Albright- J. Wallace
Janis Carter-Marc Piatt
E. Arnold- J. O'Mahoney
Parks-Hale-Donath-Demarest
R. Scott-F. Tucker-D. Malone
R. Randell-J. Vincent
M. Hunt-W. Phillips
L. Ball-W. Holden
G. Ford-E. Keyes-J. Ireland
D. Arnaz-M. Hatcher
J. Courtland-B. Tyler
W. Baxter- A. Lee
T, Donaldson-J. Litel-A. Doran
G. Autry-G. Davis

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a2/5/49
a6/18/49
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a4/16/49
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a5/28/49
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a7/23/49
a6/18/49
a4/23/49
a5/28/49
b7/30/49

E.

R. Russell-R. Cummings-M. McDonald
Bogart-Marly-Hayakawa-Knox

Davis-A. Devine-A. Jergens

Traveling Saleswoman

J.

Woman

R. Russell-R. Milland-J. Carter

of Distinction

60... 8/25/49

a7/30/49
a7/16/49

60... 8/11/49

93

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a5/28/49
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a7/30/49
a4/23/49
b7/30/49
a2/5/49

a6/4/49
a5/21/49
a5/21/49
a2/19/49


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<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>The North Star</td>
<td>MGM</td>
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<tr>
<td>The Lost Sea</td>
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<tr>
<td>Night and the City</td>
<td>The</td>
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<td>Night Hunt</td>
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<td>Night Wishes</td>
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<td>Nightigale</td>
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<td>Nightingale</td>
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**Showmen’s Trade Review**

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>My Dream Is Yours</td>
<td>WB</td>
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<tr>
<td>My Foolish Heart</td>
<td>RB</td>
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<tr>
<td>My Friend Irma</td>
<td>Para</td>
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<td>Mysterious Desperado</td>
<td>The</td>
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<td>The</td>
<td>RKO</td>
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**Polishface**

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<th>Title</th>
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<tr>
<td>Paradise</td>
<td>Para</td>
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<tr>
<td>Pardon My Too-Hold</td>
<td>Republic</td>
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<td>Pardners</td>
<td>Republic</td>
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<td>Passport to Pimlico</td>
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<td>Perfect Strangers</td>
<td>Republic</td>
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<td>Pinky</td>
<td>20th-Fox</td>
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<tr>
<td>Place of Execution</td>
<td>Republic</td>
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<tr>
<td>Plunders, the</td>
<td>Republic</td>
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<tr>
<td>Port of Call</td>
<td>Republic</td>
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<td>Port of Call</td>
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**Pulswell**

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<td>Project X</td>
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<td>Quartette</td>
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<td>Range War</td>
<td>RKO</td>
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<td>Red Danube, the</td>
<td>MGM</td>
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<td>Red Desert</td>
<td>RKO</td>
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<tr>
<td>Red, Hot &amp; Blue</td>
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<td>Red, White &amp; Blue</td>
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**REVIEW**

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<td>Red, White &amp; Blue</td>
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**Scriven**

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<td>Scriven’s 2 Life</td>
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<td>Scriven’s Birthday</td>
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<td>Samson and Delilah</td>
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**Screen Guild Productions**

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<td>Apache Chief</td>
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**Shamrock Hill**

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<td>Shamrock Hill</td>
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**Sheep Comes Home**

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<td>Sheep Comes Home</td>
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**Side Street**

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<td>Side Street</td>
<td>MGM</td>
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**Skate Pits, The**

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<td>Skate Pits, The</td>
<td>20th-Fox</td>
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**Slightly Fine**

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**Slaughter of the Innocents**

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<td>Slaughter of the Innocents</td>
<td>RKO</td>
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813 Colorado Territory (W) (F). J.
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ADVANCE DATA

(Release Wednesday, August 3)

ALL AMERICAN (Vol. 7, No. 46):
Kids keep cool; Hoboes; Eddie Charles gold; Slingshot McLean honored.

MOVIECENZINE (Vol. 32, No. 41—):
Australian food; Ile de France; Hiroshi Nomura, another Leg drive; Grandmother contest; Amami bo aban doned; Lee nevich and Charles train (exc. L. A.); bonus: Mel Gilden.

NEWS OF THE DAY (Vol. 20, No. 29—):
Corigliano, a hot Frenchman; French cars; Japanese; Barbara Stanwyck; King Kong.

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806 Fighter Squadron (T) (Spectacle) (F), E.
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**Footnotes:**

- The dates in parentheses indicate the release dates of the films. The films listed are notable for their reissuings and theatrical releases during the specified dates. The text reflects a historical context of film distribution and re-release strategies.
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Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for price of 3. Include photo or copy with closing date. Monday noon preceding publication date. All advertising orders and replies to box numbers to: SHOWMEN’S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

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CALLING ALL GENE AUTRY AND WESTERN FANS! Sensational Triple Feature Giveaway! Autry's autograph, vintage camera with lens, and a copy of the finest approved the Western Comic Book. Price $195. No Combination. Send request to 344 West 44th St., New York 18, N. Y.

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CIRCUIT BUCKING ON BIDDING BY INDEPENDENTS FALLS OFF

CHILD-APPEAL THEME NOTED IN 43% OF DRIVE-IN SETUPS

'PLAN TROUBLE' THREATENS PUBLIC RELATIONS BLOCKADE

AUGUST 13, 1949
Vol. 51 No. 7
WE’LL TELL YOU IN TWO SHAKES OF A LAMB’S TAIL!

M-G-M has won the Blue Ribbon Award of Boxoffice Magazine four months in a row.
No other company has ever achieved this feat.
It’s another First for the First Company!
Here's how M-G-M set the all-time record in 17 years of Blue Ribbon Awards!
April: “Take Me Out To The Ball Game”
May: “Little Women”
June: “The Barkleys of Broadway”
July: “The Stratton Story”
We predict the August winner will be M-G-M’s New hit “In The Good Old Summertime”—Big at Radio City Music Hall and nationwide!

Also Big: “Neptune’s Daughter,” “Any Number Can Play.” Watch for “Madame Bovary.”

AND YOU’LL ALWAYS GET A SQUARE SHAKE FROM LEO!

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Salute to Disabled Vets! Book “How Much Do You Owe?”
WASHINGTON, D.C.!

WESTERN UNION

WUB161 PD=WASHINGTON DC AUG 4 123P:

=GRAD SEARS, CARE UNITED ARTISTS=

WE ARE BREAKING ALL RECORDS WITH "HOME OF THE BRAVE"
STANDING ROOM ONLY SINCE WE OPENED CONGRATULATIONS=
TRANS LUX THEATRE=

"HOME OF THE BRAVE"
thru UA!

BREAKING ALL RECORDS!
Quality OK, But...

No two ways about it, the quality of product these days is the best answer to those carping critics who have been bellyaching about "poor pictures." We're not mentioning any particular picture or pictures by title or company, because every exhibitor who is in touch with the situation knows very well that in recent weeks a flock of top-grade attractions have been shown or given initial runs in the key city situations. Besides, if the companies which have the pictures are too limp from the heat and humidity—or something—to tell all the trade about what swell pictures they have, then why should we exert ourselves in weather like this?

The rub right now is not the quality of the product—but scarcity of availabilities. The situation which we referred to recently on this page is developing into a real pinch and there's many a theatre in the first-run category whose bookers are on the anxious seat as they scan the slimming list of availabilities and consider the problem of getting the necessary shows to keep the showhouse open and flourishing.

What can be done about this situation is something anybody can answer in conformity with whether he is the seller or the buyer of pictures. But the trend which set in some time back, with theatres consuming more product while distributors maintain a release pace little changed from the days when even a good "B" film could run on for hold-overs, is continuing and bringing a rather acute condition in the trade. A brisk upsurge in production, whether it be by independent producers who will find the necessary financing, or by the major studios, sure would be welcomed by a lot of harried theatre bookers, whose troubles are not the heat, or the humidity, but the scarcity of availabilities.

Policy in Action

The Spyros Skouras Statement of Policy issued some weeks ago struck one of the most responsive chords in its entire outline when exhibitors read that 20th-Fox would operate at the local level by giving autonomy to branch managers in concluding contracts.

Last week, 20th-Fox Distribution Chief Andy Smith put the spirit of that policy into action when he introduced the innovation of naming the branch managers of the company as those to be honored by the company's impending sales drive. According to precedent, Andy himself probably would have been the personality and the name honored by such a drive.

We believe the rank and file of exhibitors will look

with as much favor as we do on this evidence that the men who represent the company in the field are receiving such prominence. It makes for a sort of hominess—long missing from the business—to see the faces and names of the men heading the individual branches appearing in a home office message such as 20th-Fox published as a trade ad this week—and which may be found elsewhere in this issue.

The more the company's representative in the field is given the authority and prominence that makes it evident that the "contact" is direct with the firm, the more confidence an exhibitor feels in talking deals and concluding contracts for that company's product. Picture business is show business, and show business always has been (and, we hope, always will be) a business in which the human element is predominant and the person-to-person contact is far more important than the abstract identity of brand, or company name.

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This is an advance tip on some reading we recommend. Whether you are a big-time circuit head, or a tyro just starting in picture business, we are sure you will enjoy—and get benefit from—reading an article that will appear in The Motion Picture Theatre section of next week's issue. It's the showmanship creed of a veteran who operates one of the smallest drive-ins in the country—a chap named Hayworth. Look for it!

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While popcorn is one of the biggest sellers theatres have in their confection line, the sales in this as in other operations can be stepped-up by proper merchandising—which means cleanliness, courtesy on the part of attendants, and good equipment. The fact that popcorn is a big profit item accounts for the indisputable fact that concerns making equipment for its sale in theatres are continually improving their wares. And just because your popcorn business is paying profits is no reason why you should go on using outmoded equipment. That's one way to encourage a decrease in sales. We've noticed some equipment which looks mighty antiquated by comparison with the super-duper models now offered by the leading manufacturers. And we believe that it would pay those who have old equipment to look over the new models.

—CHICK LEWIS
what's news

in the film industry this week

General

"Plan trouble" seemed to threaten the forthcoming industry-public relations meeting which the Motion Picture Association of America is sponsoring in Chicago Aug. 30-31.

The Allied promises to show up with the Finneran plan to discipline "bad actors" who bring the screen into disrepute would also supposedly be considered the Sullivan plan for a Film Festival. Odds are that the meeting won't get much done about either one.

The producing end of the industry seems against the Finneran plan because of possible illegality. Elements within distribution, and to a lesser extent in exhibition, are viewing the Sullivan plan with reservations. Already the word has come out that the exhibitor and artificial public relations end of the industry public relations should be on a yearly basis—a fact which no one has denied. Already there is a move afoot to pump life into the War Activities Committee, which passed out after the war.

Too, there is the rumor that those who want to put anti and anti-trust suits may bring forth this subject as a public relations measure. This may have been what natioal association general counsel Abram F. Myers had in mind when he said the meeting should confine itself to public relations and not include trade practices until all batters had found a "common ground" in the public relations field.

Financial: Warner Bros. net profit for nine months of 1948 was $20,000,000, compared to $1,000,000 in the first nine months of 1947. At the close of the meeting B. B. DeMille, Warner Bros. (subject to audit) for the 12 weeks ending June 9, 1949, $1,153,654 or 20 cents a share, compared to $1,056,160 or 17 cents a share for the same period in 1948. For the 40 weeks ending June 9, 1949, $5,676,162 or 1 share a share, compared to $5,420,908 or 92 cents a share at the closing of the stock in 1948. Film company dividends for the first six months of the year were $20,615,900 compared to $26,509,900 for the same period in 1948, the Commerce Department reported.

Deaths: Harry M. Lowenstein, 65, vice-president of Griffith Theatres, one of the founders of the Motion Picture Theatre Owners of America and of the TOA at Los Angeles, N.M., of a heart attack.

Exhibition

Product shortage, a subject you hear in exhibitor circles wherever you go, bids fair to steal the spotlight when the Theatre Owners of America convenes in Los Angeles Sept. 11. Informed sources say that some exhibitors who want to switch from a one-change-a-week house to two, can't do it because of the product situation or must confine themselves to reissues for the second split.

Meanwhile the exhibitor field was pretty lively this week with the Independent Theatre Owners Association preparing the activities with their plans to launch a six-week campaign of their own to tell the whole country that pictures are no bad. The campaign will start in late August.

Exhibitors also were wondering this week whether there was anything to the report that the U.S. Commerce Department had a plan for arbitrating industry strikes. There is a possibility that the Secretary of Commerce doesn't know about this. He was pretty emphatic this week in telling showmen that it isn't so.

Drive-ins also were out in front with their business in several areas topping that of last season. An S.I.R survey shows that over 60 per cent of the nation's drive-ins are angling special attractions—such as playgrounds or monkey jungles—to interest the small fry and that one alert exhibitor in Peoria, Ill., put Chicken in the rough on his menu and found that the ticket value went up. He then came to munch on the first try-out day he sold out. The survey also shows that the average drive-in has 14 employees, and over and above them books already with exchanges. (p. 11)

Poo threatened to spread even further with two New Yorks, and the reports coming out of some theaters in Iowa, Kansas and Kentucky. In Chicago Balaon and Parker are making a co-operative effort by telling their patrons they did not have to areas up to attend their undergrounds. In San Francisco the threat of a daynight has been mentioned. With the Christmas Nov. 8 had 14 minor interests reshaping their battle lines.

Ligation

Eight suits alleging fraud on film rentals filed in Losaino state courts against the American theatres by the eight majors were dismissed by mutal consent with the attorneys being very hush-hush about the settlement deal. (p. 13) A federal court in Washington gave Park-In, which owns drive-in construction patents, the right to amend its complaint in the Paramount-Richards suit.

Television

NBC advised Fabian Theatres, whose Fox has bought direct-screen television that there were problems in licensing shows made for home use to theatre use, but indicated cooperation on this as well as on the subject of television production especially in the West. In Washington Zenith applied for a license to experiment with Phonevision in effect in Chicago.

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Easy

Gael Sullivan, author of the plan for a Fall Film Festival, is responsible for this one. An exhibitor organization was holding a convention and in the open forum the problem of soft drinks sloshing over the sides of the paper cups and messing up the floor was discussed. The discussion ran on for a long while till one exhibitor remarked:

"It's very simple. Either use larger cups or don't fill the ones you use to the top."

Guess which suggestion won approval.

Product Shortage
Bids for Place
At TOA Confab

Product shortage bids fair to be the principal topic which exhibitor delegates will discuss at the forthcoming convention of the Theatre Owners of America to be held Sept. 11-15 at Hotel Ambassador, Los Angeles, informed sources declared this week.

The sources said that TOA has been receiving more complaints on this subject than almost any other and that there were indications that houses which were now running one change a week wanted to switch to two changes but had either to stay on their old one-time policy or to use reissues for the split week program. Everywhere, recently, it was pointed out, complaints have been lodged against shortage of product.

Another subject which bids fair to hold interest on the floor, it was said, will be large-screen television. While many exhibitors won't have the problem of television competition facing them for years to come, the recent success of San Francisco's experiment in Brooklyn increases interest in the subject. Fabian put on the Charles-Walcott fight at his Fox recently and found that even though the same event could be seen free in an area which is saturated with home and bar television sets, he drew record business for the theatre.

TOA's Executive Director Gael Sullivan was in Washington during the midweek apparently trying to line up cabinet members as special speakers at the convention.

Trade Show

Meanwhile TOA offices in New York announced that the convention's idea of setting up a trade show to display equipment and other theatre supplies was meeting success. Sixty-seven display booths are already planned for the Exposition Room, R. H. McCullough, exposition chairman, announced.

Enthusiastic convention planners in Los Angeles anticipated that there would be an exhibitor attendance of 1,000 representing approximately 9,500 theatres from coast to coast.

No Monkeying, Yes!

The Chalk-In and Buckner Boulevard Theatre, operated by Underwood and Ezell in Dallas, will open "Jungle Landa" here. Exhibitor remarks that enclosures contain monkeys of varied breeds and are open to view free of charge by both patrons and non-patrons of the houses, according to Al Reynolds, general manager of the company. Previously jungle lands have been opened at the Underwood and Ezell houses in Pharr, Austin, San Antonio, Waco and Houston.

Circuit Bucking on Bidding
By Independents Falls Off

By BILL SPECHT (News Editor)

Gradual realization on the part of the independent exhibitor that he cannot continually buck circuits on bidding and a more conciliatory attitude on the part of exchanges over exhibitor complaints—these are the two principal developments in the field within the past year, a survey conducted by SHOWMEN'S TRADE REVIEW reveals.

Whatever views the independents generally may have had on bidding when it first started, and the indications are that they were never in favor, the fact remains that independents in many sections tried to get bidding so they could get pictures away from their circuit opponents.

In several instances the strategy appeared to be that if an independent could score off five top pictures from the product the circuit would ordinarily get, he could win some prestige for himself and cost the circuit money through the loss of top product. This strategy even took into consideration that the independent might suffer a loss through bidding more for the product than his house could afford.

Large House Need

Now, however, experience seems to have proved to the independent that unless he has a house that is large enough and fine enough, taking away pictures from a circuit is not profitable.

Exchange managers in the field where bidding is in practice, report also that the independent seems now to be tacking away from overbidding. They point out that bids are coming in from independents that hardly vary in amounts and that if the independent is more keener about bucking a circuit, he is also more careful about bucking his independent opposition by bidding too high. Exchange managers usually grin and say that such almost uniform bids are the result of "instinct."

Exchange View Better

Exhibitors on the other hand are almost unanimous in saying that conciliation is a failure and arbitration something they wish no part of. They do say, however, that there has been marked change in exchange attitude towards requests for rescaling contracts in view of unexpectedly bad business, or making other adjustments.

The majority of exchanges today are courteous when complaints are filed and exhibitors feel that their claims for readjustment not only are studied now, but find that they frequently get relief.

Those who expressed this view did not think the millennium had come and frankly said that they believed exchanges were more "anti-trust" conscious than they have ever been and were leaning backward to avoid difficulties that might lead to the courthouse. They also pointed out that there is a tendency now apparently to give an exchange manager more say-so in any adjustments and that exchange managers are more apt to give the customer a break—since they know from experience who is telling a straight story and who is trying to chisel.

Appeal-to-Children Theme Is Noted
In 43% of Nation’s Under-Skiers

By PHIL MURPHY

The survey shows that on a national basis drive-ins operate on the average over nine months a year, have 14 employees and do over half of their bookings directly with exchanges. Admission prices cover a wide range with an under-skier at Grayslake, Ill., getting the highest admission—75 cents a person—and one at Kingston, N. C., charging only 25 cents a person. However, varying considerations in admissions, including the fact that some under-skiers admit a whole carful for $1, make a national average impossible to figure accurately.

In addition, several other averages must be taken with reservations. As an illustration, the fact that some drive-ins operate only seven months a year brings the yearly national average down to nine months, even though there are situations in California, Arkansas, Texas, Alabama, the Carolinas, Georgia, Florida, Louisiana and Mississippi which operate throughout the year.

Unanimous

However, on one point—advertising—the drive-ins were unanimous. Almost 100 per cent look to the newspaper as the main source of advertising, with radio second. These findings are the same as those reported by the under-skiers and independently established newspapers as the leading advertising medium of the motion picture business.

Among the added attractions, usually for free, which several drive-ins have used, are band concerts, fireworks and zoos. The band concerts and fireworks displays are usually limited in number but seem to have the same pulling power they held in the older days of the amusement parks.

The under-skiers use trailers just as the under-skiers. That is with the exception of a drive-in at Lansing, Mich., which is unique among open-airers, reporting that it does not use trailers.

For the purpose of the survey, STR subdivided the nation into six regions—Northeast, Southeast, Midnorth, Midsouth, Northwest, Southwest.

Regional breakdowns are as follows:

Average number of months in operation during the year—Northeast 7, Southeast 11, Midnorth 7, Midsouth 10, Northwest 8, Southwest 10.

Average number of employes—Northeast 12, Southeast 12, Midsouth 16, Midsouth 13, Northwest 17, Southwest 15.

Drive-In First-Run

Drive-in competition with brick-and-mortar theatres for first-run pictures is getting keener in the Chicago area. The Bargie Twin Drive-In booked "Sorrow for Jones" for first-run and did so well in Chicago, and the 66 Drive-In also landed the same film. Both ozoners used local newspaper space to boost the showings.
Paramount's Ad Coordination On N. Y., Coast Ballyhoo Offices Now Interlock

Coordination of East and West Coast advertising, publicity and exploitation offices to eliminate the dead ballyhoo period from the time a picture ends production until it enters release and the dividends such coordination has paid, were described in New York Wednesday by Paramount's Max E. Youngstein and Norman Siegal.

Can Plant Tieups

Siegal declared that under the coordinate setup, the West Coast offices did not stop working on a picture when it went into the can but kept an eye open for exploitable possibilities to furnish the East. Furthermore it now could work to develop possible promotion tie-ups as the picture was being shot and even attempt to have bits of business incorporated into the picture which might further such tie-ups.

Asked by a reporter if this meant that actors would now "drink" their Schaerfer beer while the picture is being made instead of after," both Siegal and Youngstein declared there would be no advertising incorporated into the films.

Rather, Siegal explained, it was the question of getting some business in the picture which would lend itself to an exploitation tie-up.

As an example, he said, Fred Astaire was known as something of a fashion innovator. Siegal noticed Astaire had a new way of tying a neck kerchief, so he asked production if Astaire would do this every Friday in a way during some of the sequences of "Let's Dance." If it tends to setting up a new style, Siegal feels the East Coast office then can get its tie-ups.

Team Work

Youngstein pointed out that the West Coast office, by staying with the picture, was doing as much to help distribution as the East Coast.

Another Profit Drain?

Operators of St. Louis downtown houses and those second-runs and suburban houses which draw their audiences from a wide area were worrying this week whether the fare increase granted the St. Louis Public Service Company might not be another drain on their attendance. The fare hikes from a dime to 12 cents on Aug. 15 and the rise is expected to cause some patrons to think twice before taking a bus to the show.

An illustration of how coordination worked out was cited by both its recent rush handling of the "Top o' the Morning" opening which was broken suddenly. The East needed a trailer so the West sent a trailer crew to Crosby's ranch, made the trailer, had still taken and interviews taken. Then as Crosby's contract requires that there be no radio use of songs in his pictures until he has introduced them to the air, a recording crew visited the ranch and made a platter of Crosby songs which was inserted into the Chesterfield show to get the necessary radio clearance.

MGM to Produce 40 in '49-50

MGM Studio Executive Head Louis B. Mayer and Production Chief Dore Schary this week announced a production schedule for the 1949-50 season starting Sept. 1, which will include a total of 40 features.

The schedule is said to be among the largest set up by MGM and is also unique in that it reportedly marks the first time Leo's company has revealed its production plans for an entire year ahead of time. It does not reflect the company's releasing plans, however, and Vice-President William F. Rodgers had previously assured the trade that the company's releases would be governed by the ability of the market to absorb them.

Schedule

The schedule features with their stars, follows:


- Clark Gable: "How to Win Friends and Influence People," "Can You Top This?"

Name Pickman Aid To Max Youngstein

Paramount National Director of Advertising, Publicity and Exploitation Max Youngstein Wednesday formally announced that Jerry Pickman, in addition to his post of exhibitor relations chief, would also be assistant national director of the department.

Youngstein pointed out that there had been few changes in the department and that most of the new names were additions. He declared that he anticipated no further changes, adding: "I'd like to see it stay as it is. There have been very few replacements."

Schwalberg Appoints Isaacs As Owen's Aide

Paramount General Sales Manager A. W. Schwalberg this week announced the promotion of William Isaacs from the post of assistant to Eastern and Southern Division Manager, Hugh Owen.

Isaacs joined Paramount as apprentice booker in 1946, was moved to Buffalo where he became booker and then transferred to New York as salesmen. He replaces Lou Wechsler who has been transferred to New York as salesman.

Nothing to It

Commerce Secretary Sawyer this week denied reports in Washington, D. C., that the Commerce Department had any plans to establish a voluntary arbitration agency which would arbitrate film disputes upon request.
MONOGRAM’S ALL-TIME BIGGEST PROGRAM IS HEADING YOUR WAY!

COLOR! OUTDOOR ACTION! ADVENTURE!
PROVEN SERIES! COMEDY! FAMOUS STORIES!

Check the great titles and surefire properties! . . . You’ll KNOW that Monogram’s biggest schedule is primed with the kind of fast-moving, colorful entertainment that exhibitors MUST have to stay in business! The BOXOFFICE BACKBONE of your date book!

We’re ending off with . . . 4 CINECOLOR Specials!

Comanche Trail"
"Hiawatha"
"Blue Grass of Kentucky"
"Young Daniel Boone"

That’s only the beginning! There’s more... More! MORE!
BOMBA
THE JUNGLE BOY

2 JUNGLE CLASSICS

Based on ROY ROCKWOOD'S World-Famous Novels!

"THE LOST VOLCANO"
"PANTHER ISLAND"

TESTED! PROVEN! THE INDUSTRY'S TOP SERIES!
Names That Spell FUN and ACTION to All America! ... And PROFITS For You!

4 Bowery Boys
Boxoffice Bombshells! The Most Riotous Roughnecks on the Screen!

2 Joe Palooka
Champ of the Comic Strips! He's Every Family's Favorite Son!

2 JIGGS and MAGGIE
Over 63 Million Readers Follow Their Hilarious Capers Daily!

2 "HENRY" comedies
Sensational New "Family" Series! ... From Collier's Magazine!

3 JAMES OLIVER CURWOOD'S
BREATHTAKING ADVENTURES IN THE NORTHERN WILDERNESS!

"Chinook"
"Fangs of the North"
"WHITE FURY"
"Klondike Gold"

The Nation's Latest Craze in a Fun-Filled Jamboree!

Square Dance Katy
with JIMMY DAVIS and the Sunshine Band
YOUR BEST BET FOR 1949-50!

Spine-tingling Stories of the Unknown Tropics and the Raging Sea!

Roddy McDowall

"KILLER SHARK"
"Typee"

4 BIG OUTDOOR ADVENTURES

Excitement-crammed Action Dramas in Spectacular Settings!

PANAMA CANAL

Fort Osage

Custer's Last Stand

Sideshow

WHIP WILSON

Johnny Mack BROWN

The West's New Star SENSATION!

Action King of the Roaring Range!

MONOGRAM gives you all these...

and those 4 high-voltage CINECOLOR SPECIALS, too!
'Plan Trouble' Looms Ahead Of Public Relations Meeting

That "plan trouble" loomed as a disturbing element in the forthcoming industry public relations meeting to be held at the Drake Hotel in Chicago on Aug. 30-31 under sponsorship of the Motion Picture Association of America was indicated in New York this week.

Two plans—the Finnerman plan to discipline "bad actors," also bring the industry's reputation, and the Sullivan plan for a Fall Film Festival are certain to be brought up—and, as New York sources pointed out, unless parliamentarianic and diplomacy can ease them about, there is bound to be argument over both.

The Finnerman plan, which is scheduled to come to the meeting with rational Allied General Counsel Abram F. Myers, has Allied endorsement and would call upon producers to discipline "bad actors."

**Opposition**

To date it has met with considerable under-cover opposition from producer groups which are not inclined to take over any more difficult duties and which seem to doubt whether such a plan might not be considered a boycott and therefore a violation of the agreements.

Myers has already said that he would seek "a reaffirmation of organized responsibility to the public" at the meeting. This "reaffirmation" would also consist of setting up machinery to correct the current situation.

The Allied chieftain has also said that his delegates further could not discuss trade practices at the meeting until it has determined whether the various elements participating can find a "common ground" in the public relations field.

The Sullivan plan calls for the industry to unite for a giant film festival to last one month and to present 20 of the season's best pictures. It has been referred to the meeting but while all official statements to date have been in favor of it, private criticism has been that it is too general.

**Good Idea, But...**

At least two parties who will be represented at the Chicago meeting have said that while the festival may be a good one, it appeared too much like a one-shot proposition. Another, also prominently connected in distribution, said that he did not think that a festival solved the overall necessity of a year-round public relations job. The general impression is that the Sullivan plan will meet with some opposition by those who favor other methods and that the limited two-day meeting will not be able to take any final action. Further, it is felt that the plan will be delayed greatly through inability to reach a final decision.

Three exhibitor organizations have already announced the delegates who will attend the public relations meeting. They are:

- **National Allied** which will send Myers, President William Beggs, Secretary Charles Niles, Treasurer Trueman T. Rembush and Martin G. Smith. All have already conferred with MPAA President Eric Johnston on the subject.

- **The Independent Theatre Owners of America**, which will send President Harry Brandt, Vice-President Max A. Cohen, Executive Director Morton Sunshine.

- **The Metropolitan Motion Picture Theatre Ass'n** which will send President Leo Brecher, Executive Committee Chairman Oscar A. Doob, Executive Director D. John Phillips.

Concessions Important But Remember The Play Still Is The Thing—Lachman

Theatre concessions—candy, popcorn, soft drinks and the like—are an important and necessary source of exhibition revenue, but exhibitors should not forget that the play is still the thing. New Jersey Allied President Ed Lachman warned this week.

"What we sell from our concession stands is a highly important phase of theatre business. Indeed in this day it may be the difference between profit and loss. So naturally that has brought the concession business way out in front in exhibitor estimation. But the picture is what brings in the audience—and the potential customer for that candy bar or that Coke.

**Forget That, And...**

"If showmen forget that, they're going to find that soon they won't have any customers for their candy, soft drink, popcorn, and the other sidelines which are strong enough to lift overall business of an ailing theatre into the profit side of the ledger."

"After all I don't know of anyone who has to go to a theatre to buy a bar of candy or to drink a soft drink. There are stores all over where these can be bought. But folks do have to go to the theatre if they want to see a movie. And experience has proved time and time again that unless their interest is whetted by what they will see after they've bought their tickets at the box-office, they won't come up to that box-office and put down their admission. And if they don't come into your theatre, you can be sure there won't be any customers for your candy stand."

Lachman said he was speaking only because of a tendency he had noted in some circles for some exhibitors to lose their perspective in connection with the concession business. He declared that he appreciated its importance as he appreciated any means of getting an extra nickel in the present day.

**Important**

"It's a highly important and profitable business," he declared, speaking of concessions, "and I'm not attempting to underrate it. In fact, I know that candy and popcorn can be the difference between profit and loss. But the theatre itself is to be a place of entertainment. Its attraction will have to be to those who want to be entertained. If exhibitors forget that cardinal point and let the picture play see

Keep Moving

The return of vaudeville to the Orpheum, Minneapolis, has caused a traffic problem in the loop. The sight of long lines in front of the theatre apparently is so unusual that it has become a traffic menace. Persons driving by stop to gaze and then comes the clogging.
Theatre Video Problems Cited

That there are many problems which must be surmounted before television shows designed for home use could be cleared for simultaneous use in a theatre auditorium over large-screen television was indicated this week in a letter from NBC Executive Vice-President Charles R. Denny to Si Fabian, head of Fabian Theatres.

**NBC Answers**

Fabian had written Denny to see what cooperation he could get from the network on programs for the theatre television experiments he is under way with RCA large-screen video at his Brooklyn Fox.

NBC expressed a wish to cooperate but pointed out that clearance on programs might offer "some extremely complicated issue" which Paramount, RCA, and education had made available to the Fox Theatre for the "cageful" letter Bagnall asked in two weeks.

Fabian cannot use them, according to Paramount’s solicitation letter, which it is understood the Fox checked with the subsidiary, only the programs on their interest.

"Denny assured Fabian that we will do what we reasonably can to obtain . . . appropriate rights in order that such of our programs as you may request us to clear for use in your Fox Theatre, Brooklyn, may be made available to you for that purpose on a reasonable basis."

**No Assurances**

The letter went on to say that NBC could not give Fabian any assurances on his question as to whether NBC would build television programs for the exclusive use of the Fox until it knows what kind of programs he needed and when he would use them. Upon receipt of such information, Denny declared NBC will be pleased to give you quotations on the production of specific programs to fit your specific needs.

Fabian had purchased RCA direct television for his large screen at the Fox after the successful pickup of the Wallow-Johnson fight.

**Phonovision Asks FCC For Experiment Permit**

Zenith Radio, last week, asked the Federal Communications Commission in Washington, D.C., for a permit to conduct a three-month Phonovision experiment in the Chicago area.

Phonovision is the Zenith system whereby a television program is brought into the home of a subscriber by means of both special telephone wires and a new type of gadget that mixes the different frequencies until a visible picture is formed. Sets un-equipped get nothing but a scrambled effect.

**300 Sets**

The Zenith experiment would consist of equipment for some 300 sets with a system and putting on special programs which the company said would consist of stage shows, sports events and films. The subscriber would pay for only for the program he accepted.

**Park-in Wins Right To Amend Complaint**

Federal Judge Richard S. Rodney in Wilmington, Del., Monday granted Park-in Theatres, Inc., holders of racy patents on drive-in construction, the right to file an amended complaint in its suit against Paramount-Richards Theatres, Inc., and other companies in which E. V. Richards owns an interest. They are: Paramount-Richards Enterprises, Kenning-Richards Enterprises, Richards-Ebner Enterprises, Capitol Theatres Corporation, United Theatres Corporation and Saenger Theatres Corporation.

**Wild Cats, Rather**

Audiences which saw that war-on-grasshopper sequence which ran in Issue 100 of Paramount News may have taken it as a matter of course but there’s not much doubting that Cameraman E. K. Edwards, who shot the scenes, didn’t.

Edwards is seriously assuring fellow lensmen that he would rather shoot a carefree shot of cats than go through the grasshopper episode. Those who think Mr. Edwards may be exaggerating is it only fair to note that he spoke of a “cageful” with the inference being that he would be on the outside of the cage. In the grasshopper sequences there was no cage and not only was Mr. Edwards very much on the inside but the grasshoppers were also very much on the inside of Mr. Edwards. They got into his shoes and investigated his nose, making evident for him correctly. They investigated his camera, compelling him to use a helper to wave a piece of paper in front of the lens to keep them off. Then for closeups he had to lie down on the ground and the investigating grasshopper investigated his mouth, his ears, his eyes and then tearing at his nose.

Folks who saw the film must know by now how dangerous grasshoppers are to crops. Mr. Edwards has his ideas about them with respect to humans.

**Money Payments Down**

Motion picture corporations reported in June dividend payments of $7,419,000, slightly more than the $7,280,000 paid in June, 1948, the U. S. Commerce Department reported in Washington this week.

Dividend payments for the first six months of the year were $20,615,000 or almost $6,000,000 behind 1948’s figure of $26,209,000 for the corresponding period.

Commerce officials attributed the greatest part of the drop to the failure of Warner Bros., and its subsidiary, the Stanley Company of America, to report dividend payments. If they should file figures before the end of the year, the Department said, the 1949 drop might be wiped out.

**For 3 Years**

Screen Guild Productions President Robert L. Lifsey has just set Arthur Greenblatt up with a three-year deal as general sales manager of the company. Greenblatt has been holding down the top spot since June.

**New Account**

Theatre Posters, Inc., which makes up theatre advertising has hired Donald L. Velde Enterprises as ad counsel with Al Adams, formerly of Paramount, Warner Bros., and RKO, joining the Velde firm as executive on the account.

**Join Council**

The Independent Motion Picture Producers Association, representing the smaller producers, in Hollywood studios, this week, joined the Motion Picture Council, giving that organization 100 per cent membership insofar as producers and organizations are concerned.

The Council at the same time appointed several members of the Society of Independent Motion Picture Producers to key posts. These are: Gunther H. Lossing, SIMPP executive committee chairman; chairman of the organization and procedure committees and to the executive committee; George L. Bagnall to the agreement and program committee; James Nasser to the finance committee; Roy Disney to the liaison committee, and Marvin L. Paris to the public relations committee.

**Alger Rental Suits Settled Out of Court**

Eight suits charging fraud over film rentals filed in Illinois state court against the Alger circuit by the major distributors were dismissed in Chicago last Friday by mutual agreement.

Attorneys for both sides refused to discuss the settlement terms in the suit. An attorney for the plaintiffs, only the agreement was reached between them that no details would be made public. However, it was understood that while the Alger circuit itself made no payments to the distributor plaintiffs, individual houses in the Alger circuit had reached some sort of an agreement.

The distributor plaintiffs—Paramount, 20th Century-Fox, Warner Bros., RKO, Loew’s (MGM), Columbia, Universal—had originally sued Alger in federal court, then withdrew the suits there and filed in state court.

**Harry M. Lowenstein, 60, Dies of Heart Attack**

Funeral services for Harry M. Lowenstein, vice-president of Griffith Theatres of Texas and Oklahoma and one of the founders of the former Motion Picture Theatre Owners of America, were held in his native Ardmore, Okla., Monday.

Lowenstein, who died suddenly last Friday in a Las Vegas, N. M., hotel apparently of a heart ailment from which he suffered during the past few months, was a director and member of the executive committee of the Theatre Owners of America, the organization which grew out of a merger between the MPTOA and the American Theatres Association.

**Started 1912**

The veteran showman, whose biographies give his age as 60, was born in Dallas, Texas, and went to Oklahoma when it was still Indian territory. He entered show business on Feb. 3, 1912, when, as he described it, “three reels constituted a program and the admission prices were five and ten cents (and when no one) had any trouble . . . distinguishing A pictures from B pictures.” He joined Griffith in 1927, eventually becoming a vice-president. Surviving is his widow, Helen, three daughters—Harryette, Mrs. John Easley Riesen, Mrs. Larry Boggis; two grandchildren and his two brothers—Sol and Manny, who had been engaged in show business with him when he started. At that time, Sol played the violin, Manuel the piano and Harry the drums on an orchestra which furnished music for the films in their first theatre venture.
The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from The Theatreman's Standpoint

Make Mine Laughs

RKO Radio Film Vaudeville 64 mins.

AUDIENCE SLANT: (Family) An hour-long, film-vaudeville package that will garner a quota of laughs from average audiences. Calculated to have something to appeal to all tastes, there are laugh-barren patches that are boring, but by and large it will likely be well received.

BOX-OFFICE SLANT: By itself this holds average appeal. It should be dualed with a strong dramatic film for best results. Marquee names will help some in exploiting it. Exhibitors should bear down on the "comeback" of vaudeville.


Comment: Built up of native and some foreign acts for laughings purposes, this film-vaudeville offering generally fulfills its purpose—mainly, perhaps, for Hamlet's "groundling." Variety of the selections seem rather sad in the light of present-day film fare, especially the flitzy flashbacks. But it must be taken into consideration that what is one man's entertainment is another man's bore. Here lies the trouble with the vaudeville formula, effort has been made to include something to appeal to every taste. List on the credit side Ray Bolger's novel prize fight dance; Anne Shirley and Dennis Day (of years ago) singing 'If You Happen to Find a Heart'; Robert Lamoureux and his puppet duck, Dudule; Rosario and Antonio's bullfight dance; the acrobatics of the Titans; Frances Langford, with her band, the按钮s of the vaudeville, dancing Moonlight Over the Islands; and, for the lowbrows, Leon Errol and cast in "Beware of Redheads." On the debit side—well, each person who sees the film will select his or her own pet pet peeve. The program will develop its quota of laughs from average audiences and, in the main, lives up to its title. For best results, exhibitors should dual it with a strong dramatic attraction, stress the "comeback" of vaudeville and play up the marquee names for all they are worth.

Yes Sir, That's My Baby

(Univ.-Int'l Comedy With Songs 82 mins.

AUDIENCE SLANT: (Family) Good light entertainment for many average moviegoers, with its laughs, songs and lack of seriousness, but not for critical audiences.

BOX-OFFICE SLANT: The GI student, everyone who knows him and anyone open to some thoroughly unpretentious entertainment is a potential patron. A natural for many.


National Reviewing Committee's
Audience Classifications

TOP O'THE MORNING (Para.)
FAMILY—National Board of Review Classification: A—National Legion of Decency

MASTERS OF BANK DUMM (U-I)
MATURE—National Board of Review
Classification: B—National Legion of Decency

BLUE LAGOON (U-I)
FAMILY—National Board of Review
Classification: A—National Legion of Decency

Plot: Five stars of the Granger College football team are released permission to play by their wives. Behind this feminist stand, it develops that a chauvinist who enveloped himself with jilted years before by the football coach. After a terrible showing by the star-less team the dean decides to drop football, fire the coach. The wives urge the coach to help his senses in time to rush the stars into Granger's next and possibly last game. Despite a 28-0 defeat when they arrive, the boys pull it out of the fire.

Comment: It is a good fortune that this film at no time takes itself seriously, add some good laughs and some pleasant little songs and you have an item that is good light entertainment for many average moviegoers, though no one stands a chance with critical audiences. That phenomenon of recent years, the GI student with wife and child, is a set-up for chuckles and charm, as well as a magnet for a special audience. The central characters here are Donald O'Connor, star of the football team—he's a whiz of a ball handler; his wife, Gloria DeHaven, and their baby, Boopkins. O'Connor has four husky football-playing pals, each of whom has a wife, and all these males is Charles Coburn, who extracts every possible laugh from his role as coach and biology prof. The women are in the power of St. Barb's, the psychology prof who starts all the trouble. Laughs depend on such stunts as the husky athletes kowtowing to their wives, forming a perambulator procession or doing a fast laundry; an inept football candidate proving his worth as the only person who can take care of Boopkins while O'Connor plays football; or Coburn drinking from the baby's bottle, being bunched by an upset bathinette or conducting a class in which everyone is smoking a cigar and coughing. Charm is supplied by the cute couple, Boopkins, their neat and colorful quonset home, and by the songs, principally 'Look At Me, which both O'Connor and DeHaven sing, an excellent favorite, is done enthusiastically by the entire cast as a finale. Another piece provides O'Connor with a chance for some neat tap-dancing in a laundromat. It also serves for some supporting motions by his four pals which, along with a DeHaven song called Men Are Little Children, and the big football game (interrupted by a crying Boopkins), are less successful. The GI student, everyone who knows him and anyone open to some thoroughly unpretentious entertainment, is a potential patron. Best chance to realize the potential is with double bills, for which this picture is a natural.

Jolson Sings Again

(Color by Technicolor)
Columbia Comedy-Drama-Music 96 mins.

AUDIENCE SLANT: (Family) This story of the contemporary career of every bit as colorful and exciting, moving and heartwarming as the story of his early career ("The Jolson Story"). Many will consider it even better. From beginning to end there is story where it left off and bring it up to date. Ordinarily, most sequels are inferior to their originals. But not in this case, "Jolson Sings Again" is every bit as good as "The Jolson Story" and many will consider it even better. From beginning to end there is not a single dull moment in this thoroughly entertaining show. The contemporary story of Jolson is every bit as colorful and exciting, moving and heartwarming as the story of his early career. In short, it's wonderful. Larry Parks, who scored a triumph in his original role of the singer, seems even more assured and more at home in the role in this follow-up. He is well, and even as Jolson, he IS Jolson. The songs are too numerous to mention—there are loads of them—and audiences will thrill to every one. To those who remember—and perhaps even to many of the present generation—the rendition of Sonny Boy, which made such a hit in the late '20s when Jolson sang it in "The Singing Fool", will bring a tear to the eye and a lump to the throat. As the second Mrs. Jolson, Barbara Hale turns in a remarkably warm.
and sympathetic performance; it is undoubt-
edly the finest thing she has yet done, and
audience in particular is talking about her. Then
there is Ludwig Donath as Cantor Yoelsohn,
Al's father, so wise and witty, so human and
understanding, so lovable; it's a masterfully
portrayal. William Demarest does a fine job
trouping as Jane's husband, and Bill Good-
win, Myron McCormick, Tamara Shayne,
Eric Wilton and Robert Emmett Keane are
admirable in supporting roles. Writer-Pro-
ducer Siegel has—God preserve us—art
narmful of orchids for the expertly contrived
screenplay and the outstanding production
values, in which gorgeous Technicolor pho-
ography plays no small part; and Henry
Leeve does some notable work in his skillful
understanding direction which imparts many
moments of real warmth and humanism to the
picture. *Jolson Sings Again* is definitely a
treasure for all who have a part in its mak-
ing. There is no reason under the sun why
this film should not duplicate (more likely it
will do even better) the success of *The Jol-
son Story*. It has tremendous audience ap-
peal, and it needed for a long time the
attracting and thrilling millions of moviegoers.

**I Was a Male War Bride**

20th-Fox

Comedy

105 mins.

**AUDIENCE SLANT: (Family)** Very rarely does a picture come along with so
many laughs per foot as this one. It's cork-
ful of fun for all to enjoy, and with Cary
Grant in the title role it adds up to hilarious
entertainment.

**BOX-OFFICE SLANT:** Cast names, the
provocative title and the excellence of the
story make this a contender for best-comedy-
of-the-year honors, especially once word-
of-mouth spreads.


Plot: An officer in the French Army mar-
ries an American WAC and has a hysterical
time of it, not only before the wedding but
also after it.

Comment: Due to the wizardry of Direc-
tor Howard Hawks, the film is a joy with
choice of material and the superb cast, this
is hilarious entertainment for all. Based on
the story, "I Was a Male War Bride (a
provocative title used for a story that quite
obviously was a personal experience of the
author, Henri Rochard), the picture is so
well-written and performed and the dialog
so amusing that it carries the audience along
on its own roller-coaster of goofiness with
some real laughs.

There have been few pictures to equal this
one for laughs. They come so thick and fast
that, unfortunately, one misses a good bit of
the "very clever" exchange of dialog. Such
scenes as the filling out of the questionnaire
handed out by the U. S. Govern-
ment to all foreign female brides, and Grant
disguised as a woman, will not only have the
audience hysterical with laughter but will
bring about much more word-of-mouth, espe-
specially among those who know what "red-tape"
means. A master at comedy, Grant goes
through the leading role with such finesse that
one watches for his perfor-
ances. Ann Sheridan is a perfect foil for him,
and between them they carry off with honors a
picture most theatrogoers will remember for
some time. This is a film that is quite dif-
ferent from the usual run of Hollywood
comedies, so if exploited correctly, it is bound
to be one of the top comedies of the
year.

**Monogram**

**Drama**

67 mins.

**AUDIENCE SLANT: (Family)** Presence
of a beautiful white dog gives this film ad-
ditional audience appeal. Otherwise, it's rather or-
derly.

**BOX-OFFICE SLANT:** There's always
been a certain fascination about stories of the
frozen North, although this one lacks the
merit that might have made it something
more than merely passable program material.

**Marquee names also lacking.**

Cast: Kirk Grant, Suzanne Dalbert, Bill Edwards, Dan Seymour, William Forrest, Anthony Warde, Mary
Haldens, Jock Silverbecks, Iris Adrian, Guy Beach, Stanley Andrews, Dick Elliott, Bill Kennedy, Harrison
Heacire, Peter Mamakos. Credits: Producer, Lindsey Parson. Associate producer, William F. Brody. Di-

Plot: After Bill Edwards and his father hold
up a bank in Nome, he has stolen the
father, the other four men in the gang,
on orders from the swindler, doublecross
the pair and kill the father. Edwards, however,
escapes with the loot, but when he meets him
and another swindler, the beautiful white wolf, he
helps the swindler out and the gang and
the swindler.

Comment: Lack of marquee names won't help this frail story of the frozen North, which aside from the fascination such stories have for dog-lovers, there's not much to offer.

The first in a series, this one lacks imagination,
and less dependence on the old stuff
in both dialog and action would improve
the future entries. Miss Dalbert and Chynook,
the beautiful white wolf, are partic-
larly distinguished, but the rest of the work
is rather ordinary.

**Easy Living**

RKO

Radio

Drama

77 mins.

**AUDIENCE SLANT: (Adult)** This en-
grossing picture has the human interest, sus-
 pense and thriller that usually appeal to the
majority of people.

**BOX-OFFICE SLANT:** Star names, title
and word-of-mouth should build this one into
a very satisfactory grosser.

Cast: Victor Mature, Lucille Ball, Elizabeth Scott, Sonny Tufts, Lloyd Nolan, Paul Stewart, Jack Paar,
Jeff Donnell, Art Baker, Gene Jones, Don Beidor,
Dick Eisman, William "Bill" Phillips, Charles Lang,
Kenny Washington, Julia Dean, Ernest Smith, Jack
Backen, Robert Ellis, Steve Flagg, Alex Sharp, Ross
Thorson, June Bright, Eddie Kotal, Andry Young and

Sparks.

Plot: A top professional football player,
with a script wife, is forced to continue play-
ing ball because of her ambitions. He finally
realizes that it is his health against her de-
sires, and manages to straighten her out.

Comment: This satisfying and timely drama about a football player who refuses to
admit defeat, has the ring of authenticity and
is likely to sustain the majority of movie-
goers with its suspense, thriller and human
interest. Director Jacques Tourneur drew acting that is
natural and sympathetic. Particularly well
presented and of great interest because of the
game's wide popularity are the sequences in
volving football, for which the Los Angeles
Rams were used. Victory is meant as the man who must continue playing, in
spite of doctor's orders, because he has a
selfish wife. And that wife, as played by Lucille Ball, has a real human interest
individually that when Mature finally starts slap-
}i}ng her around, he has the audience right with him; they have been waiting nearly 77
minutes to see him do just that. Lucille Ball is a pleasure to watch, her humor as us-
ual being human and believable. Sonny Tufts as Mature's buddy. Jeff Donnell as Tufts'
wife, Lloyd Nolan as the owner of the
club and Mr. Foster as an old coot who
all give finely-etched performances.

"Easy Living" is a picture that should score at any
theatre, for it has the qualities of drama and
human interest that attract at the box-office.
It offers exhibitors the names of Mature, Lu-
cille Ball, Elizabeth Scott and an outstanding
cast, in a story that is bound to hold audience
attention. Production was handled by Robert
Sparks.

**South of Rio**

Republic

Western

60 mins.

**AUDIENCE SLANT: (Family)** A better
western with Monte Hale and a high amount of
action.

**BOX-OFFICE SLANT:** Should be satisfac-
tory wherever series westerns sell.

Cast: Monte Hale, Kay Christopher, Paul Hurst, Roy Barcroft, Douglas Kennedy, Don Haggerty, Roy Mal-
linson, Lane Bradford, Emmett Vogan, Myron Holley,
Tom London. Credits: Associate Producer, Meruelle
Tucker-Director, Philip Ford, Writer, Norman S.
Hall. Photography, Henry Sharp.

Plot: A gang of crooks kills a crusading
newspaper editor and Ranger Monte Hale,
shocked into action when he recognizes the
trigger man as his brother, is discharged for
failing to shoot or identify the culprit.

Hale pursues the case on his own and, with
a late assist from the repentant brother, who
dies in the doing, cleans up the
gang.

Comment: This latest in the Monte Hale
series is a better western, with a number of plot
turns and a high amount of action. It offers
some brawling, a lot of riding, a great deal
of shooting and some good wagon
wrecks. Paul Hurst, as the regular
playing is, quite good as the successor to
the murdered editor. Kay Christopher, as
the dead man's daughter, is not very under-
standing of Hale—there's that good
for the western fans, especially kids,
lose no sentiment over women. "South of
Rio" should be satisfactory wherever series
westerns sell.

**Colony Pictures Formed by Frank Rosenberg**

Frank Rosenberg, former studio publicity di-
rector for Columbia, has formed Colony Pictures,
Inc., a producing organization. His first project
will be "Night Cry," a film version of the novel
by Will L. Stuart, Howard buff has been
signed for the lead. Filming starts October 1.

**Lackey Joins Republic**

William T. Lackey, former Paramount and
Monogram producer and more recently associated
with the independent film company, RKO, has
been signed to an associate producer contract at Republic.
Meet the Bosses

"Each Branch Manager will conduct his business in his own territory as if he were the owner of that business."

— Spyros P. Skouras
The 20 Organization!

D.L. August 28th–December 31st

Leading from L. to R.—seated—Daniel R. Houlihan, Albany; Fred R. Dodson, Atlanta; James M. Connolly, Boston; Charles B. Kosco, Buffalo; Fernon M. Skory, Calgary; John E. Holston, Charlotte; Tom R. Gilliam, Chicago; Joseph B. Rosen, Cincinnati; Izy J. Schmertz, Cleveland; Philip Longdon, Dallas; Vincent J. Duggan, Denver; 2nd row—Ralph Pielow, Jr., Des Moines; Joe J. Lee, Detroit; Tom O. McCleaster, Indianapolis; Dr. R. Neger, Kansas City; Clyde W. Eckhardt, Los Angeles; Tom W. Young, Memphis; Jack H. Lorentz, Milwaukee; Moe A. Levy, Minneapolis; O. W. English, Montreal; Benjamin A. Simon, New Haven; Mark Sheridan, Jr., New Orleans; Sam E. Diamond, New York; Marion W. Heilman, Oklahoma City; Joe E. Scott, Omaha; 3rd row—Sieg Horowitz, Philadelphia; Welden Waters, Pittsburgh; Charles F. Powers, Portland; Charles L. Walker, Salt Lake City; Alex W. Harrison, San Francisco; Reginald G. March, St. John; Gordon F. Halloran, St. Louis; Chilton Robinett, Seattle; Peter Myers, Toronto; James E. Patterson, Vancouver; C. Glenn Norris, Washington; Joseph H. Huber, Winnipeg.

Like 20 Business!

Made by the Industry for the Disabled American Veterans.
Brighten Up for the New Season

Funny thing about this business: if you want to keep from falling behind, you have to continually keep planning and working ahead.

Disturbing though it be—and not too pleasant to consider—right now, behind that shimmering curtain of summer sun that is sending the customers flocking to the manufactured coolness of your theatre chairs, that gorgeous redhead, Autumn, is preparing herself for her annual headline spot as a favored star with American amusement seekers. Maybe you don't remember, but this Autumn dame puts quite a show, with a chorus of trees doing a strip tease, that is out of this world, to the accompaniment of the rippling rhythm of big and little streams and kaleidoscopic color effects to amaze and delight an ever growing audience of nature lovers. The ensemble, enhanced by a spectacular curtain of falling leaves, combines to make for some pretty stiff theatre competition, so you'd better start getting out your flashiest service adornments and perfecting your most impressive accommodation routines if you want to keep from being left holding an empty sack when Autumn with her pleasant breezes and great outdoor spectacle starts the seasonal run.

Today is the day to begin the checkup of what-to-do and how-to-do-it that will give your theatre that highly desirable "new look" which will keep it high on the where-to-go list of your patrons regardless of the strident call of the great outdoors. You can even compete with the wild game and fish that attract so many million and members of the Isaac Walton clan if you're smart enough to book the kind of short subjects that offer them a chance to improve their proficiency by studying the way it's done by the experts. And don't forget that there are a heap of merchants catering to the needs and wants of this immense group.

Each and every merchant is a prospect for profitable cooperation with your theatre at times when you have the kind of program that gives them a chance to call attention to their wares. Newspaper advertising, window displays, radio announcements and even stage or lobby demonstration by visiting experts can be had without a penny of cost if you do your planning and booking far enough in advance to permit the merchant to contact his sources of supply and secure approval and support for the co-op effort. If you get the local sporting goods dealers to cooperate, you have a first mortgage on prominent publicity space on the sport pages. The sport editors are usually open to "briefies" on news of field and stream, but when combined with a nod from the business department that some sizable ad space is on the schedule, the usual space doubles and trebles. Don't miss a single angle of the cooperation available from dealers and sport editors when you have hunting, fishing and kindred subjects on the program. Remember to book the subjects far enough in advance to give the dealers time to contact manufacturers and wholesalers for selling aids. That "hit or miss" last-minute approach seldom results in the extra ticket sales that are always present when the other fellow has time to get into his best cooperative stride.

More Than $6 Billion Spent Yearly by Sports Lovers

Just in case you've been slighting the sport reels as just-another-reel-on-the-program let me fill your ear with some pretty impressive figures. The spending reports of the nation show that something better than $6 billion is spent yearly by sport lovers, with better than two-thirds of the staggering sum spent by the chaps who pursue nimble wild life and engage in bait-pitching contests in the piscatorial arenas. No effort is too great to put forth in pursuit of a "divvy" in a pot that size.

You can hardly expect to compete with nature's ever changing physiognomy at the time of the season's turning if your theatre continues to present a dirty face and appears in time-worn garb with unmatched ruffles. Right now, while early morning hours are pleasant, is the time to get all those little annoying ought-to-be-done things out of the way. If you get started at the refurbishing job now, you'll get better prices and better service from the tradesmen than will be possible a short time later when all the Johnny Come Latelies are ringing their phone and banging at their doors wanting "right now" attention. Here are just a few of the usual seasonal change needs that can be handled before the fall rush starts:

Switching the carpet to get those worn and unsightly portions turned to a less noticeable dark corner where they won't be seen by incoming and outgoing customers. While you're making the change, check the ozone underfiling for worn places, excess dirt, etc. A broom and vacuum can do a lot to help keep the re-laid carpet clean and new-looking over a much longer period than if you replace it over humping or dirty underpadding. If the carpet needs cleaning, there are no end of compounds on the market that allow for thorough cleaning on the floor with but few hours needed for drying. If you go at the job now you can probably get some out-of-work handy man to do it inexpensively. Later, he'll be working and the price will be higher.

This is the time of year when menial labor is available at low prices. You can get at the job of cleaning your stage curtains, valances, borders, etc., at trifling cost. While they're on the ladders, it should be a chance to check lighting equipment, travel tracks, etc., and thoroughly wipe off proscenium ledges and other places where dust gathers. It is also advisable that all tie lines, grummat, harness buckles, and other devices that hold hinging pieces in places be checked to make sure of perfect operation if and when needed. Don't overlook the pulleys. Give them a slight dose of grease to prevent those annoying squeaks and chirps that disturb and distract the attention of audiences. Maybe a vacuum job will care for the stage curtains and drapes, but if it so happens that you haven't cleaned them in years, better have them taken care of, because there is every indication that traveling stage units will be more numerous than in years past during the coming fall and winter. With the big circuits laying plans for the inclusion of top-line vaudeville acts and stage units, it is only to be expected that many of the smaller and less expensive troupes will take to the road, and you owe it to yourself and your patrons to be in position to present them effectively.

The core lighting, wall brackets, chandeliers (if any), etc. will all need a thorough cleaning and going-over. Don't be satisfied with just a "wipe job." Have the maintenance men check the wiring and sockets and thoroughly clean reflectors, base pieces, hanging chains, etc. If
Maury Applies Showmanship Knack To Kiddie Shows at Miami's Miracle

THE YOUNGSTERS LINE UP, double file, as they get ready to go in, every Saturday morning for the children's shows at Wometco's new Miracle Theatre. On the following Thursday, they receive some special treatment. The Dey Franklin Maury tells the whole story in the "Outpost.""\n
(On every Saturday morning since the opening of the Miracle Theatre in Coral Gables, Fla., last December, Managing Director Franklin Maury and House Manager Melvin Haber, assisted by the entire staff, have given a show for children, with attendance running from 1,000 to 1,600—a record that not only proves the success of the shows but reflects the magnitude of the undertaking, the planning and hard work that underlie its success. STR congratulates Managing Director Maury and his assistants and lets him tell the story in his own words—Ed.)

"It is really amazing how these children, when they leave the theatre, they receive some other treatment. Mr. Franklin Maury tells the whole story in the "Outpost.""\n
Maury says:

"The children are given a double bill, every Saturday morning for the children's shows, an exciting serial, a novelty or musical short, a special children's feature, such as Roy Rogers, Rin Tin Tin, an old Shirley Temple, etc., a stage show, that is always put on in a professional manner, plus our regular Saturday show, which consists of a top first-run feature. After the show, the children always receive, on their way out, some sort of giveaway. Some of the giveaways that they have been given are Swift's Ice Cream Bar, Sambo, a delicious chocolate drink, hot dogs and lemonade, Hires Root Beer, and novelties of one nature or another. After the children's matinee is over, the Miracle staff gets the house in order for our regular Saturday business. Mr. James Proctor, chief of service, reorganizes his staff. Mrs. Meta Altenberger, who is in charge of the concession girls, then takes count of her staff, which has been buried under empty cardboard cartons. After resting a few minutes, Mr. Haber and I are on the way out, in pursuit of new talent to again thrill the tots, while Mr. Harry Kronewitz holds the fort down at "ye olde Miracle Theatre.""
THEATREMEN MAP ‘BABY’ PREMIERE PLANS. Meeting with Ira Katz, Universal-International, and publicity representative Phil Laifer, special U-I exploitation representative, Great States’ theatre managers mapped world premiere plans for “Yes Sir, That’s My Baby” at sessions held in Peoria, Ill., recently. Participating above are (standing, 1-r) J. R. McCullough, Lincoln Theatre, Decatur; Charles M. Brow, Orpheum, Galesburg; John Wendell, Decatur; Laifer; Len Wirtley, Peoria; Cahmer Dean, Bloomington; Merle Eagle, Palace, Peoria; (seated, 1-r) District Manager Duncan Kennedy and Katz. Film bowed Wednesday night at the Roosevelt in Chicago with Donald O’Connor, Charles Coburn and others appearing in person, followed by 250 midnight openings.

I.M.P.S. Member Report

‘Gold Dust’ gag Works For Prytz in Duluth

All right, so this one has been used before. But when a gag is really good, it can be brought out and used again after a reasonably good length of time, and it’ll do the trick all over.

Whenever there’s a picture about gold, you can be sure that a small envelope filled with sand (“gold dust”) and properly imprinted will have its effect.

Up in Duluth, Minn., I.M.P.S. Member Roy O. Prytz was going to play “Lust for Gold.” So he got lots of those little envelopes, filled ‘em with sand, and had this copy imprinted on the outside:

“Have you a lust for gold? This dust may come from a missing $20,000,000 gold mine. For details, see Glenn Ford, Ida Lapino and Gig Young in ‘Lust for Gold’ (theatre and playdate).”

Well, the sand-filled envelopes caused a great deal of fun and interest among patrons, and Brother Prytz took a few to the Minneapolis Columbia exchange where visiting exhibitors grabbed ‘em up like hot cakes. They knew a good gag when they saw one.

We’re happy to pass the idea along to brother showmen.

Sustained Exhibition For ‘Battleground’

According to release plans now being worked out in New York, MGM’s “Battleground” is expected to have one of the most sustained first-run exhibitions in first-run theatres in the company’s history. The film will be shown for the first time in special “Armistice Day” premieres in several selected situations for extended runs. Following these openings, a heavy ad and publicity campaign will lead up to the picture’s national release in January, with exhibition continuing in key city houses up to Academy Award time.

Jolson 18-Theatre P.A. Boosts ‘Jolson Sings’

At Jolson was scheduled to sing at 18 Loew theatres in the New York metropolitan area this week as a “living trailer” for “Jolson Sings Again.” Columbia’s Technicolor production starring Larry Parks and Barbara Hale, which has its world premiere at Loew’s State Avenue 17. Jolson’s personal appearances included the Yonkers, 175th Street, Parade, Fairmount, National and Victoria on Wednesday night; the Coney Island, Oriental, Kings, Metropolitan, Commodore and Orpheum on Thursday, and the Triboro, Prospect, Valencia, Gates, Premiere and Pitkin on Friday.

Toren, Chandler in N. Y. For ‘Sword’ Promotion

Star Marta Toren and Featured Player Jeff Chandler arrived in New York this week to participate in the advance promotion for “Sword in the Desert,” which has its world premiere August 23 at the Criterion Theatre before an audience of civic leaders, motion picture industry executives and radio and newspaper representatives. Miss Toren, who will remain for the premiere, will appear on several network radio programs and participate in newspaper and magazine interviews and promotional events. Chandler will remain a week for radio appearances and interviews and then return to Hollywood.

20th-Fox’s New Service For Small Town Showmen

A special campaign supplement containing publicity copy and art, ads and exploitation ideas, will be prepared for small town exhibitors by 20th Century-Fox as an insert in press books on all important pictures. First of these special campaign supplements will be inserted in pressbooks on “House of Strangers.”

Wilcoxon Program is Set For 26-City ‘Samson’ Tour

Through the use of color slide reels of scenes from the picture, blowup prints, color art and fashion designs, Henry Wilcoxon will attempt to create a “total awareness” of the magnitude, significance and entertainment values of Cecil B. DeMille’s “Samson and Delilah.” When he undertakes a tour on behalf of the Paramount Technicolor production starting Aug. 13, with San Francisco as his first stop.

Wilcoxon, a star of the film, will visit 24 cities in the United States and two in Canada as an “Ambassador of Goodwill.” Functioning as a public relations representative of DeMille, the actor will meet with six leadership groups in each of the 26 cities. These include women’s clubs and organizations; church and religious organizations of all faiths; private, public and parochial school representatives; fashion designers, manufacturers and retail outlets; press, radio and television; and motion picture exhibitors.

Wilcoxon will outline a recorded series of six lectures sponsored by Good Housekeeping, offering nationally known lecturers, such as John Mason Brown, author and commentator, to women’s groups. He will report on progress made in providing study aids for Sunday schools and young people’s organizations; explain the established cooperation with the National Education Association for school materials; arrange for continued close cooperation with press, radio and television outlets; exhibit costume designs and adaptation sketches by Edith Head, Paramount designer; set up working relationships with retail outlets for wide promotions; and advise exhibitors of the promotional force being put behind “Samson and Delilah.”

Besides San Francisco, Wilcoxon’s itinerary also includes Seattle, Salt Lake City, Denver, Fort Worth, Dallas, Houston, New Orleans, Memphis, Kansas City, St. Louis, Chicago, Milwaukee, Detroit, Cleveland, Cincinnati, Indianapolis, Pittsburg, Philadelphia, Baltimore, Washington, Montreal, Boston, New York and Toronto, in that order. He will end the tour in Los Angeles with conferences starting Nov. 11.

Montgomery to Aid ‘Samson’ Promotion

Robert L. Montgomery, who has recently been working in television and prior to that with WaltDisney and 20th Century-Fox, is the latest addition to Paramount’s staff of special exploiters who are assigned to work exclusively on one picture. Assigned to one phase of the “Samson and Delilah” exploitation, Montgomery will handle the personal appearance tour which Henry Wilcoxon, a star of the film, will make.

Rivoli Holding Annual ‘Know Your Stars’ Contest

The Rivoli’s annual “Know Your Stars” contest for 1949 is now under way, with the photographs of 50 of Hollywood’s top screen personalities on display in the theatre’s mezzanine. Participation is open to all patrons of the Rivoli, and valuable prices will be awarded.
Plans Move Forward
For 'McCoy' Area Bow

With an extensive exploitation and publicity campaign lined up, RKO Radio was moving forward with its plans for the four-state area premier of Samuel Goldwyn's "Rosanna McCoy," scheduled to take place Aug. 17 in Ohio, West Virginia, Kentucky and Indiana, with 218 theatres participating.

Personal appearances have been set in the major cities for Farley Granger and Joan Evans, together with exhibitions by the Rosanna McCoy Square Dancers. Key city newspapers sponsoring local campaigns include the Post in Cincinnati, the News and Star in Indianapolis, the Gazette in Charleston and the News and Intelligence in Wheeling, with all selling tickets in advance.

To Employ Radio, Television

Radio and television coverage will be accorded through stations WLW and WHAS in Cincinnati and Louisville, in addition to 20 other smaller stations. Mabley and Carew, Cincinnati department store, with the cooperation of the Post, will sponsor a Rosanna McCoy contest, with the lucky young lady being chosen for the premiere.

The campaign is under the supervision of Terry Turner, RKO's national director of exploitation.

'Kentuckian' to Bow
In N'Orleans Sept. 10

Republic's "The Fighting Kentuckian," starring John Wayne, will have its world premiere at the Saenger Theatre in New Orleans on Sept. 10. Five days later the picture will open at the Majestic theatres of the Interstate circuit in Dallas, San Antonio and Houston, and on Sept. 22 at the Worth in Fort Worth. It is estimated that by Oct. 1 some 200 branch and key cities will have played the picture.


Still another Republic world premiere involves "The Cleveland Story," which will have its initial engagement in the title city on Sept. 2 at a Loew theatre there.

GOOD IMPERSONATIONS were achieved by the trio above as they represented characters from MGM's reissue, "The Wizard of Oz," in a street ballyhoo arranged by Manager Robert Peirce of Loew's Poli-Elm St. Theatre, Worcester, Mass. This was only part of Peirce's excellent campaign on the picture, in which he was assisted by his right-hand man, Edward Lazar.

The Dramatic Angle Paid Off...

Scores of outstanding hits have played at the Astor Theatre in 36 years...but none has been greater than this one!

When Film Classics opened Louis deRochemont's "Lost Boundaries" at the Astor in New York, the initial advertising was dignified and restrained (see left panel). But FC executives had an idea that a more forthright and dramatic approach might improve results. Opportunity to try this came with the Cleveland opening where Exhibitor Henry Greenberger of the Esquire gave the exploitees free rein to use their own ideas. The resulting ads, above, right panel, sent business soaring to what the Esquire considered an impossible level. Film Classics then tried the same copy in New York and the Astor's business on "Lost Boundaries" also went soaring.

GRIST FOR THE SHOWMANSHIP MILL

MGM has agreed to produce special trailers for the Girl Scouts and National Community Fund drives. Frank Whitbeck, head of the studio trailer department, has assigned Harry Lord to prepare and direct the Girl Scout project which is to star Margaret O'Brien, while Herman Hoffman will prepare and direct Van Johnson in the Community Fund film.

Also at MGM, the successful "painting book" item which has been a Margaret O'Brien fad for some time, is now extended to the Technicolor cartoon characters "Tom and Jerry." Fred Quimby signed contracts for the tie-up with the Whitman Publishing Co. and the Western Printing and Lithograph Co.

Johnny Mack Brown, Monogram western star, has been set for a five-week personal appearance tour through the South, starting Sept. 20. Brown will make p.a.'s in conjunction with openings of his Monogram western films. First appearance will be made in Columbus, Ga.

The U. S. Navy will send a big Hurricane Hunter Service PB 4 Y Privateer on a tour of eight key cities to acquaint the public with an important branch of its peace-time activities. The plane's visit to these cities will be timed with playdates for 20th-Fox's "Slattery's Hurricane." The first hop will be to Boston, arriving there Aug. 15. Rest of the itinerary includes Cleveland, Aug. 16; Chicago, Aug. 17-18; Kansas City, Aug. 19; Denver, Aug. 22; Dallas, Aug. 24, and Atlanta, Aug. 26. Plans are also afoot for a similar hurricane patrol plane to visit New Orleans soon. Twentieth-Fox was scheduled to play host to 1,900 enlisted men, WAVES and officers of the Third Naval District at the Roxy Theatre on Friday evening (12) to mark the New York premiere of the picture. Included among the guests were to be ambulatory patients at St. Albans Naval Hospital.

Natural for Sports Page

With two baseball pictures—"The Babe Ruth Story" and "Pride of the Yankees"—booked it was a natural mixnet and the showmen thing for Manager Charlie Aaron of the Victory, New London, Conn., to run his newspaper ads on the sports as well as the amusement page—HFD.
SHOWMEN'S TRADE REVIEW, August 13, 1949

**Bugs Bunny Products In Special Theatre Tieups**

Licensed Warner Bros. Cartoon by-products of all kinds, ranging from watches and umbrellas to dolls, ties, belts, and kerchiefs, are receiving special promotional tieups and theatre displays this month and September through Bugs Bunny Festival Shows being conducted in more than a hundred Warner Bros. theatres in the United States.

The various tieups featuring the Warner cartoon characters are being displayed in theatre lobbies and used as prizes by the motion picture houses, while the Cartoon Festival is furnishing the theme for window displays in local retail establishments handling the merchandise.

A total of 12,000 theatres which show Warner Bros. Cartoons have been contacted so as to arrange similar cooperative promotions with local stores. Details of various back-to-school promotions featuring Bugs Bunny, Porky Pig, Scat Cat, Beaky, Elmer and Duffy Duck are now being set up in theatres and stores in scores of cities throughout the country.

The newly opened New York office of Warner Bros. Cartoons, Inc., headed by General By-Products Manager Erwin J. Warth and his assistant, Harold Rodner, is now licensing additional items of merchandise in various fields.

**Circuit Plugs 'Neptune' With Bathing Beauties**

Three New Jersey towns having Walter Read theatre used the standoff, bathing beauty contest, to call public attention to “Neptune’s Daughter.” Contest was to discover the daughter of Neptune in each of the situations—Perth Amboy, Long Branch and Red Bank. Perth Amboy City Manager Harry J. Hartz instituted the contest at the Majestic, restricting entrants to local girls, promoting prizes for all participants and giving the winner a special Esther Williams trophy. It went over big and Long Branch Paramount Manager John Kamer and Red Bank Carlton Manager Tony Hunting followed suit, with good attendance results.

**San Francisco Women To Hold Movie Symposium**

Highlighted by the showing of 20th-Fox’s “Come to the Stable” and an address by Maurice Wolf, of MGM, the San Francisco Women’s Public Relations Cabinet will hold its first Industrial Conference at the Fairmont Hotel on Aug. 15.

The opening meeting, “A Motion Picture Symposium,” will include panel discussion and audience participation. The Cabinet, headed by Marguerite E. Dowling, publicity director for the San Francisco Bank, is composed of business and professional women executives.—SF.

**Press Sees 'Hurricane' In Plane Over New York**

Sixty leading representatives of the press, national magazines, radio networks and newspaper syndicates were the guests of 20th Century-Fox and the Navy Department on Thursday (11) at an air-borne premiere of “Slattery’s Hurricane” in the Navy’s new 168-passenger Liberty Constellation which left from New York. The guests were also the first civilians to see the Navy’s first hush-hush short subject documentary film, “Weather at War.” Lunch was served aboard the plane.

AT VANCOUVER 'JOHNNY STOOL PIGEON' PREMIERE. Seen above attending the Vancouver world premiere of Universal-International’s “Johnny Stool Pigeon” are (l-r): Roy McLeod, manager of the Vogue Theatre; where the premiere was held; Archie Laurie, Odeon Theatres’ director of public relations; Dan Duryea, who co-stars in the picture with Howard Duff and Shelley Winters; G. P. Wright, U-I Vancouver branch manager; J. Howard Boother, Odeon’s British Columbia district manager; Anthony Curtis, who also appears in the picture, and Earl Hayter, Odeon’s B.C. district supervisor.

'Stool Pigeon' Three-City Premiere Salutes Locales Featured in Picture

Selecting the three locales featured in the picture, Universal-International held the world premiere of “Johnny Stool Pigeon” in San Francisco, Tucson and Vancouver backed by an all-out promotion campaign.

The San Francisco screening which was part of a regional premiere involving 12 other situations including Reno, Nevada and Klamath Falls, Oregon, was aided by the presence of Dan Duryea, starred in the picture. The Vancouver opening of the opening at the Vogue Theatre followed by a Victoria opening saw the personal appearance of Duryea and Anthony Curtis, featured in the picture, and was a civic event giving the Canadian cities one of their first big premiers.

Finally, the Tucson opening, which was backed by an extensive newspaper and radio exploitation campaign, was a kickoff for the opening of “Johnny Stool Pigeon” in the 48 first-run situations in the entire state of Arizona.

To give national emphasis to the film’s subject matter, the U. S. Treasury Department’s Narcotics Bureau timed the release of a wire service story on the alarming increase in dope smuggling with the picture’s world premiere in the three cities.

Duryea was in San Francisco two days in advance of the opening at the Orpheum Theatre for newspaper and radio interviews. A tieup was effected with the distributors of 1Collier’s magazine who used 12 trucks specially banded to call attention to an article on Shelley Winters, starred in the picture.

The premiere in Vancouver and the opening in Victoria was a civic event with Duryea and Curtis being welcomed by Mayor Charles Thompson of Vancouver and Mayor Percy George of Victoria where the picture opened at the Odeon Theatre. The two stars were interviewed by the newspapers and made several radio appearances. As part of the promotion, the stars visited the Vancouver race tracks where each race was named after one of the players in the picture. Newspapers featured the tying in their stories about the races, and the program contained full mention of the picture.

It was the second time in 13 years that the race track cooperated to this extent.

Tucson was the focal point of the all-state Arizona territorial opening. A five-minute Duryea transcription was used generously by many of the Arizona radio stations with the pattern being to channel promotions out of Flagstaff, Phoenix, Tucson, Safford, Douglas and Nogales to hit the surrounding towns.

Newspaper ads in Tucson mentioned the openings in the other Arizona towns and cited the filming of the picture in Tucson and Nogales and the spectacular state wide showings in every first-run theatre in Arizona.

In Tucson, tieups were made with the local department stores with the stores running special ads to salute the premiere.

The world premiere campaign is being followed with a saturation area campaign out of Buffolo bringing in many of the upstate New York towns playing out of Buffalo.

**Boyd on 'Hopalong' Merchandise Tour**

To help the sales of newly-created “Hopalong Cassidy” merchandise and to promote business in theatres showing his pictures, Bill Boyd has embarked on a tour of 36 cities. The western stars’ first appearance was at Bullock’s and the Broadway Department stores in Los Angeles last week, after which he left by plane for Seattle on the first leg of his tour.

DIAMOND HUNT. Frank Maley of Arizona, L. L., became the first winner of the “Rope of Sand” diamond hunt in front of the Broadway Paramount, where crowds have been fishing for a real diamond in a fishbowl every afternoon. At this writing, there were three genuine diamonds left in the bowl. The girl holding the bowl is Barbizon model Toni Webster.
The Union Pacific Railroad, with headquarters in Omaha, has received top honors in the first International Film Festival at Cortina d’Ampezzo, Italy, for its sound-color film, “San Valley Spring Ski Chase.” Prints of the film have been distributed by the American State Department to its informational film libraries in 90 countries.

Among vacationers are: Joseph Feldhans, Schaller, la.; Blanche Colbert of North Bend and Jeanette Shoemeyer and Pat Douglas, to Detroit Lakes, Minn.; RKO-Brandies Manager (Robert) Larry Campion to Cleveland and Columbus, O.; Will Miskell, Tri-States Theatres district manager, Green Lake, Minn.; Wally Kemp, Tri-States city manager, at Grand Island, to Black Hills; Jimmy Pickett, Tri-States city manager at Hastings; Jean David, 20th-Fox, to Lake of Woods, Canada; Ray Hudson, 20th-Fox, Benton Harbor, Mich.; Henry Saggau, Dennison, la., Dorsel, Minn.; E. C. Myric, Lake Park, la., Black Hills; Marie Ganerell, 20th-Fox, Virginia Hanson, Tri-States office.

Ben Lottin has sold the Springfield, Springfield, Neb., to the American Legion Post. A five-member committee handles bookings.

George Gill is now student manager at the Orpheum. RKO-Brandes ushertlotes held a picnic at Carter Lake. Bonita Grotelueschen, Paramount Theatre secretary, underwent an appendectomy. MGM Auditor John Ash is in town.

Fritz Largen, Creighton exhibitor, fractured a finger on his left hand on a lathe in his hometown sound equipment factory. George Naylor, owner of the Sheldon (la.) Drive-in, cut off a finger on his right hand and mangled one on his left operating a power mower. A heart attack has confined Eddie Kugel, Holstein (la.) exhibitor, to his home.

**SAN FRANCISCO**

T. & D. Jr., Enterprises’ James S. Stainton announced the opening of Marion Dix to the butte from Griddle, Calif., while Jim Gillingher goes from the butte to manage the State in Martinez.

Bob Cummings of the Hollywood studios is now booking for the Paramount exchange.

Fox West Coast Bay Area Advertising and Publicity Head Fay Reeder now has additional duties, having been named co-director of the campaign in the East Bay area with Herman Kersken.

Jack Berman, former district manager in the Vallejo section for FWC, has left the company.

City council in Berkeley is considering a proposal for a theatre admission tax, either by ballot or by agreement within the council. Many communities have such a tax. Emilia Hofel, drama editor of the San Francisco News, started a series of articles on showmen of the area with an account of the career of Irving M. Levin, divisional manager of San Francisco Theatre.

Phillip Harris, formerly with the local Universal booking staff, has bought an interest in the Grand and Roxy, Visalia, Calif., of the Valley Theatre Company headed by Samuel C. Levin. Richard Converse is now a full partner of William Sheridan in the Program Printing company. Film Classics Office Manager Stanley Lefcourt has retired from a southern California vacation. Frank Vesley returned as manager of the State, Hollister, after an extended leave of absence. RKO’s Jay Golden of the Golden Gate here and of Pantages in Los Angeles, is switching his headquarters to the latter house. The George Mann circuit has closed two houses in Klamath Falls, Ore.—the Rainbow and the Pine Tree, but still operates three theatres there.

**BOSTON**

Variety Club officials announced that more than $325,000 for the “Jimmy Fund” was raised by its members in conjunction with Lou Perine of the Boston Braves and Jim Britt and his associates at radio station WHDH. Sun is 50 per cent greater than was raised in 1948.

Metropolitan Theatre Manager Max Naylor is spending his vacation on the south shore. Edward Melvin, motion picture editor of the Christian Science Monitor, while on vacation is spending much of the time covering theatres on the north and south shores.

John Carroll, a veteran motion picture publicist and one of the best known in the New England area, having seen years of service in Boston and later with the C & F Theatres of Providence, R. I., died suddenly last week of a heart attack.

**POLE Closes Houses**

Prevalence of polio this week closed theatres in Elvins, Bismark, Desloge and Leadwood, Mo., as well as Papp’s 200-seater in Eminence, Mo. In Kentucky, all theatres in Lee County were reported closed as polio was said to have reached epidemic proportions.

**BUFFALO**

Contract of George H. Mackenna, for the past 25 years managing director of the Lafayette Buffal0, showcase of the Basil circuit, has been renewed for a five-year period by Basil Enterprises President Constantine J. Basil, who has been in the theatre business for 35 years, announced that $10,000 would be spent improving the front of the theatre.

The annual golf tournament and dinner-dance of the local Variety Club featured a large crowd of exhibitors, distributors and other film people at Canada’s Cherry Hill Country Club last week. Chief Barker Myron Gross reported the event one of the most successful ever held by the club. Thursday night, Aug. 18 will be Shriners’ night at the Hippodrome when the newly-elected Imperial Potentate Harald Luedtke and his court, “Movie City,” will be shown to Past Potentates, their wives and other guests. Nobles H. Eshelman and Charles B. Taylor arranged the event.

Paramount Short Subjects Sales Manager Oscar Morgan held a meeting here with Mike Shenton and his sales staff. MGM Chicago Area Exploiter Bill Bishop and his wife visited Buffalo on a motor vacation and called on MGM Manager Jack Mundenack and his staff, returning to Chicago via Niagara Falls and the Canadian highway to Detroit. Film Classics Vice-President and General Sales Manager Bernie Krance conferred here with FC Manager Matt Sullivan and Office Manager Ed Walsh.

“Dr. I.Q.” has opened a seven-week engagement at Shee’s Buffalo, his third visit there and General Manager Vincent R. McFaul is predicting record business. “Vogue Theatre Manager John R. Kohn announced a change in policy from mainly Hollywood reissues to ”quality pictures,” both foreign and domestic, Manager William Brett is using jumbo window cards for his Skyway drive-in at Athol Springs Circle and reports a spurt in business as a result.

**PORTLAND**

The Oregon Film Club held its annual golf tournament at the Osoyoos Golf Club, Aug. 2 and 3, with several thousand dollars in prizes donated by well-known film stars. Seattle’s Northwest Film Club’s golf tournament was held at the Rainier Golf and Country Club with some 60 outstanding players and 130 present at the annual dinner.

Drive-ins in Oregon are still increasing. Lloyd Moore is putting in a 700-car ozoner at Hermiston and J. Hartley of Hermiston will shortly open a 350-carner between that city and Umatilla. The Portland censor board made eight cuts in the French film, “The Baker’s Wife,” and condemned “Strange People” which (Continued on Page 24)
Western Amusement withdrew when told it violated the code.

Dee Terry was promoted to booker at Film Classics. . . . Faulconer Manager Frank Shampion is on a vacation trip to the Canadian woods. . . . Columbia Eastern Washington salesman Back Scale went to Seattle for a conference. . . . Walter Brennan highlighted the "Joseph Days" celebration in Joseph, Ore., telling of his life as a mountain miner.

Columbia Exploiter Sam Sigel is doing some special field work in the northwest.

Universal Auditor Richard Dirkes is covering the Portland and Seattle exchanges. . . . L. O. Lukman of the B. F. Shearer Theatres and his wife are back from two months at Juneau and Ketchikan, Alaska. . . . Seen on Seattle film row: Billy Conner, Les Thuerkauf and John Oxley, Tacoma; El Keysy, Walla Walla; Eldon Pollock, Mt. Vernon; Ed Johnson, Spokane.

INDIANAPOLIS

A scheduled rehearing by Marion County Plan Commission Aug. 28 of a zoning petition involving a drive-in near the Road 52 and The Georgetown Road was canceled temporarily by court order after Joe Cantor, local theatre operator, filed suit attacking the legality of the meeting. Residents had asked for the rehearing, claiming they were misled into believing a shopping center was to be built. Sept. 15 was set as a date for a hearing on whether the temporary order should be made permanent.

The polio epidemic has lowered theatre attendance in many cities in Indiana and banned attendance at public gatherings. The State Health Board reported 296 cases throughout Indiana with the 29th death on Thursday. In many communities children are permitted to attend theatres.

The Adair, at Adairville, Ky., has been taken over by A. Milby of Danville, Ky. . . . James Franklin, booker at 20th-Fox, is spending his vacation at the National Guard camp at Camp Atterbury, Ind. . . . Universal Bookier Jack Brinson is spending his vacation with his mother in New York City. . . . Earl Herndon and wife, Affiliated Theatres, have gone to the Smoky Mountains to spend their holiday. . . . Republic employees held their summer outing at Northern Woods Beach, July 26.

HARTFORD

Hartford Strand Assistant Manager Charles Manian will be married on Sept. 19 to Janice Chieano, Strand candy girl. . . . A son named John was born to Mrs. George Humphrey of New Britain, daughter of the late S. P. Glackin, for many years a partner in the Glackin and LeWitt Theatres. . . . A daughter was born to

No Late Birds?

Friedman Brothers’ drive-in at Albert Lea, Minn., has cut its shows to one nightly because of poor attendance at the second show. Management was at a loss to explain the slow second-show attendance, since the same formula was used on late top releases at 50 cents for adults and no charge for children under 12 years. The stand is also reducing capacity from 420 to 300 cars.

HEART AWARD. Youthful members of Variety Boys Club look on as Variety Clubs International Chief Barber Bob O'Donnell (left) presents the annual Heart Award citation to Charles P. Skouras, chief banker of Tent 25, Los Angeles, during a banquet held in the Ambassador Hotel's Coconut Grove.

The award went to members of Tent 25 because of their "outstanding contribution toward community betterment and social endeavors."

HARRISBURG

New usherettes at the Colonial are Catherine Isenberg, Emma Fissel, Ann Burke and Shirley Wallace. . . . Mary Berneithel has been hired to substitute for members of the maintenance staff at Colonial during vacations. On leave is Mrs. Daisy Bumbaugh. . . . Recent vacationers from city theatres were Dawn Blue, State, Frank Harache and Eddie Beasely, Loew's Regent. In the absence of Loew's Manager Sam Gilman, Larry Levy, manager of the Reading house, substituted. The Gilmans were joined in Atlantic City by Ed Gallner, Loew's exploiter.

Three winners of midget leagues in the area were given baseball statuettes by Loew's Regent in a contest for "The Stratton Story." Winners were Robert Geiger, James Berrier and David Fonner. . . . The State offered its stage for presentation of a coast-to-coast broadcast of "young talent" on the Old Gold "Salute To Harrisburg" night.

Manager Samuel Goldstein of the Paxtang has reported he cannot afford to operate the house on Sundays with a $50 penalty in effect. He had paid fines two successive Sundays for violating the Sunday blue law.

LOUISVILLE

Andy Anderson will name his new theatre now being built at Burkesville, Ky., the Mary Anderson. . . . J. Lyell Webb has changed the name of his Ritz, also in Burkesville, to the Webb. . . . E. L. Ohrnstein of the Ormstein Theatres, Marengo, Ind., and his wife will attend the joint TESMA trade show and TEDPA convention in Chicago, Sept. 26-28. TEDPA Director W. E. Carroll also expects to attend.

The Kenwood, Louisvilles newest drive-in, was opened July 31, with open house for inspection by possible patrons. Souvenirs were

GROWING

More than 10,000 television sets are now in use in San Francisco, with a sharp rise expected with the announcement that football games will be telecast in the fall. It is reported that Los Angeles had 25,000 sets when last year's football season opened, but jumped to almost 75,000 when the season ended. That city is now reported to have well over 150,000 sets.

Manager Norman Reay of the Odeon, Ladysmith, and Doris Flinn are honeymooning in Seattle. . . . Stanley Theatre Usherette Marjorie Garnett married J. Sneed of the Canadian army. . . . Both RKO Manager Jimmy Davs and Manager Bob Fraser of the Odeon, Hastings, are expecting the stork to arrive at their homes in the near future.

Capital Assistant Manager Earl Barlow is pinch hitting for Manager Charles Doctor who is vacationing in the U. S., and Bill Turner is managing the Odeon Plaza while Manager Al Jenkins is on holiday. . . . Lorraine Leonard is the new cashier at the Dominion, replacing Phyl Smith who returned to New Zealand. . . . Keith Carrick of the Paradise is back from a Hollywood visit. . . . Eric Handley of the Orpheum staff is making the rounds of the Hollywood studios with songs he has had published in England.

Famous Players plans extensive alterations in the 900-seat Edison, New Westminster, which it recently acquired. . . . George Griffiths, head of Hoyts Theatres in Australia, was here on his way home after a five-month tour in the U. S., checking up on new theatre construction and other matters. . . . Eagle Lion Dominion Head Frank Fisher is here on a routine visit.

Many British Columbia and Columbia theatres are closing their balcony sections to cut down running expenses due to poor business. . . . Foreign films are reported doing big business in the British Columbia and the prairie provinces, cutting into attendance at Hollywood and British films. . . . Canadian Picture Pioneer Basil Horsfall, musical director and one of the founders of Theatre Under the Stars, recently observed his 68th birthday.
No Profit There

At the recent Buffalo Variety Club outing at the Clarence Auto Club and in a recent local radio quiz contest, George H. Mackenna, manager of the Lafayette, was among the winners in contests. In each case he received an envelope with the prize in case it turned out that the prize was a pair of passes for the Lafayette.

Given to the children and an orchestra gave a musical program from 2 to 6 P.M. The oasis has what is called "the world's largest and brightest screen," with Motograph projection and sound installed by the Falls City Equipment Company. Officers are: President Allane C. Wallace, Vice-President William E. Porter and General Manager Walter Wood.

M. H. Sparks, who has the Veterans Theatre, Tompkinsville, and the Strand at Edmon- ton, Ky., is branching out in the entertainment field with a dance hall in Celina, Tenn. . . . Eddie ('Rochester') Anderson will headline an all-star Hollywood reunion at Parkway Field here on Monday, Aug. 15.

WASHINGTON

A luncheon was held last Tuesday at the Shoreham Hotel for the wives and widows of Variety members, as well as for the many women who participate each year in Tent No. 11's Welfare Awards drive. Mrs. Sara S. Young, chairman of the Women's Committee for the drive, was hostess for the Variety Club. Also present were Fred S. Kogod, chairman of the Welfare Committee, and also chairman for the 1949 drive; and Wade Pearson and Morton Gerber, assistants to Kogod.

Semi-finalists of WWDC's "Miss Washington" beauty-talent contest, competed at the Apex Theatre on Aug. 5 for three places in the finals, which take place at the Capitol Theatre, to choose Washington's entry in the "Miss America" contest at Atlantic City.

Friends of Sam Wheeler, Screen Guild Productions owner, were sorry to learn of the tragic death of his brother, Eddie, in an automobile accident.

MINNEAPOLIS

Julius Edelstein of Hibbing, Minn., said here that plans to build drive-ins at Hibbing and nearby Virginia have been called off for at least this year. The new Hilltop drive-in at Columbia Heights, Minneapolis suburb, opened last week despite threats of residents to halt its opening, claiming a "nuisance" and traffic problem. Only other new drive-in to open recently was the Sky-Vu at Winona, Minn.

RKO Midwest District Manager Herb Greenblatt and Columbia Midwest Division Manager Ben Marcus were in town this week. B. C. Meyer, Columbia home office auditor, is here. New on the office staff at Paramount is Natalie Gomez.

Vacationers include Josephine Remmer, Paramount manager's secretary, in northern Minnesota; Ray Haberdad, booker at MGM, in northern Minnesota; J. E. Melone, Warners' office manager, in Des Moines; Fred Finnegan, RKO booker, in northern Minnesota; Fay Dresler, RKO manager, in northern Minnesota; Hulda Rolson, RKO inspector, on a boat trip in Canada; George Engelking, Paramount booker, at Lake Pepin, Wis.; and Andy Anderson, Paramount booker, at Sauk Center, Minn.

Twentieth-Fox Manager Joe Levy is recovering at home after being hospitalized with a back ailment. . . . Employees at Universal throw a party on Friday and presented a gift from Cashier Florence Harris in honor of her 25th anniversary with the company. . . . Arnold Hebron, exhibitor from Hebron, N. D., flew in one morning, did his booking and flew home that night in his own plane.

LOS ANGELES

Ground was broken this week for the new 20th Century-Fox film exchange which it is hoped will be ready for occupancy before Jan. 1. The building will be located on West 20th Street near Vermont and will provide such features as air conditioning, an enlarged screening room, and free parking for visitors. Parking has become a serious problem on film row, and it is hoped that the new exchange will help to alleviate the difficulty.

Latest census of drive-in theatres serviced from Los Angeles reveals that there are now 56 such situations. The theatres represent an investment of more than $17,000,000.

Golden anniversary in show business from 20th-Fox Manager Clyde Eckhardt has been set for Aug. 29 at the swank Cocoanut Grove, with George Jessel as toastmaster. . . . Bernard Robinson and Ben Foss of the 20th-Century-Fox sales staff are currently on vacation. . . . George Doulens has been named manager of the American Theatre in Newhall which producers of westerns use frequently to run their rushes.

Visitors to the row last week included Harry Dickerson of Highland, George Doulens of Newhall, W. W. Montgomery of Cypress, H. L. Waycott of Palmdale, Lloyd Miller of Bakersfield, and Tom Huntley of Chula Vista.

W. H. (Bud) Lohrer, real estate manager for Fox West Coast, with his wife and seven-year-old daughter have sailed for Seward, Alaska, on a two-week vacation.

The Baldwin Hills and Encino sections of Los Angeles both greeted new neighborhood houses on Aug. 10. Named after their communities, the 1,000-seat Baldwin is under the operation of Fanchon & Marco, with Bert Jones, former assistant at the Downtown Paramount, as manager; and the 1,000-seat Encino is owned and operated by Howard Goldenson and Jules Seder.

DENVER

Allied Rocky Mountain Independent Theatres General Manager Joe Ashby went to Steamboat Springs, Colo., for a few days, and Jo-Amn Gifford, secretary, was taken to a hospital for an emergency operation, so the office was closed for a time. . . . Twentieth-Fox Western Division Manager Herman Wobber was here calling on major accounts and conferring with Manager J. V. Dugan.

Carl Whitney, National Theatre Supply salesman, Kansas City, spent part of his vacation in Colorado. . . . George McCormick had a successful opening of his Canon City, Colo., theatre. . . . Mrs. and Mr. Elden Menagh, of the Star, Ft. Lupton, went to New Mexico for their vacation.

Tom Knight is readying a 400-car $75,000 drive-in for an Aug. 20 opening at Riverton, Wyo., where he already owns a theatre. . . . Monogram Manager Clarence Olson went to Chicago for a sales meeting. . . . Leslie White has sold the Mesa, Taftin, N. M.

Exhibitors seen on film row included O. K. Leonard, Peoria, Ariz.; W. W. (Woody) Williams, Eads, Colo.; Glen Witsucker, Meeker, Colo.; Lee Smith, Powell, Wyo.; Mr. and Mrs. Elden Menagh, Ft. Lupton, Colo.; Mr. and Mrs. Mervin Reel, Glenrock, Wyo.; Claude Graves, Albuquerque, N. M.; and Don Beers, Santa Fe, N. M.

TORONTO

A new grouping of three Toronto theatres for simultaneous first-run bookings will be started shortly by Famous Players Canadian with "You're My Everything." Theatres are Sheal's, a downtown, Capitol and Northtown. Circuit already has a local combination in the University and Eglington theatres. Canadian Odeon plays the same program at its three new houses, the Danforth, Humber and Hyland.

Circuit of Odeon Theatres of Canada President J. Earl Lawson, who underwent a number of blood transfusions at Toronto Western General Hospital, is reported to be slowly improving, with more transfusions to come. . . . Ontario censors classified three films for adults during the past month—"Hamlet," "Obsession" and "Torn Curtain." 

Variety Club Chief Barker J. J. Fitzgibbon has confirmed early report that the proceeds from the recent benefit baseball game for the

(Continued on Page 26)
CINCINNATI

Donald Boudot, son of Unitied Artists Office Manager Gus J. Boudot, was married Aug. 5 to Jeanne Kathman, of this city, ... Columbia Booker William Stanforth and his wife are receiving congratulations on the arrival of a new son. This makes three sons and a daughter for them.

Mary Lou Haas is a newcomer at the U.A. office—taking over duties of availability clerk. ... Lee, the B-box branch personnel had a very enjoyable annual outing at Mount Airy Lodge, ... Columbia Shipper Charles Goodwin, who suffered a heart stroke several weeks ago and returned to work, had a relapse and will now be unable to resume work until cooler weather sets in.

RKO Theatres Ohio Division Manager Emil Groth took over in Cleveland for two weeks while City Manager Max Mink was on vacation, ... Eagle Lion Booker Dick Breslin received a prize for being the top booker in the territory in the recent Jack Schlaifer drive. The Cincinnati branch also finished second in the division in the same drive.

SALT LAKE CITY

Just a month after the fire at the local Capitol Theatre which cost the life of an usher and while the house was being repaired, sparks from an acetylene torch dropped to the basement and ignited the rubbish collected there during the rebuilding program. There was no heavy damage and no one was injured, the blaze being extinguished by workers before firemen arrived. House Manager Nevin McLeod says reopening of the Capitol has been set for Labor Day.

Paramount Booker Don Foster is expected back this week from Steamboat Springs, Colo., ... Eagle Lion Booker Nelson Eielkiss has returned from his two-week vacation, ... Metrogram Bookers Colleen Temple and Harriet Rich are in charge of operations while Manager Tibbs is attending the company’s convention in Chicago.

Sam Rosenfield is reported to have turned the Aven at Heber City Auck to its original owner, Leigh Cummings, ... Lyric Manager Warren T. Butler has returned from his southern California vacation and named Paramount Bookers Harry Swanson chairman of the fall golf tournament of the Motion Picture Club.

The Isis, Green River, Utah, owned by Russel Daueter of Salt Lake City, has been leased by Frank Preddy and Harold Mortimer, both of Green River, who took over the management on Aug. 1. Preddy, a postal clerk, had managed the house for the past year and half. Mortimer is assistant postmaster. Both men will retain their postal offices.

KANSAS CITY

The city board of commissioners of Kansas City, Kans., is considering a proposal from Hali Parker, local commercial film producer, for a 20 to 25-minute film which would tell the story of the city—to be shown before civic clubs, lodges, schools and other groups. It would be in the nature of a report to taxpayers, at a cost of anywhere between $10,000 and $15,000.

The Durwood circuit opened its new Skylark Drive-In Theatre in Leavenworth, Kans., last Friday with Don Ford as manager. This is the second of three omcers the circuit has planned, Under Manager Stanley Durwood, vice-president in charge of operations for the Durwood circuit, is the proud father of a baby boy born Aug. 2 and named Edward. It’s the second child for the Durwoods, their first being a girl.

Fox Midwest circuit will hold its annual meeting of managers and officials Aug. 31-Sept. 1 at the Muehlebach Hotel, with the annual banquet at Star Lane Farms, the home of Circuit President Elmer Hoff. lasting for four days. Theatre Enterprises, the Griffin circuit, opened its new drive-in, the Sky-Yu Theatre, in Manhattan, Kans., July 20. Outdoor site accommodates about 275 cars, making the fourth operation for the circuit in the college town. Dave Dallas is city manager.

Following the resignation of L. O. Gill as manager of the Beloit in Beloit, Kans., Theatre Enterprises District Manager Ed Kidwell has made a round of managerial changes: Ted Huntsman moves from Lawrence, Kans., as city manager, to Beloit; Mark Cady becomes city manager at Lawrence, moving from Parsons, Kans.; Paul Brown goes to Parsons as city manager, taking Mr. from Independence, Kans., where he was assistant to the city manager; Bill Marshall becomes assistant at Independence, moving from Lawrence where he was assistant to the city manager; Bill Wagner, chief of Independence, will supervise three theatres in Parsons and two in Independence.

Monty Wright, manager of the TEL Circuit’s Varsity, at Lawrence, is in the hospital at Wamego, following a car accident in which he suffered third degree burns, ... Jimmie Lloyd, Columbia programmer, spent several days here visiting his mother and sister, Mrs. Mamie Williams and Mrs. George Fricke.

Resent U. S. ‘Propaganda’ Films

There has been a flare-up of resentment there, a Toronto report states, over the screening at the Towne Cinema of the American-made short, “Sons of Liberty,” which was classified as American propaganda. The picture was taken off and replaced by “Princely India.” Mrs. Yvonne Taylor, the exhibitor, explained “Sons of Liberty” had been booked to go along with “The History of Mr. Truth” because it seemed the best short available, there being a scarcity of short subjects.

Complaints against the film on the same grounds appeared in the Toronto Globe and Telegram over the “unfair insult to Canadian intelligence.” In its own comment the newspaper suggested that the film industry takes Canada for granted as one of the family “and shoots us propaganda product designed for home use without a thought that it might find an unsympathetic audience here. ... A little more care in this matter is certainly in order.”

On previous occasions Canadians have taken exception to such pictures as “The Land I Live In,” “This Theatre and You” and “Good Neighbors” which emphasized the American way of life. Revision of some features, also, before being distributed in Canada has been suggested.

REGIONAL NEWSREEL

(Continued from Page 25)

Crippled Children’s Vocational Home netted $40,000. The Tent will meet Aug. 30 for an inspection of the school preceded by a buffet luncheon, ... Toronto is conjecturing over the appearance of Paramount features at Odeon suburban theatres instead of at Famous Players’ houses. Most recent such booking was “The Emperor Waltz” at the Odeon Fairlawn.

James C. Stewart, a former director of Loew’s, Inc., and a brother of T. M. Stewart, an Eastman Kodak official at Rochester, N. Y., died at his home, aged 84, after a long period of retirement.
ATLANTA

Harvey Smith, former manager of Atlanta's Tower Theatre, has joined the national sales department of a soft drink dispenser for use in theatres. . . . Marita Chandler is the new office manager at Eagle Lion, promoted from the booking department, replaced by Andy Anderson, who joined Columbia as office manager. . . . Joyce Porter has joined the Monogram Southern Exchanges office staff. . . . The city council in Orlando, Fla., has denied Central Theatres' petition to close its Bijou from white to Negro theatre on the grounds that the house was "too close to the white area." . . . The Macion at Tuskegee, Ala., has been sold to the Fred McLenon Theatres by Owner F. M. Rogers.

Theatre openings: Charles Morel's 350-car drive-in, the Starlite, at Natchez, Miss.; O. J. Kirby's 1,000-seater, the Kirby, Roxboro, N. C. Kirby sold his Ed Gallaher's Dolly Madison but continue to run the Palace; the New Glades, Moor Haven, Fla., will open in September. Dixie Drive-In Theaters General Manager Jack Elwell has checked in from visiting its new North Carolina drive-in, the Will-Ku Theatre General Manager. Nash Weil has returned from attending the funeral of his mother at Dallas, Tex. . . . Monogram Southern Exchanges President Arthur C. Bromborg, Atlanta Manager Jimmy Hobbs and Charlotte Manager Hal Jordan returned from the Chicago sales meeting . . . Wometco's Mitchell Wolson is back from a Canadian hunting and fishing trip. Carterville, Ga., will vote on Sunday movies on Sept. 7 . . . Ed Gallaher's oldest son Richard R. owner of the Richard in Fayette, Ala., died there of a heart attack. His daughter, Mrs. Lucile Cobb, and his grandson, Robert Cobb, have been operating the theatre for several years.

PHILADELPHIA

Lou Berger has announced that he will close the Empress for about a month for alterations . . . Harold Polin, head of the Stanley-Warner billing department for the past 12 years, has resigned . . . Lee Biben, wife of Booking Agent Harry Biben, has been hospitalized at Jefferson.

While recuperating from his second operation, Manager Joe DeFlore of the Park attended the Wannamaker Wilmington store ground-breaking and luncheon which preceded it . . . Warner Manager Bill Mansell became a grandfather for the first time last week when his daughter, Mrs. Renee Sappington, gave birth to a daughter in Bryn Mawr Hospital . . . Peggy McGee has resigned from Warners to await the arrival of the delivery of Max MGA's Publicity Representative Jan Ascheroff, vacationed at the Mayflower, Atlantic City, as guest of Sam and Mrs. Gilman.

ST. LOUIS

John Walsh, manager of the St. Louis Albert Denel Productions exchange, and Booker Nick O'Brien have closed a deal with Denel under which they have taken over the assets and business of the exchange, having organized Flo-Mar (derived from the initials of their wives) to operate it. It will handle for the St. Louis area the product of Adler Pictures, Favorite Films, Madison Pictures, Masterpiece Pictures, Superman Pictures and westerns and short subjects. Dezel was here from Detroit, accompanied by Anne O'Donnell of his office, working on final arrangements of the deal.

Bill and Irving Dubinsky of St. Joseph recently took over the management of the Altwood Drive-In on the Old St. Louis Road between Alton and Woodriver, Ill. . . . Riverplace Amusement's zooner at Rockport, Ill., Starview Amusement's drive-in at Lincoln, Neb., and the theatre in St. Louis, Ill., . . . Russell Bale has opened the 600-seat El Capitan drive-in west of Metropolis, Ill., to Malco Theatres . . . Howard O. Bates, William O. Hipes and C. A. Milne have incorporated Cape-Drive-In Theatres of Cape Girardeau, Mo. . . . The Army Air Forces has opened its second film theatre at Chanute Field, Ill.

G. Andrews, owner and operator of a drive-in near Orlando, Fla., is here with his wife who is in a St. Louis hospital with an infected toe. his son Jack Jr., who is in Michigan on a holiday fishing trip . . . RKO Auditor W. A. Burke was in town.

Steve R. Coon, 49, former manager of the Malco theatres in Camden, Ark., died in a Shreveport hospital on July 25. His widow, mother, a daughter and two sons survive.

Opens M-C Allied Office

Mid-Central Allied Independent Theatre Owners, an Allied affiliate, has opened headquarters in St. Louis on Olive Street, the city's film row, with General Executive Manager David S. Nelson in charge. He will be assisted by Secretary-Treasurer Selma Graham, wife of Manager, Hugh Graham of the Webster. President Henry Halloway of St. Louis cooperated with M-C in arranging for the new permanent office which will be kept open from Mondays through Fridays.

Cleveland

Herb Ochs, head of a large Drive-In Theatres Circuit operating in this country and Canada, became a grandfather for the fifth time. Newest member of the clan is Craig Steven Ochs, born last week to Herb's son, Jack and his wife at St. Luke's Hospital . . . Warner District Manager Charles Rich and Mrs. Rich have announced the engagement of their daughter, Beverly, to Dr. Morris Saltz of Philadelphia, with a Sept. 18 wedding.

Warner Manager Jerry Wechser and Columbia Manager Oscar Ruby are both back in harness after outdoor vacations . . . Warner Ohio Zone Manager Nat Wolf, J. Knox Starch, publicity director for Warner theatres and Booking Manager for Universal and M-G-M attended the annual Checkers industry party in Springfield Thursday of last week . . . Jack Lawrence, United Artist salesman in the Toledo area, headed back to Los Angeles to take personal charge of his Checkers Sandwich Shop on Beverly Blvd. L. J. Schwartza, chairman of the Disabled American Veterans local drive reports that all theatres in this exchange area will show the DAV graphic reel, "How Much Do You Owe. It is also reported that Air Force Col. James Stewart will attend the DAV national convention here starting Aug. 17 at which time he will be awarded a special citation by Gen. Jonathan M. Wainwright for his services in making the reel.

Dick Rasagitis of Universal received three trophies and 11 medals this year in roller skating competitions. Latest was presented recently in Washington, D. C., when he won first place in the intermediate men's figure skating division.

Ideal Theatre, Akron, is closed during August and will re-open first week in September . . . Julius Lamm, manager of Warner's Uptown Theatre and Mrs. Lamm are back from Martinsville, Ind., and Milwaukee. . . . Leo Jones and family of Upper Sandusky and family have returned from a vacation spent in Providence, R. I. . . . The wife of Jerry Steel, owner of the Apollo Theatre, Oberlin, entered the Cleveland Clinic for an operation.

PITTSBURGH

George Josack, who recently resigned as a Warner Bros. theatre manager, has joined Columbia as a salesman, succeeding Herb Berman, who has been transferred to that company's Buffalo branch . . . His friends here were surprised to learn that Jim Levine, who had been exploiter for Paramount in this territory for many years, and who was transferred to the Cleveland office last year, had severed his connection with that company.

President John H. Harris of the Harris Amusement Enterprises flew in to Pittsburgh from Atlantic City on Monday to attend the funeral of his aunt, Mrs. Katherine Duriam, sister of his late mother . . . The marriage of Bennett Amidor, who owns the Garden Theatre, Pittsburgh, several months ago to a young lady from Hollywood, whom he met there two years ago while attending the Variety Club convention, has just been announced. Amidor was considered one of film row's most confirmed bachelors. Twenty-fifth Century-Fox last week dispensed (Continued on Page 28)
PHOENIX

The Arizona Corporation Commission has authorized Western Theatres, Inc., to issue $200,000 in stock for the construction of a drive-in near El Segundo, Calif. Heading the Arizona corporation is John C. Feys of Los Angeles. J. M. Edmond Brown, also of Los Angeles, is secretary.

August 12 was set as the starting date for work on "The Eagle and the Hawk" at Sedona, where the Pnc-Thomas Technicolor film is scheduled for two weeks of shooting. Stars of the film are John Payne and Rhonda Fleming, with Lewis Foster directing.

Stephen Joseph White, Jr., assistant manager of the Studio Theatre, died at his home. An electrician by trade, White worked with the theatre in Los Angeles before coming to Phoenix four years ago.

New Theatres

Des Moines—Julius Cappel and son, a theatre, its first, at Jesup, Iowa.

Winfield, Kan.—W. E. Fyle and Al C. McGuire of Wichita, a 250-car owner on Highway 150, half a mile west of Winfield.

Chicago—Hector Ransom, an open-airer west of Livingston, Ill.; Kenneth and Matt Murray, a drive-in near Placid, Ill.

Portland, Ore.—Lloyd Moore, a 700-car owner at Hermiston.

El Paso, Tex.—Philip Coles, Inc.—Paul and Ernest Vecht, a 1,000-car drive-in to cost $60,000 on High School Road, west of this city.

Vancouver, B. C.—Calgary interests plan to build more outdoor theatres in the Kimberly-Prince section of the Crow's Nest Pass, B. C.

Harford, Conn.—Arnold McNally, a 150-car drive-in at Morrisville, Vt.; Lockwood and Gordon, an owner at Concord, N. H., and a 500-car owner at Danbury, Conn.

Philadelphia—Charles Golfin and Charlie Boleo, a 1,000-car owner in South Philadelphia; Mel Fox, a 250-car outdoor theatre, the Concord, in Philadelphia's Mayfair Theatre District; Sam Shapiro, a theatre between Concord and the Mayfair.

West Union, W. Va.—M. C. Wilson and associates, a 200-car drive-in on Route 50 near here.

Spokane, Wash.—Joe R. Rosefield, a 500-car owner to cost $50,000 here.


Kamloops City—Millard Drive-In Theatres, its fourth owner at Kamloops.

St. Louis—Harry E. Miller, Tilton Dixon and William A. Collins, a 1,000-car owner to cost $100,000 between Pestus and Crystal City, Mo.

Lawrence Stark who moves to the Boro Park Theatre, Woodbridge. Acting Manager Martin Gallagher goes to the Melba, replacing Edward Burke, transferred to the Gates, Brooklyn; Gates Manager Jim Bruno shifts to the Bronx Paradise, succeeding Gilbert Marce, resigned; Morris Tanner moves from the Boro Park to the 46th Street Theatre, replacing Paul Swater, who goes to the Willard.

Walter Reade Theatres has transferred Paul Petersen, manager of its drive-in at Woodbridge, N. J., to manage its new Lawrence ozoner at Trenton, N. J., which is set to open about Aug. 23. Replacing Petersen at Woodbridge will be Jack Flux, transferred from the Paramount, Ashbury Park; Herbert Gordon moves from the Ashbury Park to Trenton. Campbell and is replaced at the St. James by John Guttridge, formerly at the closed Palace, Morristown. Charles Phillips is engaged for the Strand, Perth Amboy and Paul Mueller, who succeeds C. S. Asher to the Asher Corporation on Long Island attending the screening of the 1,000-car Bel-Air drive-in at Joliet. Bell and Howell declared a 12 1/2-cent dividend, payable Sept. 1.

The Variety Club of Illinois' Day in the Country at the Sportsman Golf Club, Northbrook, III., on Aug. 26, will have other games for non-golfers, a distributor-exhibitor baseball game and many prizes for the various events. Chief Barker Irving Mandel named Jack Rose general chairman and Nat Nathanson ticket chairman. Theatre engineers' union are asking for pensions for all engineers. Operators Union Business Agent Gene Atkinson reports 27 of its 700 members have pension plans.

Manager of the Palace, Gary, Ind., was held up and $3,000 in receipts taken from him. George Tai has joined the Monogram sales staff; Jack Felix is at the Denver exchange. Joe Howard, manager of the Mayfair, has resigned to superintend a division of Jewish Welfare drive, raised $268,374, Chairman Irving Mack reported. The Lubliner Booth, Cicero, Ill., will introduce weekend vaudeville program.

Ben Edelman of the Joff HANDY Studios is hospitalized for surgery. Fern Katz of the Si Greifer booking office will wed Dave Cooper Aug. 27. Jerry Weiss has joined the Mildred Poster Exchange as sales manager. H. Van Nomloks and John Manta will attend the Ahepa meeting in Miami. RKO former publicity director here, Lou Mayer has joined the Schoenstatt circuit in an advisory capacity. Paul Dunlap is managing Essaness' Davie Theatre. Patricia McGowan of the Film Studios of Chicago is in Europe to book features and shorts.

MOM City Salesman Mike Ford is on a Wisconsin fishing vacation. Chester Cooley of Da-Lite Screens returned from a Canadian fishing trip and observed his 25th wedding anniversary.

with three more veterans. They are Joseph Vandergrift, booker, who had been with the company 28 years; Jack E. Moore, assistant to E. S. Thorpe; salesmen. Moore had been with the organization 26 years and Thorpe 22. Vandergrift procured a position with the Exhibitors Service Company.

RESOLUTION. Acting Mayor Vincent R. Briziotti (left) presents Mayor William O'Dwyer's resolution proclaiming August "The American Way Month" to Whitelaw Reid, editor of the New York Herald-Tribune. Looking on (right) is Spyros Skouras, Jr., representing Skouras Theatres Corp., which is conducting a $50,000 drive for the Fresh Air Fund.

salesmen and District Manager Harry Dudelson has finally found a place to live—near New York. It's across the river in New Jersey but only 10 minutes by bus to his film row office. United Artists salesman Louis Schultz is recovering from an infected arm.

Filmrowites on vacation include Peter Fishman, Bill Tavener, Pete dellasi, Henriette Barnes, Sylvia Weitz, Beatrice Krassner, Tony Cigolgi, Harold Kimmel, Pat Marcone in New Jersey, Gloria Patrizio at Lake Placid with Joan Roche, Al Trilling, Janet Moses at Boston.

Back from vacation are Warner Bros. Vice-President Sam Schneider and Mrs. Schneider, who spent six weeks visiting England, France, Denmark, Sweden; Sam Rikfin who went to Mexico.

Managerial promotions and transfers in Loew's New York theatres: Brooklyn Metropolitain Assistant Daniel Cohen to acting manager of Loew's Palace, Brooklyn, succeeding...
Stewart Granger, one of Britain's idols of the cinema, will star in "King Solomon's Mines," classic story by H. Ryder Haggard, to be filmed by MGM in Equatorial Africa. Deborah Kerr has the feminine starring role. To be directed by Compton Bennett and produced by Sam Zimbalist, production is due to start the middle of October.

Margaret O'Brien has been signed by Columbia to star in "City Girl," which Richard Berger will produce. This will be the young star's first picture following the expiration of her MGM contract next month.

Donald O'Connor, signed to a new long-term contract by Universal-International, was immediately set for the top starring role in "Milk and Honey," a story glorifying milkmen, which Ted Richmond will produce. This follows "Double Cross Bones," which O'Connor starts this month.

Robert Stevenson replaces Nicholas Ray at the directorial helm of RKO's "Carriage Entrance." Switch was made because Ray wanted to direct the Humphrey Bogart-Santa Produktion Shiffhell and "Penny Arcade." "Carriage Entrance," co-starring Ann Sheridan and Melvyn Douglas, goes before the cameras late this month, with Polan Banks producing.

Jane Wyatt and Donald Cook were signed by Samuel Goldwyn for the roles of the mother and father of Ann Blyth and Joan Evans in "Beloved Over All," the H. Hugh Herbert screen story which goes into production in about ten days with David Miller directing. Also signed for a featured role was Ann DeVara.

Monogram's next film to star former Louisianna Governor Jimmie Davis, "Square Dance Katy," will have William Beaudine directing. Producer Lindsley Parsons expects to put the film before the cameras the first week in September.

Producers Jack Wrather and Robert Golden have signed Felix Feist to direct "Guilty of Treason" based on the Cardinal Mindszenty case. This will be their first picture under their newly-formed Freedom Productions banner. Feist will collaborate with Emmett Lavery, who is doing the screenplay.

George Pal is currently launching pre-production activity on "Destination Moon," using a screenplay being prepared by author Robert Heinlein, from his own novel, "Rocketship Galileo." This will be Pal's second on his independent production schedule, having just completed "Rupert," which starred Jimmy Durante. Negotiations are on for release of both pictures.

Susan Hayward signed a new contract with 20th Century-Fox. Fact is for seven years, non-exclusive with no options.

Gail Russell was borrowed from Paramount by Columbia to co-star with William Holden in "A Mother for May," romantic comedy which S. Sylvan Simon will produce with Norman Foster directing. At the same time Gary Gray and Billy Grey were signed as two of the youngsters in the family, Mary Jane Saunders having been previously signed for the title role.

William Bendix has been signed for the starring role in Columbia's baseball comedy, "Kill the Umpire," an original story by James Hall and Harry Clark which John Beck will produce. Negotiations are now under way with top major league ball players of both leagues to take part in the picture. Beck expects to start camera work immediately after the World Series.

Paula Raymond has been assigned the feminine leading role to opposite Taylor in MGM's "Devil's Doorway," due to go before the cameras some time this month. Start of the picture, to be produced by Nicholas Naylack and directed by Anthony Mann, depends upon completion of Taylor's role in "Ambush," Sam Wood directing-producing assignment.

Lippert Sets Release On Eight Pictures

Eight Robert Lippert Productions are scheduled to be released by Screen Guild during the next three months. These include "Grand Canyon" (Aug. 10), "Treasure of Monte Cristo" (Aug. 24), "The Dalton Gang" (Sept. 10), "Deputy Marshal" (Sept. 17), "Red Desert" (Sept. 24), and, in October, "Call of the Forest," "Square Dance Jubilee" and "Apache Chief."

Nims Succeeds Pivar

Ernest Nims, Universal-International editorial consultant for the past two years, succeeds Ben Pivar, who resigned last weekend, as head of the studio's editorial department.

Ten pictures received the green light this week in Hollywood, and Paramount launched "September" in Italy to bring the total to eleven. The Hollywood films are "Beyond the Purple Hills" and "Strangefoldeval" at Columbia, "Rig Hangover" and "Outriders" at MGM, "Eagle and the Hawk" at Paramount, "Tarzan and the Slave Girl" at RKO, "Dakota Lil" at 20th Century-Fox, "Ma and Pa Kettle Go To Town" at Universal-International, "Daughter of Rosie O'Grady" at Warners, and "Riders of the Dust" at Monogram.

Gene Autry fans will have a new villain to hiss in "Beyond the Purple Hills," the sagebrush hero's latest which went into production August 8. He is Robert Livingston, once a western star himself, but now an established character actor. Gloria Henry will be seen opposite Autry for the second time, and John English is again directing and Armand Schaefer producing for Columbia.

Cecil B. DeMille has gone east to join the Ringling Bros.-Hamms & Bailey Circus for a few week's tour of mid western cities. The director's object is to gather background material for his next Paramount production "The Greatest Show on Earth."

John and Blair, famous old-timer vaudeville team, have been signed by Warners for a specialty number in "Always Leave Them Laughing," the picture starring Milton Berle which is now in production. Bert Lahr also checked in at the studio this week for an important role in the same picture. Virginia Mayo is cast opposite Berle in the film which Roy Del Ruth is directing for Producer Jerry Wald. Janis Carter, 23 year-old stage actor has been signed to a long term contract by Universal-International. He gets a featured role in "Bowie Knife" as his first assignment under the pact.

Len Chaney, who keeps track of such things, reports that he engaged in his 360th screen battle this week when he and Lee Bowman went to the mat for a scene in Arthur Dreisch's Al
LONDON OBSERVATIONS

BFPA Adopts a Scheme for Reducing Salaries 10 to 20%; Seidelman in Town; Crowds Watch Widmark Film Shoot

By JOCY MacGREGOR

The British Film Producers Association have adopted a scheme for reducing salaries of executives and employees not covered by agreements with Trades Unions. Rates will vary from 10 per cent for those earning the minimum to 20 per cent for those whose rates affect those working for associated renting firms. Individual employees whose present salary is below the rate payable for comparable posts elsewhere will be exempted. Those holding contracts will be dealt with individually.

It is understood that these cuts are the prelude to forthcoming discussions with the unions when the case of the producing salaries all around will be pressed. Informed circles also anticipate that this is only the beginning and that there will be more in twelve months if profits still cannot make their offerings economically.

The stars are the ones who will suffer most, yet they are the lifeblood of the movies. While much is said of those with high salaries, some receive ridiculously little considering the billing they get. It is for this reason that many appear so badly dressed in public.

Grooming has been shockingly handled and many of the stars on whom large sums have been expended now work in Mayfair as fashion models. Star building is negligible. June Anderson, who was starred in three pictures, had her contract dropped before all had been released. Lana Morris, who has done well in all her pictures, has no production set, and Christina Norden, who has yet to be properly used, is another with no immediate plans. No wonder the last two returning on the train from the Midland Film Fair last weekend so enthusiastically joined in the singing of “There’ll be no promotion this side of the ocean.”

I had an eye-opener over star values when I went with Jimmy Hanley to the British Legion Fete at Denham and helped sell autographed star photos. Despite the recent run of bad pictures, we were sold out of Margaret Lockwoods in no time. Pat Roc, Googie Withers, Stewart Granger, John Mills, Jean Simmons and several others went quickly, but not even cut prices could dispose of some. The wrong artists and stories are a major reason for the box-office slump.

In town for a general check-up with J. Arthur Rank and John Davis is Joseph Seidelman, Universal-International vice-president in charge of foreign distribution. Plans for putting over several new releases and getting the circuit playing time are high on his agenda. At present, he does not know whether Eros will get further new pictures and says that such releases would not be high on his list. Schemes to use frozen U-I sterling to finance British picture U-I’s have not passed the “considering” stage.

Mr. Seidelman has set Columbus Day (October 12), for day-and-half openings of Rank’s Technical staff on “The Awakener” (10), “Flying Husband,” “Awakening”, “Talbots”, “Air Raiders” (22), “High School Daughters” (22) and “Marshall of Laredo” (29).

République to Release 9

In August, September

République has slashed nine films for release during August and September. The August lineup includes “Brinestone” (11), “Bandido King of Texas” (26) and “The Kid from Cleveland” (31). Set for September are “Post Office Investigator” (11), “Texas Borderline” (11), “ наружен” (11), “Fire and Ice” (11), “Fighting Kentuckian” (11), “Navajo Trail Raiders” (22), “High School Daughters” (22) and “Marshall of Laredo” (29).
MONOGRAM
4806 Bombs, the Jungle Boy (D). J. Sheffield-P. A. Garner. 71. 3/30/49 b3/5/49
18/2/49
4816 Song of Surrender (C). b4/9/49
4817 Manhandled (My) D.A. 18/1/49 b5/6/49
4820 Incident (G-D-A). J. R. Wallace-R. Cloquet. 18/1/49 b5/6/49
4818 Jigs and Maggie in Court (C)/J. T. Lake. 18/1/49 b5/6/49
4825 Kidnapped (D). J. R. Wallace-R. Cloquet. 18/1/49 b5/6/49
4828 Sky Dragon (My). J. T. Lake. 18/1/49 b5/6/49
4834 The Blue Nosed Bandit (C). 5/1/48 b4/14/49
4836 Basin Clipper (D). R. McDevitt-K. Verdugo. 7/10/49 b3/19/49

COMING
4818 Angels in Disguise. L. Gorcey-Bowery Boys. 9/11/49 b6/29/49
4830 Jigs and Maggie in Jackpot Jitters. J. J. Cowl-D. B. Costello. 10/18/49 b5/31/49
4829 Master Minds. J. G. Ford. 11/6/49 b4/17/49
4820 Across the Rio Grande. J. W. Bailey-C. Taylor. 5/9/49 b5/15/49
4821 Brand of Fear. J. W. Bailey-C. Taylor. 5/6/48 b5/15/48
4832 Jigs and Maggie in Jackpot Jitters. J. J. Cowl-D. B. Costello. 4/22/49 b3/26/49
4832 Roaring Westward. J. Brown-M. Terhune. 4/22/49 b3/26/49
4832 Shadows of the West. J. Brown-M. Terhune. 4/22/49 b3/26/49
4832 West of El Dorado. J. Brown-M. Terhune. 4/22/49 b3/26/49
4832 Western Renegades. J. Brown-M. Terhune-J. Adams. 10/2/49

PARAMOUNT
4812 Alias Nick Beal (D). A. Miland-T. Mitchell-A. Torre. 9/3/49 b2/2/49
4816 Bride of Vengeance (D). A. Goddard-J. McD.B. Carey. 9/3/49 b2/2/49
4820 Great Gatsby, The (D). A. Ladd-B. Field. 9/15/49 b4/30/49
4817 Manhandled (My) D.A. 18/1/49 b5/6/49
4805 Miss Tatlock's Millions (C). A. Lund-W. Hendrix-B. Fitzgerald. 11/10/48 b9/11/48
4816 Multivac (C-D-A). A. Seymore-D. Matthews-W. Hendrix. 11/7/48 b9/11/48
4807 Face, The * (C-F). A. Hope-J. Russell-A. Armstrong. 12/24/49 b2/9/49
4819 Sorrowful Jones (C-D-F). A. Hope-J. Ball. 7/8/49 b4/14/49
4819 Special Agent (C-D-F). A. Hope-J. Ball. 7/8/49 b4/14/49
4813 Streets of Laredo * (W-D-F). A. Carey-H. W. Wendie. 5/9/49 b2/12/49

COMING
After Midnight. A. Ladd-W. Hendrix. 11/14/48 b11/29/48
Birdman of Shiloh-Arden. A. Cummings-Scott. 12/10/48 b11/29/48
Chicago Deadline. A. Ladd-J. Reid-J. Havoc. 11/17/49 b11/29/49
Dear Wife. A. Blythe-D. Desi-Freeman. 12/29/48 b11/29/49
Heart of the Silver Hand-Richardson-Hopkins. 12/29/48 b11/29/49
Postal Inspector. A. Ladd-P. Calvert. 11/14/48 b11/29/48
Riding High. A. Blythe-C. Grey-C. Bickford. 12/29/48 b11/29/49
Sanctuary. A. Bannister-P. Carly. 12/29/48 b11/29/49
Sins of the Carewars. A. Garson-P. Young. 12/29/48 b11/29/49

SILENCE OF THE LAMBS

ERNEST CHASE
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<td>933 Woman's Secret, A (D A)</td>
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### CLASSIFIED ADVERTISING

#### Showmen’s Shopping Guide

**BUSINESS BOOSTERS**

**CALLING ALL GENE AUNTIE AND WERNER FRIENDS:** Phone 6596 for an exclusive Feature Giveaway! Aunty’s autograph, a few choice items for your Werners. Your Smallest Order Gets the Big Picture! For Information, contact 6555 W. Western, Chicago. 6.

**BUSINESS OPPORTUNITIES**

**ONCE IN A LIFETIME FOR REAL SHOWMEN:** We have a few territories open on two special roadshow film attractions. Proven Successes. Only Manpower and money needed. Contact Nathan Cy Braunstein, 7227 seventh Ave., New York City, Circle 6-5883.

**BUY $60,000 NIGHT CLUB (AMERICA’S FINEST), and earn $1,500.** Operate in any city. Profit to be shown. For details, Write Walter Jackson, Broker, 321 Calisthun St., Cheyenne, Wyo.

**DRIVE-IN OR OUTDOOR THEATRE EQUIPMENT**

**DRIVEWAYS OPEN AT WACO, TEXAS.** Attractive drive-in with 300 seats. Will consider cash or lease. All equipment in working order. Address Wavertix, Waco, Texas.

**NEW EQUIPMENT**

**S.O.S. FEATURES NEW EQUIPMENT**

With cooperation of manufacturers, S.O.S. has assembled street and drive-in equipment for theatres and Drive-ins at reasonable prices. For information, contact 6555 W. Western, Chicago.

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**BINGO-DY-CUT CARDS, 75 or 100 numbers—$2 Colors—30 cents per thousand. Bingo Screen Dial $25.00. S. Kloss, c/o Showmen’s Trade Review, 1501 Broadway, New York 18, N. Y.**

**FOR YOUR BINGO GAMES. Controlled or uncontrolled. Write Directly. Write Onyx, 334 W. 44th St., New York 18, N. Y.**

**THEATRE SEATING**

**FLASH! 474 EXCELLENT VENIER PORTABLE FOLDING CHAIRS, with arm rests and cushion. Telephone, wire or write for new Chair Bulletin showing seating arrangements on other rebuid lots. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 57th Street, New York 19.**

### USE CONVENIENT ORDER BLANK TO CONTACT READY BUYERS

**SHOWMEN’S TRADE REVIEW, 1501 BROADWAY, NEW YORK 18, N. Y.**

You are invited to insert your advertisement in this column according to the following:

<table>
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<th>Description</th>
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**For which magazine, periodical, newspaper, etc., do you want your ad run?**

- **Cash**
- **In the amount of...**
- **In full payment at the rates quoted above**

**Name:**

**Street:**

**City:**

**State:**
MULTIPLY YOUR POPCORN PROFITS
WITH Manley's FAMOUS "3"

1. Manley MACHINES

The big sparkling bright Manley Popcorn Machine looks so clean, so appealing, so colorful that it attracts more eyes...more money! Its big capacity and many automatic features make it easier to serve big crowds. It's quality built throughout for years of trouble-free service. If something should go wrong, you get service in a jiffy from a nation-wide network of service representatives.

2. Manley MERCHANDISE

Manley popcorn is grown and quality controlled by Manley formula to pop out bigger, fluffier, to create more profit for you. Manley seasoning has flavor plus that brings your customer back, again and again. Never turns rancid...never gets stale! Manley Popcorn Salt is of a super fine grain that uniformly flavors each and every kernel to further please the palate of your customers. Also...serve your Manley Popcorn in the famous red and white striped Manley bags and boxes: America's best known Popcorn Package.

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Yes, Sales Promotion is important in the Popcorn business, too! Manley reveals the trade secrets that have made hundreds of thousands of dollars for popcorn operators everywhere, in a new 64-page book that is now ready for you. (Send coupon below).

Don't make the mistake of investing good money in anything but the best machine—the one that has big capacity—is trouble-free—returns a high profit—in other words, a Manley. Make your deal with Manley the "biggest name in popcorn" and the ONLY company that can deliver the "complete package" of Machine, Merchandise, Methods AND nationwide advertising to increase sales at your Machine. Send for your 64-page book now and "talk it over" with a Manley representative soon.
POLIO REACHES NEAR RECORD HIGH, HEALTH FIGURES SHOW

HOLLYWOOD PRODUCING MORE FAMILY FILMS, WOMEN FIND

JACKSON URGES THEATRE MEMBERS SEEK SCHOOL COOPERATION

IN THIS ISSUE

- Black Magic
- Father Was a Fullback
- House Across the Street
- My Friend Irma
- Red Light
- Roseanna McCoy
- The Gay Lady
- The Interrupted Journey

AUGUST 20, 1949
Vol. 51 No. 8
Breaking records at Radio City Music Hall in the hottest weather on record and Big everywhere!

LEO SHOWS YOU HOW TO KEEP COOL, CALM AND . . . COLLECT!

FAN FARE!
M-G-M again this summer is the company that delivers Big Ones when you need them. Just a few on this page. More on the way!

Hot Tip!

THE GREATEST PICTURE SINCE SOUND IS M-G-M’s “BATTLEGROUNDS”
P. R. Is the Goal

Well in advance of the meeting on plans for a Public Relations program, the first goal of the Committee which organized the gathering has been achieved. This mighty important objective is that at Chicago on Aug. 30-31 there will be present representatives of all branches of the industry.

So far, very good! The next step toward a successful issue of the entire program will be an attitude of openness-mindedness on the part of each representative and an atmosphere conducive to thorough consideration of every purposeful, pertinent proposal introduced.

It is vitally important that each and every delegate or representative remember that, whatever their personal belief that elements of monopoly exist as charged in this industry, film business like everything else in this world dispenses to no person or group a monopoly on brains. By long experience at those staff meetings which are common practice in all well-run theatre organizations, exhibitors know full well that valuable and often brilliant ideas and suggestions emanate from the merest tyro or the holder of the most minor job on the personnel roster. And we can think of nothing more promising of fruitful results than that the Chicago meeting be a large-scale duplicate of the average well-conducted house staff meeting.

Further, the prime purpose of the meeting—consideration of a public relations program—must be adhered to throughout, else the whole affair will degenerate into a pedestrian palaver of contention, criticism and argument that roams up one alley and down another of intra-industry customer relations, policies, trade practices.

The Chicago meet will be no place for "superman" domination by any group or individual of the industry. It can succeed only if it proves to be an open forum concerned with but one objective—a public relations effort for the welfare of the industry as a whole.

‘Jolson Sings Again’

It just didn’t seem possible that Columbia could come up with as good a picture as the first Jolson story but darned if they haven’t.

For our money this one ought to top the first "Jolson" by a wide margin and make a sock of dough for the company and the theatres that play it.

For good, solid entertainment containing many essential ingredients for audience satisfaction, "Jolson Sings Again" has just about everything. If, after you see it you disagree, please drop us a line and say so . . . and why.

Monogram’s Plans for ’49-50

What with taking on the added chores of operating the Variety Clubs-Will Rogers Hospital, we had fallen way behind on our trade paper reading and so we missed the recent announcement from Monogram-Allied Artists that Steve Broidy released.

But at a screening the other evening the film buyer and booker for a representative circuit happened to mention the line-up which, (no kidding) he, unlike yours truly, had read in STR’s issue of August 6th.

Taking advantage of the opportunity we asked him not only about the projected line-up for next season but, also, how this company had delivered for the current season.

We rather liked his answer. It went something like this: In practically all of this circuit’s situations they used the majority of Monogram’s product throughout the season and he rated it very highly. It was dependable and with enough variety of story material to help make his booking job a comparatively simple one.

He summed it up by saying that from the recent product announcement it was his opinion that his circuit would again use most if not all of the pictures.

Since we considered his opinion far more important than our own, we wanted to pass it along to you theatremen who appreciate the fine job that the circuit bookers are doing in lining up their shows.

We could add, "Go thou and do likewise." Or words to that effect.

Notes from the News

If one is to believe the reports emanating from the convention committee of the forthcoming TOA meet in Los Angeles, it appears that just about everything of importance to Mr. Average, or even Mr. Big Circuit, Exhibitor, will be on the agenda.

Plans are rapidly rounding into shape for this big gathering of theatre men in September and according to this same committee, registrations and reservations are beginning to roll in at an accelerated pace.

We’d like to see one of those good, old-fashioned, turnouts of exhibitors getting together to swap trade talk and renew acquaintances, many of which have been dormant since before the war.

When you add to the agenda the elaborate entertainment program that Charlie Skouras and his convention experts have planned, it all seems to add up to a "must" for theatre men from all over the country.

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

Exhibition
Average car capacity of the nation’s drive-ins is 479 cars, and 56 per cent of the drive-in operators do their booking and buying directly with the local circuits, according to a survey made by a pool of the field revealed this week. And in Newington, Conn., Manager Jack Halverson of the Hartford drive-in reported that seven out of 10 cars entering the under-skier have children, except on Saturdays when the volume of the age groups. RKO had been disassembled as a defendant by the lower court judge after the jury had turned in a damage verdict. (See这也 seeking an injunction to restrain United Artists from showing “Home of the Brave” in any setting until Bricerre’s Apollo has a chance to bid for the run. In Philadelphia the federal court refused to Center Line, a house that has not yet opened, an injunction against the majors who would have given it day-and-date run with the opposition.

General
Hollywood’s production pace spurred this week with 13 going before the cameras and with the road cleared of any music trouble as the major studios reached an oral agreement with the American Federation of Musicians to extend the present contract for another two years. At Universal Chester Erskine was released from his contract, with rumor having it that he is scheduled to go to Eagle Lion as production head. (That, incidentally, is the only Eagle Lion rumor this week.)

In New York the Metropolitan Motion Picture Theatres Owners Association submitted four basic suggestions for an industry public relations program to the forthcoming meeting at Chicago. Included are suggestions to continue the amusement tax cut night and to provide machinery to work on legislative bodies.

In New York and Hollywood, film executives whose salaries are so high they blush in humility won’t have to face public knowledge of what they get any more if a bill passed by the House Wednesday also passes the Senate. The bill would void the provisions requiring the Internal Revenue Bureau to make public large salaries. Meaning pleads Loew’s new Nicholas Schenck’s contract for five years. And Eastman Kodak elected William S. Vaughn assistant vice-president.

Financial: Paramount’s net for the quarter ending July 2, 1949, is estimated at $7,800,000 or $119 a share compared with $119.75 a share for the corresponding 1949 period of $12,800,000 or 84 cents a share. Estimated net for six months ending July 2, 1949, $13,450,000 or $2.08 a share, compared to the corresponding 1948 period of $13,970,000 or $1.96 a share. Directors declared a 50-cent dividend payable Sept. 23.

Dead: Barbara Miller Krim, recently wed wife of Krim Circuit’s Harry Krim, in an auto accident near Davenport, la.

AFM, Studios Extend Pact
The American Federation of Musicians this week was reliably reported to have concluded an oral agreement with Hollywood’s major producers extending for another two years its present contract covering the recording of music for motion pictures. The oral agreement is to be ratified by letters between the union and the producers within a few days. Hollywood sources said, and covers the studios whose members belong to the Association of Motion Picture Producers (Johnston office) as well as the rival Society of Independent Motion Picture Producers. It is said not to cover the Independent Motion Picture Producers Association who are the subject of a separate contract.

Maintains Minimum
Under the agreement the AFM, which did not seek wage increases, will maintain the minimum number of musicians employed by each of the contracting studios and the minimum wage of $39.90 a side man for a call of three hours or less. The restrictions which prevent music recorded for motion pictures or scenes of movies from being used over television are said to remain.

Committee Gets Tax Plan Back in Its Lap
The Ways and Means Committee of the Massachusetts House this week had dumped back into its lap for further study a proposal to levy a five cents tax on each amusement ticket selling from 75 to 99 cents. The measure, which would have levied an additional tax of five cents on every 50 cents above 99 cents, was to raise funds for the state old age pension plans. It was defeated in the house and then recommitted to committee.

Kid Matinees Hold Floor at Women’s Meet
How to increase the quality of Saturday matinee shows for the youthful moviegoer was the chief topic of discussion before the San Francisco Bay Area Women’s Public Relations Cabinet when it held a symposium in the Fairmont Hotel Aug. 15.

The meeting, presided over by Margaret Gardner, director of libraries and visual education, discussed several other topics, including the question whether a good story could make a box-office picture without the support of a well-known star. But the bulk of the discussion centered on the Saturday matinee question.

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Moving Up
Hollywood’s production pace spurred this week to a marked degree and drew almost along side last year’s figures, reports from the West Coast Bureau of Showmen’s Trade Review.

Fifteen features were reported going before the cameras this week, bringing the year’s total to date up to 193 or four per cent under the total of 201 as of Aug. 21, 1948. A slow start this season caused a lag of over 25 per cent early this year, but the current pace is steadily cut down. In fact, STF figures for March 19, 1949 noted that the total of pictures that went into production that week—13—was a two-and-half-year record.
Town Ups Taxes, Exhibitor Raises Admissions

Exhibitor Harold L. Callaway of the La Farge at La Farge, Wis., this week told the town that he would have to raise his admission to 50 cents since the village has increased his assessment. Callaway claims that when he built the house he had been promised a tax break for five years. He is also considering possibility of moving his theatre to the neighboring town of Viola, which is said to be offering him a better deal.

Wants Run, Seeks Writ
Brecher Hearing On Loew’s, UA, Aug. 23

Attempts by Leo Brecher to force a showdown in the New York run situation by seeking an injunction which would prevent Loew’s of Victoria in the Manhattan from playing “Home of the Brave” until Brecher’s nearby Apollo had an equal chance to negotiate for the feature were delayed Tuesday as both parties agree to a postponement of the federal court hearing until later.

Brecher in seeking a federal injunction against Loew’s and United Artists, distributors of the film, claimed that he had tried unsuccessfully for years to obtain first runs for the houses in his chains in the areas where they are located and that the action was the first of a series of legal moves to correct this alleged situation. Despite the results of the Government anti-trust suit, he said, it is impossible for him to independently bid for first runs in the Metropolitan New York area.

He claimed that the hearing had been postponed after Loew’s had agreed not to advertise the picture as a Victoria until Aug. 30, whatever the results of the injunction hearing.

U.S. Appeals Court Upholds Damages

An “O. Henry” twist ruling which affirmed the damages that a federal court jury had awarded to Paramount and Warner Bros. Circuit Management Corporation and which yanked RKO back into the suit after it had been dismissed as improper is under appeal.

National’s Drive-ins Average 479 Cars, Survey Reveals

Average car capacity of the nation’s drive-ins is 479 cars, a survey of the field conducted by Showmen’s Trade Review reveals this week.

The survey, broken down into five areas—New England, Mid Atlantic, South Atlantic, East North Central, East South Central, West North Central, South Central, Mountain, Pacific—also reveals that on a national average 56 per cent of the drive-ins do their buying and booking directly with the exchanges, 13 per cent are in a buying pool or buying outfit and another 28 per cent buy and book through the circuit home office.

The car capacity of the drive-ins by areas is:


A study of the survey shows that these figures must be used with care since an area where there are small drive-ins can easily bring the total average capacity down.

50-50 on Buying-Booking

As to buying and booking New England runs 50-50 between direct and pools, and Mid Atlantic has 77 per cent of its drive-ins buying direct, 8 per cent in buying pools and 15 per cent through circuit home offices.

The other sections run as follows:

Sectional Breakdown

- South Atlantic—62 per cent direct, 6 per cent pools, 32 per cent circuit; East North Central—45 per cent direct, 29 per cent pools, 26 per cent circuit; East South Central—71 per cent direct, 29 per cent pool; West North Central—50 per cent direct, 32 per cent pool, 17 per cent circuit; West South Central—67 per cent direct, 6 per cent pool, 27 per cent circuit; Mountain—76 per cent direct, 11 per cent pools, 11 per cent circuit; Pacific—32 per cent direct, 9 per cent pools, 58 per cent circuit.

Polio Reaches Near Record, U.S. Health Figures Show

Exhibitors of the nation continued to watch the spread of infantile paralysis with a wary and worried eye as the latest figures made available by the U. S. Department of Public Health revealed that the number of cases nationally for 1949 were approximately 40 per cent higher than they were in 1948 for the same period and that the disease was more general than it had been last year.

The latest Health Department figures, which cover the period up to Aug. 6, 1949, show a total of 10,748 cases, compared to 7,030 cases for the same period in 1948.

The New York office of the National Foundation for Infantile Paralysis, in discussing the situation pointed out that it should be remembered that 1948, which is topped by the current figures of 1949, was the highest polio rate year since the all-time high of 1916.

The breakdown, by states, follows:

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Total: 10,748
7,030
THIS ONE REALLY KNOCKED CHICAGO FOR A LOOP!

YES SIR, THAT'S IS A SMASH

WGN Mutual Broadcasting System

12 NOON GALA "LET'S HAVE FUN" SHOW
GUESTS DONALD O'CONNOR AND GLORIA
Thanks, Mr. Balaban . . . you and other showmen like yourself will be interested to know that U-I is doing an equally bang-up job on more than 400 day-and-date openings keyed to Indianapolis, Cleveland, Cincinnati and Pittsburgh on this wonderful picture, and that results are equally as big everywhere!

Now do you see why everybody is saying the showman's buy is . . .
U.S. Appeals Court Upholds Damages

(Continued from Page 5)

been dismissed as a defendant, was handed down by the U. S. Circuit Court of Appeals Monday in the Bordono Bros. anti-trust suit.

Paramount, Warner Bros., RKO, 20th-Fox, Loew’s (MGM), Universal and United Artists had been sued by the Bordono Bros who charges that a monopoly conspiracy favored the Warner theatre operation in Olean, N. Y., against their house. Prior to the trial, suit was dismissed against all but Paramount, Warner Bros. and RKO. A jury returned a verdict in favor of the Bordono Bros. and the judge, after awarding triple damages of $85,000, plus lawyers’ fees of approximately $15,000 and court costs against Paramount and Warner Bros. Management Corporation, dismissed the suit against RKO, assumingly for lack of evidence.

Two Appeals

Paramount appealed the decision. The Bordono Bros filed a cross appeal over the dismissal of RKO. The Appeals court upheld the damage verdict and rejected the RKO dismissal, bringing RKO back into the suit and making it responsible for its share of the total damages.

Unopened Theatre Denied Run Writ

Federal Judge George A. Welsh in Philadelphia Wednesday denied City Line Centre, Inc., owners of the City Line Theatre which is scheduled to open Aug. 24, an injunction which would have forced the eight majors to give the house day-and-date run with Warners’ 69th Street and Paramount’s Tower. City Line had applied for an injunction against Paramount, Warner Bros., 20th Century-Fox, RKO, Loew’s (MGM), Columbia, Universal and United Artists before the house opened.

More Drive-ins Turn To Law Over Runs

More drive-ins appeared to be ready to turn to the courts this week in an effort to get improved runs as it became known that Attorney Seymour Simon of Chicago, specialist in film law suits, had been retained to represent several additional open air exhibitors.

These include Paul Wintner in Rochester, N. Y., drive-ins in Philadelphia and Buffalo and the W. P. Rosenow and Louis Drew operations, also in Buffalo.

Simon already has filed suits for the Moonlite and South Bend drive-ins in the Chicago area.

Wants Better Run

Tri-States Drive-in Theatres of Hammond, Indiana, is seeking to move up on its run from third to a better spot, dispatches from Chicago advised this week. Court action is probable.

Boston Outdoor Take Up

Drive-in business in the Boston area is 11 per cent higher than last summer, receipts for May, June, July and the first half of August indicated this week. The area now has more than 20 drive-ins with six new under-skiers being rushed to catch the late fall trade.

Popular Policeman

To Captain Joseph Camidge, of the Jefferson County, Kentucky police force, a policeman’s lot, contrary to the lyrical opinions of Messrs. Gilbert and Sullivan, must be a very happy one indeed. For Capt. Camidge bid fair to be the county’s most popular cop. In arrangement with theatres he has given free movie tickets to 16 courteous drivers in this area. Now he’s ready to give tickets to the two Negro theatres which has joined his safe-driving campaign.

Hollywood Makes More Family Films, Say Women

(Continued from Page 5)

like the thermometer these hot, sultry days.” Mrs. Edwards found that more than 40 per cent of the films reviewed by the General Federation of Women’s Clubs were the “family type,” stating: “It is apparent that our producers are becoming increasingly cognizant of the fact that the motion picture offers, possibly better than any other medium, an opportunity for mutual enjoyment on a family basis.”

Mrs. Montgomery of the DAR found that “in recent months there has been a definite trend toward features suitable for the family.”

“I have noticed, too,” she pointed out, “that we are getting more diversity of entertainment these days. Together with a fine assortment of musicals, comedies, suspense and action pictures, there have been several outstanding films dealing with social and moral problems. While we feel that most of us derive maximum enjoyment from the type of film that appeals to all ages and classes, it is nevertheless commendable that Hollywood should recognize through its films some of the basic problems of society.”

New Orleans Drive-Ins After Better Runs

It’s all very hush-hush but drive-ins in the New Orleans area this week were said to be seeking first-run and first subsequent run films, reliable sources along film row reported.

The details were scant but the requests are apparently tied up with a willingness to pay higher rentals in return for a moved up scheduling, and apparently grew out of reports from elsewhere in the country that drive-ins had improved their runs.

New Orleans circles were also discussing the report that an under-skier near Jacksonville, Fla., had already broken into the first-run field but this remained unconfirmed.

Auto Accident Fatal To Mrs. Harry Krim

Barbara Miller Krim, wife of Harry Krim, partner in the Krim circuit at Detroit, was killed and her husband suffered minor injuries in an automobile accident this week near Daventry, Ia. The Krim’s, who had eloped from Detroit had been married but a few days. He is the manager of the Detroit Metropolitan.

More and Better

Business should take “bold and vigorous” steps in advertising Ted Gamble, board chairman of the Theatres Owners of America told a meeting of the American Association of Advertising Agencies in St. Louis.

Rank Seeks Joint U. S. Production

Earl St. John, executive producer of J. Arthur Rank Productions, arrived in New York Monday with prints of seven new British features and plans to see whether major American producers in addition to Universal would be interested in joint production programs with Rank in England.

St. John, whose visit coincided with unconfirmed reports that there would be further shuffles in the Rank organization said he had “heard” that John Woolf, managing director of Rank’s General Film Distributors and in charge of western hemisphere sales, was out. He added that “to feel as far as he know, Teddy Carr, Woolf’s associate and in charge of eastern hemisphere sales, would remain. Reports were to the effect that both were to leave following disagreements with Rank’s right hand man, John Davis.

Open Door

St. John, who made it plain that Rank would not confine his joint production activities to Universal but would welcome using the frozen sterling of any American major’s film rentals for joint production, said that such a deal would be “50-50” with Rank having the western hemisphere rights and the American co-producer the western hemisphere rights.

To Produce 24

He said that Rank would produce 24 this year compared to the 40 produced last year, declaring that he believed the cut arose from a “question of quality . . . We don’t have the creative people at present” to make 40 pictures.

Further he said there was some disagreement in Rank production circles whether their films should seek to make a sales virtue of their British atmosphere or to try to be more international.

Independent production he was said to be “very irregular” with all sources putting out about 20 last year and this year’s schedule made uncertain due to financing difficulties facing the independent.

Dunkerque

British film help, St. John felt, would work in with the present Rank policies of reducing costs by cutting salaries.

“I think they feel now that it’s Dunkerque in the film business and they have to take it,” he explained.

Six of the seven films he brought with him have been allotted as follows: “The Gay Lady”, musical Technicolor; “The Perfect Woman”, “Obession” and “The History of Mr. Polly” to Eagle Lion. “Madness of the Heart” and “Adam and Evelyn” to Universal.

A seventh, “The Chiltern Hundred” has not been assigned.

Westrex Takes Over Epir Recordings

Western Electric Company Vice-President F. R. Lack announced this week that Westrex has been set up as a WE subsidiary to handle exports of equipment, would take over the talking picture and platter making work hitherto handled by another WE subsidiary—Electrical Research Products. The switch is to take place Oct. 1 and Westrex will take over the equipment now in stock with Epir and taking over direction of Sound Services’ operations, another WE operation. Lack said.
Sauce for the Goose...

What’s sauce for the goose may not always be good for the gander, the Elmdale, suburban house at Ottawa, Canada, realizes, and following this line of reasoning, the house is giving entirely different matinee and night shows. In the afternoons the Elmdale can see cartoons and comedies and gargle with childish laughter. At night, pop and mom and the unmarried folks can thrill to the double bill of “Larceny” and “Out of the Past.”

MMPTA Offers Basic Plan

Four basic suggestions which leaned heavily on legislative action and plans to continue the fight for amusement tax reduction, were submitted this week to the public forthcoming industry relations meet, to be held in Chicago Aug. 30-31 by the Metropolitan Motion Picture Theatre Owners of New York.

In a letter to Ned E. Deginet, chairman of the meeting which is sponsored by the Motion Picture Association of America, MMPTA President Leo Brecher suggested that the meeting study ways to:

1) Plan a continuous fight to get excise taxes reduced to present levels;
2) Organize action on legislative matters affecting the industry on both national and local levels;
3) Devise a general program to increase theatre attendance and to improve relations with the public in general and other special groups, including religious, civic, labor, governmental, etc.;
4) Set up machinery “on nation-wide basis to assure proper dissemination of information and organized action on a wide front.”

Question: Should You Run a Parking Lot?

Whether there is any more reason for a theatre to operate a parking lot for the convenience of its patrons than a department store or any other business enterprise is questionable, Gael Sullivan, sales manager of the Theatre Owners of America, told the American Institute of Real Estate Appraisers in Chicago Wednesday.

Sullivan pointed out that the expense of maintaining such lots with employees, lights, etc., might very well make them unprofitable for theatre owners.

Special Purpose

Theatres, he told his audience, are special purpose buildings which cannot easily be converted to other purposes. Their depreciation is lower than the average building because the nature of their operation requires excellent maintenance and observation of safety requirements, he declared.

Future construction of theatres, he added, will tend to less ornate structures.

That’s Public Relations

About 40 boys were guests of Vincent Caprono, manager of the Perakos circuit’s Elm Theatre in Elmwood, Conn., on an inspection tour of the theatre building recently. Following the tour, arranged by the New Britain YMCA as part of its “See How It’s Done” summer program for boys, the kids were guests of the theatre management at the matinee performance.

Know Your Costs, Gulf Allied Head Advises All Exhibitors

Accurate knowledge of what it actually costs to operate his theatre is essential to every exhibitor and one which too many exhibitors seem not to possess, Maurice Artigue, manager of Gulf States Allied, declared in New Orleans this week.

Artigue believes that this is even more important than the ever-recurring question of high film rentals. In his area he finds that too many exhibitors do not know how much of their gross income they can actually afford to pay for film. He points out that the area is primarily a weekend business spot and that an exhibitor who books a high-rental film over the weekend may find that he is actually paying much more for product than he can afford, if he starts to consider how much of his over-all profit that particular picture is taking.

Artigue also finds that exchanges have shown a more conciliatory attitude in the Gulf States area recently towards exhibitors seeking adjustments. He estimates that from 90 to 95 percent of the complaints are given a hearing and receive some relief.

Can’t Afford

The majority of independents, he thinks, have found that they cannot afford to bid against circuit houses for products, are better run and are more concerned with trying to keep a rental price-line in view of tightening business conditions. It is for this reason, he believes, that many exhibitors do not get extra effort behind pictures.

For, he says, if they actually sell a picture and it does heavy business, the tendency is for other companies to seek higher rentals from the house in the future.

Lack of Distributor Control Over Old Films Basis of 16-mm. Trouble

Inability on the part of distributors to retain control over features in which they hold a license to the producer at the expiration of the distribution contract makes it difficult to control 16-mm. competition, Myron N. Blank will tell the Theatre Owners of America at convention to be held in Los Angeles Sept. 12-15.

Blank, general manager of Central States Theatres at Des Moines, is chairman of the TOA 16-mm. committee. The committee study finds that “16-mm.” is still continuing to be used competitively against theatres, but points to one accomplishment.

This Blank says is with the United Artists which is new seeking to have their producers retain control of 16-mm. rights after UA has finished distributing the picture and returned it to the producer. With such control the producer could then veto any rental that went into an unfair competition situation.

No Let-Up in U. S. Production Abroad

With American money continuing to be frozen abroad, there is little prospect of any let-up in the number of motion pictures scheduled to be made by American companies in foreign countries, Hollywood producers agree.

In fact at the moment the schedule of work completed, in production or about to go into production is fairly crowded with MGM setting the pace for United States film making abroad during the next 18 months.

On Leo’s work sheet are:

“An American in Paris” to be made in Paris, and “Tahiti” to be made in the Fall on the South Seas Island. Filming of “King Solomon’s Mines” will be done in Africa, starting in November. Production of Kipling’s “Kim” is slated for India, early next spring, while the documentary-type picture, “The White” is scheduled for Cuba. Both the sequel to “Mr. Malvern” and “Young Bess” will be filmed in England, with the formerly likely to begin in September. The postponed “Quo Vadis” may get the gun next spring in Italy.

Mexico In

Mexico will be the scene of production for two independent films, both without release, N. Peter Rathvon’s “Enamorada” and “The Scarlet Empress,” to be done by Criterion Pictures’ Henry Spitz and Clifford Sandforth.

Twentieth Century-Fox, regularly one of the leaders in making pictures out of the country, is winding up work on “The White Rose” in England and Morocco. “Night and the City” will be done in London, while “Two Corridors East” is set for filming in Berlin. “It Was a Male War Bride,” just recently completed, was shot chiefly in Germany and England, and about 75,000 feet of background film for “The Big Fall” were shot in Paris.

Hal Wallis has scheduled “September,” which he is making for Paramount release, for shooting in Italy.

RKO will make its “White Tower” in the European Alps, with filming likely to begin shortly. “Treasure Island,” a Disney picture for RKO release, has started in England, and “Stromboli,” also for RKO release, is winding up in Italy.

Although no titles have been set as yet, Allied Artists will make two films in England in conjunction with Associated British, with a pair of Monogram pictures also scheduled under a similar agreement.

Warner’s is currently making “Stage Fright” in England, after only recently completing work on “The Hasty Heart,” also in England.

Seymour Nehemow will make his first which United Artists will release, in Mexico, and plans two other films for the same country. Douglas Sirk’s “Two Hearts in Three-Quarter Time,” also a UA release, is slated to begin soon in Vienna.
Lux Seeks New Outlets, Branches

Lux Film Distributing Sales Vice-President Bernard Jacon was to leave on a 40-day trip of the United States Friday during which he will cover 9,000 miles searching for new play dates for Lux films and for sites for exchanges which Lux will open in six American cities.

The exchanges, which will mark the first time that are directly owned in several key centers outside of New York by an importer and distributor of foreign language films, are not expected to be ready before October or November, Jacon said. He pointed out that real estate values are changing and that while Lux's plans are very definite about having its own exchanges outside of New York, it is in no hurry to rent locations in view only. He regards as a lowering rental market for properties. The question of exchange personnel is also one that will take time, Jacon said.

Circuit Contact

Primarily, in addition to examining locations and talking to prominent personnel, he will contact circuits and independent sources for increased playing time for Lux's foreign-language pictures.

Jacon declared that he had a theory that with production continuing to be short in view of faster playing time, there was a mid-week market for foreign films in many a circuit and independent house, downtown as well as neighborhood or art house.

Midweek

In many instances, he believes, where a picture is running slow around Tuesday or Wednesday, a theatre could boost its gross by playing a foreign-language film on those days. In some cases, even rarer instances, they might use the foreign language film for matinees only, especially where college patronage could be interested in a late afternoon show, he said.

Arbitrator Cuts 14-Day Clearance to 5 Days

Fourteen days clearance enjoyed by the Lime- lite at Woodville over the Genoa at Genoa was reduced to five days this week by Arbitra- tor L. L. Marshall in one of the first arbitration cases heard in the Cleveland area during recent months.

The Arbitrator ruled that the 14-days which 20th-Fox, Warner Bros., RKO and Loew's (MGM) had granted Woodville was unreasonable but that a five-day clearance was in order. Whether Herbert Hoglan, owner of the Genoa, or the distributors defendants will appeal is not known. Hoglan had asked for no clearances claiming that his situation was similar to that of Gibsonburg, over which Woodville had no protection.

Closed for Fishing

When Ed Delaney, owner of the Lyric at Marcus, Ia., wanted to go on his vacation, the theatre didn't worry him. He closed the house for one month and went off fishing in Minnesota.

From the Heart

If you think exhibitors can't win the heart of the town, take a glance at the following editorial which appeared in St Joseph, Mo. News Press when the Durwoods opened their new Skylark Drive-In:

"Ordinarily it would be just another motion picture house opening. But there is cause for pause at the premiere tonight of the Durwoods' Skylark Drive-In...

"For the past 10 years, the English for Dubinsky, stands for a name associated with clean entertainment in this city when middle-aged men of today were tots in arms. Do you remember Dubinsky brothers when it was stock? Or the tent show? Do you remember brilliant and talented Maurice and kindly, understanding Barney who are now gone?

"Handsome Ed they called the man who is Edward Leewood, by his name some years ago, Anguished his surname. Many hearts went pitty-pat at matinees when Big Ed walked the boards. Big Ed now has a son, as handsome as father ever was, and Stanley Durwood seems destined to follow in his father's footsteps.

"The fancies and the caprices of a field public have changed mightily since the Dubinsky brothers played in stock, ... But they stayed with the town and as time went on the Dubinsky Brothers, later the Durwoods, became as much a part of St. Joseph as Krug Park or Aunt Jennyma and the Pony Express.

"So congratulations to the Durwoods on Skylark Drive-In Theater. May it be as popular as were Dubinsky Brothers when shirt waist maidsens wrung their handkerchiefs into knots over 'East Lynne' or 'The Long Love' in the majestic old Toole's Opera House. There's a spot in our heart for Big Ed and his son that neither time nor differences of opinion can wipe out, praise be.

Cohen Shifts

Jack Cohen, formerly eastern district manager for National Screen, has joined Theatre Poster, Inc., as general manager.

Columbia Meets

Columbia will hold its first national sales convention since the war at the Ambassador East Hotel, Chicago, Aug. 22-26, General Sales Manager A. Montague announced this week.

Film Events Calendar

A syndicate headed by Stanley Meyer, Matty Fox and Clyde Work reportedly this week had extended its deadline on the bid it is making for Howard Hughes' interest in the RKO theatres through Aug. 22.

In addition to this bid Hughes has an agreement with Ford Chamberlain's Atlas Corporation which gives the latter a 10-day period in which to meet offers for theatre control made by any other outfit.

Malcolm Kingsinger, present head of RKO Theatres also reportedly is seeking funds to buy Hughes interest. Hughes must dispose of his theatre interests as a result of the consent decree RKO entered with the Justice Department anti-trust suit.

20th-Fox Sets Nov. 20-26 As Anniversary Week

Twentieth Century-Fox has designated the week of Nov. 20-26 as 20th-Century-Fox Anniversary Week, General Sales Manager Andy W. Smith announced Monday. The event marks the company's 35th anniversary and the 15th year of the merger between the old Fox Film Company and the 20th Century Pictures. The pictures picked for this week Smith said will be "Oh, You Beautiful Doll," which will get an extensive day-and-date opening.

Kodak Names Vaughn Assistant Vice-President

Williams S. Vaughn, was elected assistant vice-president of Eastman Kodak according to an announcement issued this week by President Thomas J. Hargrave. Vaughn started with Kodak in 1928, served as assistant to the general manager in Europe and in 1941 became production manager in the United States. Since January, 1946, he has been assistant to General Manager Albert K. Chapman.
The Pause That...

That theatres are turning more and more to intermissions as a regular policy between shows in order to boost their concession sales is becoming increasingly apparent this week.

Several sources have been reporting the use of the intermission to sell cold drink or that candy bar and ice cream, with the intermissions running from two to five minutes.

In Chicago, Filmac Trailers acknowledged that they had been making up an increasing number of intermission trailers for their theatre clients and that the majority of them called attention to the concession stands in the lobby.

Steinhurst Ballyhoos 'Calamity' in Savannah

Three days in advance of the showing of "Calamity Jane and Sam Bass" at the Weis Theatre, Savannah, Ga., Manager Spencer Steinhurst set up a hitching post in front of the theatre with the western saddle, saddle blankets and a sign reading: "This hitching post reserved for 'Calamity Jane and Sam Bass.' Starts Sunday.

Steinhurst also used a street ballyhoo consisting of a boy in cowboy outfit carrying a saddle on his shoulder with a sign attached to his back, reading: "I sold my horse to see 'Calamity Jane and Sam Bass.' Starts Sunday.

Weis Theatre.

Steinhurst took advantage of the Sam Spade radio show and obtained a gratis spot announcement following the program. A 'Calamity Jane' Mystery Tunes contest was conducted over WDAB's early-morning side-buster program, with theatre tickets going to listeners who identified the tunes. The picture was also prominently plugged over WCCO.

Now the mats in the press book did not lend themselves to his situation, Steinhurst reports, so he cut a five-column mat down to a one-column ad, lengthwise, then "stole" gutter space on the page. Which goes to show there's always a way.

Winston Makes a Hit With 'Ball Game' Tieup

Manny Winston at the Wicomico in Salisbury, Md., really hit for the circuit—Schine's, that is—when "Take Me Out to the Ball Game" came to his theatre. He tied up with a local baseball equipment store for a half page ad that was out of the ordinary. It carried pictures of four members of the local team, the first 25 persons identifying them to receive guest tickets to the film. Sell any peanuts and crackerjack, Manny?

Piano Store Plugers

Six downtown piano stores were tied up by Manager Fred Greenway of Polly's Palace, Hartford, Conn., in an exploitation for the "The Barkleys of Broadway." The stores gave window displays to spaces of the feature with stills of Oscar Levant, the piano-playing member of the cast. A screening was giving for disc jockeys of the city's radio stations.

Bridgeport Ushers-In Crosby Film Premiere

Bridgeport, Conn., took on a festive air this week as its entire citizenry, headed by Mayor Jasper MacLevy and civic, business and industrial leaders, ushered in the world premiere of Paramount's "Top O' the Morning" at the Warner and Merritt theatres.

Highlights of the premiere on Wednesday night were the personal appearances of Marie Wilson ("My Friend Irma") and Nancy Olson ("Sunset Boulevard"), as well as a mammoth Square Dance in which the dancers competed for prizes in honor of Bing Crosby, Barry Fitzgerald and Ann Blyth, stars of "Top O' the Morning."

Festivities began on Wednesday morning with the delivery of the picture by helicopter to the theatres. Miss Wilson and Miss Olson visited offices and industrial plants before winding up at the theatres that night.

Bridgeport's Dictaphone Co., the city's newspapers and radio stations cooperated in a contest to choose the city's "best Dictaphone secretary." Five girl secretaries to prominent local executives worked for newspaper editors for specified periods, with the winning secretary acting as co-hostess with Miss Wilson.

Local citizens of Irish descent were "saluted" when Paramount had a quantity of the old sod flown to Bridgeport and displayed in a prominent part of the city so that persons "thirsting for a sight of the old sod" might have their thirst gratified.

During the week the city's largest stores staged a "Bing Crosby Shamrock Hunt" in which shamrocks bearing the Crosby likeness were hidden in windows. Persons locating the shamrocks won merchandise prizes and tickets to the Warner and Merritt.

Bathing Beauty Contest

Manager Bob Carney of Loew's Poli, Waterbury, Conn., promoted a bathing beauty contest, and went out and promoted prizes for the winners from various merchants.—HFD.

EVEN YOUR year about this time New York Rivoli Theatre Managing Director Montague Salmon holds his famous "Know Your Stars" contest, in which patrons guess the identity of star portraits posted in the lounge, with prizes going to winners. Above, 20th-Fox starlet Barbara Lawrence tries her skill with Manager Salmon as an interested spectator.
The Greatest Adventure
brought to the screen in all its glorious

J. ARTHUR RANK presents

FREDRIC MARCH

in

Christopher

Co-Starring

FLORENCE ELDREDGE • FRANCIS L. SULLIVAN
LINDEN TRAVERS • KATHLEEN RYAN and DEREK BOND
with JAMES ROBERTSON JUSTICE • FELIX AYLMER

Directed by DAVID MACDONALD • Produced by A. FRANK BUNDY

A Sydney Box Production for Gainsborough
RELEASED BY UNIVERSAL-INTERNATIONAL

NEVER SUCH ROMANCE!
A woman's beauty held the key to power and her kiss could conquer more than a mighty army!

NEVER SUCH EXCITEMENT!
All the fabulous glory—unbridled passion—the intrigue of a flaming
Columbus
COLOR BY TECHNICOLOR

It's your picture for
COLUMBUS DAY
OCTOBER 12th
See your U-I booker today

Backed by the brand of U-I promotion that makes the industry say...

Now more than ever the showman's buy is...
SPECIAL MARQUEE VALANCE impresses patrons of I.M.P.S. Member Larry Woodin's Arcadia Theatre, Wellsboro, Pa., with the fact that they are seeing "$25,000,000 worth of entertainment during August." And are they happy? They love it! They're bragging about the wonderful entertainment they get at the Arcadia. But read the story for full details.

I.M.P.S. Member Report

**Woodin Wows Wellsboro With Big 'Entertainment' Drive**

"Instead of talking about the salaries of movie stars, let's start telling the public what they get for their money in millions of dollars' worth of entertainment. Where else can anyone see a $4,000,000 show for less than a buck? Let the 18,000 theatre managers throughout the country use every medium they have to tell their customers what they are getting for their money when they go to the movies. Let's quit all this damned arguing in the industry and settle down to selling our shows. We'll all get along better and everybody will be better off."

Those are the words of a veteran showman, one who, instead of sitting around and bemoaning the fate of the industry, is doing something about it. Month-long movie plugging is an old story with I. M. P. S. Member Larry Woodin, manager of the Arcadia and Bache theatres, Wellsboro, Pa., but he always gives it a new twist.

During August the Arcadia Theatre Company is celebrating 225 years devoted to show business by the Woodin family. Larry, one of the nine members, has himself chalked up 36 years.

Now instead of giving away automobiles or washing machines or dishes, Larry is doing what every other exhibitor is doing (or should be doing): selling entertainment. That's the job he set for himself for this month-long anniversary. It may sound like the usual thing, but here's where that new twist comes in.

Larry is letting his patrons know, through mailing pieces, lobby displays, trailers, newspapers, and other media that "August Is Our Anniversary Month--$25,000,000 Worth of Entertainment" for the week during the month is devoted to the product of a single company--MGM Week, Paramount Week, 20th-Fox Week and Warnerv Bros. Week. From these companies the Arcadia theatreman has chosen the finest pictures available for the occasion.

The result? Well, listen to this:

"The customers love it and are bragging their heads off about the wonderful entertainment they get here. The mailing list keeps growing daily during the month and there are lines at the box-office."

Now suppose 18,000 theatres all put on the same campaign at the same time. Think how that customer enthusiasm in Wellsboro would spread throughout the country. Think what a bonn it would be to the entire motion picture industry. It just takes a little planning, careful booking for 30 days and good old-fashioned showmanship.

For his own situation, Larry Woodin is using a special front consisting of a valance suspended from the marquee, plus special displays. Weekly programs are being mailed throughout Tioga County. Special trailers are being shown, and special announcement trailers tying in with the campaign are shown at the start of every feature. Furthermore, he is using extended playing time as a build-up for the outstanding features of the month.

Well, that's about all there is to it. Incidentally, Larry happened to be celebrating an anniversary, but you don't need an anniversary to put over a month of showmanship such as this.

**GRIST for the SHOWMANSHIP MILL**

A nationwide radio contest which will give the picture coast-to-coast publicity day-in and day-out has been set by Warner Bros. on its Transatlantic Pictures' Alfred Hitchcock production, "Under Capricorn." A listener participation contest tied-in with Bill Slater's "Luncheon at Sardi's" radio show over 200 stations of the Mutual Broadcasting System, it will have daily transcribed "guest appearances" of Ingrid Bergman, Joseph Cotten and Michael Wilding, who have leading roles in the picture, and Producer-Director Hitchcock. That to "attended" the show, explaining that the title signifies the moment of great decision in everyone's life. The audience will then be asked to write to the radio show describing his or her most important Under Capricorn decision. Important prizes will be awarded.

* * *

A unique sales presentation, in the form of a leatherbound book containing photos of the stars and scenes from the picture, synopses and background material on the film, will be used by Paramount sales personnel from coast to coast in contacting exhibitors on behalf of William Wyler's "The Heiress." The book, which was conceived by the Paramount advertising, publicity and exploitation departments under Max F. Youngstein, also highlights promotion.

**ALLIANCE'S INSTITUTIONALS.** At a time when the motion picture industry needs all the good will it can possibly encounter, the Alliance Theatre Corp. of Chicago is running a series of institutional ads in the newspapers in towns where it operates theatres. The above ad, which appeared in a Vincennes, Ind., newspaper, urges the public to "relax and enjoy your favorite movie in your favorite theatre in air conditioned comfort," and welcomes suggestions to help the theatres "give you greater pleasure through finer entertainment." There is civic and religious goodwill in the appeal to "attend the church of your choice," "boost greater Vincennes," etc.
Greatness!

The boxoffice skill of a great director - the ticket-selling power of great star names - the romantic appeal of great drama - make it apparent to every experienced showman that here, indeed, is Paramount presents Its Finest of '49

Olivia de Havilland
Montgomery Clift
Ralph Richardson
in WILLIAM WYLER'S
"The Heiress"

with MIRIAM HOPKINS
MONA FREEMAN - VANESSA BROWN
SELENA ROYLE
Produced and Directed by William Wyler
Screenplay by Ruth and Augustus Goetz
Based upon their stage-play

A Truly Great Motion Picture
Showmen's Trade Review, August 20, 1949

Special Section Honors Fabian

A six and one-half page section commemorating Fabian Theatres' 35th Anniversary appeared recently in the Staten Island Advance. The first page, consisting of pictures of Staten Island theatres, managers, executives, feature stories, etc., and a full-page co-op ad for suppliers were promoted by Elias Schleenger, Fabian Staten Island ad and publicity head. A double-truck for Richmond Avenue was promoted by Henry Buchman, Fabian B&K Regional Director. Fabian's manager, J. H. Lacy, and managers of cooperated theatres were also promoted.

Fabian's 35th anniversary celebration got off to a big start in Harrisburg last week as the month-long fete began with a series of special promotions. At the helm of the campaign is E. G. Wollaston who, in addition to being Fabian's city manager, is the manager of the State. Jack O'Rear of the Colonial, and Francis Deveter of the Rio, together with all the assistant managers, are hard at work in bringing the customers.

Each of the Fabian-Wilmer & Vincent houses in this city has special events during the month. The State is sponsoring a cooking school every Thursday this month, the Colonial is cooperating with a downtown furniture store in its celebration, offering giveaways, and the Rio is sponsoring an old-time star contest.

To set off the campaign Dick Wolff, Evening News theatre editor, devoted considerable space to a description of the Fabian chain, reviewed its history, and included heavy biographical material of the three local managers. Other newsmedia have also cooperated by giving more than usual space in the news columns.

Governor James H. Duff and Mayor Claude R. Robins issued proclamations calling for "Fabian 35th Anniversary Month." These are photographed and posted in all the theatres, which also have huge anniversary cakes donated by Capital Bakers on display. Ushrs and usherettes in all three theatres are displaying big yellow and blue badges on their uniforms, calling attention to the fete.

Pound of Candy

As an opening gun, all three theatres arranged with Knight's Candy to give to the first 500 women one night recently a pound of candy each. Disc jockeys are plugging the event, too, spurred by Pete Wambach of WKBO, who planned a contest of songs 35 years old.

A full page of cooperative advertising, offering congratulations of Harrisburg merchants and firms, augmented the heavier-than-normal regular advertising campaign arranged by Wollaston and Edgar Goth, Fabian exploiter who is in charge of the anniversary drive throughout the circuit.

At the State the cooking school each Thursday is sponsored jointly by Fabian and the Hotpoint Company. Free orchids are given each week, the food prepared by Home Economist Ellen Sennord is offered the audience, and a prize of an electric range is given each week also. Admission to the cooking school is included in the regular admission matinee price of 50 cents, entitling the audience to attend the regular feature either before or afterward.

At the State, Statler Theatre is the Talent Night programs every Monday, sponsored jointly by the theatre and Harrisburg Dairies. Red McCarthy, disc jockey, is master of ceremonies, and the dairies have collected valuable merchandise prizes for the participants. This feature, too, is as an addition to the regular movie bill, with no increase in prices.

The Rio has a giveaway project with Kades Furniture Store every Wednesday night.

Fabian Hails 35th Jubilee

'a Thumping Success'

(Continued from Page 11)

fact that the moviegoin public is anxious to see good motion pictures.

'Therefore, it is the job of every theatre owner in America to appeal to that desire by the most logical exploitation designed specifically for his territory. Each showman puts his own stamp of individuality on the merchandising of pictures in his theatres. 'They cannot be sold alike.' a bunch of bananas on a stick. Each picture should be carefully scrutinized; its box-office appeal, its feminine appeal, its every element should be carefully weighed and given its proper emphasis in the scheme of exhibition.'

'that's My Baby' Chicago Premiere

Climaxes Three Days of Promotion

As an opening gun, all three theatres arranged with Knight's Candy to give to the first 500 women one night recently a pound of candy each. Disc jockeys are plugging the event, too, spurred by Pete Wambach of WKBO, who planned a contest of songs 35 years old.

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Climaxes Three Days of Promotion

Climaxing three days of festivities marked by the personal appearances of screen stars Donald O'Connor, Charles Coburn, Joseph Shelley, Patricia Alphin and Gwen Carter, and launching more than 250 openings of the picture in the midwest during the subsequent fortnight, Universal-International's 'Yes Sir, That's My Baby' had its world premiere Aug. 10 at the Roosevelt Theatre in Chicago.

Highlight of the promotional activities was a giant baby parade down State Street in which 25 Ford cars, a giant Westinghouse float, Baby Ruth pony, the Armin F. Hand American Legion band, drum majorettes and the city's most beautiful models participated. Fifteen finalists in the "Yes Sir, That's My Baby" baby contest, rode in the parade along with the judges, including Dr. Herbert N. Budensen, Chicago's health commissioner.

Finals of the baby contest were conducted on a platform in front of the Roosevelt, with the stars of the picture participating. Following this, O'Connor was feted at a luncheon arranged by the doctor who brought him to the world 24 years ago at St. Elizabeth's hospital, with the internes, nurses and hospital staff present at O'Connor's birth also attending.

On premiere night, after a quick trip to Northwestern University to meet some of the college all-star football players from California, the stars attended the film's opening at the Roosevelt where street interviews, television and newsreel help provided national coverage. The premiere events got underway on Aug. 8 with the arrival of the stars from Hollywood and their participation in the first worldwide Baby Derby and Fair in which manufacturers from all parts of the country cooperated. Events included a baby crawling contest, a men's diapering derby and personal appearances in leading department stores.

The next day (Aug. 9) the stars appeared in person, on the Railroad Fair and also made radio appearances, as well as being the subjects of newspaper interviews.

Following the premiere, they moved on to Indianapolis, Cleveland, Cincinnati and Pittsburgh to aid in the promotional activities in those territories.
School Cooperation—Why and How

By way of giving out with a little noggins-nudgin' let me remind you that shortly after you read this (depending on your situation), the school bells will be ringing. The hours intervening between now and then can be used to build a foundation for profit from the student bodies that will provide excellent box-office support for many of the attractions that will be playing your theatre during the 1949-1950 school term. A few weeks from now everybody connected with the educational program in your community will be too busy to give you the time necessary to explain such plans as you might have that will be beneficial to their effort and your theatre. Now is the time to get the attention of top authority and do the spade work that will have the gates well oiled for the march of students to your box-office.

Right now, the local Board of Education has completed their selection of instructors for the coming year. They have their names, addresses, etc. on file. Why not secure this valuable information for your theatre file? You can drop the teachers a line at their home address inviting them to attend the theatre as your guest during the first week of the new school term. You'll have the date of their birth on file and when the time comes to celebrate you can profit to no small degree by prevailing on the students to give a theatre party for the teacher. The local baker will provide the cake, and other local business men will join in making the party a success. Teachers, like all of us, like attention and recognition for their efforts, so why not cater to this weakness and profit from the ties of friendship that are fashioned because of your acumen?

Youngsters Talk and Exercise Considerable Influence

Of course, you can continue to repose on the bottom side of your lap and there will be a certain amount of student traffic accidentally finding its way to your box-office. But if you set the old brain to perking and put the seat of your pants in motion, it's quite possible that you will be able to make your house the center of attraction for ALL the school kids. In case you happen to be one of those exhibitors who consider the kiddie business too trifling to fool with, let me remind you that, aside from the severe need for revenue from any source right now, those youngsters talk and talk loud, and they exercise considerable influence on the where-to-go department of their parents. Parents have always evidenced pronounced inclinations to repay with patronage any and all favors bestowed on their offspring by business men.

Maybe all those published promises about business getting better and the future looking brighter than ever before are warranted, but speaking from experience—and I'm a fellow who actually gets around to visit with big and little exhibitors—we're going to need every bit of influence it's possible to bring to bear in order to get that excess of amusement dollars needed to keep on speaking terms with the chaps who cash our checks at the local banks. The 1949-1950 season looks rugged, and if it's at all possible for you to curry a bit of extra favor with the adults by paying more attention to the little folk, my advice is to get busy at the job—and quick.

In case you want to do a thorough job of covering most of the obvious angles of possible school cooperation, here are a few ideas that might prove valuable or at least serve as stimulant to your own imaginings:

Contact the athletic coaches at once and set up some scheme of cooperation with every department of athletics that will make your theatre the focal point of pep rallies and victory celebrations. This can take many forms, such as free admission for the squad, cheer leaders and band on evenings preceding games, a special bonus of period passes for outstanding performances on the athletic field, the use of your screen to advertise coming games in return for access to the stands, and use of the public address system at the field to advertise the attractions at your theatre, etc. By all means don't forget to order a few flags of the school colors—if there is more than one school in the vicinity of your theatre from which you can garner business, order the colors of each and space their theatre appearances so as not to conflict. Maybe you would pay to get a record made of the local school song and have it played over the amplifiers while a slide or film of the school colors is shown on the screen. In short, go overboard in your efforts to get in on every possible phase of athletic competition in your community. Attendance at these events has been mounting for years and it's good business to get a place alongside the driver on a fast-

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Ice Company's Party
For Youngsters Clicks

So successful was the party for the youngsters of Belleville, Ill., given at Fox Midwest's 2,300-seat Lincoln Theatre in that town, that the St. Clair Ice Company, which sponsored it, is considering making the party a yearly event. This is the second year it has been given, and the boys and girls of Belleville were looking forward eagerly to it.

Heeding the Lincoln's screen show were 10 color cartoons and the canine feature, "My Dog Skip." Every boy and girl in attendance was given an American flag so they could participate in a patriotic demonstration which formed a part of the program. A local bottling company, as a special treat, gave each youngster entering the theatre a bottle of orange crush. The ice company gave free tickets to every youngster who called at its office.—STL.

Milk-Drinking Contest
Plugs Kiddie Matinees

A contest at a kiddie matinee that holds appeal for mothers and for a local dairy is the milk-drinking contest, which Manager Lester Pollock employed to plug a recent kiddie matinee at Loew's Theatre, Rochester, N.Y.

Pollock made a tieup with the Bosco Chocolate Milk Concern and the Brighton Sealtest Dairy which not only supplied the milk but also donated prizes for the winners. The Bosco company advertised the show and the contest on the back of 25,000 bottle hangers. The prizes included a bicycle, a radio, footballs, dolls, stuffed dogs, catcher's mitt, and other items that arouse juvenile desire to possess them.

The Bosco company took a two-column by eight-inch ad in two local newspapers to plug the contest and the two-and-a-half-hour, cartoon program.

Advertises Circuit's
Air-Conditioned Houses

Franklin Ferguson, executive of the Bailey circuit in New Haven, boosted the cool comfort of its houses in the Connecticut city by taking an ad in a local newspaper. Ad read: "Oh, Baby, it's Cool—Inside. At your near-home cool Whalley, Whitney, Wesville. All are perfectly, healthily air conditioned. Just the ticket!—HFD.

It's Unanimous

California drive-in operators this week were worried over a daylight saving measure which has a chance of appearing on the special election ballot of next November. The under-skiers are marshalling their forces with the under-roofers to fight to keep the time saver from getting on the ballot. Both the outdoor and indoor exhibitors are unanimously in believing that an extra hour of daylight during summer months would mean an extra decrease in business.
moving business buggy. Theatres that have been following this practice have proved that it is far more advantageous than the old-fashioned method that is still so popular in 17th-century drama.

Yes, yes, I know. It's a little early to begin thinking of the football games. It is for you, but right now the coaches are as busy as bubbles in a wind storm sorting ideas for gathering recruits and figuring schemes to get the best effort from the available talent. That's where you can get in on the ground floor and bask in the reflection of your generosity, and assistance throughout the school term. What goes for football goes also for swimming, track, basket-ball, etc. The time to make your connections and get things rolling in your direction is while the other fellow needs your help. You pay a lot more for cooperation when all you are asking is a chance to get on his moving bandwagon. Get in there today and help get the ball rolling and don't be so slowwitted as to let the idea that you are helping competition stop you. That competition—the school athletic program—is on the boom, and you're a smart fellow if you maneuver your theatre activities in such a way that it can profit through the popularity of the school groups.

Not Advisable

It is not advisable to allow the athletic instructors to take all your time. As soon as you have controlled the hordes of getting in on this activity, go after the other available things, such as visiting the drawing teacher and prevailed on her to make use of theatre attractions as frequent rolling excursions to the theatre. The music teacher is also a good prospect and particularly so if there happens to be a stage and a piano at your theatre.

The school superintendent, or principal, is the person to approach on an all-school coverage program, such as the giving of prizes as a reward for proficiency in studies, attendance, behavior, etc. This should be done on a grade-to-grade basis in order that your theatre be kept in the spotlight of all the students. You can go even further and offer a free theatre party to the grade excelling in any special activity selected by the principal. The use of the theatre as a place of instruction in safety, fire prevention, etc. is also to be viewed as a move that will attract favorable comment and get excellent reaction from school and civic authorities alike. Any or all of these offers is certain to create a feeling of cooperation in the minds of school executives, with the result that they are more willing to view with favor any requests you may make for the use of bulletin boards, announcements about the showing of documentary or historic films, etc.

School Plays

If you are equipped to handle school plays, this is the time to get in touch with the dramatic teacher and solicit the use of your theatre for the presentation of such attractions. Explain the many elements the theatre has to offer that are better than the school auditorium, such as acoustics, convenience, seating accommodations, etc. Offer a percentage over normal gross to any selected school fund as further inducement, but try with all your might to divert these attractions from the school house to your theatre.

Don't overlook the kindergarten. Here's where all the little tykes who do such cute things are being trained, and if you can prevail on their teachers to arrange for the presentation of some of their work, such as a kiddie playlet on stage or a display of their paper doll cuttings in the lobby is certain to gain instant and profitable reflection in attendance from the elders. Probably one of the very best maneuvers for goodwill and profit is the institution of the special Student's Price Plan spoken of so frequently in this column and in effect in the Fox Inter-Mountain and other circuits. With purse contents continually slimming, parents are finding it more and more difficult to meet the demands of their children over $12 for the price of a theatre ticket. Tied to school authority with the privilege of lower admission granted in return for a pledge of good conduct in the theatre, this plan has the dual effect of building patronage and reducing said admission and maintenance costs. In addition, there is the very valuable asset of having placed your theatre in the light of a public benefactor, lending its facilities to combat juvenile delinquency and reward good behavior as well as the gratitude of parents who find it less expensive to satisfy the kids' requests. In situations where there are co-ed colleges, prep schools, etc. the theatre can get in very strong with the student body by delegating one night each week as date night with the "date" admitted at a special reduced price. Fraternities and sororities are also good prospects for parties on a bulk admission basis and particularly so if you are in position to arrange a program in which they are able to take part. These groups are usually anxious to raise funds for one cause or another, and you can get many additional invitations from your fraternity and sorority members on your booster list by figuring ways in which your theatre can be used as an instrument to gain their desired ends. A good many of these organizations have dance contests, choral groups, etc. and it is quite possible that you can prevail on them to take the stage and offer added entertainment on such nights as they are participating in receipts. Failing this, how about a record sale playing the most favored songs of the group as a prelude to the selected screen attraction?

So far, I've only scratched the surface of possible tieups and cooperation with schools and school factions. There are so many other ways in which the theatre can place itself in favor and gain profit from association with, and participation in, school activities that space forbids their enumeration here. Just set your own think-candle to burning, check which factions—kindergarten, grade, high school, college, college, sorority, fraternity, etc.—are to be found in your locality, and get busy making plans where you can lend your theatre to help the authorities get the most favorable start on the season's work. If you plan thoughtfully and present your ideas lucidly, you'll find the educators making use of your theatre to augment and prosecute no end of student activity and effort. And the beauty of it is that you'll be making money and friends at the same time.

Rich Auction Nights in Bridgeton

Mark the Stanley's 18th Birthday

Auction Nights with heavy gift come-ons featured the month-of-August 18th anniversary celebration of the Stanley Theatre In Bridge-ton, N. J. Responsible for the elaborate program was Manager Dan Dandrea, whose position as President of the Bridge-ton Merchants Association was probably no hindrance to his plans.

Merchant cooperation, of course, is what makes the mare go when it comes to giveaways, and merchant cooperation Dandrea had to the extent of $1,800 for his four auctions, and more for other special events.

Dandrea's method of unloading this loot was a cutie that insured plenty of attention for the theatre and encouraged patronization of local merchants. He had some fake money printed up—very cheap, and his only cost in the campaign—gave away physical prizes, one for every dollar purchase. Theatre patrons on Thursday nights bid with this auction money for the goods put up by the merchants.

The public was pretty completely covered with 50 grocery stores and other merchants donating prizes. Prizes were many small items and one big item, such as a refrigerator, each week. The merchants took care of all the advertising—newspapers, radio, window cards and circulars.

Dandrea boasted his anniversary ballroom with a $100,000 electronic organ in his lobby (courtesy of the electric company); sample giveaways of frozen foods, ice cream and drinks; an appliance company-sponsored "freezing school," with a speaker and $500 worth of door prizes; a "kiddies" party; a fashion show (more door prizes); a "Neptune's Daughter" bathing suit giveaway; a nylon stocking giveaway to an aust birthday girl; a gift of roses to all women, one week; and a special list of prizes for women celebrating their 18th wedding anniversaries in August.

Dandrea's success is explained by the Bridge-ton Evening News. "Long an advocate of the silent screen, Mr. Dandrea (in whose campaign it wrote, "the theatre management has been one of the leading advocates and supporters of civic and charitable affairs, making its building facilities always available for the myriad of funds, charity and educational functions called by the progress of the community. The anniversary celebration is another of its efforts to help itself by helping Bridge-ton."
CAGNEY

RED HOT IN "WHITE HEAT"

CO-STARRING

VIRGINIA MAYO

She's the Girl!

EDMOND O'BRIEN

DIRECTED BY

RAOUL WALSH

Screen Play by Ivan Goff and Ben Roberts
Suggested by a Story by Virginia Kellogg - Music by Max Steiner

FRED CLARK

PRODUCED BY

LOUIS F. EDELMAN

NEW HIT! NEW HEIGHTS! GET TO THE BE SURE! WARNER TRADE SHOW AUG.24
National Reviewing Committees’ Audience Classifications

COLORADO TERRITORY (Warner Bros., 125 mins.) 
FAMILY, CLASS B—National Legion of Decency 
Objective: Tends to condone cruel and glorify criminal character; suggestive costuming and situations, MR. SOFT TOUCH (Columbia) 
FAMILY, CLASS D—National Legion of Decency 
TRAIL OF THE YUKON (Mono.) 
FAMILY, CLASS D—National Legion of Decency

Black Magic
United Artists Period Drama 105 mins.

AUDIENCE SLANT: (Family) Despite a certain amount ofuddling adventure, wordplay and occasional spectacle, this picture fails to deliver the terror, suspense and excitement promised by its subject matter. However, it is fairly satisfactory entertain- ment that should be accepted by average audiences with few complaints yet little word- of-mouth praise.

BOX-OFFICE SLANT: The Orson Welles name, the title, the fact that the film is based on an Alexandre Dumas classic, and the strong advance campaign now in progress by United Artists emphasizing the hypno- them ism theme, should put this picture in the money class in its initial engagements, but how long the box-office will remain under its spell is a matter of conjecture.


Plot: This is the story of the fantastic Cagliostro who used his hypnotic power in an effort to overthrow Queen Marie Antoinette of France and thus rule mankind. This misuse of his personal power leads to his death.

Comment: Produced and directed in Italy by Gregory Ratoff from Charles Bennett’s screenplay of the Alexandre Dumas classic, this picture would seem to promise much in terror, suspense and excitement because of its subject matter, hypnotism. While it does have a certain measure of suspense, as well as swashbuckling adventure, wordplay and occasional spectacle, “Black Magic” somehow fails to completely capture the imagination. Perhaps the very theme of the story promises more than is actually delivered, while the more-than-adequate length of the picture causes the spectator’s interest to lag at intervals. This is not to say that the picture is bad; on the whole, it is fairly satisfac- torily entertaining, but it might have been better. It is not likely to win enthusiastic word-of-mouth praise, but most average audi- ences should accept it with few complaints. Because the role of the famed charlatan calls for the theatrics in which Orson Welles is so adept, his performance is quite compelling. Most of the other players seem to lack conviction in their portrayals. The Orson Welles name, the title, the fact that the film is based on an Alexandre Dumas classic, and the strong advance campaign now in progress by United Artists emphasizing the hypnotism theme, should put “Black Magic” in the money class in its initial engagements, maybe later runs.
IS all you are asked to give the THREE MILLION Disabled American Veterans who gave so much of their LIVES for you!

Sign the Pledge!  Date the Film!

"How Much Do You Owe?"

THE ENTIRE INDUSTRY IS BEHIND IT!

The Theatre Owners of America THROUGH GAEL SULLIVAN...

The Allied States Association of Motion Picture Exhibitors THROUGH WILLIAM L. AINSWORTH...

have pledged their organizations' wholehearted support!

under the leadership of Abe Montague, Columbia Pictures Vice-President and General Sales Manager, has mobilized combined Distributor sales organizations to solicit your pledge and obtain your play-date.

are working with Distributors and local theatre organizations to further this great cause.

has been designated by the Motion Picture Industry to handle physical distribution for the film.

For any further information or assistance, communicate with your Local Chairman or National Screen Service manager.
Box-Office Slants

The Lady Gay
(Continued From Page 20)

Showmen's Trade Review, August 20, 1949

The Interrupted Journey
(Reviewed in London)

London Films Drama 80 mins.

AUDIENCE SLANT: (Adult) A tense and suspenseful thriller which fails to get top marks through trying to be too clever. Good performances and dialogue; the story has considerable suspense value. However, the romantic elements are not always convincing. The setting is effectively realized.

BOX-OFFICE SLANT: Should do well wherever British pictures are appreciated, for it has technical excellence and strong suspense values to extend its marketability beyond the art houses.

Cast: Valerie Hobson, Richard Todd, Christine Nordem, Tom Walls, Ralph Truman, Vido Hope, Alexander George. Director: Burt Mc Hale. Cast: Richard Todd depicts his wife, Val- erie Hobson, and runs away with Christine Nordem, but is uncertain of her love. As the express passes his home, he pulls the alarm which stops the train and slides off unnoticed to rejoin Valerie. His action causes a train smash and the death of many, including Christine. The police find she was shot before the accident and evidence points to Todd, but he denies being on the train. He suspects Christine's husband and starts his own line of inquiry only to discover that he has had a mental blackout and the train has not reached his village. Christine, very much alive, finds the way home and pulls the alarm so that he can rejoin Valerie.

Comment: Here is a tense, suspenseful thriller which fails to get top marks through trying to be too clever. There is a twist in the plot which virtually results in a slipknot. It would have been far more satisfying entertainment if the trick ending had been avoided and the hero had gotten out of his difficulties by not merely waking up. Audiences may well leave the theatre feeling cheated and irritated. Actually, the hallucination allows for certain instances when coincidence is stretched and accounts for what would other- wise be loose continuity. Director Daniel Birt has made the most of the script, building up the suspense expertly and occasionally delving successfully into the macabre. He has been helped in no mean measure by Erwin Hillier's effective photography. But Valerie Hobson has rarely been better presented than as the loving but impatient wife, and Richard Todd handles the husband with competence. What Christine longs to do as the other woman she does well. While "Inter- rupted Journey" will do well at the art houses, it has the pace, quality and entertainment values to entitle it to a wider market.

Red Light
United Artists Drama 83 mins.

AUDIENCE SLANT: (Family) A satisfactory Raft vehicle, with suspense an important element.

BOX-OFFICE SLANT: Palatable for the large Raft following. Title is innocent.


Plot: Richard Todd deserts his wife, Valerie Hobson, and runs away with Christine Nordem. No. 30)

Later, he decides to rejoin her. In doing so, he is retrapped by the authorities and sent to prison. Finally, he escapes and tries to find his wife. Along the way, he meets a woman who tries to help him. He finally finds his wife, who has been living with another man. They decide to go on together.

Comment: "Red Light" satisfactorily meets the requirements of a George Raft vehicle. It is a good story with bad overtones, and has the audience on the edge of their seats.

House Across the Street
Warner Bros. Mystery 71 mins.

AUDIENCE SLANT: (Adult) This newspaper-mystery story should please average audiences. Excellent acting and writing make it a good mystery story.

BOX-OFFICE SLANT: Okay as a second feature and might top a western on a weekend action program.


Plot: When a vital witness in a murder trial fails to appear, the police are stumped. The killer makes a move and the police try to catch him. The killer is finally caught and the story ends.

Rosemary McCoy

RKO Radio Drama 89 mins.

AUDIENCE SLANT: (Family) Skillful direction and splendid performances build gripping suspense in this familiar story of the famous feud between the Hatfields and the McCoys.

BOX-OFFICE SLANT: Outstanding production values entitle this picture to top playing time. The star names, which have received considerable advance publicity, and the reputation of the Goldwyn name for quality, should give the film unusual box-office strength.


Plot: The truce which has ruled in the feud between the Hatfields and McCoys is broken when Rosemary McCoy falls in love with a Hatfield. The renewed battle is stirred by one of the Hatfields but ends when his own kinman shoots him down and McCoy gives the order to cease fire.

Comment: Despite the fact that this story will be familiar to many moviegoers, the skillful direction of Irving Reis builds gripping suspense throughout. Though the final outcome is never in doubt, splendid acting by Farley Granger, Raymond Massey, Charles Bickford and newcomer Joan Evans, whohere makes her debut, frequently carries the story to cliaxes that will grip almost any audience. While her role is difficult, Miss Evans performs in a manner which most audiences will consider well up to her ad- vance publicity. In her love scenes with Granger, and her scenes with Bickford and Massey, she is particularly effective. Richard Basehart, cast as the demented Hatfield who fans the feud to white heat, is extremely effective. The photography of Lee Garmes reaches heights in the outdoor scenes which serve to emphasize the dramatic elements. In supporting roles, Alice MacMahon, Peter Miles, and Elisabeth Fraser contribute the best performances.

Irish stew as usual; Raft here, as often, is a good guy with bad overtones, his present shortcomings being that he prefers his own violent vengeance to the due course of law and religious faith. While the film has its moments of violence, mostly gunplay, it de- pends primarily upon suspense. The device of tracking down five individual occupants of the fatal hotel room to find who stole the Gideon Bible is rigged for suspense, as are the scenes staged by Raymond Burr in the massive villain. Morality is rep- resented by Virginia Mayo who, in a small role, innocently does a little sleuthing for Raft; a couple of cop friends who hope to get the killer first; and the religious theme, hand- ling is probably, Raft's nature, and, and George during his mission of vengeance comes in contact with Bible, church and an old Irish priest. This will all be palatable enough for the large Raft following. Noth- ing in it is particularly objectionable for kids. The come-on title's connection with the film is vague, referring possibly to the heavenly halt to the hero's hate, possibly to the electric sign that stops the villain dead.

7 Out of 10
Seven out of 10 cars which park at E. M. Loew's Hartford Drive-in at Newing- ton, Conn., during week day nights have children among the drivers, said Manager Jack Edwards decided after studying his audiences. Saturday seems to be the exception night for children, he finds, as also has been the case during the "blood and thunder pictures" on the screens.

Owen, her old partner in vaudeville, and Andrew Crawford, a balloonist, and is a little shaken by her colleagues' gallons of diamonds and, however, succumbs to James Donald, the first duke that comes her way, and soon finds herself the Duchess of Well- water. To help a friend in an embarrassing situation, Donald takes a chasms girl to manor. Jean has a chance meeting with Crawford and also goes there for lunch. A misunderstanding arises but is cleared up and Jean and Donald are reunited.

Comment: Though this is a satirical com- edy-drama of the late George Edwards' fa- mous "Gaily Girls," many of whom married into the peacetime, backstage shots are cut to the minimum. It is more a study of hu- man nature than the thrill of stories is introduced to use the gay little gold diggers, the stage door Johnnies, the nobility of rank and the nobility of mind. To cover the thinness of plot, Director Brian Des- mond Hurst has used the flashback tech- nique and has gone to pains to capture the spirit of the period. The settings are sumptuous and Technicolor does full justice to them. Jean Kent appears with success as the "Trotted True." The Cockney girl who sings and dances her way into the peacetime. "Bouncie," her friend whose triumphs are planned for after the show, is played with enthusiasm by Lana Morral. Direction and photography have been far with proper handling. She has looks, per- sonality and ability; James Donald is suit- ably weak as the duke who allows his love for Trotter to overcome traditional prejudice, and Michael Medwin adds humor to the pro- ceedings.
Aug. 20, 1949

Featuring:

THEATRE HEATING

Regular Features

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A SECTiON PUBLISHED EVERY FOURTH WEEK BY SHOWMEN'S TRADE REVIEW

AARON NADELL
Technical Editor
THEATRE EQUIPMENT & SUPPLY MANUFACTURERS ASSOCIATION, INC.

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General Care of the Heating Plant

**Review of Basic Efficiency Requirements That Are Often Omitted from Manufacturers' Instructions Because They Are Common to All Systems**

Manufacturers' instructions for the efficient and economical operation of heating plants do not always include those precautions and guides that apply to all heating plants in common, or to a very wide range of types. And while some of these matters are covered; but for the most part the manufacturer confines his directions to specific requirements of his own product or even of a particular model, and omits entirely those equally necessary procedures that are of a more general nature.

A few of the latter will be reviewed below.

All heating systems have certain factors in common. For example, every system of every kind involves some form of combustion; and all combustion in turn needs some form of draft. And all systems need some method of conveying the heat from the point of combustion where it is created to the areas where it is needed.

All systems involving water—whether hot water, steam or vapor—have certain factors of their own in common; and the same is true of all systems utilizing warm air.

All water systems are subject to corrosion of metallic parts and require precautions in that regard.

All warm air systems must utilize blowers that need maintenance, and etc.

**Seasonal Overhaul Procedure**

A few of those common factors and the operating and maintenance requirements they involve are the ones reviewed here; but details which are equally important in the case of any single make or model of plant of course cannot be covered in these pages, and for those the theatreman can only rely on the manufacturer of his equipment.

Considering first of all all heating plants as such: whatever their details, they involve combustion of some kind. Therefore they have a furnace or fire pot; and since combustion needs draft, they have a chimney; and a pipe leading from the furnace to the chimney. All chimneys, chimney-pipes and fire pots have certain requirements in common.

In every case, the chimney and pipes leading to it should be thoroughly cleaned of soot, scale, fly ash and other obstructions before heat is turned on in the fall. Whether the draft is natural or forced, its exit is through the chimney, and anything that obstructs the chimney reduces the efficiency of the system and increases waste of fuel.

The chimney-pipe and fire pot can be regarded as part of the chimney in this respect, and likewise should be carefully cleaned before heat is turned on.

Efficient operation of the draft is also impaired when there are cracks, especially around the fire pot. Any such should be closed with furnace cement.

Firing methods vary so much according to type of fuel and furnace that very few general rules apply. One that does, however, is cleanliness. The furnace was designed to burn an efficient mixture of fuel plus air. Anything that alters the flow of either upsets the correct ratio and reduces efficiency and waste. Gas burners or oil burner nozzles should be kept clean and fully open; and the same is true of the air intake. Coal of any kind, and coke, whether fired manually or mechanically, should be handled according to the furnace manufacturer's instructions for that type furnace and fuel. If the instructions have been lost, another set should be requested. Janitors and furnace men can keep a fire going, but they are not efficiency experts.

(One form of wasteful firing is excessive banking of a hand-fired coal or coke furnace. This will damage metal parts—the chimney-pipe especially. After the heating season is over all dust and soot should be cleaned from inner metal passages. Giving these passages a light coating of any light lubricating oil will further protect them against rust and corrosion.

Also, during the idle season the pipe connection between furnace and chimney should be removed or, alternatively, furnace doors should be left wide open. If there is inadequate circulation of air through furnace and chimney-pipe during the idle season moisture will condense and collect and favor corrosion in spite of all other precautions.

Where warm air heat is used the ventilating plant becomes part of the heating system, and proper care of it a part of the heating efficiency program. Blower wheels should be cleaned at least once every two weeks. Dirt accumulating on the blades lowers their efficiency; and if it accumulates unevenly will throw the wheel out of balance, creating noise and vibration. Vibration in turn shortens the life of the bearings. (Workmen should always be careful to take out the blower motor or fuses before starting to work on the wheel, as a matter of safety.) Blower bearings need special attention.

People throw off heat. Addition of 1,000 persons to the audience should save an estimated average of 2½ gallons of fuel oil per hour, or 28½ pounds of coal per hour. Thermostats should compensate promptly for additions to the audience by reducing the fuel consumption proportionately— the economy that can be realized in this way in the course of a long winter is obvious.

**Some Common Factors**

The heating plant should be thoroughly overhauled every spring to protect it during the idle season. Most fuels contain some sulphur, which deposits in the soot. Moisture acting on that sulphurous soot produces corrosive sulphuric acid which will damage metal parts—the chimney-pipe especially. After the heating season is over all dust and soot should be cleaned from inner metal passages. Giving these passages a light coating of any light lubricating oil will further protect them against rust and corrosion.

Practical Steps to Heating Economy

**Clean Chimney, Chimney-Pipe and Fire Pot Annually**

**Close All Cracks Around Fire Pot with Furnace Cement**

**Maintain Manufacturer's Fuel-Air Ratio**

**Avoid Excessive Banking**

**Insulate Pipe and Ducts**

**See That Thermostats Maintain Even Heat Distribution**

**See That Thermostats Compensate for Audience Changes**

**Keep Furnace Pot and Chimney Pipe Ventilated During Idle Season**

**Clean Warm Air Blower Wheels Every Two Weeks**

**Avoid Excessive Lubrication of Blower Bearings**

**In Water-type Systems, Minimize Water Replacement**

**In Water-type Systems, Repair Leaks Promptly**

(Continued on Page E-23)
Efficiency in Theatre Heating

The theatre should be heated to a fixed winter temperature, regardless of fluctuations in outdoor weather. The cost of insulation is definitely worth while in terms of fuel saved, whether the theatre be old or new. Gas is the most efficient fuel from the point of view of labor and attendance needed.

On these matters, majorities of both the Architects' Advisory Council and the Theatre Advisory Council agreed at this month's Council meetings in which they jointly discussed questions of how to heat the theatre, and how to heat it most efficiently.

The Councils also agreed, either by majority or plurality vote of both bodies, that:

- Gas is the most efficient fuel, all considerations taken into account;
- Warm air is the most efficient method of heating in terms of equipment cost and fuel coating.

On other matters relating to theatre heating the Councils differed, either between each other or by even division of opinion within each body.

Temperature Standards

Auditorium Temperature: Very strong majorities of both Councils agree that the auditorium should be maintained at fixed winter temperature. In the view of the Theatremen, that temperature should be between 68 and 72 degrees; the Architects specify from 68 to 75 degrees. Some Councilors note, however, that there are communities in which a mandatory temperature level is required by law. Highly interesting differences in views appeared on the question of whether every part of the theatre should be kept at the same temperature, whether auditorium, lobbies, foyers and rest rooms should be differently heated. The majority of the Architects prefer to arrange for varying temperatures in different parts of the house; opinion among the Theatremen on this matter is divided exactly 50-50. However, those who agree on using different temperatures in different parts of the house do not agree at all as to how they want to use them. Some want the rest rooms warmer than the remainder of the theatre for comfort and health; some want them cooler to combat odors. Some want the outer lobby a little cooler, while on the other hand: "We prefer to throw a blast of heat across the front entrance doors to give the patrons a comfortable feeling when entering from the cold. The outer lobby should be at least five to eight degrees warmer than the rest of the house."

"Not that quite much. About 70 to 72 degrees should be satisfactory for the house in general, and 75 degrees for the outer lobby."

"We keep our theatres at 72 degrees and the outer lobby at 80 degrees."

"In our theatres, the area nearest the entrance doors is usually cooler than the balance of the house. As long as it is not too cold and there are no drafts this is not objectionable."

Winter Humidity: Both Councils are agreed within themselves about winter humidity control, but the two bodies do not agree with each other on that point. The majority of Theatremen make no effort to control winter humidity in their theatres, and have no equipment for doing it. The majority of the Architects say it should be done, and the humidity held to between 35 to 50 per cent.

Preferences in Fuels

Which Fuel Is Best? Anthracite and bluish coal, coke, oil, and natural, artificial and bottled gas were discussed by the Councilors, with good agreement on gas in some form as the most efficient all things considered, and definitely the most efficient in terms of labor and attention.

But a number of members expressed the opinion strongly that choice of fuel really depends on location in different parts of the country, which governs price; and also on the type of theatre and patronage, etc.

"Local price structures, the size of the house and the minimum staff required for it, have a very extensive bearing on fuel economy. The small theatre for 300 or 400 people in a village or a mining community is different from a neighborhood house, or small town house, and again different from a first-class metropolitan building. No general rule could serve any useful purpose, but would only becloud many issues through misinterpretation.

"In our area, fuel oil is the most efficient. This of course will vary in different areas."

"It will vary with time also. At the present time, we find oil the most efficient."

"By all means use gas if available. It does away with firing and handling of ashes. Less room is needed to house the equipment, since no fuel storage is required. Next choice is oil. But in this territory gas is much cheaper to operate. Gas also gives a more even heat."

"Either oil or natural gas, depending on price."

One Councilor prefers anthracite coal. This gentleman makes his headquarters in Pennsylvania.

Which Heating System? Warm air heat divides honors with steam as being the

(Continued on Page E-21)
Announcing the new 1950 American Bodiform Chair

Again, the World’s Leader in Public Seating steps ahead of the field with a new American Bodiform Chair of outstanding beauty, comfort and durability.

New Beauty
is strikingly evident in the smooth, simple lines of its modern design.

New Safe-folding Hinge
insures uniformity of automatic fold, eliminates annoying squeaks and other noise.

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Metal backs and seat foundations are Bondarized to resist corrosion and improve adhesion of enamel finish. Electrostatic spraying of special formula enamel deposits heavier coating on edges, insures longer life.

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Change dim screen
SQUINT

to bright screen
SPARKLE

with "NATIONAL" HIGH INTENSITY PROJECTOR CARBONS and make box office BOOM!
Rare Features In Miracle Theatre

Auditorium Placed Diagonally, Automatic CO. System For Fire, Among Wometco's Innovations

Designed by William H. Lee of Philadelphia, member of STR's Architects Advisory Council, Wometco's new Miracle Theatre incorporates features that are rare and possibly unique in its design, its fittings and operation.

Among these are:

An auditorium placed diagonally on a rectangular plot to provide natural convergence of the side walls toward the screen for improvement of both sound and sight-lines.

An automatic fire-fighting system in the projection suite.

Individual rest rooms in the ladies lounge, each having complete toilet and make-up facilities.

Coffee Served Free

Free coffee served in the foyer immediately alongside the refreshment stand that sells soft drinks, candy and popcorn.

Conditioned air that is filtered three times—mechanically, electrostatically and by activated carbon.

Piped music by Muzak to entertain standees, through a system that can be converted at the flip of a switch into a public address system carrying microphone announcements.

Ultra-modern materials and decorative scheme from box office to screen curtains, relieved by occasional use of natural wood, living plants, and heavily gathered draperies.

The Miracle is located in Coral Gables, Florida, and seats 1,600. It is the thirtieth in the Wometco circuit.

Structural basis of the theatre (which was erected under direct supervision of Robert E. Collins, Mr. Lee's Miami associate) is steel, reinforced concrete and concrete block. The facade is finished in marble, aluminum, stainless steel and polished copper. The terrazzo floor of the entrance way extends out to the curb line in an arc that matches the overhead curve of the marquee. Entrance doors are plate glass, and the entrance way and box office embody copious quantities of mirrors and clear glass. The terrazzo-floored lobby within the doors is finished with similar materials, plus transparent etched and painted plastic, with occasional panels of natural wood and stands of living plants. Outer and inner lobby walls also carry 60x80" display frames that are designed to provide a flash showing without conflicting with the dignity of the decor.

Popcorn Leads in Sales

The refreshment unit—custom built to match the lobby ornamentation and contoured to conform to the terrazzo pattern of the floor—measures 25 feet from column to column. Its recessed candy counter is

(Continued on Page E-17)
North Dakota Drive-In
Planned With Idea of
Year-Round Operation

CHURCHES TO BE OFFERED USE OF
IT FOR SUNDAY MORNING SERVICES

By Walter Dunkelberger

Although portable shows have been playing parks and fields near Fargo, North Dakota, for some years, the Starlite Thea-
tre pictured here is the first regular drive-in in that area. It was pushed through to completion under highly discouraging dif-
ficulties, and finished at an ultimate cost of only $150.00 per car. Its enterprising owners are now planning to experiment with interesting variations in drive-in pro-
cedures. They have in mind to offer the facilities of the theatre to local churches for Sunday-morning religious services
with worshippers occupying cars instead of pews. And they are hopefully studying the chances of operating right through a
North Dakota winter with the help of warm air piped to the cars through flexible hose.

Refreshment sales are promoted without car-hop service by means of screen ads and “commercials” played through the in-
car speakers. Two intermissions during each show give patrons time to go to the refreshment building.

Traffic arrangements, utilizing one road exclusively for entrance and another for exit, make it possible to empty the 700-
car theatre completely and re-fill it to capacity in just eight minutes, according to actual tests.

The Starlite at present accommodates 700 automobiles and 100 walk-in patrons. The site, however, covers 12 acres. “audi-
torium” capacity can be increased to 1000 cars by adding more ramps; and the hold-
out area can contain an equal number.

There are two main buildings, in addition to the box office at the right of the screen tower. The structure under the
screen tower contains the theatre office and work rooms; its second story will eventually house a 3-room apartment. The
projection building contains the refresh-
ment room and rest rooms, and the thea-
tre’s 160-foot well.

The stars in the huge name-sign are silver-blue, and flashed. “Starlite” is in red-orange neon and “Drive-In Theatre” in amber neon. The attraction board pic-
tured here is temporary but highly ef-
fective. Plastic letters placed against a white background, and illuminated by white lamps concealed around the edges of the attraction board, stand out at night and appear to be luminescent. The white office building is floodlit from concealed sources.

Rock-bordered flower beds, also floodlit, line the drives and guide cars to the box office. The star’s glass base of this small edifice glows with red, blue amber and green neon; and there are concealed fluorescents around its ceiling.

Cost of the Starlite, as of opening date, was $150,000. Its owners include Edward Ruben of Minneapolis, President of Star-
lite Theatres, Inc.; and Vice President Joe Floyd of Sioux Falls, pictured here with his secretary, Bernice Berg. Manager of the new theatre is Robert Shepard. Ad-
mission is 50 cents for adults, children free.

Some of the most important troubles encountered in planning and construction had to do with the site chosen; which was
highly advantageous in some ways and
highly objectionable in others. The advan-
tages won out. They include location
within walking distance of both a veteran housing project and the North Dakota State College; and close proximity to the State Fair Grounds and the Northern League baseball park.

The drawbacks included a neighboring airport and the nature of the soil.

The presence of the airport necessitated placing the ramps in such way that pa-
trons would not be distracted by seeing planes land and take off; but this meant fac-
ing the screen directly at the setting
sun. North Dakota sunsets linger; and the show cannot start in midsummer be-
fore 9:00 or 9:15. Still worse, there is a midnight closing law for Saturday nights.
The two Saturday shows, therefore, are
very short ones; each consisting of a single feature plus one or two shorts.

The nature of the ground presented an engineering headache. It is swampy. Crushed-rock-and-gravel fill three feet

Stars flash silver-blue amid red and orange neon. Floodlit white building houses office and
work space; a five-room apartment is to be

(Continued on Page E-18)
Crossroads Showmanship

Drive-In Operation Gets Down to Brass Tacks
At the Motor Park Theatre, Pink Hill, N. C.

Be they the big ones, or the very little ones, it takes showmanship to make a go of the drive-in just as it does to keep a brick-and-mortar theatre out of the red. And since the industry has been regaled with details of how showmanship is being applied to the operation of the deluxe drive-ins, it's just about time to listen to the first-hand story of how a veteran of show business applies his know-how to an outdoor theatre with a 200-car capacity located in a town whose total population is 375 persons.

One such operation would be unique enough to command some interest, but General Manager Cyrus B. (SeaBee) Hayworth and Secretary and Treasurer Marion Andrews Hayworth (his wife), of Motor Park Theatres, built and are operating two such projects—one in Pink Hill, and the other in nearby Clinton, N. C. It might be a good idea to identify the Hayworths for the reader who never before heard of either or both. SeaBee, as he's known, and Marion Andrews both have been in show business for years. He has been trouping with tent and vaudeville shows since he was 14—he's 45 now. She was a chorus girl; later one of a double act in vaudeville and still later a character actress. SeaBee says the draft boards broke up his tent shows faster than he could recruit talent for his act playing the cross-roads, and he then turned to picture business.

Their Own Layout

Both the Pink Hill and the Clinton Motor Park theatres were laid out and their construction supervised by the Hayworths. They didn't have the price of the fee for architects and engineers and just went ahead planning the kind of project their experience told them was right for the purpose. Up to now they've been doing all right, with both operations in the black and the day in sight when they hope to have a burning of the mortgage.

There's no better way to illustrate the point in the first paragraph up there regarding the necessity of showmanship no matter how big or little the operation than to look over the rules observed by the Hayworths as set forth in the following words by SeaBee himself:

"Being a drive-in owner and manager has been the most amusing experience, and the one with the widest range for expansion, I've ever known. My little 200-car operations are miniature. But 200 cars or 2,000 cars, good showmanship applies and pays off. And there's something you can learn practically every day or night.

Little Help Needed

"These miniature operations can be run with a small amount of help. My wife, my young son Joe, and myself double from soup to nuts. Today's help doesn't seem to understand that it is when others relax that their jobs begin. And that show business doesn't have any nights off. The show goes on and on.

That Green and Yellow Look

"Now I've known theatre owners, friends and associates, that through years of spending long hours inside a theatre got that green and yellow look. Then they built drive-ins and got out there in the open, hustled popcorn, dug a ditch in a heavy downpour, pushed a stalled car out or helped an old lady or a cripple to safety, really mixed and lived with folks—and those same managers found a lot of their aches and pains, lumbago and asthma and ulcers entirely gone.

"I've operated nearly three years now. If anything I've found out can be of help to my fellow showmen, I hope so. For I am with and for show folks always.

Showmanship for Drive-Ins

"Basically, as I have found it, the following applies to all drive-ins:

"Carry on a steady publicity campaign using radio spots, newspapers, direct mail and previews—but above all personal contact. Many theatre men spend a lot of time in their offices and over their desks, not knowing their cash-paying customers. My 30 years in the business taught me that most people like to hear 'Hello, there,' and 'How are you.' Personal contact pays off better than any other form of publicity.

"Cater to the family, not to a 'certain class' or a 'few.' Remember the kiddies every time you book a picture. Appeal (Continued on Page E-18)
Patron Comfort Featured
In Newest RKO Theatre

Orpheum, Marshalltown, Iowa, Seats 914; Has One Ton of Conditioning for Each 18 Patrons

Audience comfort is featured in the latest addition to the RKO circuit, the $250,000 Orpheum in Marshalltown, Iowa. The house was built at a cost of $274 per seat. It has 50 tons of refrigeration, or one ton for every 18 patrons. Auditorium aisles are exceptionally wide. The box office has two windows, for both outdoor and indoor sales. Special attention to make-up arrangements in the women's lounge resulted in uplighting originating in the cosmetic tables. Provision for the unknown future has been incorporated in the form of a projection room with ample reserve floor space.

Facade of the new theatre is finished in beige and tan glazed terra cotta, while the entrance doors are glass with metal hardware. Glass panels above the entrance doors reflect and enhance the incandescent lighting of the marquee soffit. Marquee and the V-shaped name sign above it are integral parts of the theatre front. The pattern of the terrazzo lobby floor presents a series of curving traffic guides that begin at the sidewalk line and lead through the glass lobby doors to the entrance to the foyer. Each side of the lobby carries a glass attraction case made more conspicuous by the fact that the walls are otherwise severely plain.

Foyer walls are also plain, chastely finished in natural wood, and form an effective foil for the brilliant red and tan carpet which begins here and continues into the auditorium aisles. The refreshment counter is located in the foyer, with a row of downlights directly above it.

Opening off the foyer, the powder room, functional and unornate, is set off by a carpet of plain French blue. Make-up tables have recessed lighting located along the bottom edge of the mirrors. Light source and mirrors together provide exceptionally effective illumination for the retouching of milady's charm.

Auditorium seating is on a single-floor, two-aisle plan, with entrance doors at the head of each aisle and no standee space. Walls are panelled in acoustical material; and screen area draperies carry around in sweeping curves to join the side walls at points just behind the first rows of chairs. The 914 chairs are of the sliding seat type; their backs, and sides of the seats, upholstered in coral mohair; the front and top of each seat in plastic. Downlights provide between-show illumination.

(Continued on Page E-18)
FOR THE BRIGHTEST PICTURES ON THE

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When the lamps are STRONG the picture is bright!
Star Billing for Theatre Equipment at Industry Events Next Month

UNVEILING OF NEW PRODUCTS AND MODELS PROMISED FOR EXHIBITS AT NATIONAL CONVENTIONS IN LOS ANGELES AND CHICAGO

Theatre equipment will be spotlighted this September as never before in the history of the industry, with two national trade shows and exhibits—in Los Angeles and in Chicago.

The showing in Los Angeles will be a feature of the National Convention of the Theatre Owners of America, and it is significant that theatremen themselves asked to have an equipment exhibit made part of the convention so they could see for themselves what manufacturers have to offer to help them in their business.

The trade show in Chicago will be part of the new classic Tesma-Teda annual convention, and will be the largest at any Tesma convention to date.

Behind these events is the growing feeling among theatremen that of the two things a theatre needs and must have—pictures and equipment—the importance of equipment is greater than was always realized in earlier days.

Importance of Equipment

Roy Boomer, Tesma's Secretary-Treasurer, sums up this feeling in the words of a successful theatre owner and circuit executive who told him: "Poor business in theatres is not always caused by poor pictures or competition. Good equipment, properly presented programs, and a clean and comfortable theatre definitely increase the gross. I would no more think of missing the Tesma trade show than I would think of not playing an outstanding attraction."

The increasing conviction among practical showmen that equipment is much more important to successful operation than it was once thought to be has not only led to their requesting an exhibit at their TOA convention, but also will lead—hotel reservation statistics show—to their attendance at the Tesma-Teda convention in greater numbers than in any year in the past.

Record Number of Exhibits

Manufacturers of equipment are responding to that interest by exhibiting their wares more extensively. Tesma's show will exceed all records, with more than eighty exhibits. There will be sixty-seven exhibits at Los Angeles, making a total of approximately 150 in all.

Equipment also will be featured in the addresses, discussions and forums that have been planned for both gatherings. Large-screen television apparatus will be displayed at both; and Tesma also will feature drive-in facilities. Refreshment sales will have a prominent place in the Los Angeles program.

Among the few Tesma features not directly connected with equipment will be an address by Congressman Carl T. Curtis of Nebraska on the subject of: "The Reduction of the Tax on Theatre Admissions and What to Do About It."
The Hon.

Mr. Curtis is a member of the tax-writing House Ways and Means Committee, and is also the author of a bill, now before Congress, for reduction in theatre taxes.

TOA's Los Angeles Program

The TOA Convention will be held at the Ambassador Hotel, and will last four days, September 12th to 15th, inclusive. Displays, according to TOA spokesmen, will include both Paramount's film-storage large-screen television system and RCA's instantaneous television system. Speakers scheduled to address the gathering will there be experts in the fields of equipment, sales, and in television. There will be a producer-exhibitor dinner attended by studio chiefs to enable the people who make the pictures and the people who show them to talk over their problems. Studio equipment and production methods will be still another part of the Los Angeles exhibit.

TOA Convention plans for entertaining ladies include a fashion display and luncheon at the Beverly Hills hotel; "tips on glamour" by studio make-up experts; tours of the movie studios: courtesy tickets to theatres, television studios and radio studios; luncheon at Earl Carroll's restaurant, and sight-seeing trips.

TOA committee chairmen include, among others: Charles P. Skoukas, Convention Exhibits Committee; Mitchell Wolfson, Television Committee, and Morris Lowenstein, 16-mm. Committee.

TESMA's Chicago Program

The joint convention of the Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association will be staged at the Stevens Hotel in Chicago on September 26th to 28th, inclusive. Incidentally, the gathering will also mark the occasion of Tesma's "sweet sixteen" birthday, for the manufacturers' organization was founded in 1934. The 80-odd exhibitors will display more than 100 items; a number of them, Roy Boomer says, new developments never before shown to the public that are now ready for unveiling. Additionally, there will be banquets and cocktail parties and ladies will receive free tickets to Chicago's theatres, radio studios and television studios. Large-screen television displays are scheduled, and prominent speakers will talk on television, drive-ins, and other topics of importance to the industry. Si Fabian will be one of those to talk on theatre television.

Firms that will exhibit equipment in Chicago were listed in STR for July 23rd on Page E-23. Companies planning to exhibit at Los Angeles will include, according to TOA:

(Continued on Page E-26)
YOUR BEST SHOW-SELLING IS YOUR FRONT!

WAGNER LETTERS AND FRAMES

Wagner Translucent Plastic Letter in gorgeous, deep, jewel-like colors, red, green, blue, amber and black, compel attention. Pressure adjustable to slide on the bars with ease or to fit so snugly they cannot blow off in the strongest wind, assuring complete safety . . . a Wagner exclusive. Only Wagner letters can be stacked without warping.


Only Wagner's patented slotted method of mounting prevents freezing to the sign.

Only Wagner Frames permit openings of any size in one panel . . . especially important with drive-ins where BIG attention-compelling displays are necessary. The most economical to maintain. Lamps, neon and glass can be replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES.

MAKE IT MOST EFFECTIVE BY USING

WAGNER LETTERS AND FRAMES

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave., Chicago 12, Ill.

Please send BIG free catalog on Wagner theatre display equipment, the largest line in the world.
Request for Literature

Showmen's Trade Review
1501 Broadway, New York, N. Y.

Please send, free and without obligation, the literature checked below.

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I would also like to have free literature on the items of equipment checked below.

**DRIVE-IN THEATRES**
- Plans
- Prefabricated Screens
- In-Car Speakers
- Ramp Signs
- Ramp Lights
- Admission Systems
- Mobile Refreshment
- Vending Devices

**HEATING AND VENTILATING**
- Air Conditioning
- Air Diffusers
- Blowers and Fans
- Units Coolers
- Units Heaters

**ADVERTISING**
- Marquees
- Changeable Letters
- Name Sign
- Attraction Boards
- Display Cases

**BOX-OFFICE**
- Ticket Registers
- Change Machines
- Ticket Boxes
- Price Signs
- Box-Office Safes
- Box-Office

**FURNISHING**
- Theatre Front
- Front Wall
- Roofing
- Insulating & Acoustic

**POWER & HEATING**
- Floor Covering
- Rubber Mats
- Runners
- Mair Treads
- Draperies
- Upholstery
- Stage Drapes
- Crowd Controls
- Chairs
- Sand Urns

**SOUND & LIGHTING**
- Broadcast Equipment
- Phonographs
- Amplifiers
- Public Address Systems
- Sound Systems
- Hearing Aids
- Test Sets

**PROJECTION**
- Arc Lamps
- Generators
- Rectifiers
- Projectors
- Reflectors
- Screens
- Carbon rods
- Carbon savers
- Cueing Devices
- Film Splicers
- Fire Shutters
- Safety Devices
- Incandescent Lamps
- Projector Parts
- Magazines
- Pedestals
- Reels
- Reinhardts
- Rewinds
- Port Hole Glasses

**THEATRE TELEVISION**
- Lounge Television Equipment

**GENERAL LITERATURE—**

**CLEANING AND SHAMPOOING.** Effective cleaning of theatre floors, draperies, upholstery, and other materials. It details the way to use the company's products, and explains the optical details of reflector action. Additionally, it describes the Heyer-Schultz optical reflector, how to install and how to maintain them; and explains the use of the company's pin hole aperture plate for aligning optical systems. Get ideas from its illustrations of lighting from two projectors. All projectors and all technically minded managers will find this booklet interesting and valuable. (21)

**LENSES.** The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure by Kollmorgen Optical Corporation. Also illustrated and described is the Kollmorgen Series 1 Snaplite. Included in this brochure are data, by means of which any Kollmorgen lens can be used with any of 23 models of American-made projectors. (29)

**OPTICAL INFORMATION.** Valuable data about arc lamp optics is packed into a small, pocket-size booklet put out by Heyer-Shultz, Inc. It explains matching lens speed and reflector speed, how to determine reflector working distance for any given lens speed, and optical details of reflector action. Additionally, it describes the Heyer-Shultz optical reflector, how to install and maintain them, and details the use of the company's pin hole aperture plate for aligning optical elements, and split aperture plates for balancing light from two projectors. All projectors and all technically minded managers will find this booklet interesting and valuable. (20)

**PROJECTOR CONSTRUCTION.** Mechanical details of the Century Projector Corporation's single shuster projector are set forth photographically and diagrammatically in a four-page, two-color booklet. Text material explains the gear arrangements, constructional features, and so on. The whole constitutes a concise, interesting and easily understood presentation of a modern picture mechanism. (21)

**PROJECTOR PARTS.** Latest catalog issued by Wenzel Projector Company, although primarily intended for users of that company's equipment to assist them in making repairs and ordering spare parts, will be of interest and value to anyone concerned with projection. Its "exploded" drawings and photographic illustrations convey an abundance of detailed information about the construction of modern projection equipment and associated data sheets constitute a valuable and fascinating budget of technical information. (212)
New 16-Ounce Popcorn ‘Fountain’ Designed for the Smaller Theatre

National Theatre Supply, which last winter put on the market a novel popcorn machine with a kettle capacity of three pounds (see STR for January 8, 1949, Page E-7), has now followed through with a smaller, one-pound “fountain” intended for theatres of lesser capacity.

The new machine, pictured here, embodies many of the features of its larger brother, including an exhaust system for removing objectionable fumes, neon lighting, stainless steel construction, semi-automatic seasoning pump, replaceable heating units, standard counter height, ready movability with wheels mounted on free-rolling casters, and highly attractive appearance.

Designated “Showman Model”

Named the “Showman Model,” the new sales aid measures 38½ inches long, 23½ inches deep, and 48¼ high over all. The corn tray is 31 inches above the floor, and the remainder of the height is accounted for by the glass showcase. The showcase is topped by a wide glass counter to facilitate exchange of merchandise and money without fumbling, and without chance of coins dropping into the display of popped corn.

Base of the cabinet is stainless steel in a quilted design. Neon lighting is concentrated on the popped corn, and is planned to promote sales—lamping with a yellow tube gives the corn a golden, buttery appearance.

Exceptional care was taken in planning this model to make it easy to maintain. It has a minimum of moving parts. And it is claimed that the entire machine can be thoroughly cleaned in three minutes.

Arranged for Efficiency

A rear view of the Showman model is pictured here. The circular device at the top center of the showcase area is the popping plate cover. The popping plate itself is just below. The top left-hand panel at the rear of the “fountain” carries the electrical controls. Just right of this is an “old maid” bin—a bin for kernels that refused to pop. Right of this is the handle for the semi-automatic seasoning pump; right of that the handle of the popping plate cover control mechanism; and still further right the popping plate thermostat control. Beyond this on the same line is another “old maid” bin and at the extreme right two drawers. The upper one is the cash drawer, and is fitted with a lock. Below it is a salt or utility drawer.

In the middle row are, left to right: a box storage compartment, the three-gallon seasoning well (shown open and with its cover lifted; its pre-heating unit cannot be seen in the picture) and, last, the raw corn bin.

In the bottom row are two compartments providing extra storage space for additional corn seasonings,amc. bags, etc.

Power required by the new “fountain” is 220 volts, 60 cycle single-phase a. c.

National Theatre Supply’s new “Showman Model Popcorn Fountain” has a kettle capacity of one pound, and a seasoning well capacity of three gallons. The cabinet is stainless steel in quilted design; the showcase is topped by a wide glass counter for easier interchange of merchandise and money; the built-in neon light fixture is intended to be painted with a yellow tube to give the popped corn a golden, buttery appearance. Free-rolling casters make the fountain readily movable. It is equipped with an abundance of facilities for quick operation and ample storage of all necessities—including a cash drawer that can be locked.

Soft Ice Cream Freezers

New and improved freezers for soft ice cream and for milk shakes, both designed for direct freezer-customer sales, have been developed by the Sweden Freezer Manufacturing Company. The new models retain the advantages of the company’s previous units, while incorporating dashers redesigned for more rapid ejection of low-temperature products, a new foot switch for dasher control, new lids of transparent plastic that enable employees to see the product without opening any part of the freezer front, and other innovations. Table as well as floor model freezers are now available; and capacities run up to 30 gallons per hour for soft ice cream and 40 gallons per hour for milk shakes.

Two-Attendant Soda Fountain

A soda fountain specifically designed to let two attendants serve the public simultaneously without confusion or delay has been put on the market by Bastian Blessing Co. It has duplicate facilities throughout for maximum speed and efficiency of service during periods of rush demand.

Liquid Carbonic Names Van Sciver

Grover L. Van Sciver has been appointed by Liquid Carbonic Corporation’s Fountain Division to the post of Eastern Regional Manager. J. L. Odendahl will be his Assistant Regional Manager.
Water-Cooled Roof Eases Load on Air Conditioning System

Circulating from three to four inches of water over the specially-built roof of Alex Illar’s new Center Theatre, St. Mary’s West Virginia, lowers the interior temperature of the theatre by ten degrees and proportionately decreases the load on the air conditioning system. In consequence no refrigeration is used, and the conditioning equipment proper operates by blowing air over cooling coils that carry well water. It is the same well that provides the water for the roof-evaporative system.

The new Center Theatre, designed by Victor A. Blumont, is located at an estimated cost of $140,000 for structure, furnishings and equipment. Also has special provisions for installing television equipment, when that becomes available. These provisions relate to the size of the projection room, its ports, its vents, and location and accessibility of its electrical wiring.

Materials of the structure proper are cinder block faced with brick. The floor is raised 3 feet above street level a precaution against possible Ohio River floods, but no steps are interposed in the path of audience traffic. Ramps are used instead.

Attractive Design

The facade wall is finished in light beige brick, above a base of dark brown glazed tile. Similar tile is used to spell out the owner’s name on the front-wall space above the marquee. The entrance is finished with structural glass in black, beige and gray. Color scheme of facade lighting is red and green neon. Poster frames are stainless steel; entrance doors are wood.

The lobby, which contains the popcorn machine and candy counter, is floored with rubber matting, and decorated above the doors and on the ceiling with scroll, ornamental, and floral designs. It is illuminated by three ceiling-mounted fluorescent lamps. The comic and tragic masks, animal designs, and a stylized figure representing the goddess of birds and flowers ornament the foyer. Foyer lighting is amber, supplied by ceiling fixtures.

The auditorium has a Wilton carpet with a quarter-moon design on a red background, walls finished largely in gold damask over rock wool acoustical material, and chairs upholstered in dark pink striped mohair. It is lighted indirectly from coves lamped in red and white; plus wall brackets for breaks that carry soft yellow incandescent. Screen image for an audience of 300 is 18 feet wide, and the sound system is dual-channel for possible emergencies.

And Those Special Features

Heating and air conditioning equipment are located in two rooms to right of the stage and arranged for instant changeover from heated to cooled air. Heating is by baseboard. The special roof, that contributes to the work of the cooling system, has adjustable screw-type cylinders in the drains that can be set to control the level of the water flooding the roof at any height from three to four inches. This water is drawn from a well 60 feet deep by a pump capable of handling 260 gallons per minute, and leaves the well at an average temperature of 64 degrees.

Provisions for future use of large-screen television include a projection room large enough to accommodate any additional quantity of equipment that can be reasonably be expected. There are additional ports in its front wall and ceiling ventilating openings in its ceiling, so that neither wall nor ceiling will have to be altered in any way. The projection room is located directly above the foyer, and electrical connection boxes are located in the floor. These connections are accessible from the foyer by removing a four-piece, highly ornamental ceiling panel which forms part of the foyer ceiling.

Bowling alleys adjoin the theatre and are part of the property.

The new theatre is managed by William Illar, eldest son of the owner, a graduate of West Virginia University and for the past eleven years manager of the Robey Theatre in St. Mary’s.

“Budget” Drive-In Service Announced by RCA

Special service for drive-in theatres, under which RCA in-car speakers and junction boxes will be cared for at a flat fee has been introduced by RCA Service Company, Inc. Contract payments are made only during the operating season.

The contract payment covers material and labor costs, transportation of repaired speakers, and shipping containers.

The RCA plan aims to free the theatremen from need to arrange for repairs and stock spare parts, as well as permit budgeting maintenance cost for in-car speakers at a flat weekly rate.

DeVry Projector Sales Up

DeVry Corporation reports current sales of 35-mm. and 16-mm. projectors to be the highest in the company’s history.
Rare Features in Miracle Theatre

(Continued from Page E-7)

open, to enable customers to help themselves; an arrangement which stimulates sales, the company believes. Candy however, is only the second item in volume; popcorn is first and soft drinks third. Up to the present, refreshment sales have averaged 6½ cents per patron.

Free Coffee vs. Soft Drinks

Wometco provides competition with its own soft drink sales by serving coffee free of charge in a comfortable lounge located just behind the refreshment unit and separated from it by an ornate plastic grill. Two waitresses are retained for this service. Further competition with soft drink sales is afforded by two water fountains, at adult height and children’s height, located on the lobby wall just opposite the refreshment counter. A similar set of fountains is provided on the mezzanine level.

The auditorium, which seats 1,600 on two floors, is separated from the standee area by glass windows, and traveling plastic curtains of pastel violet. Color scheme of auditorium walls and ceiling is verdant green, while the chairs are upholstered in tropical coral.

Features of Physical Layout

The fact that the auditorium area is placed diagonally on a rectangular plot leaves a three-sided piece of ground not wholly needed by the theatre. Part of this is taken up by the compressor room and ushers’ dressing room. The rest is occupied by two apartments and a garage. A three-level store fronts the street alongside the marquee and runs back toward the auditorium in parallel with the entrance lobby.

Part of the air conditioning equipment is located in a room above and behind the balcony, on the third floor level. From this, air ducts run through an insulated attic. The ducts are large enough to provide low-velocity (and therefore noiseless) air distribution. The air is triple-cleaned: first, by conventional filters that take out the large dust particles, then by an electrostatic filter that takes out the small ones, and finally by activated carbon that absorbs odors.

Equipment Features

The projection room is fire-guarded by an automatic, thermostat-actuated system capable of closing all safety ports, opening all electrical circuits except the lighting circuit, and flooding both projection room and generator room with quantities of carbon dioxide. The arrangement is designed to extinguish any fire in less than 8 seconds. Doors at opposite ends of the projection room allow the crew to make their escape. They have nothing whatever to do in case of fire except get out fast; the equipment does the rest.

Automatic provision has also been made for power-line failure. A battery system instantly takes over lighting throughout the structure.

Each individual rest room in the women’s lounge is fitted with wash basin, toilet, mirrors, abundant lighting, free towels, tissues and soap, and shelves and hooks for parcels and purses. In addition there is a large conventional powder room, sumptuously decorated.

Loudspeakers for Muzak are located over the box office, in the lobby and in the coffee room. Microphones, through which those same loudspeakers can be utilized for announcements when desired, are placed backstage, and also in the manager’s office alongside the foyer. Additionally two television receivers provide entertainment for “waiters” from Wometco’s own station, WTVJ.

I. A. Advertises Theatres

To express appreciation for substantial salary increases, Local No. 451, New Castle, Pennsylvania, ran a two-column display ad in the city’s newspaper urging readers to patronize the Cathedral, Paramount, Crescent, Penn, Regent, State, Victor and Wilmington theatres.

Minneapolis Theatre Supply
To Sell Lorraine Carbons

Appointment of Minneapolis Theatre Supply Company of 78 South 12th Street, Minneapolis, as representative for Lorraine carbons in the Minneapolis exchange territory has been announced by Edward Lachman, President of Lorraine-Carbon, Inc.

IT’S Your ASSURANCE OF...

BRILLIANCE...the fastest lens money can buy—over 10% more light-gathering power than an f/2.0 lens.

SHARPNESS...to the very corners of the screen, achieved by the anastigmat design of the six-element Super-Snaplite.

UNIFORM ILLUMINATION...a bright picture right to the edges, with no harsh “hot spot” in the center.

Full details of the incomparable f/1.9 Super-Snaplite are given in Bulletin 206. Ask your theatre equipment dealer for it.

“Your Get the Most Uniform Light with Super-Snaplite”

KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 1, New York
Showmanship at the Crossroads

(Continued from Page E-9)

to the children, and they'll bring the rest of the family.

"Control your traffic at all times. Remember you have many children in your place at night, as well as invalids and cripples, and you are somewhat of a caretaker to them.

Watch That Family Trade

"Patrol your parking area—you be the guy that's putting on the show. The amorous couple that's holding hands, or a little necking such as goes on in any balcony or public place of amusement, won't ever hurt you, but—if you let anything drive off the family trade, then, brother, you are sunk.

"Use your screen tower for storage space, office, or—as I did—building an apartment in it. It's ideal for a manager or a projectionist and their families. I've lived about everywhere in everything in these United States, and I find it as comfortable as you can get.

"In picking a spot for a drive-in, get hard ground with good drainage. Nobody likes to be stuck in the mud. Get plenty of acreage for expansion.

"Eye appeal means everything. Flashy marquee, entrance and exits—light it up. Let it be the brightest spot in the area. First impressions are lasting, so if your drive-in doesn't look like a good one it isn't and never will be.

"Build accommodations for walk-in patrons. Even though you are not located in a thickly-populated area, walk-ins will add dollars to your take. Also, many drive-in patrons like to get out of their cars.

"Before you open or as soon as you can afterward, take out all the insurance you can get. It will save you lots of beefs, headaches, worry and money.

"A good concession stand with fast-moving, courteous attendants is a must—the patrons demand it—you owe it to them. You'll make money with a good one. You'll drive off business with a bad one.

"Adequate clean restrooms are an asset. This next is almost too childish to mention, but many managers ignore it—keep the grounds clean.

Use Best Equipment Only

"Equipment must be the best through-out. That goes without saying."

"Have your projectionist check his film every day to avoid breaks and stops. Check your sound at every changeover.

"If you don't know how to operate a projector, let a man in that booth and learn. In case something ever happens to your projectionist, it's a good feeling to be able to get the show on and not ever to have to refund them their admissions."

"Maybe you've heard—vaudeville is making a come-back. Even if you're not an old-time trooper and don't care for it personally, you can't doubt box-office figures. So don't overlook a good-size stage and adequate dressing rooms. As I mentioned before, there's no end to a drive-in's expansion."

"And whether it's pouring rain or a moon is shining it's all show business, and a great business, too."

Cut Your Cleaning Cost in Half!

(Continued from Page E-8)

There's no long drawn out, expensive, hot weather drudgery when you clean your house with a Super Heavy Duty Specialized Theatre Cleaner. Any operator can do the job in half the time it takes with less powerful and less specialized cleaners.

The Super tool equipment is specially designed for theatre cleaning—screen brush, blower, spotlight, upholstery tool, all floors adapter, safety trap, hi-up tube. There is no wasted effort nor time.

National Super Service Company, Inc.
1951 N. 12th Street, Toledo 2, Ohio

National Super Service Company of Canada
Toronto, Ont., Vancouver, B.C.

WENZEL Presents...SOUND HEAD WSH-3

See us at
BOOTH 63
SEPTEMBER
26, 27, 28

Send for complete descriptive circulars, giving full details of the many advantages of this new WENZEL product.

WENZEL PROJECTOR CO.
2505-10 S. State St. Chicago 16, III.

STAR-LITE DRIVE-IN

(Continued from Page E-10)

thick had to be applied; and even with that fill it is not possible to put down solid pavement. Ramps and drives are surfaced with a mixture of 80 per cent gravel and 20 per cent clay.

Labor trouble came up a few days before the opening. A strike was called against one of the contractors and the theatre was threatened with picketing. George Ferris, Business Agent of I. A. Local No. 510, successfully negotiated that difficulty. The argument he used to persuade the leaders of the striking union to let picketing go was: the theatre's owners had nothing to do with the dispute; if a picket line were established I. A. personnel would be in the embarrassing position of either inflicting unjust injury on their employer and themselves by honoring it, or else offending against the ethics of unionism by crossing it.

PATRON COMFORT FEATURED

(Continued from Page E-10)

The projection room, planned under supervision of Charles Horstmann, member of STR's Projection Advisory Council, is exceptionally spacious, providing ample room for future additions of equipment if needed; and is elaborately ventilated through an abundance of ceiling grilles and diffusers.

Harry Dearn is manager of the new Orpheum; District Manager is Harry Weiss.

YMCA Trade and Technical School, New York City, has set up a new class in motion picture projection, covering all phases of equipment, electricity, optics and sound in preparation for municipal license examinations.
Theatre Building Projects Increased Sharply in July

Sharp increase in new theatre construction, involving both drive-in and indoor theatres, is registered by STR's reports of new projects for the month of July.

Twenty-one new indoor houses were reported as projected or under construction, compared with only 19 during the month of June; and 46 new drive-ins as compared with only 26 in June. However, in May, 48 new drive-in projects were reported, and 26 new indoor houses. June evidently registered a slump which has now been ended.

New drive-in projects reported during July represent an average capacity of 693 cars per theatre, and an average cost of $82,608. Where both capacity and cost figures were available for the same theatre, the average cost of the July drive-in projects ran at $210 per car.

Average cost of July indoor projects ran $398 per seat. Average cost per theatre stood at $87,500; and average seating capacity was 1,042.

July drive-ins were located as follows: 5 in Indiana; 4 each in Florida, Kansas, Missouri and Wyoming; 3 each in Alabama and Illinois; 2 each in Minnesota and Texas, and 1 each in Arkansas, California, Colorado, Maine, Massachusetts, Mississippi, New Hampshire, Ohio, Oregon, South Carolina, Vermont, Washington, West Virginia, Wisconsin and British Columbia.

Distribution of July's new indoor theatres was: 3 in Ohio; 2 each in Arkansas, Illinois, Nebraska, Pennsylvania and Wisconsin; 1 each in California, Colorado, Florida, Iowa, Maryland, Tennessee, Wyoming and British Columbia.

There were 4 remodeling projects: 2 in New Jersey, one each in Missouri and Utah.

It will be seen that the leading states in July activity were Florida, Illinois, Indiana and Wyoming, each of which registered a total of 5 new projects.

Plastic Sponges

For housekeeping, new "sponges" made of plastic have been brought out by Barco Chemical Products Company. They are rated resistant to mild acids, alkalis and cleaning compounds, including soaps; they can be boiled or sterilized; they are velvet-soft when wet and chamois-like when dry. These sponges can be wrung out like a rag. Their color is white. Two sizes are available: 6½x4x2½" and 6x3¾x2¾".

Insects Not Attracted

Incandescent bulbs for outdoor lighting, that are said not to attract insects, are in production in the 25-300 watt range by Solar Electric Corp. The glass has been specially processed, the manufacturer explains, to filter out those rays that are attractive to insects. General color tone of these lamps is yellow.

For box-office and other windows, Pittsburgh Plate Glass Company produces a window unit said to prevent condensation and drafts. The unit consists of two glass plates separated from each other by either ¼" or ½" hermetically sealed air space.

Ballantyne Entertains

In association with the Tesma-Teda trade show and convention, scheduled for Stevens Hotel, Chicago, September 26th to 23th, the Ballantyne Company is staging an invitation cocktail party and banquet, to be held on the evening of September 26th at Chicago's noted Ivanhoe Club.

Fir Logs for Drive-Ins

Recommended specifically for drive-ins, pre-cut fir logs are readily assembled into walls presenting a peeled bark outer surface and a "knotty pine" interior. These are sections of logs, with the natural outer curvature retained to provide a log-cabin appearance outdoors, while the three other sides are cut square and smoothed. The smooth top and bottom surfaces of each log are grooved to receive the wooden splines by which they are rapidly and easily assembled one above the other. Splines are furnished with the logs. Producer is Log Structures of the Southwest, Inc.

Remedy for Drive-In Pests

Insect pests that infest drive-in theatres can be controlled, Todd Shipyard Corporation asserts, by means of an insecticide dispenser put out by that company, which is a modification of the large-area smoke-screen generator the same organization built for the government to hide battleships, landing-craft and troop movements during the war. The machine can easily cover an area the size of a drive-in, the manufacturer asserts; and can be used daily if necessary.

Committee Heads Named for SMPE's October Convention

Committee chairmen who will organize the 66th semi-annual convention of the Society of Motion Picture Engineers have been announced by William C. Kunzmann, Convention Vice President. The meeting will be held at the Hollywood-Roosevelt Hotel, in Hollywood, October 10 to 14.

Local arrangements are in charge of S. P. Solow, chairman of the Society's Pacific Coast Section. Watson Jones is in charge of hotel reservations and Herbert Griffin of transportation.

Y. L. Simmons is chairman of the Papers Committee, assisted by the following vice chairmen: Lorin Grignon, J. E. Aiken, E. S. Seeley, R. T. Van Niman and H. S. Walker.

Other committees and their chairmen include: Publicity, Harold D. Desfor; Registration and Information, C. W. Handley; Luncheon and Banquet, J. F. Livdary; Membership and Subscriptions, Lee Jones; Ladies' Reception, Mrs. Peter Mole; Public Address Equipment, Lloyd T. Goldsmith; 35-mm. Projection, R. H. McCullough; 16-mm. projection, H. W. Remerscheid.

Auto-Vend Names Kinwood Co.

President Roy F. Cresswell of Auto-Vend, Inc., makers of pre-popped corn, and of an automatic pre-popped corn vending machine, announces the appointment of the Kinwood Company as sole Auto-Vend distributors for the State of Texas. Kinwood's officers are G. D. Kincannon and T. D. Hazelwood.
The New Glass Screen

LOEW'S PROJECTION HEAD EXPLAINS WHY THIS SCREEN IS NOW STANDARD EQUIPMENT IN CIRCUIT'S THEATRES

As told to Aaron Nadell by LESTER ISAAC
Supervisor of projection and Sound Loew's Inc.

Part of the work of any technician in the motion picture industry is to keep both eyes wide open for improvements in technical facilities. This industry lives on improvements. It cannot continue to live without them. What was good enough twenty years ago would drive the audience out of the theatre today.

No higher pleasure or greater satisfaction can come to a technician in pursuit of his work than to find, develop, perfect and put into use an improvement that is really and basically worth while.

Loew's, Inc., has just done this in the case of the new Glasscreen, which is currently installed in 85 of our theatres and will be installed in all of them as fast as the manufacturer can make shipments.

Better Picture, Better Sound

The glass screen gives us a 35 per cent improvement in reflected light over the best screen we have used thus far.

The distribution of reflected light is better. Brightness at the edges of the glass screen is 95 per cent of that at the center. The best we could do with any other screen was 90 per cent.

With the new screen sound quality in the side seats is as good as at the center aisle. This was not true of the perforated screens we previously used. Our tests could not find that the new screen introduced any measurable attenuation of sound at any frequency. Perforated screens did introduce attenuation, which was strongest at the side seats. We get better sound with the new screen with the fader set four db lower.

This improvement in sound we can only account for by assuming that the woven fabric of the glass screen is a better transmitter of sound than the perforations of the conventional screen; and particularly of sound to be distributed toward the sides of the theatre.

Picture quality is also improved. There is a double improvement. First: the beauty of the image as seen from front rows of seats is not marred by little black holes. The face of the actress no longer appears peck-marked to patrons who view a close-up from one of the front rows.

Second: there is a tremendous illusion of depth. The reflection does not take place from a single plain surface, but from a series of surfaces one behind the other. The depth—the thickness—of the weave is not great. All the reflecting surfaces are close enough to each other to be in the same focal plane with respect to the projection lens. The accuracy of the focus is not lessened to the most critical eye and cannot be. The focal tolerance of the projection lens is far greater than the thickness of the glass screen. But the fact that reflection takes place from a series of surfaces located one behind the other creates a rich illusion of depth that adds enormously to the enjoyment of the picture.

I don't want to seem to rave, but this screen is really a terrific thing.

Don't misunderstand me. There have been good screens on the market and they have served their purpose well. But improvements in screens have lagged behind other improvements in the art.

In Step With Modern Times

This industry now spends up to $4,000—at least $1,000 to make a single picture. A large part of that cost goes to produce photographic beauty. Every theatre that runs the picture pays its proportionate share of the cost of the elaborate art used in building beautiful sets, in lighting them scientifically and photographing them accurately.

The theatre equips its projection room with machinery priced at up to $10,000 or more, to say nothing of the yearly cost in personnel to operate that equipment. Great attention has been paid in the past to projection room apparatus, and Hollywood has paid great and expensive attention to studio apparatus. We have succeeded in getting more light, and whiter light. A good deal has been done toward getting better focus and steadier film motion. But we have not paid enough attention to the screen surface. Compared with the improvements made in other aspects of projection, the screen has remained—by comparison—a bedsheet with holes in it.

I feel that for the first time the motion picture industry has a screen fit to be used with the kind of improved equipment that is now common in its projection rooms and its studios.

I'm proud that Loew's has been associated with the development of this improvement. I'm proud that Loew's has helped bring it to its present state of perfection.

We have worked very closely with the manufacturer, making tests over a period of years in the Loew laboratory in the Lexington Theatre building, New York. We have a miniature theatre there measuring 45 by 105 feet, and every facility for making accurate, quantitative measurements. It is no accident that we have this improved glass screen with the manufacturer's is progressive and knows that the future of his company depends on continuing to make progress. That is how it happened that, when the manufacturer came to us with a more primitive and far less satisfactory version of this screen, but one that showed possibilities, we had the means to work with him and help bring out those possibilities to the fullest extent in the present state of the art allows.

First Installed One Year Ago

More than a year ago we were sufficiently satisfied with the progress achieved to make the first installation in our MGM showcase theatre, the State, on Times Square. It was done for the premier of Irving Berlin's "Easter Parade." Mr. Berlin, who was present, had naturally seen his picture before in Hollywood review rooms. But he exclaimed enthusiastically over the quality of projection and sound as he found them during that showing in the State Theatre.

We made no announcement of the new screen at that time. Since then we have installed 84 more in other theatres of this circuit. The test period is over. We can crow now. We have something to crow about.

I want to say a word about the economics of it. This new screen does cost more. We think it is worth the difference in performance alone. We would use this screen for the sake of better projection and better sound if we never got back the difference in price through reduced cost of maintenance. But as a matter of fact this glass screen costs less to maintain. We will get

Screen is cleaned by spraying with detergent and Canvas trough catches drippings.
back the difference in price through reduced maintenance, and our better production and better sound will therefore cost us nothing and actually pay us a cash profit.

In the first place, this screen will not have to be replaced. It is going to last forever as far as we can see now. There is nothing in it except glass. It can’t burn. It can’t absorb any more than any other glass material. Stain deposits on the surfaces of the fibers and has to be washed off once in a while, but whenever that is done the original surface is restored in its original perfection. The glass can’t turn yellow. It is unaffected by humidity. It is a permanent, unchanging material.

The only maintenance it needs is occasional washing. In our theater we find that this has to be done at intervals of from once every seven months to once every year, depending on the atmosphere of the city and neighborhood, but also on policy. The screen soils much more quickly where smoking is allowed in the theater. But that is true of any screen. It is true of every surface in the theater.

The screen can be cleaned without washing by vacuuming it with a camel hair brush or any other soft vacuum brush.

The washing job is similar to that of spraying a conventional screen. It involves preparation in masking the borders and protecting nearby materials such as loudspeakers. Then the screen is sprayed with a detergent, followed by clear water. The drippings fall into a portable canvas trough placed at the bottom of the screen and are carried to the drain pipe by an ordinary garden hose.

This treatment has great advantage over resurfacing because the glass screen emerges literally as good as new. It is the same as new. A sprayed conventional screen never returns to its original reflective efficiency. Its sound transmission is always somewhat impaired because the spray reduces the diameter of perforations to some extent. Our measurements can find no measurable difference between a Glasscreen fresh from the factory and one that has been repeatedly washed.

Why Loew’s Use Glascreen

The original price of the Glascreen is higher. The so-called best conventional screen on the market today sells at $1.00 per square foot. Others range from 90 cents to 40 cents a square foot. The glass screen costs $3.00 a square foot. What of it? Theatremen who were in business in 1918 bought highly reflective screens then, such as the Minusa and the Gold Fiber, which were very inferior to Glascreen. Some had as much as 80 percent difference in reflectivity at the side as against the center, compared with the 5 percent difference in Glascreen. They cost $2.00 a square foot. The $2.00 of those days was equivalent to about $5.00 today. The smartest theatremen of that day paid that price. This industry flourished and grew great and rich by following the policy of spending more money to give the people a better show.

That is why Loew’s would spend the additional price for Glascreen even if we had not ourselves helped to develop it, and even we did not expect to get it back in lower maintenance cost. But we are proud that we have helped to develop it, we are proud of the better quality enter-


tainment we give our audiences because of it. We don’t mind one bit getting back the extra cost through lower cost of maintenance. We are glad to do that too, any time we can do it consistently. But Loew’s grew up with this industry, saw it grow and was an important part of its growth. We know the secret of its prosperity.

This industry grew by giving the customer the best that could be developed absolutely regardless of cost. Those who did not follow that policy fell by the wayside. Those who followed it prospered.

COUNCIL REPORT

(Continued from Page E-4)

most efficient system overall, in the opinion of the Theatre Council; but the Architects favor warm air by a strong majority as against any other system whatever.

“We prefer to circulate hot water in coils and blow air over the coils and into the duct system. If well water is used for summer cooling, the same coils can serve in both seasons. This not only gives a satisfactory result, but is economical.”

“In our circuit we have steam, hot water and warm air heating systems and it is our opinion that warm air is the most efficient in terms of original cost. It is also most efficient in terms of fuel cost. Yet steam gives the best results over all.”

“That varies with the type and size of the theatre.”

“We use both steam to supply the warm-air heating coils, and direct steam radiation. Can’t say which is cheaper in original cost. The heating coils, with proper regulating devices, are the most efficient over all.

“Yes, steam in the heating coils to provide warm air is best.”

“Warm air is best for large theatres, hot water heat for small ones.”

Advantages of Insulation

Insulation. Strong agreement exists in favor of insulating the theatre to save fuel. Additionally, a majority of the Architects believe that if a new theatre is properly insulated, a smaller heating plant can be installed.

“I would not install a smaller heating plant because of insulation. However, adding insulation to a new theatre is well worth while in terms of fuel savings. And it is very definitely worth adding to an old theatre. We have had many of our houses insulated, and it has paid off.”

“Fuel savings can be made, and the original cost of installation also reduced by insulating properly. In engineering our jobs considerable time is spent in determining heat losses in the floor, walls and ceiling.”

“By all means insulate even an old theatre if there is any way to get the insulation in, and there generally is.”

“Yes, if you own the building, or have a long lease.”

“We think insulation is not worth while.”

“We think it worth while in most cases.”

“It depends on the construction and size of the building.”

“And on location. In our area, generally speaking, it is not worth while.”

“It is very much worth having in ours.”

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Review of National - Empire - Builders' Clearing House, Inc.
E. C. JOHNSON—Manager, Washington Theatre, Bay City, Michigan—says:

“Our perfect sound is our greatest asset. RCA has kept it to that high standard.”

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.
Fuel Costs Reduced When Theatre Roof Is Effectively Insulated

By HENRY J. WINGATE
Construction Research Bureau

If every theatre-owner could lower his heating fuel consumption by 21 per cent as reported by the Plaza Theatre in Norwood, Ohio, or attain the fuel savings that have been found possible by the United States government, the total saving would approach $2,300,000 or $140 each for a majority of the nation's 15,785 motion picture houses during the coming heating season.

Thermal insulation of theatres is the most effective means to achieve substantial fuel savings. For each 100 square feet of roof insulated full-thick with 4" of mineral wool, 23 gallons of fuel oil will be saved during a heating season in localities having 4,600 degree-days, according to government studies. Most of the country has at least this many degree-days; many areas have considerably more, and correspondingly greater fuel savings are attained in the colder regions.

The owners of the Plaza Theatre in Norwood, Ohio, checked their fuel costs after installing 4" of mineral wool in the roof of the building, found that cost was identical with that of the previous season, but the previous season had been 21 per cent colder. Thus, the insulation resulted in a 21 per cent saving.

Road insulation is necessary because a roof is not ordinarily designed primarily to retard escape of heat. It has been found that a 2" concrete roof will permit the leakage of 24 Btu of heat per square foot per hour, but that when 4" of mineral wool are placed between roof and ceiling of the theatre auditorium, this is reduced to 6 Btu per hour. The best insulator known is motionless air. It is because millions of dead air cells are trapped in each cubic inch of mineral wool that this substance is more widely used than any other insulating material. Fully two-thirds of all building insulation today is in the form of mineral wool—rock wool, slag wool or glass wool.

Batts or blankets of the insulation are applied if there is room in the attic of the building for a man to work. If the space is inaccessible, mineral wool in loose, nodulated form is blown pneumatically to a depth of 4" over the auditorium ceiling. Small openings are made in the roof, all work is done from outside with no interruption of business, and the openings are carefully re-sealed when the blowing process is finished.

While there is no hard-and-fast rule to determine cost of insulating, this improvement ordinarily pays for itself in fuel savings within 3 to 4 years, theatre owners report. Cost of full-thick mineral wool is about 10c per square foot. On the basis of today's fuel prices, a 50 reduction in the amount of fuel consumed means saving more than $6 per ton of hard coal, approximately $5 per ton of coke and 4c a gallon on fuel oil.

Of course, the saving does not stop there. The insulation works in summer, too, producing greater comfort, or reducing the cost of creating comfort via air conditioning.

Care of Heating Plants

(Continued from Page E-3)

with respect to lubrication. Any excess lubricant will get into the air stream unless wiped away at once. The lubricant used must be thin enough to penetrate the bearings effectively, but viscous enough not to be drawn into the air stream. As the bearings wear and clearance increases, a somewhat heavier oil can be used. Lubricants must be kept away from the air belts—they cause needless deterioration of the rubber.

If the winter air is washed, the float valves should be water-cooled, as in summer. A punctured float, or one with a slow leak, will sink. This causes waste of water. Additionally, if the plant gets so little attention that sunken float is overlooked, the drain from the water tank may also get little attention, and become obstructed without anyone noticing. The combination of an obstructed drain and a useless float causes overflow and water damage.

Where steam, vapor or hot water is used, the boiler should have been filled to overflow in spring, before the heating system was closed down. On starting the system in the fall, the excess should be drained off; or, if water was lost during the summer through slow leaks, only enough added to bring up the level to the proper point on the gauge. The reason is: water that has been repeatedly heated has had most of the oxygen boiled out of it, and causes very little rusting. Therefore in any hot water, steam or vapor system, always use as much standing water as possible and never add new water except as absolutely necessary.

Leaks, obviously, should be repaired at once.

Owners of this theatre in Norwood, Ohio, reported a 21 per cent saving in fuel cost after four inches of mineral wool insulation had been installed in the roof of the building.

E-23
I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

Bradley Callahan, Business Agent of Local No. 665, Concord, New Hampshire, is proud possessor of the quill pen with which Governor Adams signed repeal of the State’s Willey law. The law was regarded as anti-labor, and Local No. 665 was one of the organizations that worked hardest to have it taken off the books.

The Texas State Senate adjourned for one day to honor the memory of A. L. Bailey, President of Local No. 330, Fort Worth, who died at the age of 53. Bailey’s contributions to the community were praised in a Senate resolution, and in an editorial in the Fort Worth Star Telegram.

Virgil O. Gittus, member of projectionist Local No. 306, New York City, has invented a combination color temperature and exposure meter. The instrument first selects the proper filter for any light, and then, at the touch of a button, indicates what exposure to use.

Four locals recently celebrated anniversaries: this is the fiftieth year for Local No. 59, Hudson County, New Jersey; for Local No. 63, Winnipeg, Canada; the fortieth for Local No. 181, Baltimore; and the twenty-fifth for Local No. 631, Orlando, Florida.

International President Richard F. Walsh and International Representative Roy Brewer were among those who called at the White House recently to urge President Truman to try to remove some of the barriers against use of U. S. films in Great Britain.

Eightieth birthday of Harvey King, charter member of Local No. 84, Hartford, Conn., was celebrated on the stage of that city’s Palace Theatre. Paramount’s Division Manager Hy Fine was toastmaster.

I. A. District No. 10 held its annual convention at the Syracuse Hotel, Syracuse, New York, on July 31st, with Fourth International Vice President James F. Brennan presiding.

Local No. 167, Oshkosh, Wisconsin, celebrated its 40th anniversary with a supper at the Hotel Athearn, and the gift of a testimonial wrist watch to charter member John Phillip.

Local No. 160, Cleveland, is building its own headquarters, a one-story structure on East 25th Street, scheduled to be completed early in fall.

Business Agent Gene Atkinson of Local No. 110, Chicago, reports that 27 of the local’s 700 members are now retired on pension.

Non-Electric Soldering Iron

A soldering iron that needs neither flame nor electrical connection, and is usable indoors or out, has been developed by Kemode Manufacturing Company. It is loaded—each time it is used—with a non-explosive cartridge containing powdered metal, an oxidizing agent, and a primer. Touching a spring sets off the primer and thus initiates chemical action. Heat equivalent to nearly 200 watts and lasting for approximately 10 minutes is produced.

For good video reception in so-called "fringe areas" located at a distance from the transmitting station, Eastern Transformer Company has brought out a television antenna claimed to increase reception range by 15-20 miles.

GLEN L. HALL—Owner, Hall Theatre, Cassville, Missouri—says:

"We have never been without RCA Service. I think it’s the best insurance a theatre owner can have."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.
Maintenance Memos for Projectionists

SEPTEMBER, 1949

1. Do you occasionally visit a competing theatre to compare the quality of projection and sound they offer with that which you put before the audience from your projection room?
2. If the competition offers its patrons better projection or better sound than you can with your equipment have you reported the facts and asked for what you need?
3. Is any of your projection or sound apparatus so badly worn or so obsolete in design that new apparatus would be desirable? Have you reported the facts and made your recommendations?
4. Are there any unnecessary expenses about your projection room that could be reduced or eliminated by changes in equipment? Have you reported them and made your recommendations?
5. Are there any operating procedures that you feel would be desirable but cannot follow because of contrary instructions? Have you reported the facts and asked for different rules?
6. Will a relief man in your projection room be able to find tools, diagrams, fans, spaces, etc.? Why not label all cabinets, drawers and so on accurately and completely?
7. When changes are made in apparatus or wiring do you mark the facts at once on circuit diagrams, switchboards, fuse boards, etc., so that everyone else will know what's what.
8. Are your fuseboard clips or sockets correctly marked with the size of fuse proper for each to make certain that no relief man (or yourself) will over or under-repair?
9. If your amplifier tube sockets are not clearly marked with the type number of the tube that belongs in each, have you marked them yourself to avoid insertion of wrong tubes?
10. Do you ever forget about inspection and maintenance of apparatus items located outside the projection room? Why not bulletin board a regular schedule for caring for them?
11. If you theatre is so laid out that projection room noise can annoy patrons in rear seats have you recommended glassing in the projection and viewing ports?
12. Have you formed the habit of never under any circumstances allowing tools or anything else to lie on sills of stage shutters where shutter safety action could possibly be obstructed?
13. Have you drilled yourself so thoroughly in handling fire or any other emergency that you feel certain you would do the right thing automatically should occasion arise?
14. Do you keep in touch, through trade papers or otherwise, with new equipment, apparatus and supplies offered by manufacturers and recommend any you feel would be useful?
15. Do you PERSONALLY and often check to make sure the projection room exit doors are never locked during show time — that you will never find yourself locked in with a fire?
16. Do you yourself see to it that every projection room fire extinguisher is regularly recharged at intervals recommended by its manufacturer, as set forth in instructions on the label?
17. Putting any new apparatus into the projection room at this time? Why not recommend over-size conduit and spare pairs of wires to minimize the cost of future alterations?
18. Is your projection room bulletin board covered with useless notices and reminders that obscure the importance of recent ones? Why not keep it clean and up to date at all times?
19. If you receive prints in poor condition, are you allowed time for thorough inspection and repair before running them? If not, have you asked for it and shown the reason why?
20. Time again to take power line voltage readings at hourly or two-hourly intervals through the day? Variations exceeding plus or minus three per cent should be reported.
21. If projection room floor paint has worn down to the point where there is any chance of concrete dust being scuffed into your sensitive equipment, ask to have the floor re-painted.
22. If your present arc lamps do not deliver enough light for the modern high-density prints have you considered re-vamping their operation or asking for new lamps?
23. Do you have the new cement that makes equally good patches on regular and safety film? If you still haven't had the new safety stock prints you may get them any time now.
24. Time to re-inventory the projection room's tools and appliances to make sure everything that may be needed in any emergency is on hand and in good condition?
25. Time to re-inventory supply of spare parts (and check against running inventory if you keep one) to make certain you will not be caught without anything you may urgently need?
26. Have you looked into the new soldering irons (both electrical and chemical types) that heat INSTANTLY to operating temperature? They would help you in an emergency.
27. If your projection room depends on windows for ventilation, will it be adequately ventilated during the coming winter months? If not, why not ask for changes now?
28. Are you ever compelled to mutilate a print with home-made cue marks so you won't miss a changeover? There's no need, cue markers that do the job properly are very inexpensive.
29. Do you keep a record of repairs made and their cost or probable cost so you will know when equipment is giving more trouble than its continuation in service is worth?
30. Have you provided yourself with small price tags, or court plaster, for use in tagging wires when making repairs? They speed up the work, make mistakes nearly impossible.
Star Billing for Equipment

(Continued from Page E-12)

C. A. Balch, architectural equipment; Embassy Uniforms, theatre uniforms; Globe Ticket Company, admission tickets; R. L. Grosh, draperies; Karagheusian Carpenter Company, floor coverings; McColpin-Chrisby, projection rectifiers; Metropolitan Mail Service, advertising; Mitchell Camera, projectors and cameras; Mohawk Carpenter Company, floor coverings; National Theatre Supply, equipment and supplies; Projection Equipment, projection apparatus and chairs; Paramount, large-screen television; RCA, sound equipment and large-screen television; B. F. Shearer, equipment and supplies; Alexander Smith Carpenter Company, floor covering; Sound Control, acoustic treatment; Theatre Upholstery, theatre furniture; Westinghouse Electric Corporation, electrical supplies and equipment; Ralph Wilson, box offices and ornamentation.

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INDIANAPOLIS

The Family Club at 20th-Fox exchange held its annual summer outing and picnic Aug. 15th at Longacre Park. . . Joan Sofickle, a former employee at 20th-Fox, has been reinstalled as typist-switchboard operator. . . William Mal- cers, Bluffton, Ind., is moving to Ft. Wayne, Ind., where he will assume duties at the home office of the Malters Circuit. E. S. Perry, 80, a familiar figure in Indianapolis Theatres, and one-time stage manager at the Lyric Theatre during vaudeville days, died Thursday at St. Vincent's Hospital.

Robert Harned and wife, who operate the Empire at Sellersburg, Ind., are spending their vacation touring the state of Texas. W. K. Emibiot, Republic manager, attended the sales meeting last week in Chicago. . . Julia Futter- weiler has been appointed as Republic. . . Columbia Exchange Office Manager Gus Heinrich is vacationing at Sylvan Lake, Ind. . . Eagle Lion Manager Gordon Craddock spent the week calling on exhibitors in Louisville, and southern Indiana areas. . . Alex Kalafat, Kalafat Circuit, Garrett, Ind., is at the Lutheran Hospital, Ft. Wayne, Ind., because his doctor advised him to remain for further check. Al Borkenstein, operator of the Wells Theatre, Ft. Wayne, Ind., is resting at his summer cottage at Lake Wawasee, Ind., with an infected foot.

HARTFORD

The 600-car Danbury Drive-In erected by Lockwood and Gordon will open Aug. 23. . . The 4,000-seat State Theatre here re-opens Sept 3 following its annual summer shutdown. . . Manager Walter B. Lloyd of the New England circuit's Allyn Theatre here has been promoted to an executive position with Para- mount Theatres in Florida. Raymond Macna- mara of MA. E. Smith, Newport, R. placed him. Lloyd has been with Paramount for 22 years, 18 of them at the local theatre. . . Charles Perkins is the new maintenance manager at E. M. Loew's. . . Helen Norman is now on the staff at the New Haven branch of National Theatre Supply.

Center Theatre Owner: Herman Salvin's daughter Phyllis has married Barnard Selig- man of this city. . . Projectionist Archie Lewis of the Park City Theatre in Bridgeport is the father of a girl. . . Former Loew's Folio Stud- ent Assistant Manager Robert Werden has taken the Bachelor of Business Administration degree at Woodbury College, Los Angeles. Back to his office following two weeks of Army Reserve Duty at Camp Kilmer, N. J., is Com- munity Amusement Corp. Partner John (1st. lieut.) Calvocoressi. . . Manager Walter Murphy of the Capital in New London was hos- pitalized last week with a sudden illness.

Natele Carenza of the maintenance crew of the Strand in New Britain and father of the theatre's assistant manager, Ralph, is en route to Italy for a three month visit. . . Other va- cationers include: Manager Stanley Sinski of the Strand in Plainville; Manager Fred R. Greeneway of Loew's Folio Palace here; Student Assistant Manager Richard Walston and Manager Lou Cohen of Loew's Poli; John Petroski of the Garde in New London; Advertising-Publicity Manager Lou Brown of Loew's Poli-New Eng- land circuit; Cashier Elsie Jardin of Loew's Poli; Assistant Manager John Patno of the Allyn; Manager Hugh J. Campbell of the Central in West Hartford; Projectionist Charlie North of the Allyn; and Loew's Poli Palace Manager John Fallon and Projectionist Bill Gilweck.

NEW ORLEANS

Warner Bros. branch office here moved into its new quarters on South Liberty Street Mon- day. . . Visitors connected with various phases of the industry were viewing New Orleans last week. At the MGM exchange were Newton, Miss., Exhibitor Max Connell; Owner Felix Hebert of the Grand in Hayes, La.; and Owner Kenneth Goddess of the Downtown and Brook- ley Theatres in Mobile, Ala. United Artists had William Bryant, assistant to UA Dallas Divi- sion Manager Fred Jack. The Warner Ex- change saw District Manager John Kirby from Atlanta.

Columbia Billing Clerk Rita Made has re- signed and is being replaced by Myrtle Russ- man. Columbia Contract Clerk Elaine Clay has turned to housekeeping, with her sister, Laura Kaiser, replacing her at the exchange. UA Cashier Ruth Bonner began a two-week vacation Monday. . . MGM Office Manager H. A. Arta is on vacation also. . . MGM Salesman Cy Bridges is home on the sick list.

Run Experiment

The Skyway and Parkway Drive-In Theatres in Louisville are scheduled to pioneer in under-skier first runs for the area by the simultaneously unveiling, as an experiment, Universal-International's new western, "Calamity Jane and Sam Bass." Downtown prices of 65 cents will be charged for the adults, with children admitted free when accompanying paying customers.

SALT LAKE CITY

RKO Radio Salesman Robert Hooe resigned this week to enter exhibition in Colorado. Book- er Harris, who will succeed, and Smith's place will be taken by Chick Cordell. . . Dick Leach is the newly appointed assistant manager at the Lyric. He hails from Heber City, where he managed the Ayon.

J. Bills' Beautiful Theatre in Bountiful, Utah, is now more beautiful than ever, having installed a concessionary stand. . . Exhibitor Hi Knudson, with headquarters in Livingstone, Mont., visited Film Row here in the interest of his several Montana houses. Warner's District Manager H. M. Herbel spent a few days here conferring with Branch Manager William Gor- don before returning to Denver.

Vacationers included Head Correspondent Mrs. G. C. Ayres of Warners (in Wyoming); Miss L. Clayton of Warners' cutting department (the Northwest); Monogram Booker Harriet Rich (Idaho and Utah Canyons); Paramount Booker Don Foster (Steamboat Springs, Colo.); Man- ager Art Jolley of the Eagle Lion Exchange; and EL Booker Fred Polosi.

BUFFALO

The pretties at the Paramount exchange are all set to throw a party Aug. 29 in the Kathryn Lawrence restaurant to honor the office's three brides-to-be—Pat Haberer, Marge Nelson, Shirley Schneider. . . The forthcoming marches to Mendelssohn is Patricia O'Shea, daughter of Paramount's Ted O'Shea,

(Continued on Page 24)
REGIONAL NEWSREEL

(Continued from Page 23)

who will be maid of honor at the wedding of Shirley Lux to Bob Kallet at the Church of the Ascension, Aug. 27. The bride's pop is Elmer Lux, general manager of Darnell Theatres.

Renovating for the fall is Vincent R. McFaul, general manager of Shet's, who is establishing a new store under the Buffalo marque and laying new carpets. . . . Ditto Hippodrome Manager Eddie Miller, who is strutting around watching workmen modernize the house. Work should be finished by Sept. 1, when the Hipp will be renamed the Center.

Going or coming from vacation are; Paramount Assistant Shipper Samuel Bloock, motoring through Canada. . . . Paramount office staffer Mary Gerken, vacationing with her sister at Mt. Morris, N. Y. . . . MGM's Vincent Calahan, at Chautauqua Lake. . . . MGM's Mary Bischoff, secretary to Manager Jack Munchuk, who stayed in Buffalo to show her visiting sister around. . . . Paramount Shipper Ed Balser, who was in Ann Arbor. Balser now has 35 years with Paramount. . . . Paramount Booking clerk Dorothy Sjeiczek, vacationing in New York and Picture Report clerk Mary Gerken.

Visiting were Comerford Circuit General Manager Tom Walsh of Binghamton. Tom, a former RKO branch manager, visited old friends. . . . Effie Bettigold of the Syracuse Rivoli. Alf Collyer, the same town's bestest Sam Slotnick of the Globe and Acme, same town.

Richard A. Carroll, who has recently celebrated 14 years in show business, has taken over the management of Paramount's Kenmore in that community. He started as an assistant shipper in 1935 and worked up into booking, then went into exhibition as manager of the Paramount Great Lakes. . . . Jack Goldstein of National Screen is getting a swell tan playing golf and turning in some good scores.

NEW YORK

Film row was in something of a dither this week with vacations and changes taking some familiar faces away from familiar desils. Olga Batnick at 20th-Fox is quitting to join a booking outfit; Dorothy Baraszewski will replace her . . . MGM New York-New Jersey Exporter Eltott Fronman is taking it easy at Al- bany. . . . Ann Jones will take off for the Poconos on vacation and Bob Anders, also of 20th-Fox is having a whale of a time. . . . Bess Goldstein, Allen is another vacationer-to-be while Pat Wynne is back at the grind. Visitors to the row included Joe Miller who runs a drive-in at Menands, and Sam Rosenblatt who

Lucky 'Emmy'

"Emmy" Dickson of Buffalo can probably qualify as the luckiest man in the Variety Club. He won the Shea Memorial Golf Club at the Variety Club party this week—permanently—by becoming a three time "winner." The joke is that Emmy actually wasn't the winner. He placed, with Paramount Book er Al Fitter and a local medico tieing for first. . . . Parley Wolf, Fitter beat the Doc, but since Fitter isn't a member of the Variety Club, he could not take the Shea Cup. Emmy, being next in line, became the "winner" and since this is his third straight win, he gets the cup—permanently.

HONORARY EXHIBITOR. Mayor William O'Dwyer (right, above), who runs New York, the biggest show in the world, received a certificate of life membership in the Independent Theatre Owners Association at the Hotel Astor recently after he spoke at a luncheon to induct ITOA officers. The mayor praised the industry for doing the right way meeting its responsibilities with regard to worldwide causes of the community, and inducted Harry Brandt as president. City Com- munications Joseph Joseph inducted ITOA Vice-President David Weinstock and Max A. Cohn, Treasurer Leon Rosenblatt, Secretary J. Joshua Goldberg and Sft.-Af- fare John C. Rubin. . . . O'Dwyer won a celebrating his 25th wedding anniversary, was presented a silver pitcher by Cohn on behalf of ITOA members. Above (l-r) Weinstock, Brandt, O'Dwyer.

ALBANY

Jeanne Seelye is a new employee at Fox replacing Theresa Price resigned. . . . Mrs. Peg Fueels, secretary to Fox Manager Dan Houl-ihan, returned from a two-week vacation in Maine. . . . Universal Cashier Catherine Burke is vacationing in New York. . . . Orville Eterman, manager of the Mark D. Williams. . . . Norma Ostuni is a new stenogra- pher to Al Marchetti head booker at Universal. . . . Ray Powers head booker at Warners re- signed. Carl Fagan at Hartford, N. C., re- places Powers. . . . Wayne Carrigan head shipper at Fox is vacationing. . . . Members of the Albany Variety Club were entertained by the boys at the Variety Club Camp at Thompson's Lake. . . . Visitors along film row included George Thornton, Saugerties, and Sam Davis, Phoenix.

HARRISBURG

Loew's Regent Manager Sam Gilman is a regional chairman for the Pennsylvania Week celebration in October. He's also busy as chairman of program sales for the Pennsylvania National Horse Show, another October event.

. . . Loew's Cadishi Violet Fujimao has quit to assist her husband in his cigar store. Dorothy Yaun replaces her. . . . Another newcomer at Loew's is Relief Cashier Eileen Nickle.

Manager Glenn Lazar of the Senate celebrated his birthday this week. Assistant Manager Corky Weaver has returned from a visit to Iowa. . . . Another vacationer was Senate Maintenance Man Charles Eslinger. . . . Senate Usherette Dorine Shaffer observed her first wedding anniversary Aug. 15.

Loew's Regent Assistant Manager Kenneth Steckline is the proud father of his first son, Kenneth Karl, and is searching for a larger apartment. . . . Among those of the State underwent an operation in Harrisburg Hospi- tal. . . . Motion picture exhibitors and managers of this area were among the guests at the dinner party given by The Patriot and The Evening News to announce the inauguration of a Sunday newspaper.

VANCOUVER

British Columbia Drive-ins report an in- crease in business since 1949 of about 35 per cent, attributed to the fine weather. . . . John Lovlin has opened the 400-seat Aurora in the new township of Manning in Northern Al- berta. . . . The reconstructed 850-seat suburban Odeon-Frankie's theatre, with new Brenna Kelly, former manager of the Oak in Burnaby, as resi- dent manager. . . . Old time Exhibitor Bill Ram- sey has sold his Log Cabin Theatre at Can- more, coal mining town in the Banff district of Alberta.

The local amusement business annual picnic held at Bowen Island struck a rainy day and drew only some 250 persons, but a full sports program was run off with Famous Players winning the softball cup by beating Odeon Theatres. . . . Columbia Cashier Mary Sansum has resigned to join the B, C office of the Na- tional Film Board. Norah Hutcherson succeeds her and is replaced herself as secretary to man-ager Nat Lavant by June Walters. . . . In town on vacations are F. P. Alberta Booker Paul Cardell and Palace Manager Peter Egan, both of Calgary. . . . RKO Manager Jimmy Davis and wife Margaret, former MGM secretary, are the parents of a daughter, and Manager Norma Duncan of the International-Cinema now has a second child, also a girl.

CLEVELAND

Theatre attendance is on the up grade in this area with business particularly good when the attraction is actual box-office.

Art Buck, a familiar figure on film row before Seline became a partner in his State at Fordor, took back the house as sole owner. . . . Rufus Young is now buying and booking his Maumee at Maumee, his Perryburg and Shore and Toledo through Cooperative Theatres of Ohio. . . . Independent circuit owner Peter Wellman is up front with a "first" day-and-

More Flesh

Vaudville acts have been added to the programs of the 500-car Harrisburg, Ill. Drive-In, according to a St. Louis report. Stepin Fetchit, currently billed at the El Patio Club in Cairo, Ill., as "the laziest man in the world," made a personal ap- pearance at the theatre last week. Op- erators of the feature are Olen J. Ingram and associates.
REGIONAL NEWSREEL

Rank Policy

They what wants to take a pip of the hard stuff between or before shows won't be able to get it at the Odeon-Toronto since that house abandoned its plans to have a liquor bar on the premises. The bar, which would have been the first such in a Canadian theatre, had progressed to the point where the Odeon Theatres had applied for a license to the Ontario Liquor License Board. But Odeon Vice-President L. W. Brockington withdrew the application after local religious groups had protested to J. Arthur Rank in London. Mr. Rank is outspoken against the demon rum.

Taylorsville; George Peyton of the Griffith in LaGrange; and Louis Chowning of the Sky-Line Drive-In at Madison, Ind. . . . Secretary Nell Borden of the Kentucky Association of Theatre Owners, has returned from vacation. Anna B. Bennett, co-owner of the Valley Theatre in Taylorsville, died at her home in Taylorsville, Aug. 4. She is survived by her husband, E. C. Bennett, and by several aunts and uncles.

MILWAUKEE

Under-skiers continue to open in this territory with the following being the latest on the list: the Lakeside near Fond du Lac; the 600-car Lake Vue near Manitowoc. The Highway 51,1,000-car Mid-City near Janesville is scheduled to open at the end of August.

Gallagher Films secretary Eleanor Horn is taking off for her vacation this week. . . . Don Schlarb of Independent Film Service at Minneapolis visited film row here. . . . The famous Green Bay Packers pro-footballers are scheduled to be the subject of a film which Tony Owen plans to produce under the title, "The Spirit of Green Bay". . . . The Princess at Fargo, N. D. has been remodeled and has re-opened under its same owner—Amos Tweeden. . . . The State at Blair, Wis., operated by Leonard, has been remodeled from top to bottom. . . . The new berth at Suring opened last week under operation of C. E. Berte and son, Peter.

Film row is expressing its sympathy to Virginia Cords of Screen Guild, who lost her husband, William, last week. He had been ill for several months.

TORONTO

Vaudville will make a bow at the Royal Alexandra Theatre Sept. 26 when English variety artists will appear in support of George Formby for the first engagement of the British comic's Canadian tour. There is also alluding that Vaudville will be revived in conjunction with film bills at two of Toronto's downtown theatres this fall, now that television has been indefinitely shelved in the Dominion.

The former Bedford, renamed the Park, in North Toronto was re-opened Aug. 15 by 20th Century Theatres after a complete reconstruction job. The policy will be evening shows only, of duals except for matinees on Saturdays and holidays. Prices are scaled from

(Continued on Page 26)

ANSWER TO YOUR TECHNICAL PROBLEMS . . .

The Altec Service Man and the organization behind him

PROTECTING THE THEATRE—FIRST PLACE IN ENTERTAINMENT
20 cents to 50 cents.
Manager Roy Miller of the Lincoln Theatre in St. Cathertines, Ont., has been elected president of the Children's Aid Society in his city. He's also a vice-president of the Motion Picture Theatres Association of Toronto.
President H. C. D. Main of the Motion Picture Theatres Association of Ontario has moved from Toronto to Sutton, Ont., where one of his three rural theatres is located. He has been elected first president of the Kismen Service Club of Sutton. Two of the Leonard Bishops have returned from Los Angeles, where they attended the 55th wedding anniversary celebration of his parents. Len is a veteran manager of Famous Players' Tivoli.

WASHINGTON

Darnell Theatres District Manager Harry D. Stern, of Cumberland, Maryland, died July 20. Paramount's Max Youngstein was guest speaker at the Advertising Club of Washington's luncheon-meeting at the Statler Hotel on August 16. Head table guests included: Paramount Manager Albert Benson, Salesman Robert H. Denton; Loew's Carter T. Barron, K-B Theatres' Frank M. Boucher; Warner Bros. Theatres' Frank LaFalce.

MG M Southern Division Manager Rudolph Berger attended the TTO Convention in Los Angeles. Columbia Salesman Norman Jucker, has been transferred from Charlotte, North Carolina, to the Washington Variety Club Tent No. II.

John Tassos has been added to Paramount's staff in the Washington, Baltimore and Norfolk areas as special publicity representatives.

PHILADELPHIA

John Turner, buyer for the Stanley-Warren circuit, has resigned to take over as branch manager for the local United Artists exchange. Universal-International Studio Manager Evelyn Richmond is back at her desk after a slight illness. RKO Booking Charley Donohue is back after a vacation. Salem Applegate is now salesman in the Scranton territory for 20th Century, and Jack Dinen has been transferred to the Pittsburgh exchange. Lou Shiffman of the National in Harrisburg, was a visitor on the row.

Roy Robbins, filling in as manager of the S-W Mastbaum since the sudden death of Al Reh, has been named as permanent manager with Morris Conover going from the Palace to the Allyn and Barney Cohen moving in the

It's Nice to Be Irene . . . in the Right Town

George M. Cohan used to sing a song about the beauties of the name Mary, but girls in Louisville this week named Irene were considering themselves pretty lucky. All those who bore the singing name were admitted to the fifth production of the Amphitheatre at Louisville for free (not including admission taxes, of course), provided they had an escort who paid his own way. Just to make that the Inez's, the Irmas and the Isabells didn't cheat and say they were Iranges, each lady claiming the name had to produce identification such as a driver's license or a social security card.

DENVER

State Owner Norman Probst has bought the Alpine and Grand from Larry Sandler. The Stum Albers, co-manager of the State, will continue to manage the State, and has been named city manager. Robert (Rocky) Evans, co-manager of the State, will manage the Alpine, and Robert Berger will manage the Grand. Probst entered the Denver field when he bought the Satte about a year ago from Pathe.

C. J. Duey has left the hospital and is recuperating nicely from his recent eye operation.

United Artists District Manager Wm. Keith was in Denver for a sales meeting, for conferences with Local Manager Kenneth MacKain.

Fox Intermountain's service department held its annual picnic at Genesse Mountain, with ball games, children's games, plenty of refreshments, and all that goes with a picnic. RKO Branch Manager Joe Emerson is vacationing in Los Angeles. Fred Brown, booking for the Black Hills Amusement Co., is on a month-long vacation with his wife and daughter. Mr. and Mrs. George Allan, of the State, North Platte, Neb., were in Denver to visit their son, George, a National Screen salesman. From here, they headed for the Jackson Hole country for a vacation at a dude ranch.

The date of the picnic and golf tournament of the Rocky Mountain Screen club has been set finally for Aug. 31, at the Park Hill Country Club.

Alma Kaenmerling, inspector at Denver Shipping Center, is in St. Luke's Hospital for treatment. M. G. M. Booking Claude Newell, has resigned to operate a filling station. He is replaced by his assistant, John Roberts, and Shipper Roy Carlson moves to a booking job. Frank Carbone, shipper, moves to head shipper, and Warren West, new to the business, is now a shipper.

MG M Manager Henry Friedel, went to Des Moines to attend the funeral of his 78-year-old father, A. M. Friedel. Eagle Lion's John Leo spent a couple of days here conferring with M. R. Austin, branch manager . . . Dave Cock- rill is spending about $30,000 in remodeling and modernizing the Dealan.

MINNEAPOLIS

Arthur C. Bean, former theatre owner at Lakota, N. D., has been awarded the lease on the government-built 1,142-seat Riverdale theatre at Riverdale, on the Garrison damsite in North Dakota. Under terms of the contract, Bean is required to present 17 performances each week, including a minimum of three matinees.

W. T. McCarthy, supply dealer at Fargo, N. D., is confined to Miller hospital, St. Paul, for an eye operation . . . Dan Peterson, operator of theatres in Youngs, S. D., was a recent visitor on Film Row . . . Bill and Sidney Velk are back from a week's vacation at Breezy Point Lodge, Pequot, Minn. . . . Minneapolis Theatre Supply has moved to new quarters.

The Minlar drive-in at Spring Valley, Minn., operated by Joe Adams, opened recently. This brings to 25 the number of drive-ins opened in the area this season. Newest project to be announced is a 420-car outdoor stand at Williston, N. D., to be built by Virgil Gould and Art Kuhliman.

KANSAS CITY

Tom Wolf, who started in show business in 1937 as an usher in his home town of Fremont, Ohio, this week was named city manager for the Durwood Theatres in Leavenworth, Kansas by Vice-President Stanley Durwood. Wolf has been in the business recently. This brings to 25 the number of drive-ins opened in the area this season. Newest project to be announced is a 420-car outdoor stand at Williston, N. D., to be built by Virgil Gould and Art Kuhliman.

TOA CONVENTION POSTER. Pretty Jean Peters takes time out on the set of 20th Century-Fox's "Turned Up Toes" to pose with a billboard sign announcing the national convention of Theatre Owners of America to be held Sept. 12-15 at the Ambassador Hotel in Los Angeles. More than 1,000 exhibitors from across the country, representing 910 theatres with a seating capacity of 6,500,000, are expected to attend the four-day meeting.

Palace from the Bumsley. . . . Henry Friedel, man of the Lawnlde, and Bill Bouloer, Paramount exploitation man and commander-in-chief of the American Legion Variety Post 713 represented the post at the state convention at Pittsburgh. . . . Pauline Moray, typist at the Warner exchange, is on the sick list.

Plans for trade participation in the Community Chest progressed last week with the announcement of A. M. Ellis as head of the theatre group with Walter Ammon and Richard Stocum as co-chairmen.
**LOUIS ANGELES**

Sid Lehman of Exhibitor's Service was host to Mr. and Mrs. Nathan Stadler of New York, his wife's parents, who are spending their vacation in California. The Stadlers, not connected with show business, are parents of Mrs. Lehman. Mrs. Louise Levinson, who operates the Lamont and American Theatres, has gone to Gloversville, New York, with her five children for an August vacation while her husband, Major Selby Levinson, returns to active duty with the Army Reserves for summer maneuvers.

Mr. and Mrs. Robert Smith and their son, Michael, are vacationing from the Arrow Theatre manager, announced. The other film row citizens enjoying summer holidays include Al Bowman of Universal-International and Jack Drum of United Artists. Bill Warner, also of UA, has returned to his desk after two weeks away.

Sidney Pink is negotiating for two more Los Angeles theatres. Simon Lazarus has taken over operation of the neighborhood Princess.

Airi Andrade, newspaperwoman formerly of Mexico City, has joined the publicity staff of the TOA national convention committee.

Funeral services for Jack Howland, sales manager of the Warner Bros. exchange, were held here on Tuesday, Howland, who had been with Warners for 27 years, died last Saturday after an operation. He is survived by his widow, Clee, and a son, Jack, Jr.

**OKLAHOMA CITY**

Georgine Leeka, 19, a dramatic student at the University of Tulsa, was named Miss Oklahoma of 1949, Wednesday night at the Criterion theatre here. There were 10 other contestants.

... Robert Talbot, Tulsa theater executive was named by Gov. Turner as a member of the Will Rogers Memorial Commission.

The 850-seat Show at Joplin, Mo., has been acquired under a long-term lease from James F. Nutz of Joplin by the Dickinson and will undergo extensive remodeling. The lease becomes effective with Mrs. Jofre Dickinson executive C. R. McDonald hopes to reopen by Sept. 15.

Perm has been granted to East Texas Theatres, Inc., at Nacogdoches, for the construction of a $40,000 theatre, seating 1,200, O. D. Tucker, local theatre manager, announced. Work on the project will start Sept. 1. Elliott Johnson, Little Rock, Ark., who formerly lived in Conway, Stuttgart and Hope, was appointed managing director of the Malco Theatre in Memphis.

**BOSTON**

Heat which sent the New England thermometer soaring shockingly to 101 degrees—a 127-year record—made itself felt at the box offices of the area this week, but indications were that cooler weather in sight promised a business boost. Meanwhile the RKO Boston, with vaudeville, had lines up in front of the box office. Ballyhoo for the return of stage shows was put over by Publicist Red King.

Death of her husband, veteran showman El Legasse, will not stop operation of the Legasse Amusement Company. Mrs. Legasse announced this week. Lockwood and Gordon have added their third drive-in, a 600-carer at Waterville which John Murphy manages. Warner Bros. have two other operations in their exchange here so that the division offices can have a place to hang their collective hats and already Max McLennan and Herbert Jacobson have moved over with their big screen The New England Weekly, edited by William Pratt, former Boston newspaperman, one-time usher, devoting several columns to amusements, made its bow this week.


Back from vacation: Sigmund Cohen, very brouzen... . George F. Lawler, who spent his summer in Maine.

Dead: Joseph Stone, 52, veteran showman who was said to be the first in the east to establish motion pictures in an amusement park.

**SAN FRANCISCO**

Milton Weintraub, secretary-treasurer of the Association of Theatrical Press Agents and Managers Union No. 1803, has been meeting with members here and in Los Angeles, holding discussions over the possibility that the union be used for road-show motion picture publicizing as well as legitimate shows.

Columbia Salesman Mel Klein brought in more than $1,000 worth of merchandise as prizes for the Variety Club picnic held Wednesday at Los Altos, Alta, Glen Lodge. They ranged from cuff links to television sets. The picnic started at 9 A. M., and closed at night with games, swimming, barbecue and dancing. . . Dan Gallagher, acting-mayor of San Francisco was inducted as a member of Variety as an associate member. . . Phil Harris is leaving Universal's booking desk to operate the Grand at Visalia in association with Sam C. Levin. House is expected to open in November. . . Kenneth Means has left Trans-California Theatres and gone to Honolulu to manage Hawaii's first drive-in, which is operated by Consolidated. . . Universal's B. Victoria

Gamble is vacationing in the mountains around Hobarts, Cali. Columbia Publicist Louis Smith stopped off here after a Lake Tahoe vacation trip. . . The famous blank back wall of the Orpheum is due for a paint job and possibly a mural.

**OMAHA**

RKO-Brandon Theatre employs beans with the selection of their ex-cashier, Vania Brown, as "Miss Omaha" and "Miss Nebraska." The Cozy Theatre, Every, la., has been closed indefinitely by Fred Gambel due to weak business. . . R. C. Max, Sibley (Ia.) exhibitor was painting his Royal Theatre when he slipped from a ladder. Now he's walking on crutches.

Mrs. C. V. (Lindy) Stewart sold the Mayfair, Shenandoah, la., to Virgil Harbison of Tarzio, Mo., after operating it 19 years. She is the mother of Mrs. Langdon Power, the former Kay Stewart, and will go to California to join her daughter and undergo an operation.

Among the vacationers are United Artists Salesman Carl Reese, to Minnesota; UA Book er Opal Woodson, to Chicago; Howard Colon, Independence, la., exhibitor; Mrs. Mabel Millen, Coin, la., to Maine; Eagle Lion Office Manager Tony Goodman to Minnesota; and Caroline Joyce, Universal-International.

Teresa Switk of the Orpheum staff married Bill Bilek at Lindsay, Neb. She will stay with her job. . . Inez Miller, Universal-International, has returned to work after being on sick leave. . . Ed Delaney, owner of the Lyric, Maceo, la., shut down for August. He went fishing in Minnesota.

Eagle Lion Salesman Milton Green wrecked his auto near Aurora, Neb., but he was not injured. . . Frank Hollingsworth is remodeling the Victory, Beatrice, Neb. . . Bob Oliver, former Owasso (la.) exhibitor, visited here from his present home in Illinois. . . Eagle Lion General Sales Manager L. J. Schlaifer is in town.

**ATLANTA**

Florida State Theatres, Jacksonville, has announced the following managerial changes and appointments: James L. Beach as manager of the Jefferson St. Theatre; Phil Lents, transferred from the Matanzas, St. Augustine, to the Edgewood, Jacksonville; Locke Cumberley to serve as city manager for both theatres in St. Augustine; Tommy Hyde to the State at Tallahassee on temporary assignment; Archie Adams as manager of the Floria Theatre, Vero (Continued on Page 30)
The co-starring role of the gentleman caller in "The Glass Menagerie," the stage success which Willard Mack will make with Jane Wyman in the leading role, goes to Kirke Douglas. Film is scheduled to go before the cameras in September under the direction of Irving Rapper, with Jerry Wald and Charles K. Feldman as co-producers.

The third well-known producer to join the ranks at RKO is Alex Gottlieb. He was signed to a long-term deal by Howard Hughes, who just recently signed Warren Duff and John Houseman.

Producer-Director Arthur Lubin plans as his first under his own independent company, Lubin Pictures, "The Interruption," with Glenn Ford starred. Lubin has signed Dorothy Reid to do the screenplay from the story by the English author W. W. Jacobs. No starting date or re-arranging assignments have been announced.

At Monogram, two screenplay assignments were handed out. Producer Jack Grippow signed Charles Marlon to write an original for "Mastermind," next in the Bowery Boys series. And Producer James S. Burkett signed Clint Johnson to do the screen play on "Young Daniel Boone," which will go before the cameras this fall and will be filmed in Cinecolor.

The next Donald O'Connor starring vehicle, Universal-International's "Double Cross Bones," will be directed by Charles Barton. Leonard Goldstein is producing the Technicolor film which starts some time this week. Helena Carter is being co-starred.

John Bromfield, former football star, was signed to a new acting contract by Hal Wallis Productions. Bromfield is slated for a top supporting role with Barbara Stanwyck in Wallis' forthcoming production for Paramount, "The Furies." He is now on a personal appearance tour in conjunction with the openings of "Rope of Sand," in which he had an important role.

Producer Jesse Lasky has purchased for immediate independent production a spectacular adventure-fantasy by Willis O'Brien titled "Valley of Mists," to be filmed in Technicolor in the unexplored, green-moss regions of Yucatan. He expects to make his production headquarters in Mexico City and work from there.

Chester Franklin has been assigned to produce "Ship of the Pained Hills" as a starring vehicle for "Lassie," MGM's famous dog. Production will be the seventh for this wonder canine-star.

RKO has purchased "Macko," story by Bob Williams which is headed for early publication. It will be brought to the screen under the supervision of Sid Rogell, production executive and will be produced under the studio's 1949-50 program with a top cast.

Producer Edward Small has finally found the man to play the leading role in his film about "Valentino." He is Tony Dexter, said to be a "dead ringer" for the Great Lover. He will make his film debut in the tentatively titled "Valentino As I Knew Him" which Small expects to put before the cameras the latter part of this month.

Peggy Dow has been assigned the co-starring role opposite Scott Brady and John Russell in Universal-International's "Frame Up." Termined "The Frame-up" by the officials this is Miss Dow's second assignment. Her first was in the current "Fugitive from Terror."

16 Major Properties On Paramount Schedule

Sixteen major properties, compared to only six in the same period last year, were acquired by Paramount during the first seven months of 1949, it was announced last weekend.

These include: Gene Fowler's biography of Mack Sennett, "Mack"; part of the material from the Mabel Normand-Mack Sennett story in which Betty Hutton will portray the "Queen of Comedy;" "Detective Story," starring Burt Lancaster; "Mr. and Mrs. Anonymous," an original by Dwight Taylor; "Live With Lightnin'," a novel by Milli didn't; "Famous," classic story by the late Stephen Vincent Benet; "Nightmare in Manhattan," story by Thomas Walsh now running in the Saturday Evening Post; "Old Man in a Fast World," Saturday Evening Post story by Walt Groves, bought before publication; "The Deadbolt," unpublished story by Lawrence Blockman; "Walk Three Steps Down," original story by Novelyst Horace McCoy, "Saved by a Pitfall," unpublished story by Harry Rogers, "The Kentucky," by Harold Shirnate; "Heart to Heart," by Lionel Houser.

Paramount will also produce the following story purchases for Hal Wallis Productions: "The Stooge," an original by Fred Finkelhette and Sid Silver; "The Girl From the Folies Bergere," an original by Jacques Repas; "No Escape," an original by Larry Marcus. William Prince and William Thomas have purchased "The Voice of Wilber," by Lewis R. Foster.


Paramount's "United States Mail" company, currently on location in Chicago, was glad to switch from day to night sequences. Not only is there a twenty-degree drop in the summer temperature after dark but also the added advantage of fewer sightseers around the streets locations at night.

Radio stars Elliott Lewis and Hal Marsh who made their debut as screen players in Universal-International's "Story of Molly X," were held at the studio for roles in "Ma and Pa Kettle Go to Town." Jan Sterling, Broadway actress who plays a featured role in "Locked In," at Warner Bros., will return to New York in late September for another stage play, "The Heart of the Matter." Jack Donohue, long known as a dance director, started his first assignment as a screen director this week on the set of "Yellow Cab Man" at MGM. The picture stars Red Skelton and Gloria De Haven.

Columbia sent a unit under the direction of Leonard Goldstein.

Cinderella Story Still Best, Says Goldstein

"Nothing has ever surpassed the old Cinderella story as a basis for a picture" in the opinion of Leonard Goldstein. Universal-International producer who just completed "Yes Sir, That's My Baby.

"When you start out with 'once upon a time,' people like it and they like it better than everything else on the screen. And it's my opinion that it's a fairy story, in one form or another, that people go to theatres for."

Goldstein believes that entertainment value and nothing else should be the dominating factor of motion pictures.

"People go to see the movies to be entertained, not to be educated or propagandized. There are lots of other ways to educate people, but it seems to me that audiences are being taken advantage of when propaganda and education is thrown at them from the screen. They've paid their money for entertainment for the most part and once they're in, they are the victims of whatever is on the screen."

The producer who made "Ma and Pa Kettle" and "Calamity Jane and Sam Bass," thinks that in addition to the Cinderella idea, comedy, music and adventure all come under the heading of entertainment.

"If dad can take mother and the kids out for an evening of laughs, good music or exciting adventure, preferably with a co-erlour outdoor setting, they all go home in high spirits. They haven't learned anything and they haven't been sold anything. But they have spent a happy evening, which is what most people seek from the movies," Goldstein said.

"Goldstein" is the opposite of "Goldstein" otherwise seen, but he did feel that too many producers were being losing sight of the fact that the main public requirement was still entertainment.
LONDON OBSERVATIONS

ETU Hopes for Boycott on British Films Made Abroad; Quote Seen Restricting Playing Time for MGM Lineup

By Jock MacGregor

The Electrical Trades Union has awakened to the amount of work its members are losing through British films being made entirely, or almost entirely abroad with local labor. One estimate is that 20 per cent of this year's footage has been shot overseas to use up frozen credits. By watching the quota act to the letter, certain countries are doing very nicely, thank you, for the pictures count as British for all purposes.

Shop stewards are hoping their executives will list such pictures as "black" and solicit the cooperation of other groups in boycotting them. They want the BFPA approached on this matter. Some strongly criticize the ETU for this protest, but when Parliament reassembles, it is believed another attempt to get a fairer set will be introduced curtailing these projects.

Membership to the London Tent of Variety Club's International is now open to all who earn at least 50 per cent of their income in show business. Forms can be obtained from Lou Wilson, Coliseum Building, St. Martins Lane, London W. C. 2, and the first applicants will be considered at the next meeting.

Latest Anglo-American production venture is that of David E. Rose. His Coronado, Inc., pays Robert Montgomery, Producer Joan Har- rison and Hugo Butler, the script writer of "You Witness," in dollars and holds the American rights. Coronado, Ltd., settles the rest in sterling and has the picture for other territories. Rose is currently making a whirlwind trip to Hollywood to negotiate a star for a project scheduled for fall. His target is released in the U. K. by Warner Bros.

MGM Silver Anniversary limos which is being trashed about currently proves Lee is as fighting fit as ever and is receiving laurels from the exhibitors. Trouble seems to be that quota will prevent them getting adequate playing time, especially in the West End. "Take Me Out to the Fall Game," known here as "Everybody Cheering," is packing the Empire which has to accommodate such top notchers as "Little Women," "Secret Garden," "Parkleys of Broadway," "Command Decision" and "Neptune's Daughter," to name a few in this potential hit parade.

"The Snake Pit" remains in the news. While it runs merrily into its third West End month, scenes longer than 18 are being tried to suit the censors. In one instance, only three members of a watch committee made the decision. Such efforts are being hotly contested and are adding tremendously to interest in the picture.

Hollywood producers would do well to check their stock shots of British scenes. With nationalization, for instance, the company in signia on railway engines have been replaced with the words: "British Railways." Now the London police are handing-in their familiar tunics for collar and tie uniforms. Inaccuracies invariably cause derisive comments.

Howard Cricks has brought his admirable "The Complete Projectionist" up-to-date with a fourth edition. When first posted to the Army Kinema Service, i., in common with other officers, had to take a course in cinematography covering both projection and production. For the former, an earlier printing was our bible. It provides operators of all grades with the information they require for furthering their skill or for an emergency. Additional new chapters are devoted to television and 16-mm.

I sometimes wonder whether publicists are churning out stories ever think of the receiving end. While I try to extend the courtesy of reading every paragraph, I am often shaken by the size of each mail delivery. Recently I received between four and five pages of correspondence from one single and four more on the following day. I am purposely mentioning no names for I hope several will check to see if they are guilty.

Tommy Gale, who has made so many Americans comfortable at the Screenwriters, has resigned to open the new Colony next month. With two dance bands, this will no doubt become a rendezvous for screen personalities. Mr. Theo is now managing the former club which continues as the meeting place for the industry. Among those whom I have seen in there recently are Spevos Skouaras, the Tyrone Power's and Walt Disney.

The Film Studios Sports provided a higher record of achievement than ever before, yet the turnover of executives and stars was disappointing. Only seven artists attended to see Sheil walk away with the challenge cup, with Technicolor as runners-up. Such lack of enthusiasm does not encourage the organizers.

For the record: Warners have pictures running at both Paramount's Carlton and UA's London Pavilion as well as their own west end cinema,... Edward Small is financing Shirley May France's channel swim attempt as a prep for "Rice Magic..." Crash of the week: Government Film Finance Corporation's David Kingsley when asked what's new? replied, "Nothing in any of the scripts I have read recently.

Pinza to Star in 'Deburau' at MGM

Enzo Pinza, recently signed by MGM to a term contract which becomes effective when he completes his chores on Broadway in "South Pacific," will star with Mario Lanza in "Deburau," the classic by Sascha Gini to be produced by Sidney Franklin.

EL Studio Closes

Eagle Lion has temporarily halted all production activity, with a skeleton staff of 30 department heads and maintenance people carrying on until operation is resumed.

Goldwyn to Make 'Signal 32' Next Year

"Signal 32" has been set by Samuel Goldwyn as the title for the forthcoming MackInley Kantor story which the producer will film next year with Dana Andrews starred. Story shows the human side of officers of the law, the things they accomplish, and do for people without the aid of a nightstick.

UPA to Make More Cartoons for Columbia

United Productions of America have signed a contract with Columbia to do four more cartoons in a series of eight, according to Ed Gershman, vice-president and business manager. A new UPA cartoon character, "Mister Magoo," is being introduced in the new series of Columbia cartoon shorts.
Announcing the 30th ANNUAL CONVENTION of the ALLIED THEATRE OWNERS OF NEW JERSEY, INC. and EXPOSITION OF MOTION PICTURE THEATRE EQUIPMENT & ACCESSORIES

RITZ CARLTON HOTEL ATLANTIC CITY N. J.
SEPTEMBER 12-13-14, 1949

New York Headquarters
Allied Theatre Owners of New Jersey, Inc.
234 West 44th Street, New York
Lackawanna 4-2530-1

REGIONAL NEWSREEL

(Continued from Page 27)

Beach.

Montgomery (Ala.) Clover Manager Cecil Brown is the new president of the Radio and Press Club there whose membership includes those in show business. . . . Monogram Biler Mrs. B. Finch has moved to the bookkeeping department. . . . Eagle Lion Southern District Manager Grover Parsons has appointed Atlanta Salesman Nelson Towler as manager of the Memphis, Tenn., branch. . . . Memphis Loew's State Manager William Kemp has resigned to join the Weis Theatres.

J. U. McCormick of the Roxy, Lakeland, Fla., and his family are vacationing at Myrtle Beach, S. C. . . . Ernest Compton of the Eagle Lion branch of Royalton, Ill., has returned from his holiday. . . . Wometco Theatres Co-Owner Sidney Myers and family, with Roy Schechter and his family, have left for a European trip. . . . Mrs. Louis Cote, formerly with Talgar Theatres, has joined Eagle Lion, and Jack Galway has returned to EL as salesman. . . . EL's Mrs. Nell Adams is back from a Daytona Beach, Fla., visit.

A. R. Carruth is president of the company building a 300-car $30,000 drive-in near Brookhaven, Miss.; Mrs. Carruth is secretary-treasurer. . . . Georgia Theatres has reopened its Roxy as an all-Negro theatre at Brunswick, Ga.

Nelson Towler has been appointed Eagle Lion branch manager here.

He, who was formerly with EL in Atlanta.

ST. LOUIS

Howard O. Bates, William O. Hipes, and Carl Milne have opened their 500-car Cape Drive-In at Cape Girardeau. . . . L.E. Teichman's 425-seat Royal at Raytown, III., has been closed. . . . R.E. Carney Theatres' Rowe Carney and associates have purchased the 30-car drive-in being constructed at Rolla by Cecil Hopkins and Clifford Hough. . . . Sales of his interests in World Theatrical Enterprises, operators of the World Theatre here and the drive-in opening soon at West Quincy, have been announced by H. Paul Stroud. The stockholders have elected Dr. Eugene Brezany president, Dr. R.M. Courtney vice president, Ralph L. Rutledge treasurer and Lloyd Weber secretary. The World is closed but is expected to reopen soon.

Wanners' Prairie District Manager Hal Walch was in Des Moines last week. . . . RKO Radio District Manager Ray Nolan has gone to the West Coast on a sales trip. . . . Harold Weisenthal of Madison Pictures was in town on business. . . . Ira Kutok, associated with Ed. H. Wolk in Chicago, was seen along the Row with Morty Gottlieb of Joe Hornstein, Inc.

Two daughters of the Charles B. Rudolphs of Troy were married on the same ceremony Sunday, Rudolph recently leased the Trojan theatre in Troy to State Senator Edmund V. Long.

Film Classics Shipper Harry O'Brien plans a hospital check-up. . . . Veteran Owner Clark Armentrout of Pittsfield, Ill., has been taken to a hospital because of illness. . . . Nancy Sue Kish, seven year old daughter of Cashier Mrs. Dell Kish of the 66 Park-In Theatre near here, was critically injured when struck by an automobile on a drive adjacent to the theatre playground.

Recent deaths include those of Fred C. Mound, brother of owner Charley Mound of the Park Theatre in Valley Park; John P. Shea, 68, former state senator and a pioneer manager in this area; Oscar T. Wesley, 63, a pioneer owner in the sector of Gillespie, Ill., and his brother Louis, 71, in an automobile accident.

DES MOINES

Although the knot of the safe was knocked off, burglars were unsuccessful in getting inside the vault at the Burlington drive-in. Several dollars were taken from a cash drawer, however.

H. W. McCracken, manager of the Uptown theatre at Creston, has been transferred to Unionville, Mo., by Commonwealth theatres to manage the circuit's new house there. Paul Stomn takes over the Uptown.

Fire in the projection room at the Mt. Madison Iowa Theatre where a strip of film caught fire forced the house to close for the rest of the evening. The blaze was put out by the city fire department.

Alvin Ungerman has replaced John Roth as booker at United Artists. . . . Mary Hoffman has replaced Helen Thurbur as contract clerk at Warner Bros. . . . Bruno Pierce is manager of Tri-States new drive-in theatre near Oska-loosa. Bruce Shelton will be manager of the circuit's new drive-in at Dubuque.

Box-Office Slants

House Across the Street

(Continued from Page 22)

case is killed, the managing editor of the town paper sets out to cruelty the police for their negligence. Removed from his position on the paper, he immediately starts work trying to clear up the murder by tracking down the top gang leader. In this he is helped by his girl-friend who also works on the paper.

Comment: Another newspaper story with mystery and comedy interwoven, this has a cast that performs satisfactorily and enough of a same story to hold the interest. As part of a double bill it should take care of its seventy-one minutes of running time to the satisfaction of the average patron. Wayne Morris and Stanis Paine, teamed as the crusading managing editor and newsgirl, are competent in their roles, and Alan Hale turns in his usual smooth performance in the role of the publisher. Bruce Bennett is the villain with James Mitchell as his chief henchman. Rest of the small cast adequately fill their individual assignments. Saul Elkins produced and Richard Bare directed.
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Feature Booking- Guide
TITLE INDEX
Listed in the following index are
features (exclusive of western series releases and re-issues)
with name of the distributor following the title. For data as to
titles of

running time, stars, etc., refer to
under distributor company
title

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult
Title Index for distributor of pictures known only by
title.)
Numerals at left of titles indicate Production or

Block Number, (SP in this column indicates Special
release sold separately), those at extreme right give
publication date of Advance Data: a; or Box-Office
Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color

*U: Trucolor, *V: Vitacolor. Audience Classification ia
indicated by letters following titles:
Adult: F— Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:
(B)
Biographical
(C)
Comedy
(D) Drama
(Doc) Documentary
(C) Gangster
(M) M'lxirnl
(H) Horror
(W) Western

A—

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Mystery

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SHOWMEN'S TRADE REVIEW

ALLIED ARTISTS

War

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(See final page of Guide for Re-Issues)

CURRENT

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74.. 1/22/49
78... 7/20/49
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A
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Title

9 Massacre River (D)F
13 My Brother Jonathan
12 Strike It Rich (D)F

G. Madison-R. Calhoun-C.

(D)A

Downes.

M. Deni=on-D. Gray
R.

Cameron-B. Granville-D.

Castle.

Abandoned

U-I
Costello Meet the Killers.. U-1

AbDott &
Accused, The
Act ot Violence
Adam's Kib
Adventure in Baltimore
Adventures of Don Juan

Ri\0

UA
Para.

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Mono.
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MGM

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Dark

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Astor
Allied

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Bend
Bed ei Roses
Belle of Old Mexico
Bells of Coronado
Beloved Over AU
Beware of Blondie
Beyond the Forest
Beyond the Purple Hills
Big Cat. The
Big Hangover

20th-Fox

Big Jack
Big Sombrero, The
Big Steal, The
Big Wheel
Bitter Victory
Black Magic
Black Midnight
Black Rose, The
Black Shadows
Blanche Fury
Blank Wall
Blind Goddess, The
Blondie's Big Deal
Blondie Hits the Jackpot

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RKO
Col.

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RKO
UA
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UA
Mono.
20th-Fox

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Secret

Blue Lagoon, The
U-I
Bomba, the Jungle Boy
Mono.
Border Incident
Boston Blackie's Chinese Venture. Col.
Bowie Knife
U-I
Boy With Green Hair, The
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MGM
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MGM

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Bride of Vengeance

Para.

Rep.
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Buccaneer's Girl

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"C'-Man

FC
Sam Bass

143

P. Singleton-A. Lake-L. Simms
C. Morris-R. Lane-G. E. Stone

W. Baxter-S. Dunne
W. Holden-N. Foch-L.

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SGP
20th-Fox

EL
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U-I
Col.

RKO

MGM
WB

J.

Cobb

R. Scott-G. Macready-L. Allbritton

G. Raft-N. Foch-G. Macready

WeissmuUer-V. Grey-G. Reeves
S. Dunne-L. Ma.vwell
.H. Bogart-J. Derek-S. Perry
.A. Jergens-M. Monroe-R. Brooks
S. Dunne-A. Jergens-G. Henry
J.

Kazan (D)F

Law

of the Barbary Coast, The (D)A
Loaded Pistols (W)F
Lone Wolf and His Lady. The (My)F
Lost Tribe, The (Adventure)F
Lust for Gold (W)A
Make Believe Ballroom (M-C)F
Man From Colorado. The *T (W)A
Manhattan Angel (M)F
Mutineers, The (D)F

(W-M)F

G. Autry-B. Britton
!.R. Randell-J. Vincent
J.

Weissmuller-E. Verdugo

G. Ford-I. Lupino
R. Warrick-J. Courtland
G. Ford-W. Holden-E. Drew
G. Jean-R. Ford-P. White
J. Ha!l-A. Jergens
G. Autry-J. Lloyd
G. Autry-N. Leslie-T. Hall

Donaldson-G. Henry
R. Ney-V. Brown
Cornel Wilde-Patricia Knight
T.

D. Lamour-D.

Ameche

Song of India (D)F
Undercover Man, The (D)A
Walking Hills, The (W-D)F

Sabu-T. Bey-G. Russell
G. Ford-N. Foch
R. Scott-E. Raines-W. Bishop

We Were

J.

(D)A

Strangers

MGM

Hero
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Brimstone
Broken Arrow
Broken Journey

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186 Rim of the Canyon
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Goddard-B. Crawford-O. Homolka...
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P. Singleton-A. Lake-L. Simms
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Boston Blackie's Chinese Venture (My)F
109 Crime Doctor's Diary, The (My)F

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Barricade
Battleground

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Rogue (D)A
Anna Lucasta (D)A
Big Sombrero. The 'C (W)F
Blondie's Big Deal (C)F

SGP

Barbary Pirate

Cardboard Cavalier
Cargo to Capetowm
Carriage Entrance
Caught
Chain Lightnine

J.

C.

S. Carson-E. Keyes
K. Curtis-C. Cotton-S. Fisher
B. King-C. Shrum

Affairs of a

Astor

Bad Boy
Bad Man From Big Bend
Bad Men of Tombstone
Bagdad
Bail Bond Story

A

Heart

COLUMBIA

U-1

Backfire

Canadian Pacific
Canterbury Tale,
Captain China

My

Col.

B

Calamity Jane and

,

Murphy

Cameron-G. Storm-.I. M. Brown.
G. Jean-P. Ryan-R. McDonald
R.

Canyon *U(W)F
Trouble at Melody Mesa

WB
FC
MGM
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Disguise

Calendar, The
Call of the Forest

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Arizona Thoroughbred
Arson, Inc
Avenger, The

Bribe,

Stampede (W)F

Slallion

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Anna Lucasta
Annie Get Your Gun
Any Number Can Play
Apache Chief
Appointment With Murder
Arctic Fury
Arctic Manhunt
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Blondie's
Blondie's
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A.

Arizona Thoroughbred *U
bad Man From Big Bend
Rio Grande

Para.

Amazon Quest
Ambush
An Act of Murder
And Baby Makes Three

From

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ASTOR PICTURES

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Beautiful Blonde

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There's a Girl in

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Town
All the King's Men
Always Leave Them Laughing

Angels

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Col.

Alimony

AH Over

Police Story,

WB

Affairs ol a Rogue
Africa Screams
After Midnight
After NighlfaU
Against tne Wind
Air Hostess
Alaska Patrol
Alias Nick Beal
Alias the Champ
Alice in Woiiociland

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Jones-J. Garfield-P. Armendariz

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.Feb. '49
77... Feb. '49
85... Apr. '49
78... Mar. "49
106... May '49

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COMING
Air Hostess (D)F
All the

Kings

Men

And Baby Makes Three
Barbary Pirates (D)F

Beware of Blondie
Beyond the Purple
Blank Wall, The

Hills

Blondie Hits the Jackpot
Blondie's Hero
Blondie's Night Out (C)

Cow Town
Henchman, The (D)F

Feudin' Rhythm
Girls School

'*T

Prison Warden
Rusty's Birthday

Sons of

New Mexico

Stranglehold
Tell It to the .Tudge
Tokyo Joe
Traveling Saleswoman
Tyrant of the Sea

Woman

of Distinction

Penny Singleton-Arthur Lake
A. Lake-P. Slngleton-L. Simms
'.B.

Lake-L. Simms
Crawford-J. Ireland-E. Drew

H. Hatfield-J. deWit
G. Autry-S. Ryan
G. Austry-G. Davis
W. Baxter-M. B. Hughes
E. Arnold-G. Henry -K. Grant

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Carson-L. Albright-J. Wallace
Janis Carter-Mar; Piatt
E. Arnold-J. O'Mahoney

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(C-D-M)F

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Hoedown
Jolson Sings Again *T

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.P. Singleton-A.

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Chinatown at Midnight
Cowboy and the Indians, The
Devil's

G. Henry-R. Ford-W. Wright
..B. Crawford-J. Dru-J. Ireland
!.R. Youne-B. Hale-R. Hutton
D. Woods-T. Marshall
P. Singleton-A. Lake
G. Autry-G. Henry
J. Mason-J. Bennett.

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M. Hunt-W. Phillips
L. Ball-W. Holden

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a6/18/49
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al2/ll/48
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a4/23/49
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b7/30/49
a8/13/49
a7/30/49
a7/16/49

b8/13/49
a5/28/49
a7/30/49
a4/23/49
b7/30/49
a2/5/49

Courtland-B. Tyler

W. Baxter-A. Lee
T,

a6/4/49
a5/21/49
a8/6/49

R. Russell-R. Cummings-M. McDonald
Bogart-Marly-Hayakawa-Knox

a5/21/49
a2/19/49

Donaldson-J. Litel-A. Doran
G. Autry-G. Davis
W. Parker-H. Brooke-A. Jenkins
Davis-A. Devine-A. Jergens
Randell
R. Russell-R. Milland-J. Carter
J.

.R.

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CURRENT

762 Abbott & Costello Meet Sherlock Holmes (C-MYF)  
Abbott & Costello-B. Carlock  84. Aug. 9 - 8/6/49  
757 An Affair of the Century (D-M)  
P. Costner-S. F. Smith  89. Jan. 7 - 8/13/49  
756 The Aztecs (D-M)  
B. F. Chippewa-D. M. Zane  89. Jan. 4 - 8/13/49  
749 Calamity Jane and Sam Bass 'T (W-D-F)  
Y. DeCarlo-D. Duff  53. July 25 - 8/11/49  
744 Count of Monte Cristo (C-M)  
739 Crissy Cross (D-A)  
E. Lancaster-Z. Brown-D. Feth  90. March 9 - 8/12/49  
738 Fighting O'Flynn, The (D-F)  
737 Great Garbo (D-M)  
L. Dobkin-C. F. L. Green  93. Feb. 11 - 8/15/49  
736 Ma and Pa Kettle Go to Town  
P. Heindel-P. F. Schuster  94. June 1 - 8/19/49  
735 Red Canyon *T (W-F)  
A. Blyth-D. G. Renfro  82. April 2 - 8/25/49  
734 Take One False Step (D-F)  
W. Powell-P. P. Leopold  94. June 4 - 8/25/49  
733 You Got a Baby Happy (C-F)  

WARNER BROS.

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812 Adventures of Don Juan 'T (D-F-D)  
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810 Colorado Territory (W-F)  
J. McEachrane-V. Mayo  94. 4/6/49  8/21/49  
809 Decision of Blackbeard, The (D-F)  
P. Smith-M. G. Kelly  75. 12/25/48  8/21/49  
808 Blue Lagoon, The (M)  
P. Heindel-J. W. Goodwin  85. 11/22/48  8/21/49  
807 Flamingo Road (D-A)  
J. Crawford-Z. Scott-S. Greensstreet  94. 4/20/48  8/21/49  
806aa Front Page (M)  
P. Scott-D. S. Cukor  12. 11/29/48  8/21/49  
805a Fountainhead, The (D-A)  
G. Cooper-P. Fleischer  114. 7/2/48  8/21/49  
806 Girl From Jones Beach (C-F)  
V. Mayo-R. Reagan-Z. Bracken  78. 7/16/48  8/21/49  
806c Homicide (C-F)  
R. Douglas-Westcott-P. Alda  77. 4/4/49  8/21/49  
806b John Loves Mary (C-F)  
R. Reagan-C. Neil-Morris  96. 2/19/49  8/21/49  
806a Kiss in the Dark, A (C-F)  
J. Wyman-D. Niven  88. 2/6/49  8/21/49  
802a Look for the Silver Lining 'T (M-B-F)  
J. Haver-L. McLaughlin  96. 6/8/49  8/21/49  
803a My Dream Is Yours 'T (M-F)  
J. Carson-J. D. Arden  191. 4/16/49  8/21/49  
804a Return of the Frontierman 'T  
R. Reagan-R. F. Montgomery  96. 4/14/49  8/21/49  
804c Last Flight (C-F)  
S. Smith-Z. Scott  64. 6/8/49  8/21/49  
805c One Last Sunday Afternoon 'T (M-F)  
D. Morgan-Janis Paige  99. 1/1/49  8/21/49  
806b Whiplash (D-A)  
J. M. Craven-R. Paige  94. 6/19/49  8/21/49  
807a Younger Brothers, The, The 'T (W-F)  
W. Morris-P. F. Alvarez  77. 5/28/49  8/21/49

COMING

After Midnight  
D. Brian  
5/20/49  8/21/49  
110 After the  
M. Bertie-V. Mayo  7/20/49  8/21/49  
110 Abandoned  
D. DeKeeffe-G. Storm-M. Rameau  10. Oct. 9 - 8/24/49  
120 Adventure  
S. Churchill-N. Wooland  88. b12/25/49  
120 Affair of the Century  
P. Costner-S. F. Smith  89. Jan. 7 - 8/13/49  
120 Aztecs  
B. F. Chippewa-D. M. Zane  89. Jan. 4 - 8/13/49  
120 Calamity Jane and Sam Bass 'T (W-D-F)  
Y. DeCarlo-D. Duff  53. July 25 - 8/11/49  
120 Count of Monte Cristo (C-M)  
120 Crissy Cross (D-A)  
E. Lancaster-Z. Brown-D. Feth  90. March 9 - 8/12/49  
120 Fighting O'Flynn, The (D-F)  
120 Great Garbo (D-M)  
L. Dobkin-C. F. L. Green  93. Feb. 11 - 8/15/49  
120 Ma and Pa Kettle Go to Town  
P. Heindel-P. F. Schuster  94. June 1 - 8/19/49  
120 Red Canyon *T (W-F)  
A. Blyth-D. G. Renfro  82. April 2 - 8/25/49  
120 Take One False Step (D-F)  
W. Powell-P. P. Leopold  94. June 4 - 8/25/49  
120 You Got a Baby Happy (C-F)  
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Jackie Coogan's (13) 2/27

MUSICAL WESTERNS (8)

The St. Louis County Fair (25) 3/5

Inter-City Relay (15) 2/21

Dean Martin and Jerry Lewis (15) 3/7

The Luck of Lavinia (10) 2/26

CBTV (12) 4/23

ONE REEL SPECIAL

Christmas Comedy (15) 12/13

NAME BAND MUSICALS (13)

Rhythm Makers (15) 12/28

Chains of Love (15) 1/1

Cromwell (5) 3/4

The World-Away (5) 1/10

A League of Their Own (28) 2/7

Dynasty of Wonders (4) 4/4

Five by Irish (9) 5/4

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MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • BLOOMFIELD, NEW JERSEY
COMMERCDE DEPARTMENT ASKED TO SET UP FILM ARBITRATION

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PRE-FAB DRIVE-IN REPORTED READY FOR PRODUCTION LINE

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AUGUST 27, 1949
Vol. 51 No. 9

REGULAR FEATURES:


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., 1191 Broadway, New York 18, N. Y., U.S.A. 12 cents a copy. $2 a year in the Americas; $3.00 a year Foreign. All contents copyright 1949 by Showmen’s Trade Review, Inc.
There has never been anything in the industry to compare with the consistent run of fine attractions from the Friendly Lion! We refused to hold back our Big Ones all Summer long! And now we're launching you Fall Season with even Bigger Ones!
GROW BIGGER
BIGGER AS M-G-M's
PARADE ROLLS ON!

"MADAME BOVARY"
(gold-digger)
She's taking over the Capitol, N. Y. and everywhere. Cosmopolitan Magazine's "Picture of the Month," greatest woman's picture in year's!

"IN THE GOOD OLD SUMMERTIME"
(records go boom)
Radio City Music Hall sets new records as M-G-M's Technicolor musical beats the heat. Here's another Coast-to-Coast winner!

"THAT MIDNIGHT KISS"
(can't miss)
Preview crowds in N. Y. duplicate Coast reaction in cheering another big M-G-M Technicolor musical. Watch for the screen's newest singing star!

"THE RED DANUBE"
(to the box-office)
M-G-M Previews are the talk of the film colony. One Big One after another. Here's truly great entertainment packed with stars in action. It's coming to join your Fall Parade of M-G-M Hits!

"THAT FORSYTE WOMAN"
(what a cast!)
A BIG All-Star production and Technicolor, too. The famed novel at last on the screen (based on "The Forsyte Saga") in a magnificent M-G-M attraction.

"INTRUDER IN THE DUST"
(a must)
Because of the excitement of its West Coast Preview, a work print was rushed to New York and identical audience response points to one of the year's outstanding attractions!

"ADAM'S RIB"
(rib-tickling)
At press time, word comes of the latest in M-G-M's Preview Hit Parade. Unanimous audience reaction acclaims the most uproarious comedy in years, star-studded, brimful of joy! Watch!

"BATTLEGROUND"
(biggest since sound)
Long in advance of release, its previews in Los Angeles and New York have brought it unprecedented acclaim! Academy Award stature!

Salute to Disabled Vets! Book "How Much Do You Owe?"
GET “HAPPY”!

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THE PUBLIC HAS WAITED THREE YEARS (NIGHT IN CASABLANCA) FOR A NEW MARX BROTHERS PICTURE. IN DETROIT THEY SHOWED IT WAS SOMETHING WORTH WAITING FOR BY STORMING THE BOX OFFICE DESPITE TERRIFIC HEAT. HAPPY TO INFORM YOU “LOVE HAPPY” HAS BEEN HELD OVER FOR A SECOND WEEK=
EARL J HUDSON PRESIDENT UNITED DETROIT THEATRES CORP

“ALL in all, the film is the best the brothers have had in too long a time!”

Get Variety and read all about it!

Get this from National Board of Review quote!

The Marx Bros. are LOVE HAPPY

ILONA MASSEY
VERA-ELLEN
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with RAYMOND BURR • MELVILLE COOPER • LEON BELASCO • PAUL VALENTINE • ERIC BLORE • BRUCE GORDON

A LESTER COWAN Production • Directed by DAVID MILLER • Musical Score and Lyrics by Ann Ronell

Book “HAPPY” now for September thru UA
Dear Messrs: Allied
ITOAA
MPAA
SIMPP
TOA

... and all interested parties

The FCC finally has cracked down on radio giveaway shows. We don’t have to remind you that these come-
ons of fabulous prizes have been keeping many thousands of movie fans away from your theatres.
The only opposition to the FCC ruling thus far con-
ists of the puny statements of a couple of lawmakers
that the order is a “form of censorship.” Well, if that
be so, the Post Office Department for many years has
been making the most of it in regulations enforced on
newspapers and magazines.
The entire motion picture and allied industries should
line up solidly behind the FCC to make the giveaway
ban stick. Here is something worth fighting for, be-
cause it affects picture business directly and indirectly.
As used by radio, the giveaways are becoming a bribe,
a pay-off for people to devote their time to what radio
is pleased to call “entertainment.” The film industry
has a big stake in entertainment. It must be ready to
accept the consequences should it fail to measure up
to competition from any source that can provide a better
brand of amusement for the public. That, however, is
something quite different from standing idly by and
seeing the very foundation of the entire amusement
industry corroded and debased by bribery in the form
of a fabulous prize for one out of each several millions
who pay their fee of eligibility with their leisure time
for recreation and amusement.

Like It? They’re Doing It!

That the all-industry discussions of a public relations
program, set for Chicago next week, will be dealing
with a topic of interest to the rank and file of exhibitors,
goes without saying. But what’s most encouraging from
the exhibition quarter, particularly now that there’s talk
of going to work on a program to sell movies, is the
amount of good, old-fashioned, showmanship that the
exhibitors are doing—without too much talk on the
subject.

Further evidence that the business is getting down
to fundamentals, is the amount of co-operative effort
being put forth in several areas of the country by various
groups of exhibitors. In the Iowa-Nebraska area, Tri-
States Theatres, Pioneer Theatres and Iowa-Nebraska
Allied are working together on a public relations pro-
gram aimed to do a job for the box-offices of the thea-
tres and as well for the film industry as a whole. The ITO
of Arkansas has started the big ball rolling on a campaign
that will run into the beginning of the winter season.
Loew’s Theatres, only recently concluding one of the
best over-all movie selling jobs the business has seen, is
gearing up to launch another campaign for the Fall sea-
son. Reports on the Fabian 35th anniversary reveal a
tremendous amount of good good-will publicity for the
industry. Sam Pinanski’s American circuit starts a big
drive in September. That’s just a few of the many big
jobs by exhibition.

All of these campaigns are important to the industry
as a whole—Hollywood, too! The emphasis is on pic-
tures—good pictures—and several of the individual
“angles” directly sell the producer, star, writer and
directorial talent as well as Hollywood. Example: “Hol-
lywood is clicking,” which is among the angles to be
used in one of the campaigns. Then there was that
swell line of Ernie Emerling’s for the recent Loew’s
Theatres drive: “Our competitors have good pictures,
too.”

Trade Notes

Agenda for business and program for pleasure at the
forthcoming TOA meet in Los Angeles are shaping up
in a way to give assurance that all this convention needs
is a big turnout of exhibitors to make it one of the
great and significant events of industry history. Every
exhibitor needs the contact with men in his own line
of business these theatre owner concedes afford. We’ve
plumped, down through the years, for a big attendance
at the national meets of the exhibitor organizations.

It’s still show business, and no matter how long you’re
in it you never acquire the trick of spotting precisely
how big a picture or a play will be until the opus goes
before the paying customers. There are several recent
instances where the people who set the policy and ad-
minister the sale of pictures got surprises, some of them
very pleasant ones. Even so, it’s a little amusing to read
where a company is bemoaning its misfortune in not
realizing what a great picture it had, until it had-played
a number of situations—and now asks for revision of
the selling terms. The picture happens to be one that
drew most enthusiastic reviews in the trade press, and
one which received only the meager company sup-
port through trade advertising channels.

—CHICK LEWIS
**WHAT'S NEWS**

**In the Film Industry This Week**

**Exhibition**

Bidding is here to stay and will continue to set standards for wheeling and dealing. As this was made evident this week by veteran showman H. V. (Rotus) Harvey, board chairman of the Pacific Coast Conference of Independent Theatre Owners. And even as Harvey spoke, Chicago events cried "Yes," though in somewhat unusual terms for presenters of product. Loew's Independent Ridge and Essences' Sheridan were bidding against Balaban and Katz for first neighborhood run after the loop and getting in "The Good Old Summer Time." But... playing day-and-date with these houses with the same bill was the Twin Open Air drive-in, the Outdoor, the 66-Drive-in and the Waukegan Drive-in.

In Washington the Treasury Department reported July amusement taxes, which reflect June's theatre take to be $28,991,712, compared with $33,054,713 for the same period in 1948. And, also in Washington, House Ways and Means Committee Chairman Robert L. Doughton declared there could be no cut in excise taxes (which include admission taxes) this year, thereby seeming to represent theater hopes along those lines. But Senate Finance Committee Chairman Walter L. George came out with the opposite view, and tax cut proponents were still fighting—though with less hope. In Bonifay, Fla., the town council passed a box-office tax of one cent on tickets of $1. 25 per and three cents on those from 19 to 34 cents.

Again in Washington, National Allied General Counsel viewed the radio "give-away" ban, if upheld by the courts, as a blessing to theatres. In New York Joseph R. Springer, former Century Theatres general manager, was launching a new circuit made up of six theatres, formerly belonging to his old bosses. In Hattiesburg, Miss., blue-law fighting exhibitors are now preferred by court order from running after the 6 P. M. curfew on Sunday. In New York, RKO acknowledged it was discussing an extension of the franchise for the Nov. 8 date when its theatres would have to be cut loose under its consent decree.

In Southern Illinois, Fox-Midwest is spraying out with glycolized sodium, a solution thought effective against polio. In South Bend, Ind., the South Bend Auto Theatre advertised to tell patrons it had to sue film companies in an effort to get films on what it thinks is the right run.

**Distribution**

Print shortages, the result of quicker playdates, more day-and-date run and drive-ins, are making them difficult in several sections (Detroit especially) this week and Paramount was already planning to meet them by dropping specific release dates and dividing exchanges into two zones so that when two pictures are features, they will get one feature, the other zone the other.

Columbia announced a total of 53 features, 12 westerns, two musical westerns, 90 shorts and four serials for 1949-50; MGM announced 14 features for release in the next four months while Eagle Lion has set 11 for September release. Universal is preparing to put "Hamlet" into general release during September; Ben Classics, Inc., succeeded with bans on "The Bountiful Wife" in Atlanta and Memphis, has not decided whether it will fight but has decided that it won't put the pictures on television, as first reported.

**Litigation**

Independent Poster Exchange of Philadelphia is suing National Screen and 12 distributors for $480,000, charging a monopoly in the accessory field. In New York, Leo Brecher's uptown Apollo lost in its effort to enjoin United Artists and Loew's from showing "Home of the Brave" at the latter's nearby Victoria.

**General**

The U. S. Department of Commerce is considering a plan suggested by "certain interested parties" for setting up of an arbitration system for the industry, Secretary Charles Sawyer acknowledged this week, but said he did not identify the "certain interests," but elements of the TOA and some distributors are what he is thought to have in mind.

Meanwhile TOA presented a seven-point plan for the all-industry public relations meeting to be held under sponsorship of the Motion Picture Association of America in Chicago Aug. 30-31.

In Hollywood, Stanley Kramer closed a finance deal which will provide him with pre-production money under which he expects to put six pictures a year eventually. In Washington, the exhibiting financing group, National Exhibitors Finance Corporation, submitted its prospectus for a $10,000,000 stock sale to the Securities Exchange Commission. In New York, John D. Bayard, who put down the gloves for the saloon business years ago, announced he would enter motion picture production in association with Harry M. Popkin to make a series of features based around sports.

Financial: 20th-Fox net for 6 weeks ending June 25, 1949, $5,855,679 or $1.95 a share compared to $6,894,859 or $2.27 a share for the corresponding 26 weeks in 1948. Directors declared the following dividends: 50 cents, payable Sept. 1; Convertible Preferred, 37 1/2 cents payable Sept. 1; Prior Preferred, $1.12 1/2 payable Sept. 15.

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**Showmen's Trade Review**, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., Telephone, LOwer 3-6900. Harry B. Schwartz, President; Ralph Colkin, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Kendall, Equipment Sales Manager; W. S. Heckscher, Staff Illustrator; Sol Silver, Circulation Manager. Address all correspondence to the New York office. Cable address: "Showmen", New York.

**Per-Seat Basis For Nutmeggers**

**New System Offers Liability Rate Saving**

Theatre liability insurance, with the premium based on a per-seat basis, is now available to exhibitors in New England States, Arthur H. Lockwood, president of the Theatre Owners of New England, has announced.

The TOA, which is seeking to procure a lower rate for this type of liability throughout the United States, has persuaded one company to put it into effect on trial in six southern states, where the plan apparently has been successful. The trial states were Oklahoma, North and South Carolina, Arkansas, Tennessee and Mississippi.

The per-seat premium basis is said to offer savings of up to 30 per cent over the system of basing premiums—an on a per-admission audit basis, or the number of people who attend the theatre.

**No Writ, No Run**

Way for United Artists to open a neighborhood run of "House of the Brave" at Loew's in Victoria in upper Manhattan has apparently cleared Tuesday when New York federal judge Holtzoff denied Loco Brecher's rival Apollo a preliminary injunction against both Loew's and United Artists. Brecher had sued, asserting that it was impossible for an independent to get a run ahead of an affiliate despite the Government anti-trust suit findings and asking that Loew's and United Artists be enjoined from showing the picture anywhere in the New York area.

The court ruled that since the Government anti-trust suit had not been finally settled, it could not be used as evidence and denied the injunction. This is at least the second such refusal to permit the findings and rulings of the Government suit to be used as evidence.

**Print Shortages Causes Paramount Release Change**

In an effort to meet what appears to be print shortages as a result of quicker playdates and increasing playdates, Paramount will drop specific release dates on its films in all exchange areas shorty, the company declared in New York Wednesday.

The new plans, which go into effect with "Red, Hot and Blue," will also divide the nation's exchanges into two zones, an A zone and a B zone. When two films are released within a month, the A zone will get one feature, and the B zone will get the other. During the last two weeks of the month, they will swap product. In this way Paramount apparently hopes not to have to increase the number of its prints.

**Reissues Off In Windy City, Showmen Claim**

Reissues appear to be having a hard time in the Chicago territory, with "The Wizard of Oz" being the only exception in exhibitor complaints that reissues are not currently bringing in the business.
Rival Sues National Screen, 12 Distributors for $450,000

Monopoly in Accessory Field Is Charged In Anti-Trust Action

In an action charging "unlawful restraints and monopolies," the Independent Poster Exchange last week filed an anti-trust suit in Federal Court at Philadelphia for injunctive relief and triple damages amounting to $450,000 against National Screen Service and 12 distributing companies.

The suit, thought to be the first to arise over alleged monopoly in the accessory field, charges that National, by agreement with the defendants, dominates the accessory field and that Independent has suffered thereby. Distributors named as defendants are: Columbia, Eagle Lion, Film Classics, Love's Inc., and MGM; Monogram, Republic, RKO, 20th Century-Fox, United Artists, Universal, and Warner Bros.

In the complaint, Charles Lawlor and Mitchell Panter, who operate as an accessory firm in the Philadelphia area under the name of Independent Poster Exchange, assert that:

1) National Screen has exclusive contracts with distributor defendants to provide and prepare their ad accessories which gives National a monopolistic advantage.

Late

2) National rents these accessories to exhibitors through its own exchanges or through contracts with other poster exchanges such as Independent: But National which "completely controls the time and delivery" of such accessories has been late in its deliveries to Independent although, according to the allegation to the court, the same material was available at National's own branch in Philadelphia.

3) Prior to the alleged deal between National and the other defendants, these defendant distributors had made up and distributed their own accessories or leased them through poster exchanges such as Independent.

4) National "has so regulated the price of said accessories to Plaintiff and has so regulated the price of the said standard accessory material to the exhibitor customers that Plaintiff is forced to lease its material in order to compete with prices charged by exhibitor customers by the local branches of National."

Exclusive

5) National has exclusive preparation and distribution of trailers for all defendants excepting Warner Bros. and MGM, and National "deliberately reduces the rental price of said motion picture talking trailers to exhibitors" if exhibitors agree to buy their other ad accessories for all the films they exhibit from National.

6) National has a monopoly on libido and photo-offset lobby display material which Independent cannot obtain and Independent is therefore unable to compete with National.

"By virtue of its exclusive right to distribute said motion picture trailers and its illegal price pressure upon the exhibitor customer in the 'tie-in' sale heretofore referred to," the petition reads, "the market for Plaintiff's product has been narrowed and confined and Plaintiff cannot solicit business from the exhibitors in its area in a free, open and competitive market."

The case has been set for trial July 27. Prior to the trial, the court has ruled that the speakers are an accessory firm in the Philadelphia area under the name of Independent Poster Exchange, scheduled to get under way.

Aug. 30-31

The conference, to be held in Chicago Aug. 30-31 at the Drake Hotel, will bring together all branches of the industry, including labor, to discuss the ever-present problem of public relations.

It is expected that the conference will be smoothly run and outwardly harmonious but the chances of its completing all the business coming before it in a two-day period, seemed unlikely to observers.

They base their opinion on the fact that there are too many controversial subjects scheduled.

National Allied, for example, is due to present its Flinner plan to discipline "bad" actors, which is sure of not receiving unanimous producer or exhibitor support. The Metropolitan Motion Picture Theatre Association has submitted a four-point plan (STR, July 20, p. 9) which includes legislative activity at all levels.

The Theatre Owners of America Wednesday submitted a 7-point plan covering:

1) A fight to repeal or cut admission taxes; 2) United action against restrictive legislation (censorship, exorbitant license fees, transportation charges); 3) Development of more extensive use of television trailers to advertise features; 4) Elimination of unfair competition or granting of special favors to other forms of entertainment, (this could mean anything from 16-mm. competition to use of municipal auditoriums for traveling stage shows and roller derbies); 5) An adequate public relations program adequately staffed to supply "constructive publicity" and to reply to "unfounded rumors and unfair criticisms"; 6) Development of a plan to in-

Exhibitors Believe They Are Set To Take Over Bigger Industry Role

Belief that they will assume an increasingly important part in industry affairs—a part which they consider has hitherto been played largely by the major producer-distributors,—seemed to exist in exhibitor circles across the nation this week as the all-industry public relations conference sponsored by the Motion Picture Association of America was scheduled to get under way.

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Exhibitors Finance File Prospectus

The National Exhibitors Film Corporation, formed by outstanding exhibitors primarily to provide financing for independent producers, this week filed a prospectus for the sale of $10,000,000 of capital stock with the Securities and Exchange Commission in Washington, D. C.

The company's statement made it plain however that while it was primarily a financing firm, it retained the right to enter production for itself but would not enter distribution. It limited any single stockholder to $500 shares and listed cash assets as $11,182.66 against liabilities of $62,000. Officers listed are President S. H. Fabian, Treasurer Sam Pininski and Secretary Robert W. Coyle.

Myers Sees Boon In FCC Ruling

National Allied General Counsel Abram E. Myers this week viewed the Federal Communications ban on radio "giveaways," if upheld by the courts, as a boon which should increase motion picture theatre business.

"From the selfish standpoint of the motion picture industry," the Allied chief declared, "this is a good action. If people don't sit around their radios listening to these programs in the hope of getting something for nothing, they are more likely to go to the movies."

The FCC has ruled that radio "giveaways" in the main violate the lottery laws and has ordered them off the air by Oct. 1. Court rights are anticipated.

Moves Up

The Skyline Drive-In at Duluth, Minn., this week won both run and clearances over neighborhood under-roofers in the West End and over the Minnesota Amusement Circuit, according to reports when that house plays second runs. The under-skyer has been granted a 28-day run against $66 houses for the neighborhood houses.
53 Features Set by Columbia For 1949-50 Release Schedule

Columbia will release a total of 53 features; 12 westerns—including four Gene Autry's; two musical westerns; 96 shorts, and four serials, one of which will be a sequel for the 1949-50 season beginning Sept. 1, 1949, General Manager A. Montague told a sales convention at the Ambassador East Hotel in Chicago Thursday.

The schedule not only marks an increase in the number of releases over that of the 1948-49 list but also a characteristic feature of the company offered approximately 45 features, 13 westerns and two musical westerns, but it also marks formal announcement that 16 of the features will be sold as a block with a 20 per cent cancellation clause. In 1947 Columbia sold a group of 27 in this manner and presumably followed the policy in 1948. This practice, which is legal under the 1948 antitrust laws, allows an option to buy a full block of pictures if he wishes provided there is no complication or conditioning in the sale. It allows him a 20 per cent cancelation of the total bought as a group provided he has bought the pictures sight unseen.

One Sale

The 16 which Columbia offers in this group for 1949-50, follow:


31 Tops

In addition Montague listed what he termed 31 top feature productions which assumingly will be sold separately. They are:


In addition, Montague told the salesmen, the company will offer "Holiday in Havana," "David Harding, Counter Spy," "Las Vegas," a tale of gambling, "Chinatown at Midnight," and two "Jungle Jims"—"Captive Girls" and "Mark of the Gorilla.

Westerns

- In the western field, Montague said, Columbia has four Gene Autry's, eight Charles Starrett--Smiley Burnette, and two western musicals with Eddy Arnold.

As serials the company will sell its second "Superman" chapter play under a separate contract from its other serials. Those which presumably can be bought under one contract, will be "The Adventures of Sir Galahad" based on the King Arthur Knights of the Round Table legends; "Cody of the Pony Express," and a reissue—"The Shadow."

In the shorts list there will be 26 two-reelers including "3 Stooges," "All-Star comedies, 6 "Assorted Comics," 6 "Comedy Feature," reissues. The 72 one-reelers will offer 6 "Candid Microphones," 6 "Jolly Follies" in Technicolor, 12 Technicolor "Color Favorites" (reissues), four "Cavalcade of Broadway," shorts, a new series taking in Broadway night spots, 8 "Thrills of Music," 12 "World of Sports" with Bill Steri, 12 "Screen Snaps," and 8 "Film Novelties."

Favorite Buys Realart In Los Angeles Area

The Favorite Film Exchange, Inc. of Los Angeles, has acquired the Realart franchise from Screen Guild Pictures, Inc.

Directors of Loew's, Inc., elected Louis B. Mayer to the newly created office of first vice-president in Loew's, Inc., according to a joint statement by Mayer and Loew's President Nicholas J. E. Van Hecke. The announcement coincided with the renewal of the contract for a five-year period. This marks the first time in the company's history that Mayer, who has been MGM studio head and responsible for production during the past 25 years, has been an officer of Loew's.

MGM To Release 14 in 4 Months

MGM will offer fourteen attractions during the next four months in connection with the company's 25th Anniversary, it was emphasized this week by Vice-President and General Sales Manager William F. Rodgers. This is more than double the number of releases MGM brought to the market during the same period last year, when a total of six was offered by the company.

The schedule announced by Rodgers will offer three releases for the months of September and October and four for each of the last two months of the year. Two of the four, "The Intruder in the Dust" and "Battleground," are to have special promotional handling at pre-release premieres during the period.

"Kiss' Is First

First of the September offerings is "That Midnight Kiss," Technicolor musical to be premiered in Philadelphia on Sept. 2. This will be followed by "The Secret Garden" and "The Doctor and the Girl."

October's slate is set up with "The Red Danube," to be premiered in Boston at the end of the month, and "Border Incident" will be generally available during the month. "Intruder in the Dust" is to have its world premiere in Oxford, Miss., some time during October.


WHIMSEY NEXT FOR WALT? Question occupying Walt Disney upon his return from England, where he watched the making of "Treasure Island" his latest all-live action-film, was whether he would return to a combination of cartoon and live action in a whimsical Irish original, "Take Three Wishes." Greeting him are his brother Roy, (left), president of Disney Productions, and Sales Supervisor William Levy, center.

Kramer Signs Finance Deal
Hopes to Make 6 to 8 Features a Year

Stanley Kramer Productions, Inc., this week completed negotiations for financing which will enable the company to remain in continuous production, President Stanley Kramer announced in Hollywood.

The deal, which is with a syndicate headed by studio investor and produce tycoon Bruce Church, Salinas, Calif., provides that money be made available to Kramer ahead of production instead of the more conventional period when the cameras start to turn. This is to enable Kramer to go ahead with his system of hiring key personnel, building key sets, holding rehearsals and getting all plans worked out before the cameras start to shoot. It is under this system that Kramer was said to have brought in the money-making "Champion" for less than $600,000.

Kramer declared that under this financing, he would work toward an eventual program of six to eight productions annually. The first—"The Men"—scheduled to go before the cameras in October, and two others, will be for United Artists release. All will be produced at Motion Picture Corporation of America complex where producer-director Charles L. Glett brought Kramer and Church, who is an investor in the studio, together.

Another Tax

Bonifay, Fla., has passed an admission tax ordinance of one cent on tickets up to 19 cents and three cents on those from 19 to 34 cents.

Here to Stay

Bidding is here to stay and will continue to set standards for selling, H. V. (Rotus) Harvey, board chairman of the Pacific Coast Conference of Independent Theatre Owners declared in San Francisco this week. Harvey, who landed the recent article by Bill Specht in Showmen's Trade Review for Aug. 13, for its coverage on existing conditions between circuits and independents declared:

"Only if the independent has a large enough house and a return on his money for the high bids can he hope to be successful. However I think that bidding is here to stay and will continue to set the standards for selling."

Fighting Miss. Exhibitors Lose Court Round on Blue Law

Exhibitors of Hattiesburg, Miss., who had bucked enforcement of the state's Sunday law with open defiance found themselves facing contempt of court if they continued such operations this week as a state court issued a temporary injunction against the theatres and expressed wonder at the sudden zeal of the city government in enforcing the shut down order.

The court order followed a month of tempestuous doings during which exhibitors, certain that public opinion was with them if the ministers and state laws were not, operated on Sundays after the 6 P.M. curfew. The exhibitor strategy apparently was based on the assumption that it would be difficult to find a jury which would convict them, an assumption that appeared well-grounded in view of the fact that both a prosecutor and a judge withdrew from the case.

The matter came to a head after the city's six theatres had rejected a compromise by which the city would and its eyes to Virginia-operations—limited by law from 1 P.M. to 6 P.M.—provided the houses were closed during the hours of evening church services. On July 10, the city cracked down. Eighty-six arrests were made, covering managers, cashiers, ushers, projectionists, etc, who were hauled to jail, where they were promptly bailed and returned to reopen the shows. Footnote police made another trip to the theatres; more arrests, more bailing. Followed. By this time the audiences were getting angry and the police were being pelted not too lovingly with tomatoes.

In issuing the temporary injunction, Chancellor Clark said from the bench:

"This court is confronted with a situation which, according to the proof in this case, threatens the peace and welfare of the city and which, if it continued as it did, ... would perhaps produce violence and some innocent person or persons would be killed or injured needlessly.

"It was at this point that the court said it was unable to understand "how it was the mayor and the commissioners in this case acted so hastily on a matter of this kind when the picture shows in Hattiesburg had been operating on Sunday afternoons and Sunday nights for nine years without being prosecuted."

The mayor took the blame for the "hasty" action.

Why? Wonder Goldwyn Executives As "McCoy" Beats "Best Years"

Over at Samuel Goldwyn's modernistically-furnished New York offices, they were walking tracks in the carpets and muttering: "Why?"

It wasn't a cry of woe, but a pain of joy, even if a bit puzzling. For the figures of "Roseanna McCoy"—those in dollars and cents at least, showed that the latest Goldwyn opus had been "The Best Years of Our Lives" in several sectors of the 250-area and fringe-of-the-area premieres. And they also showed that the curvaceous Roseanna, who loved the wrong man in the wrong part of the United States—Virginia—Kentucky hills, was a-doing better than some other Goldwyn magnifico opus—such as "The Secret Life of Walter Mitty," "The Bishop's Wife" and "Enchantment."

Ain't Hurting

The Goldwyn general staff was not hurt because of this startling occurrence. Indeed there is a rumor that someone even saw Goldwyn President Jim Malvey—smile—but that of course may have arisen out of the general joy of the moment and not from accurate observation. But, asked the chiefs of staff, "Why?"

This reporter's suggestion that possibly the fact that "Roseanna" beat "Best Years" might indicate the advanced admission policy on "Years" was not precisely what the public wanted. This was met with the reply that the success of "Years" proved the rightness of the policy.

However, other points came out that were more germane. In most spots where "Roseanna" was booked, audiences were allowed access to the public, the picture opened strong. This was obviously the result of the bang-up advance campaigns put on by the Goldwyn masters of publicity, including Square Dancers who went out ahead of the picture to give the word-of-mouth McCoy to the period picture. But the picture seemed to build in the succeeding days after opening, which indicates that the word-of-mouth boosts of pleased patrons brought others out. For had there been any heavy knocks, the effect would have been noted, especially in such an intimate locale as Beckley, W. Va., where the film is holding house records.

Publicist Lynn Parnol, a truthful man, declares that a garage owner next to the house where "McCoy" played in Cincinnati, told him he had never seen so many out of the area cars parked in his place, indicating that the film was pulling beyond the usual district.

Over at Goldwyn elsewhere reports of an unusually heavy attendance of teenagers and kids—which brought up another point. The same observers had not noticed such youthful attendance for the Christmas fable of "The Bishop's Wife" and "Enchantment," also from the artistic ateliers of Mr. Goldwyn. Could it be, it was wondered, that these pictures appealed too much to the comfortable middle-agers and that there must be more pictures to appeal to the future theatre-goers of the nation.

And this presented another question. Did they have unsuspectedly strong pulling power in the cast of "Roseanna." Farley Granger was not hitherto regarded as a heavy draw, neither was 14-year-old Joa Evans; or wonder-girl Gigi Perreau. Yet, the draw of the picture indicated that they had some pulling power, and Perrault has been having a great publicity do-over in several magazines. Possibly, one of the staff suggested, this could mean that Mr. Goldwyn was right in seeking new faces.

Could It be the Feud?

Possibly, this reporter suggested, it was also being overlooked that the Hatfield-McCoy feud was something which everyone had heard about and was curious to see what it would be on the screen.

Possibly, it was agreed, but the Goldwyn high command, nevertheless, is still asking, "Why?"
Lockwood Won’t Run?
Showmen Suggest Sullivan

Arthur H. Lockwood will not seek reelection to the presidency of the Theatre Owners of America when his term expires next month, sources close to the TOA declared this week, pointing out that Lockwood had agreed to run for only one term. Meanwhile the Motion Picture Exhibitors of Florida unanimously adopted a resolution to be presented at the TOA convention that executive Director Gail Sullivan be named president. The Florida group believes that the active head of the TOA should also be the titular head.

American Renown Formed To Handle Minter Films

Formation of Renown Pictures of America, Inc., to act as exclusive agents for George Minter’s Renown Pictures, Ltd., of England, was announced this week by Richard Gordon, president of the American corporation.

The new outfit, in which E. Albert Block is board chairman, will represent all Renown products entering the states, including “Glass Blowers,” “The Racket,” and “A Million Dollars,” which caused a flurry in England, and “The Villain and the Virgin” which will have to be reitled for the Johnston office, which apparently does not believe in such things.

Jack Dempsey, Producer

Jack Dempsey will enter motion picture production in association with Harry M. Popkin and Samuel H. Stiefel, to produce one or two features a year with a sports background for United Artists release. It was announced this week.

Shoes That Wear Well

Summer bookings for Eagle Lion’s “The Red Shoes,” playing at advanced admissions, have reached almost 125 separate bookings in spots usually regarded as summer resorts, booking figures show. The bookings ranged from a few days to several weeks and included return engagements.

Hobby to New Post

Jack L. Hobby, one-time public relations staff for the International Telephone and Telegraph Company is now sales promotion manager for the ITT subsidiary, Capehart Farnsworth Corp. In 1936 Hobby was exploitation editor of Showmen’s Trade Review following 15 years as a theatre manager and publicist.

And Now Monogram

Monogram has formed a wholly owned subsidiary offered by its own staff of officers, to handle distribution of foreign films in the United States market. Prime objective of the new company, to be known as Stratford Pictures Corporation, which will be operated through Monogram local exchanges, will be, according to Executive Vice-President George D. Burrows, “to distribute foreign films that are the type of pictures best suited for release in the so-called ‘art’ theatres.”

All Time High

Paramount General Sales Manager A. W. Schwalberg this week foresaw an all-time high for the number of screeners which would play the Paramount trademark during the climactic week of the company’s “Gold Rush of ’49” campaign. To date, 16,512 theatres have already booked Paramount products for that date.

For God Old Williams

Universal will ticket the period starting Aug. 29 through Oct. 1 as William A. Scully month in its current sales drive as an honor to its Vice-President and General Sales Manager.

Happy New Year A Great Year

Say Midwest Exhibitors Who Stage Film Festival

Heralded by “New Year’s Eve” shows to be held Sept. 3, Tri-States Theatres, the Pioneer Circuit and members of the Allied-Independent Theatre Owners of Iowa and Nebraska, will stage a gigantic greater movie season of its own, plugging the quality of all movie product, it was announced in Des Moines this week.

Noise-makers, hats and other New Year’s eve novelties will be distributed through the area to add color to the demonstration, while black teaser cards and auto bumper cards will carry the message, “1950 Starts with September. These are to be distributed together with 20,000 display cards which will state, “Happy New Year—A Great New Movie Era.”

American Theatres Plan Own Fall Film Festival

The American Theatres Corp. will stage a Fall Film Festival of its own, modeled along the Sullivan plan, it was announced in Boston this week. The festival, christened “ATC’s Fall Movie Festival” will start Sept. 2 with special hobby displays and ad material.

Fla. Exhibitors Endorse Film Festival Idea

The Motion Picture Exhibitors of Florida (TOA) met in Jacksonville this week and unanimously adopted a resolution to swing the industry behind a move to sell the public on movie-going in view of the high quality of forthcoming products. The exhibitors also endorsed the Sullivan plan for a Fall Film Festival and on the motion of Nat Williams, E. D. Martin, Jr., and Mitchell Wolson, adopted a resolution that Gail Sullivan be named TOA president.

The meeting was presided over by Vice-President Bolivar Hyde in the absence of President L. A. Stein.
$7,500 in prizes! Open to every showman in the land!

20th Century-Fox
All-American Premiere Contest
"FATHER WAS A FULLBACK"

Fred MacMurray - Maureen O'Hara

Sept. 28 - Dec. 4

Get that ball and run with it!

Every theatre is eligible, no matter what size or run!

Here's all you have to do!

Every theatre should play the one-reel short "How Much Do You Owe?" made by the industry for the disabled American veterans.
Any theatre that plays "FATHER WAS A FULLBACK" between September 28—December 4 automatically qualifies for the All-American Premiere and is eligible for the showmanship prizes.

Let yourself go! Open up with all of your showmanship ideas. You can put them all to work for this one—and how they'll pay off! Razzle-dazzle your town with your All-American Premiere! Use the special marquee and lobby accessories to glamorize your house. Make your Premiere the high-light of the football season! Local School Bands! Parades! Snake Dance! Cheer Leaders! Town Celebrities! Local Football Heroes! Every town, everywhere, gets the football fever! You don't have to be a college town! Tie up with your local high school, elementary school, sandlot or semi-pro football team! Yeah team!!
134 WINNERS!

HOW DO I DO IT?  Build your premiere as a salute to your local football hero...Elect the most beautiful campus queen...Feature the coach and the coach's wife...If you have two or more local teams, play up the competitive spirit...Put the local football schedule on the back of your herald...Tie up with your merchants on a "Back the Local Team" promotion campaign! SHOWMAN, TAKE IT FROM THERE! THE SKY'S THE LIMIT AND A BIG PRIZE IS THE REWARD!

HOW DO I WIN?  Send your campaign to 20th Century-Fox, 444 West 56th St., N. Y. C. The distinguished judges will award the prizes for the best and most productive advertising, exploitation and publicity campaign for the picture. Consideration will of course be given to the nature of the run, class of house, location, business produced, etc. Come one! Come all! And may the best Showman win!

GO AFTER THAT PRIZE! Win a record gross for your theatre—and one of those big prizes for yourself! GET GOING!

WHAT AM I WAITING FOR?

For Full Details and complete rules, get the regular "FATHER WAS A FULLBACK" press-book at your National Screen Exchange.

Count me in!

All-American Premiere Contest
20th Century-Fox,
444 West 56th St., N. Y. 19, N. Y.
Rush contest details to:
NAME
THEATRE
ADDRESS

NOTE: It is not necessary to send in this form to qualify. When you book the picture you are automatically eligible.
That Midnight Kiss

MGM

AUDIENCE SLANT: (Family) Another top musical from the studio that has been sending through quite a number of these excellent entertainment films. Picture introduces a new singing discovery, Mario Lanza, who will have the feminine hearts fluttering and who looks like a cinch for star status very shortly. Entire family will find this their kind of enjoyment.

BOX-OFFICE SLANT: Has the names and quality of production, plus a new personality who should bring about much word-of-mouth to a clamor for tickets.


Plot: In the process of getting her young granddaughter launched on an operatic career, a rich patron of the arts finds a promising young tenor. The girl falls in love with the boy, but learns from another that he is going to be married. After considerable difficulty, the troubles are ironed out and the two singers find each other and succeed.

Comment: MGM uses this latest musical as a showcase for its new singing discovery, Mario Lanza. Co-starred with Kathryn Grayson, he makes quite an impression with his looks, his rich tenor voice and his appealing, boyish style of acting. Femmes in the audience are going to find him someone to root for as a new-and-coming star. Miss Grayson and Lanza present quite a few numbers, only two of which can be classed as popular. They are the oldie "They Didn't Believe Me" and a new one called "I Know, I Know, I Know." The other operatic arias. An excellent cast and the usual MGM top production quality, plus the Technicolor photography, makes this another of the studio's extra-special "Silver Anniversary" offerings. Other top roles are handled by Jose Iturbi (wonderful with his piano and his style of acting) and Ethel Barrymore. Also splendid is Thomas Gomez as a temperament opera singer, with Jules Munshin and Keenan Wynn contributing a generous share of laughs and entertainment. J. Carrol Naish, Marjorie Reynolds, in fact the entire supporting cast, are exceptionally good. Director Norman Taurog deserves top credit for the success of the picture and for the skillful way in which he handled newcomer Mario Lanza.

Arctic Manhunt

Univ.-Int'l. Drama 69 mins.

AUDIENCE SLANT: (Family) For audiences who like "true-life dramas" or action. BOX-OFFICE SLANT: Passable second feature, best for audiences above.


Plot: After seven years in jail for his part in a $250,000 robbery, Mike Jarvis retrieves the money from its hiding place and sets off for Alaska to pay off, according to agreement, the only man who could put the finger on him. He finds that person dead but loses the money in the snow. He discovers a happy life helping the Eskimos, aided by a pretty and educated Eskimo girl, but then turns up the money and, trying to make a getaway, is finally manacored by the ice thaw.

Comment: This is a passable second feature, especially for audiences who like "true life dramas." There's not a great deal of the latter, but this is an outdoor film with considerable far-north authenticity. There are some interesting scenes of Eskimo folk-life, the box-office best being a whip fight. The true-life drama is played up via a stern-voiced narrator, who reveals at the outset that "all the answers are in for Mike Jarvis." The acting is routine; Jarvis is played ruggedly by Mikkel Conrad, while the next two roles in importance are Eskimo, the pretty girl being played by Carol Thurston and her worthy but simple boy friend by Wally Cassell.

Prince of Foxes

20th Century-Fox Drama 111 mins.

AUDIENCE SLANT: (Family) A film that has all the excitement, swordplay and tense drama expected of a tale about the notorious Cesare Borgia, produced in Italy, it has many of the natural historical backgrounds for scenic effects and top Hollywood players in leading roles. Adventure drama that most audiences will find sincere entertainment.

BOX-OFFICE SLANT: Star names and quality of production should build it to a high grosser.


Plot: Story of the notorious Cesare Borgia and his political intrigues and murders in trying to annex all the small principalities of Italy, so he may rule over them all. His chief henchman carries through most of the killings in love. Eventually he is able to gather sufficient forces to dispose of Cesare Borgia.

Comment: This is the picture Fox produced in Italy, Studio sent Tyrone Power, Wanda Hendrix and quite a few of the top players, there and Director Henry King and Producer Sol Siegel filmed it right on the home grounds, it is lavishly produced; shows evidence that no lines were spared to make it a fine show. Many of the setting shifts the real thing for, wherever possible, natural backgrounds were used. Story, based on the notorious Cesare Borgia and his cruel and ambitious practices to become ruler of all Italy, is action, excitement and lots of intrigue. Cast is "super" in every sense of the word and Director King has put them through their assignments with verve and in the swashbuckling manner so typical of the costume drama. Tyrone Power is excellent as Borgia's henchman until he falls in love and is branded as a traitor by his former leader. And Welles, as Borgia, gets a chance to display his histrionic ability, dominating each scene in which he appears making the cruel murderer entirely believable. Wanda Hendrix turns in a splendid delineation as the queen of a small principality that Borgia is trying to conquer and Everett Sloane gives an excellent interpretation of the double-crosser of all double-crossers, showing the kind of loyalty in keeping with the price paid him. The strong supporting cast includes Katina Paxinou, as Tyrone Power's peasant mother, and Leslie Bradley as another of Borgia's crooked followers. A most entertaining film for those audiences who like historical adventure dramas about a past, that is dramatically colorful and exciting.

White Heat

Warner Bros. Melodrama 115 mins.

AUDIENCE SLANT: (Adult) Though violence runs rampant, this story is told with such skill that few if any will find it repulsive. The spectator will find himself perched on the edge of his seat more than once as the action unfolds.

BOX-OFFICE SLANT: Keynote of the selling campaign should be the fact that Jimmy Cagney here returns to a type of characterization at which he has no equal. This is a strong attraction worthy of preferred playing time in any situation.


Plot: Cagney, a demoted manic killer, heads a ruthless band which pulls a big train robbery. To elude pursuit by federal men, and to establish an alibi, Cagney pleads guilty to a minor offense and is sent to a state penal institution, where O'Brien, a federal agent, is placed in a cell with him to gain his confidence. When the two escape, O'Brien succeeds in tipping off his fellow officers to Cagney's next job, and the gang is dramatically wiped out.

Comment: Though no sympathy is developed for any of the characters, and there is not love interest, this picture nevertheless tells a gripping story. Cagney's performance is so good that it never seems as if he is acting.
and on those occasions when he is called upon to go completely berserk he reaches new heights of lunacy. Among his screen partners, Virginia Mayo, Jimmy's two-timing wife, and Margaret Wycherly, his devoted and adoring mother, also give exceptional performances in widely different characterizations. Miss Mayo, as she vacillates her affection between Cagney and Steve Cochran, second in command of the gang, is the only one of the crowd that shows weakness. The others, including Miss Wycherly, are plainly ruthless and neither ask nor give quarter. This utter lack of moral sense, makes the plight of O'Brien, who is thrust into the middle of the mob, doubly perilous, and it is apprehension for him that furnishes most of the dramatic interest. The direction by Raoul Walsh, carries the story at fast pace throughout, and makes the most of each dramatic moment. Producer Louis F. Edelman has given the picture an excellent mounting and paid close attention to such details, as providing Miss Wycherly with exactly the type of mink coat her real life counterpart would have selected. Members of the supporting cast who contribute fine performances include John Archer, Fred Clark and Paul G baseball. The photography by Sid Hickox is excellent.

**Border Incident**

*MG M Documentary Drama 92 mins.*

**AUDIENCE SLANT:** (Adult) One of the best so-called “documentary” dramas to reach the screen in some time. Almost any audience will find it exciting and suspenseful entertainment.

**BOX-OFFICE SLANT:** It may require a little extra showmanship to get them in, but once in, they'll like it and pass the good word along to others. While the picture may not have quite the “class” for preferred playdates in some situations, it should be a corking good weekend booking.


*Plot:* In the story of the hardship difficulty a group of displaced persons endure in getting into Palestine and what happened when an American captain, whose life they brought them to the shores, revealed their hiding place to the British.

*Comment:* This is Hollywood's first film on the situation in Palestine. It presents a tense and graphic dramatization of a situation that made newspaper headlines for so long a time during the British Mandate. The story's development results in a well-sustained vivid narrative, which is触摸able to many and produced by Robert Buckner with George Sherman directing. “Sword in the Desert” carries a terrific impact that will excite the emotions and hold the fascinated interest of practically all the patrons. A capable cast, with the aid of George Sherman's understanding direction, keeps the story so tense and actionful that it exerts strong appeal for partisans of either side of the issue. Stephen McNally is the strong, earnest and sincere worker for the underground, turning in one of his best characterizations. Marta Toren and Jeff Chandler are excellent as other members of the same group, and Dana Andrews, with little to do that would impress, manages to make his role of the American captain believable, and even winning the sympathy of the audience in the end. In the supporting cast are such well-known character actors as Terrance Kilburn, Hugh French, Lian Redmond and other well-known actors. Exploitation possibilities give this picture an advance selling that should arouse terrific interest and then when word-of-mouth should boost it to top box-office returns.

**Sword in the Desert**

*U-I Drama 99 mins.*

**AUDIENCE SLANT:** (Adult) Excitingly directed, acted and produced film about the Palestine situation, that will hold the fascinated interest and impress all classes of moviegoers.

**BOX-OFFICE SLANT:** Good cast names, an appealing emotional story (with good result word-of-mouth publicity) should boost this to top grosses.

*Cast:* Dana Andrews, Marta Toren, Stephen McNally, Maxie Meyers, with exactly the type of mink coat her real life counterpart would have selected. Members of the supporting cast who contribute fine performances include John Archer, Fred Clark and Paul G baseball.

*Plot:* This is the story of the hardship difficulty a group of displaced persons endure in getting into Palestine and what happened when an American captain, whose life they brought them to the shores, revealed their hiding place to the British.

*Comment:* This is Hollywood's first film on the situation in Palestine. It presents a tense and graphic dramatization of a situation that made newspaper headlines for so long a time during the British Mandate. The story's development results in a well-sustained vivid narrative, which is触摸able to many and produced by Robert Buckner with George Sherman directing. “Sword in the Desert” carries a terrific impact that will excite the emotions and hold the fascinated interest of practically all the patrons. A capable cast, with the aid of George Sherman's understanding direction, keeps the story so tense and actionful that it exerts strong appeal for partisans of either side of the issue. Stephen McNally is the strong, earnest and sincere worker for the underground, turning in one of his best characterizations. Marta Toren and Jeff Chandler are excellent as other members of the same group, and Dana Andrews, with little to do that would impress, manages to make his role of the American captain believable, and even winning the sympathy of the audience in the end. In the supporting cast are such well-known character actors as Terrance Kilburn, Hugh French, Lian Redmond and other well-known actors. Exploitation possibilities give this picture an advance selling that should arouse terrific interest and then when word-of-mouth should boost it to top box-office returns.

**Ichabod and Mr. Toad**

*(Color by Technicolor)*

**RKO Radio Cartoon**

68 mins.

**AUDIENCE SLANT:** (Family) Giving his version of two literary classics, Disney is at his best.

**BOX-OFFICE SLANT:** Disney, Crosby songs and narration and two classic stories upon which the film is based should start them thronging and word-of-mouth will keep 'em coming in droves.

*Credits:* Walt Disney presents The Adventures of Ichabod and Mr. Toad, featuring Bing Crosby relating the story of Ichabod Crane from The Legend of Sleepy Hollow by Washington Irving; and Basil Rathbone narrating the story of Mr. Toad from The Wind in the Willows by Kenneth Grahame. Ichabod songs, Don Raye and Gene De Paul, Story, Edmond Penner, Winston Hilker, Jo Sommers, animation, Chuckiosk, Harry Reeves, Directors, Jack Kinney, Clyde Geronimi, James Algar, Production Supervision, Ben Sharpsteen.

*Plot:* J. Thaddeus Toad is a wealthy but irresponsible English sportsman who, despite the aid of his friends MacBadger, Wat Rat and Mole, is sent to jail for allegedly stealing a motor car. He escapes and the gang invades Toad's ancestral mansion to recover the deed to it from the gang of weasel crooks, . . . Ichabod Crane, grotesque iner- nal to town, also seeks his “class” for preferred playdates in some situations, it should be a corking good weekend booking.

**Post Office Investigator**

*Republic Drama* 59 mins.

**AUDIENCE SLANT:** (Family) A cops and robbers yarn with a postal background, aimed to please those who do not insist on too much motivation so long as the story keeps moving.

**BOX-OFFICE SLANT:** Will fill out that extra hour satisfactorily in most situations.


*Credits:* Directed by George Blair, Screenplay by Frank Nonis. Photography by John Enright. Produced by Sidney Picker.
Pre-Fab Drive-In Nearing Market

The rapid spread of Drive-In theatres and their reception from the rank and file of moviegoers was certain to seed a "chicagie" that could be put up at little expense and, if the location proved unprofitable, easily moved to some more favored spot at trifling loss of money and at no loss whatever in construction material.

According to unusually reliable sources, such an outfit—of the pre-fab variety—is off the drawing boards and in the hands of a nationally known steel construction company for actual manufacture. As I have it, the cost, F.O.B. point or points of manufacture, will be in the immediate neighborhood of $3,500, complete with detailed instructions for two-man erection.

I am told that the outfit will consist of skeleton steel screen tower, steel stage framework, steel concession stand, steel and metal projection booth, steel and metal box-office and a two-line single-side metal attraction board. The steel screen tower skeleton will be girded with adequate cable that will also be of sufficient strength to support 40-foot canvas wings at either side of the screen for use as blinders (instead of the fencing now used). Screen will be of canvas and sized to accommodate an 8x24 picture. The canvas will be two-sided, with the outside or road display to be used to carry whatever name or illustration the owner may desire.

The outfit is the combined idea of two experienced theatre men and a former executive of a nationally known steel construction company. I spent considerable time with these parties and have personally checked the plans of manufacture and construction. They are making no false claims for the outfit and candidly admit its designing to be unsuited for the larger communities. They do— and I agree— contend that it is ideally adaptable for use in towns of 5,000 and upward where the audience potential is not sufficient to warrant the sizable investment required to erect the more imposing, more elaborate and more costly open air picture arenas. They also contend that it has excellent value as a "test" of locations, since it can be erected in a matter of hours and, at nominal financial loss, torn down in minutes and moved if the location should prove undesirable or unproductive.

Seen as Efficient 'Tester' of Locations

All matters of ground rental, running, projection equipment, screen and wing decoration, concession stand units, etc., are left entirely to the purchaser. The unit is extremely flexible and subject to use for either 16- or 35-mm projection, depending on the desires of the buyer. Ground requirements run from three acres upwards, with car capacity dependent on what the owner may decide as being adequate for the location occupied or the prospects of patronage to be attracted. In short, the buyer can go as far as he likes in expense or be as conservative as circumstances and prospectus dictate, so far as booth, decoration, concession stand, raiming, lighting, etc., are concerned. It is possible to go for second-hand equipment and get off under or very near to a $5,000 investment. And, if everything looks promising and a fellow wants to beat a competitor to the punch, he can get ready to go in a couple of hours with the nucleus of an establishment running into whatever figure may be contemplated for the completed structure. This enables him, while the more expensive structure is being completed, to be in actual operation and laying the important groundwork of getting the populace acquainted with the location. Viewed from this angle, it should be a swell "stopper" against those itinerant builders who are making life so miserable for theatre owners in the smaller communities where a division of the attendance potential is disastrous to the owner of the brick-and-mortar establishment. So far, the bothersome "nuisance" builders have not gotten around to the really small communities. In fact, I’ve encountered two of them personally who have found the "pickings" so good in the 25,000 and upward spots that they have been kept busy at top speed for the past two years. Both of them candidly admitted to me that they had never owned a Drive-In for more than 15 days, and that in most instances they had sold to local conventional theatre owners or other interested parties while construction was still in progress. And, by nosing out details of construction costs against the selling figure, I determined that both builders were well into the higher income brackets. How long it will be before they, or lesser fry of the same order, start similar activities in the 5,000-10,000 population communities is debatable, but I’ll wager a bottle of hair-restorer against the combings of anybody’s toupee that the invasion of this lucrative field is a matter of months rather than years.

It goes without saying that just about anybody can build an inexpensive Drive-In. I’ve seen several that were an actual disgrace to the exhibition business. But, after talking with the owners, it was not hard to arrive at the conclusion that even their frail 2x4 wooden screen towers and scrap lumber construction had cost well over the figure being considered as the market price of these steel and metal pre-fabricated units. And they were nowhere near as complete in facilities while being far inferior in design and other constructional details.

As this writer sees it, once on the market, these pre-fabricated “cheapies” will prove either a help or hindrance to the owners of conventional theatres in the smaller towns. If there is a possibility of Drive-In competition, the owner will have at hand exceptionally cheap insurance against its being enjoyed by others than himself. In some localities, it might even prove profitable to hold in storage against the invasion of itinerants interested only in cashing-in on the Drive-In boom. It can hardly be disputed that just about every community has some jealous merchant who has been enviously eyeing the cash business enjoyed by the theatre. These would be neat and gravel for any “smoothie” approaching them with an authentic report of Drive-In growth—which could be verified at any bank window—and offering participation in the lush profits at trifling cash outlay. If you doubt this last statement, just do as I did. Go to some town where you are not known and start talking to the banker about a Drive-In. I did it in a town of 3,300 and was immediately given the names of four
interested parties. At that time I had just gotten the runnings of this new pre-fab and was curious about its prospects. You can prove it for yourself by following the suggestion, and it might interest you to know that not one of the prospects given me was remotely connected with theatre business. In that particular town, a sizable chain was operating and there seemed to be a lack of local competition. But the torch bore down to the home office of the chain.

When I talked with the pre-fab men I found that they had very thoroughly investigated this potential market and were aware of its possibilities. I was impressed by the presence of some figures on Drive-In progress that I’ve been wanting to publish for some time past. These figures are mine and not theirs, but you couldn’t insert a false seed in the margin of difference existing between their paper computations and my actual investigation.

I had my initiation in the picture pastures somewhere back near 1936 when one of Bob Wilby’s kin put one in operation near Savannah, Ga., and shortly afterward witnessed the temporary and temporary period, since between Tampa and St. Petersburg, Florida. Incidentally, that last has come out of the hole and built up some nice profit hills in recent years.) Then I happened upon Claude Ezell at the time when the spark that lit the torch in the region Hollywood celluloid orchards in and near all the larger cities in Texas was just beginning to glimmer. I was present in the offices of Frank Rogers and Ed Sparks in Miami when the Buccancer of the Bayou, E. V. Richards, informed me that he had contracted the fever in a discussion about the installation of a film farm near Pensacola. With this background, it was only natural for me to keep more or less abreast of the Drive-In spread and, without being specific as to actual figures, here is what I’ve observed.

How Drive-Ins Got Their Start

In the Southern states, where the period of profitable operation is considerably longer than in the Northern sections, the increase and spread has been nothing short of phenomenal. Since 1945, when only the larger cities were viewed as holding potential profit, Drive-Ins have blossomed like morning glories until just about everybody wants one. Estimating the population of 25,000 has one or more open airers. Up to this season, the 25,000-population potential seems to have been the measuring rod that dictated whether or not a Drive-In would prove profitable. This year, that one went “out the window.” In recent months I’ve seen cities of 50,000 with three Drive-Ins; one city of 17,000 with one going and another planned; one in operation in a town of 10,000 and another about to open in a town of 7,500. Most of these were

They Try Trailers

When the Walter Reade Drive-In near Woodbridge, N. J., finds that the number of in-car speakers which the customers snap off and take home with them is, on the increase, they throw a trailer on the screen offering rewards leading to “arrest and conviction,” etc. Management finds that after running the trailer for a few nights, the missing in-car speaker rate drops. They then yank the trailer on the third day, and usually it regularly would cause it to lose its effect. This particular spot estimates that it has an average of approximately 25 in-speakers lost a week.

An Idea

Muzak, the planned and canned music, lends a cheerful atmosphere to the lobby and lounge of the Towne Theatre in Milwaukee. As the patrons pass as soon as they enter. The Towne, however, is the only house having such music sent it by the Milwaukee Wired Music Company.

in the $50,000 class with none costing less than $35,000.

Considering the unfavorable climate that restricts operation to a matter of months in the northern and mountain states, the growth in these areas has been even more startling. Seems like whenever and wherever a Drive-In unlashes its gates, the customers invariably follow like bees swarming around a blooming honeysuckle vine. The reason, or reasons, for the flood of attendance are many and varied. From close observation—as well as actual interrogation of patrons attending—I’ve learned that the most frequently advanced are: the lure of the great outdoors; the added comfort for aged, crippled and infirm; convenience for parents of infants; and tiny tots in absence of bothering restrictions, such as “no talking,” “take your hat off.” “keep your feet down,” “no smoking,” etc., and the wider scope of personal liberties permissible, like bringing your lunch or feeding the baby, attituding in clothes of your choice, etc.

If there is any doubt in your mind about the growth of the Drive-In or any question about the possibility of its spreading to the hinter regions, take a tip from the action of these reluctant nest hunters, the distributors, who have recently announced the setting up of special departments to deal exclusively with this new field of exhibition. Any and every action of these chaps is guided and dictated by the careful study and meticulous analysis of a hidden battery of picture business barometers not available for examination by individual exhibitors. The Drive-In boom is on. How far and how fast it will infiltrate to the smaller areas is debatable. But with the stakes as high as they are, there can be little question about the field of starters being enlarged considerably when the entry fee is reduced to some 10 per cent of the present minimum of $35,000.

Should come pretty close to resembling the scene depicting the opening of Oklahoma’s famous “Cherokee Strip” land staking as depicted in “Cimarron”—or have you been in this business long enough to remember “Cimarron”?

Shift With Your Audience

--That’s Moore’s Strategy

Manager Stephen Moore of the Vogue in San Francisco is still young. And he believes in staying on his toes so he can move to meet shifting situations.

When the 365-seat Vogue, which enjoyed quite a vogue as a single feature neighborhood house, began to drop business, Moore did a shift—he went double features and shoved his dropping box-office up some 45 to 50 per cent. Of course it sounds like a simple story—going double bill. But Moore did it in the unusual way, and he also felt his way while doing it.

Causes of the Change

The Vogue is located in a section of San Francisco which is just astride the line dividing the great mansions of the Bonanza days from the more modern middle-class surroundings. During the war, when folks couldn’t get around like they would have liked due to gasoline shortages, the Vogue built up quite a trade as an ace single feature house. During the war and just after that also, new housing and travel restrictions tended to keep the Vogue neighborhood population close to home. And single features died.

However, post-war conditions changed both theatre attendance and patronage. The exclusive Pacific Heights sections tended to travel about more and the middle-class area tended to look for more for its money.

Reaction to Policy Switch

Moore tried double on Friday and Saturday nights. The trade tempo quickened. Then remembering he had a class audience to keep as well as a mass audience, he set aside Wednesday for a special showing for foreign-language class films.

But he just didn’t book the films and then sit and wait. He got out special brochures announcing the pictures, made cooperative arrangements with foreign-language newspapers and went in for radio programs broadcast both in French and Italian.

The result was business. Moore, however, still tried to keep the Vogue single feature from Sunday through Tuesday, but he found out shortly that the patrons wanted doubles, so now he tries to book two top films on those days. And to vary his foreign-language film policy, he sometimes books two English doubles for the Wednesday showing.

(Th is is the first of a series of reports on Theatre Management in Action.)

1-Hour Bargain Rates Help to Boost Trade

One-hour bargain matinees to build business in areas where trade is off because of factory shut downs and the like have proved successful in the Walter Reade houses at Perth Amboy and Plainfield, N. J. The houses there run a bargain matinee for 25 cents from 1 to 2 P. M. The operation to date has not taken any appreciable trade from the other hours of the day and has run up the afternoon business considerably, a Reade spokesman said.

Monkeys Make Money

Claude Ezell drive-in enterprises in Texas seem to have found another way to ring up the cash register with the monkey business that has been introduced at some of their under-sk yer operations. The caged monkeys are on exhibit outside of the drive-in along the roadway, so Ezell has installed a concession stand next to the cages where the customers can buy peanuts to feed the monkeys—and themselves, if they wish. The operation is picking up a nice piece of extra coin in the day-time hours when the drive-in is not operating.
THE BIGGEST STORY

a kid...a city...

Everybody will love the 30 Godfathers, played by Bl.
SATCHEL PAIGE • HAL PECK • SAM ZOLDAK • FRAN
ROBERTO AVILA • DALE MITCHELL • BOB LEMON • LARR
KEN KELTNER • MIKE TRESH • "LEFTY" WEISMAN • A

THE KID FROM

GEORGE BRENT • LYNN BARI

introducing RUSTY TAMBLYN and HIS 30 GODFATHERS

THE CLEVELAND INDIANS BASEBALL TEAM

with TOMMY COOK • ANN DORAN • LOUIS JEAN HEYDT • K. ELMO LOWE • JOHNNY BERARDINO

Screen Play by JOHN BRIGHT • Story by HERBERT KLINE and JOHN BRIGHT • Produced by WALTER COLMES
Associate Producer K. ELMO LOWE • Directed by HERBERT KLINE

A REPUBLIC PICTURE
OF THE YEAR!

30 Godfathers!

Cleveland

WORLD PREMIERE
LOEW'S STILLMAN
CLEVELAND
SEPTEMBER 2nd
Showmanship Parade

Jack Mitchell, Westin Theatre, Massillon, Ohio, a show selling "a-rolling' along, as you can judge for yourself from a report he made this week. For "It Happens Every Spring," Jack dug up an old gag and got away with a lot of it. He billed his show in this manner: a peep hole box out front a week in advance—stills from the picture were the show—but there were two peripheries. one "for women only," the other for "men." For next month, Jack has a Quiz based on a "Who Is Mr. Who" angle.

W. T. (Bill) Hastings, manager of the RKO Orpheum, Denver, has the window display situation well in hand. The local stores are giving him a grand stand for his display, and store management gets grand results in attention for their wares. Hastings had an eye-catching billboard for "The Big Steal" in a display by the Whitley Steamship and Tourist Agency, with a blowup of the stars and signs to tieup with the locale of the picture's background in Old Mexico. A large head blowup of "The Mighty Joe Young" with side panel billing the title and playdate was the centerpiece of a display in a bookstore.

Jack McInerney, publicity director of the New York Paramount, is the author of an advance campaign that makes the lobby of the big Broadway showhouse a silent saloon for forthcoming attractions. The display features a series of attractively framed shadow boxes located over the several doorways of the lobby, with each devoted to title of a forthcoming picture.

Pearl Bryant, of the Federal Theatre, Fredericksburg, Md., had fun planning a bathing beauty contest that went over to big results for the presentation of "Neptune's Daughter." And the editor of Schine's "Picture" bulletin of the circuit for which Pearl works, sagely remarks: "that probably had a great deal to do with its huge success." Pearl let everybody know about it, even those in the rural areas, which she circulated with post cards announcing the event.

Thor Hauschild, also of the Schine circuit, has a promising stunt lined up for his Fall campaign at the Piqua Theatre, N. Y. H's a Fur Fashion Show. In addition to showing the latest styles offered by local merchants with models parading the stage, Thor will put on a show outside. A local car dealer has been tied in to drive the models up to the marquee for the sidewalk preview of furs.

Mike Piccirillo, manager of the Center Theatre, Hartford, Conn., court's the interest of the public in sports rather than to play hush-hush about a possible competitor. Mike figures the sports fans can be movie customers too, so he is using a lobby display featuring "today's baseball champs" listed by name, and directly beneath them a listing of "today's Movie Champs"—the latter shown in stills from pictures booked for the Center.

Putting the various and several outstanding items in the "Mighty Joe Young" campaign by RKO's Syracuse City Manager Sol Sorkin together and they spell outstanding achievement. The documentary evidence in the form of newspaper tear sheets and photos of stunts and events add up to everything meriting an "E" for effort and an "S" for sales. Sorkin started a local promotion for the "Mighty Joe" one month in advance of play date at the RKO Keith.

Selling the Theatre

Glamor Launching for New Varsity

Score a showmanship ace for the Ruffin Amusement Company's executives and publicity men. They rate it on the basis of results (the things that count) in one of the best campaigns for a new theatre opening that has come to notice in quite some time.

The Ruffin achievement will be paying off at the box-office of the new Varsity Theatre, Martinsburg, W. Va., for some time to come, because the men in charge set their sights to cover a whole county with their drum-beating for the ultra-modern theatre which opened Aug. 18 with all the big doings being the launching of "The South's Finest" theatre (which is the catchline that everybody in Westley County had displayed before their eyes and chipped into their ears).

The Varsity, has a seating capacity of 1,000. It's many features for comfort of patrons and excellence in the presentation of pictures were described in the special section published by the Weakley County Press.

The grand opening was a gala affair, featured by dignitaries from the local and state, county and national level, Hollywood, a radio broadcast from the stage and auditorium, and plenty of light shining around the marquee where the festivities took place.

Some time before the opening the Ruffin company distributed 10,000 dodos announcing the gala premiere. These dodos, with full details as to time and place, gave further penetration to a publicity campaign that did a saturation job within the entire area from which the new Varsity will draw its patronage. Among the local angles of color which bring such events right into the community's front yard, was the honor paid the University of Tennessee Junior College, with the name Varsity, and the University's colors—orange and white—which emblazoned the name across the blue porcelain front of the theatre.

DOING IT RIGHT! Few new theatres have had more vigorous and effective showmanship to launch them than was demonstrated by Ruffin Amusement Co., for the opening of the Varsity Theatre, Martin, Tenn. At left is one of the 14 pages that appeared in a special section of the Weakley County Press for Aug. 19. In addition to the special section, in which more than 50 local firms were represented with messages of congratulations to the Ruffin company, the weekly newspaper featured the opening with a banner headline, 3-column cut showing the exterior of the Varsity, and a news story about the opening.

20th-Fox, Lux, CBS in National Tie-up for 'You Beautiful Doll'

The nation's most beautiful 15-year-old girl is being sought in a four month campaign tied in with "Oh, You Beautiful Doll," 20th-Fox musical. The film company, Lever Bros. Co. and Columbia Broadcasting System, who will tie the contest in with the 15th anniversary of the Lux Radio Theatre, are cooperating. The contestants will be called The Lux Girls. CBS opened the campaign Thursday with spot announcements in 149 cities, in each of which six winners will be chosen by panels of civic leaders. The names of these winners will be made public in a 1,500-line ad on Oct. 17 and further publicity will be given the contest that evening on the Lux Theatre's anniversary broadcast. These ads, which will carry a photo of June Haver and "Beautiful Doll" credits, will be distributed with other material by Lever Bros. to over 100,000 grocery stores, and 200-line drop-in ads with photos of local winners and star and picture plugs will be made available for the retailers' regular advertising space.

CBS will continue to boost the campaign on its outlets.

The public will be urged to select one of the six girls in each of the 149 cities, and voting will be conducted amongst the subscribers to 20th-Fox, Lever Bros., CBS, local retailers and theatres, until Nov. 14. The 149 finalists will be announced on the Lux Theatre program Nov. 21 and their pictures sent to Hollywood for final judging by June Haver, Mark Stevens and 20th-Fox Casting Director W. L. Gordon.

All 149 local winners and their runners-up will receive prizes. The national winner, who will be proclaimed Dec. 5 on the Lux Theatre, will receive a 10-day trip to Hollywood with parent or guardian during the Christmas vacation; a complete wardrobe; a screen test; a television test by CBS; and a personal appearance on the Lux Radio Theatre.
Past to Boost Present Is Ballyhoo Idea

Using the past to boost the present will be the idea behind the campaign Eagle Lion is now setting up for "Memory Lane," the feature made up of scenes from the hilarious by-gone films of the by-gone Mack Sennett days.

Already Leon Braunt, Eagle Lion national director of advertising, publicity and exploitation, has set the wheels in motion to get the needed material this week New Yorkers reading the Times and the Herald-Tribune public notices could see a small ad:

"All original Mack Sennett bathing beauties, Keystone cops or players, please contact Eagle Lion "Down Memory Lane" Department... Purpose to meet their old boss during the week of Sept. 6-11."

The ad has already paid off in a two-column spread as the World-Telegram's Ed Wallace interviewed Bud Pollard, the guy with the twisting walk in the old days of the team of Ham and Bad, who is a producer in New York. Pollard was very helpful. He cited slapstick as the sure-fire way to tickle funnybones, pointed to the history of the chaise in comedy and told some of the Senatorial gags.

Shorts (Athletic Type) Used to Sell Film

Using shorts—the type sold by haberdashers and not those exchanges try to sell—to get free space plugs for a picture was the stunt staged by RKO Keith, Washington, D.). In connection with opening of "The Blue Lagoon." House advertised for one man to live atop its roof for one week chad only in shorts. One hundred and fifty replied but a 25 year old engineering student at George Washington University won the job which will pay him $75 for the week.

Purdy Shifts Kid Shows, Gives Away Ice Cream

Paul S. Purdy, manager of theNewton Theatre, Newton, Conn., has shifted his weekly special children's film programs from Saturday afternoons to Thursday afternoons. As a gag in conjunction with the first Thursday performance, Purdy gave free ice cream to all children in attendance.

Loew's Ready Plan for 'Big Show Season' Drive

Success of the recent Loew's Big Show Season campaign has inspired that circuit to launch a follow-up drive to be known as Loew's Greater Movie Season. The campaign will extend through the autumn months and as in the earlier drive Loew's will complement the industry's current public relations effort by the use of such copy as "Hollywood's calling! Loew's are in high".

According to Ernie Emerling, Loew's advertising head, the ad line, "Our competitors have good pictures too!" resulted in much favorable comment from moviegoers, and therefore must have reflected credit on the entire local exhibition industry.

Plans call for amplified newspaper advertising, radio and television activity, contests, special lobby displays and theatre decorations.

Biggest Irish Family Sought for Buffalo

Rolfin Palmer, Bandwagon columnist of the Courier-Express in Buffalo is helping the new Center Theatre (formerly the Hippodrome) find the largest Irish family in Buffalo for the house's re-opening Aug. 31 with Paramount's "Top O' The Morning." Several families with a membership of 14 have already been found, but both Palmer and Paramount Publicist Jerry Pickman, on hand to work the event with Charles Taylor, local Paramount Theatre publicist and Paramount Pictures field man E. J. Wall, want to do better.

'Doolins' What Comes Natcherly in Oklahoma

One of the large number of films the last year or so whose titles referred to American place names is "The Doolins of Oklahoma," which, as D. H. Davis and H. C. Federer well realized, is a natural for Oklahoma City. Davis, manager of the Center Theatre, and Federer, city manager and publicity director for State Theatres, Inc., accordingly arranged a special welcome for the picture.

A screening was held in advance for the usual opinion-makers and—here's an extra touch—advertising executives of many of the city's stores. This paved the way for unusual newspaper coverage and extensive merchant clippings.

Best of the newspaper breaks to result from the screening was in the weekly Advertiser, which ran three separate coloring contests in the paper for three weeks before the opening. Both on the contest page and in a page-one box referring to the contest, the film and playdate were duly noted for the Advertising's 70,000 readers.

A good street ballyhoo which cost only a few free passes was arranged with a local riding club, whose members rode through the streets on opening day outfitted as cowboys of the Doolin gang area and succeeded in leading quite a crowd to the theatre.

Tieups with a variety of retailers and restaurants resulted in a good deal of cooperative advertising, many window and counter displays and opening day giveaways for the theatre.

Radio Contest Sells 'Feeling' in Memphis

As part of the advance promotion for "It's a Great Feeling" at the Warner Theatre, Memphis, George Bannon, the company's field man in this territory, tied-in with a local radio station for an unusual and highly successful radio contest.

Bill Gordon, a popular local disc jockey, based the contest on "Who Is Jeffrey Bushinkle?", which is a running gag in the film. The disc jockey had Bushinkle requesting all Doris Day numbers, before beginning the quiz as to the identity of the person. On the day before the opening, Gordon announced that Jeffrey Bushinkle appears in "It's a Great Feeling" and offered prizes to the first 10 listeners who sent in his real name.

'Battleground' Premiere At Astor Nov. 11

World Premier of MGM's "Battleground", will take place at the Astor in New York on Nov. 11 with the regular engagement starting on Nov. 11. Armistice Day. The Astor was the scene of the other MGM war success of silent days—"The Big Parade."
What's News in Showmanship...

'SAMSON AND DELILAH' EDUCATION. Henry Wilcoxon is on his way East from the Coast with stopovers in exchange centers where demonstrations—complete with enlarged stills from the picture—will be given. Cecil B. De Mille's "Samson and Delilah" are put on for groups of educators and civic leaders. Above are shots at the San Francisco demonstration. Left, Wilcoxon doing his narration, with Dave Bolton, Trans California Theatres, getting a close-up. Right, representative group of leading San Francisco educators who attended the lecture.

SHOW WINDOW SHOWMANSHIP. Al Pierce, manager of She's Bellevue, Niagara Falls, N. Y., is getting into the forefront of the back-to-showmanship parade. Above, one of a brace of outstanding window displays featuring the presentation of "Neptune's Daughter" at the Bellevue. The window ballyhoo was in stores located in the downtown shopping district and were tied up with the music and the bathing suit angle of the picture.

NEW MARQUEE UNVEILED. Monty Salmon, veteran showman, lives up to the code: Don't pass up any chance for publicity. Here, above, is a camera report of the stunt Monty used to gather Broadway crowds to his handsome Rivoli Theatre, New York, for a ceremonial unveiling of his new marquee, with Marie Wilson officiating.

BIGTIME BALLYHOO. One of the most impressive demonstrations of public interest in movie personalities was given in New York last week when Al Jolson made a whirlwind personal-appearance tour of 18 Loew's theatres in connection with the opening of "Jolson Sings Again" at Loew's State. At left, the magnetic Al responds to the roar of New York crowds as he rides in an auto with Loew's Theatres Executive Joe Vogel, left, and Columbia Pictures Executive Nate Spingold. Right, the great Mammy Singer in action on the stage of one of the theatres where "Jolson Sings Again," will play when it begins a run of the Loew's circuit.

Here's a Model Thrill Campaign

When an exhibitor can get the public interested in working on an exploitation stunt for the fun of it, he has gone a long way in coaxing them into his theatre to see the picture. I.M.P.S. Member Gordon Spradley of Wometco's Capitol Theatre, Miami, Fla., did just that. He invited spectators to take a shot at Jesse James, which they were eager to do. It was a blowup of Jesse James (who was killed long ago), but as an exploitation maneuver to get the public interested in his feature, "I Shot Jesse James," it was humdingery.

Brother Spradley mounted a standee cutout of Jesse James in an appropriately bannered truck and had it transported about the town during the first four days of the picture's run. The driver stopped at playgrounds, on parking lots, and other public spots, set up the standee and invited the onlookers to take a shot at Jesse James, offering a pass to see the picture to all who made a bulls-eye. There were no bullets, of course, but a dart gun being offered by the driver. The many shooters were not particularly good marksmen and few passes were won, but it had accomplished Spradley's purpose: to bring the picture to the public's attention and give the folks some fun to boot.

There was a second barrel to Spradley's ballyhoo gun: a tieup was made with the Aim and Fire Sports Center, which netted a free ad on the sports page of the Miami Daily News, inviting readers to pay a visit to the Center and shoot Jesse James again with passes to those making a bulls-eye. The standee was the center of a special display at the Sports Center. A tieup was made with the Daily News that netted two stories, one with pictures—a sort of "thank you" for Spradley's giving a special preview for the paper's Youth Roundup Club. Special and regular trailers were used, calling attention to the action, excitement and thrills in the picture. A dummy in the lobby, dressed up to resemble the noted bandit, was part of a display showing the type of gun, hand cuffs and leg-irons used in Jesse James' time. A large foyer mirror carried a "thrill" message in vivid colors and a big photograph was placed in the rear of the lobby a week in advance.

But Brother Spradley did not yet think his publicity and exploitation job was done. He had a horse parked at a park-o-meter, the owner waiting to see the film. The horse was given a ticket for illegal parking, a fact that got a story with a picture in the newspapers. Imagine Spradley's chagrin at such a happening! Then he called his ushers into play, giving them painted money bags with the film's title and playdate stamped on them, which the ushers carried into and out of the city's banks, arousing curiosity and comment.

Boardwalk Girls' Parade

Half a dozen girls carrying parasols emblazoned with the title and playdate of the coming picture at the St. James, Asbury Park, N. J., were sent to parade up and down the boardwalk by Manager Herb Gordon for "The Girl from Jones Beach."
He follows motion...

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

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

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

EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.
J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
I.M.P.S. Member Report

British Theatreman Tenser Exploits Pictures With Expert Showmanship

Manager S. Tenser of the Central Cinema in Cambridge, England, is a new I.M.P.S. mem-
ber who, in his first report to STR, details some of the features used in exploiting a number
of motion pictures. STR wishes to compliment him on the variety and effectiveness of the
promotions he has used in making the public aware of the theatre's coming attractions and also
on the honor bestowed upon him by the Kinematograph Weekly in its Showman's award of £5 for
outstanding exploitation during a single month.

For "Julia Misbehaves," Manager Tenser ar-
ranged a voting contest on window displays in
26 local stores, with an ABC-MGM silver cup
awarded to the winning firm and a four-week
pass to the Central Cinema for voters who fore-
cast the three firms whose windows, by popular
balloting, were adjudged the best. The silver
cup was on display in the front office window
of the Cambridge Daily News and the winning
display was put on exhibition in the circle lounge
of the theatre. The Daily News devoted a good
deal of space to listing the competing stores,
to a notice that the competition would end in
two days and to a list of the winners of the con-
test. A co-op ad page was taken in the news-
paper by the stores concerned.

A "Spot Bedelia in Cambridge" stunt was used
for "Bedelia." Competitors, through tie-up with
the Daily News, who spotted the girl impersonat-
ing Bedelia were awarded 10-shilling National
Savings Certificates and free passes to the the-
aatre. Paper streamers were posted about town
calling attention to the Bedelia-spottig stunt.

With Sir Laurence Olivier's "Hamlet" as his
attraction, Brother Tenser prepared a souvenir
booklet of 34 pages, containing the cast, sketched
portraits and stories of the principal players, plus 36
ads by Cambridge merchants—which much more
than paid for the expense of publishing the sou-
venir—Other avenues of publicity were not over-
looked.

A tieup with the Personality Ball at the Em-
bassy Ballroom resulted in city-wide publicity
for "If You Knew Susie" as the winners ap-
peared in person on the stage of the Central
Cinema and also saw themselves on the theatre's
screen, a reel having been taken of them while
during their acts at the Personality Ball. The
Daily News, with which Tenser maintains splen-
did friendly relations, published a three-column
cut of the handing out of presentation certifi-
cates to the winners, with a half-column story.

A highlight of Tenser's exploitation for "Cry
of the City" was a dramatic scrambled still
scene from the film which contestants were to
arrange in order and label with the names of
the two players involved. The first correct entry
received a prize of two pounds and two shillings,
the following three correct answers a pass for
two at the theatre. The Daily News published
the scrambled still and a reading notice on the
winners.

For the "Black Arrow" engagement Brother
Tenser ran a contest for the town for armor, found
a private collection from which he was able to
borrow several pieces for a tieup with a furni-
ture store which displayed the armor, stools of
the film, and its steel office furniture captioned:
"The steel of the good old days, and the steel of
today in modern office furniture." Several items
of armor and weapons of olden days were used
for a floor display and the theatre front was
decorated with flags and bunting, giving an at-
mosphere of the days of knighthood.

Thrilling Ball Game
Contest on 'Stratton'

An outstanding feature of the many-angled
promotion for "The Stratton Story" arranged
by Manager Lou Cohen and Assistant Norman
Levinson of Loew's Poli, Hartford, Conn., was
a contest on the sports page of a local newspaper,
offering guest tickets for the best letters on
"The most thrilling ball game I've ever seen." 
Sports editor of another Hartford paper printed
quotations from prominent local sports figures
on the picture.

Cohen and Nathanson arranged many other
interest-arousing stunts. A month in advance
they pasted a three-sheet of the film on the floor
of the lobby. A tieup was made with a Hartford
sporting goods store to contribute baseballs to
the first 50 youngsters in line at the store on the
opening day of the film. At Bulkeley Stadium, a local sports park, large
streamers were displayed and the members of the Hartford Chiefs Baseball Club were invited
to attend a screening of the picture.—HFID.

No Grass Under Feet of
Bryant in Federalsburg

Pearl Bryant of Schine's Federal in Federals-
burg, Md., tied up with a local florist to pro-
mote an orchid corsage to be given away on
Good Friday. On Easter Sunday morning the
Girl Scouts put on a minstrel show for which
a local store gave six huge Easter baskets and
a live bunny, used as door prizes. Pearl mailed
500 cards to children on rural routes, had a
30x60 made up and ran a trailer 10 days in
advance.
St. Louis

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DENVER

Semi-annual awards of courtesy and maintenance plaques were made for the first six months of the year by Frank H. Ricketson, Jr., president of Fox Intermountain Theatres. Courtesy plaques went to Helen Spiller, Esquire, Denver; Robt. Pennock, America, Ft. Collins, Colo.; Vern Fletcher, Paradise, Idaho Falls, Idaho, and Mike Zalesny, Serf and Kiva, Las Vegas. N. M. Maintenance awards went to these maintenance men: Ernest MacDonald, Fox, Aurora, Colo.; Harold Benson, Marlow, Helena, Mont.; Gunich Komoto, Italia, Rock Springs, Wyo., and Ignacio Flores, Kiva, Las Vegas, N. M. Both awards were distributed one to a district. At the end of the recent drive Jack Kramer, city manager Durango, Colo., was named “Showman of the Drive,” because, according to Ricketson, “Jack did the most outstanding job of all, in keeping show business going in his situation at a mighty fast clip. For the entire period of the drive, Jack’s record shows a constant string of activities. His endeavors were numerous and quite varied, with a big success tag tied to all of them.”

Robert Riddle has been put on as salesman by Monogram, to cover New Mexico. . . . Clarence Olson, who recently returned to Denver as branch manager for Monogram, has bought his former home back, which he owned while living here as United Artists branch manager. . . . MGM Manager Carl Bedley, Salt Lake City, spent a couple of days in Denver. . . . James Hall has brought films to Texline, Texas, by way of a 170-seat Texline.

Chas. Duer says the charm of Los Angeles has no claim on him. Scheduled to go to Los Angeles for Paramount, Duer declared he would rather stay in Denver, so now he is selling them, covering Denver and western Colorado.

Seen on film row: Russ Dauhnerr, Salt Lake City; Larry Stamsore, Colorado Springs, Colo.; Esther Cleveland, Newcastle, Wyo.; Mrs. and Mr. Fred Hall, Akron, Colo.; Palmer Allen, Merrill, Neb.; Mr. and Mrs. Earl Gorder, Cody, Wyo.; Robert Kehr, Ogallala, Neb.; Kenneth Powell, Wray, Colo.; Don Moore, Ault, Colo.; Lloyd Greve, Eagle, Colo.; W. L. Smith and Geo. Allan, Sr., North Platte, Neb.; and Mr. and Mrs. J. M. Key, Albuquerque, N. M., who were returning from a Mississippi vacation.

Atlantic

Openings include those of the 970-seat, $150,000 Ritz in Andalusia, Ala.; Crescent Amusement’s 450-car, $100,000 under-skyer at Decatur Ala., managed by Carlton Mann; the Mid-Way Drive-in at Sanford, Ala., operated by W. F. Jackson, James H. Etheridge and Johnny Dee. With J. A. Jackson’s decision to open an under-skyer at Clanton, Ala., Acme Theatres General Manager Frank Merritt announced that Marvin Kelly would take over the Empire. . . . J. W. McDonal is also leaving the Empire, sold to manager for management of Brown Parks. . . . Wilby-Kinsey District

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REGIONAL NEWSREEL

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Manager R. M. Kennedy announces that Ralph Laughlin has gone from assistant manager to manager, from Bama to Ritz, in Tuscaloosa, Ala., and that Marshall Williams has been made manager of the Walter in Selma, Ala., succeeding Ralph Curry, who has become manager of the Sky-Mont Drive-In nearby. Owner Harry Willoughby of the Hueytown in Hueytown, Ala., has taken over the Avondale in Avondale, Ala., until recently closed.

Jack Goffman of Screen Guild has returned to Eagle Lion. Nelson Towler is EL's new manager. Leonard Shea left the position to enter business in Jacksonville, Fla. EL has added Mrs. Lois Cone, formerly with Talgar Theatres here, to the staff. Bill Kemp has resigned as manager of Loew's Palace in Memphis, Tenn., and is now with Wies Theatres in Savannah and Macon.

Kate Wright and Marion Hadley have resigned from Monogram.

New president of the Radio and Amusement Club in Montgomery, Ala., is Manager Cecil Brown of the Clover Theatre. The local Astor branch is leading the South in the Bob Sabin Drive-In and may lead the country. Assistant Manager Mac Russell of the Strand in Birmingham, Ala., has returned from National Guard training at Ft. Benning.

ALBANY

Dick Keating, Paramount booker, returned from a week's vacation on Long Island. Harry Berlson, Monogram franchise holder, was in for a conference with Max Friedman, booker and buyer at Warner and booker Joe Weinstein last week. Dale Hertman is the new student booker at Monogram. Edith Lory, secretary to Jack McGrath manager of Albany Theatre Supply resigned and was replaced by Mrs. Banono. Donald Kranze, son of Bernie Kranze, present chief of Films Classic, recently joined the sales force at Paramount. Bertha Knoll, telephone operator a RKO, returned from a week's vacation in New York. Anita Mountain, secretary to Bob Adler, booker at Monogram is vacationing. Max Friedman, booker and buyer, Joe Weinstein, booker, and C. A. Smalowitz, zone manager Warner Bros. Theatres left for a business trip to Buffalo. The Strand Theatre held a Fashion Show in conjunction with the showing of "It's A Great Feeling."

TORONTO

Some British product will be sold away from Odeon Theatres (Canada) by Eagle Lion Films of Canada, both Rank companies, according to an announcement here. The pictures involved are 15 from Sir Alexander Korda's London Films and four Wilcox-Neagle productions. It is understood some will be made available to Famous Players Canadian and affiliated circuits. The reported move may be the outcome of the suggestion of British Board of Trade President Harold Wilson to F. P. President J. J. Fitzgibbons on the former's visit here some weeks ago. Wilson wanted the circuit to buy more British films to help the economic position of the United Kingdom. Fitzgibbons made no public comment at the time.

In view of the Dominion's own foreign exchange quandary, film row is wondering whether the Canadian Government will be agreeable to an increase in remittances if the rumored tie-up between 20th Century-Fox and Canadian Odeon materializes. The Dominion Parliament is expected to consider the exchange problem when it convenes Sept. 15. The Row is also wondering, in event of the 20th-Fox deal, whether the same producer-exhibitor conditions might continue here that brought about divorce proceedings in the States.

Executive Director Fred C. Dillon of the Canadian Motion Picture Distributors Association will be Canadian observer and adviser at the all-industry public relations conference to be held in Chicago Aug. 30-Oct. 1. Arch Jolley will start his round of industry speeches for the fall at a luncheon of the Catholic Business Women's Guild on Sept. 11 at the Royal York Hotel here.

Famous Players Canadian will appear before the Rt. Hon. Vincent Massey's federal government commission of culture and science at Ottawa on Sept. 6 to discuss the introduction of television in the Dominion.

PHILADELPHIA

Charlie Palladine, present manager of the William Goldman Terminal, will take over the State when it goes into the Goldman chain on Aug. 29. For the time being, the house will continue with its present clearance, but notice has been already served on the local distributors that the theatre expects to become a first-run Philadelphia operation. The exchange on the Eastern exchange were Henrietta Weinberg and Charlotte Brown. Lillie Rosentoort, 20th Century booker, is motorizing through Virginia. Joe Engel is beaming over Quality Premium's display which is now ready for exhibitor viewing. Len Davidson has been appointed to the post of film buyer for the Stanley-Warner chain, replacing John Turner. Salvador Anastasia, assistant shipper at Clark Film, has returned from a training course at Quinnico, Virginia.

Plans are now under way for the Variety Club, Tent 135's golf tournament and dinner dance at the Whitemarsh Country Club on Sept. 16. Cormack G. Keeley, a veteran of 42 years in the industry and most recently connected with the Rajah, Reading, as managing director, has resigned from the business. At the same time, the organization controlling the Rajah revealed that Keeley would remain on full salary in appreciation of his efforts, and that he would be available as a consultant as needed.

LOUISVILLE

Joining with the Skyway and Parkway Drive-In here in promoting first run product at under-skys is the Kenwood, which brought in "Bad Men of Tombstone" and "16 Fathoms Deep" as a pair at 52 cents, with kids under 12 free. Final auditions for the Ted Mack Original Amateur Hour were held on the stage of the Rialto here, with the winners going to New York for a salute to Louisville. Twenty acts appeared on the stage, with winners being chosen by Director Lloyd Marx of the radio program.

A meeting of the Convention Committee of the Kentucky Association of Theatre Owners was held Aug. 15 in the Bluegrass Room of the Brown Hotel here. Among those in attendance were Chairman W. E. Carroll, Sr., KATO President Guthrie Crowe, Gene Lutes, Buddy Arnold, Nell Borden and E. L. Ornstein. Melvin Honaker of the Hill Top Theatre staff here has left on an extended vacation trip to California. Russell Morga of the Shelby theatre has just returned from a vacation in Boston Harbor, Mich.

HARRISBURG

New at the Senate is Geraldine Stone. Rio Manager Francis DeVerter reported one of the Fabian 30th anniversary celebration stunts about boomeranged, so impressive was it. He placed a large signboard containing 93 pictures of old-time movie stars in front of the theatre. The crowds were attracted to the spot in such numbers he was forced to move the board to aid inflow of pedestrian traffic. He reported hundreds of entries in the contest to identify the stars. The Fabian celebration under way at State and Colonial as well, is reported bringing in fine crowds.

LEGION CITATION FOR YATES. Dale Evans and Roy Rogers grow enthusiastic as they read the scroll presented to Republic Pictures Prexy Herbert J. Yates at the 31st Annual Convention of the American Legion, State of California, held in Long Beach. The State Legion cited Yates for his production of the anti-communist picture, "The Red Menace" and presentation of the scroll was one of the ceremonial highlights of the convention.

Phoneyes

Boston theatre cashiers this week were watching for the latest tens and twenties in the wake of a warning issued by the Secret Service and the banks.
OMAHA


Mr. and Mrs. Ed Cohen celebrated their 26th wedding anniversary. He is the Eagle Lion manager. . . . Ferd Reuter was married here to L'Armande Teghini. The MGM booker and bride are honeymooning in Colorado. . . . Oliver Broughton, MGM maintenance man, arrived here from New York. . . . C. B. Haarmann bought the Alton (Ia.) Theatre from Wayne Nebben, who also owns the house in Orange City, la. . . . Irving Lesser of New York, producer's representative, was here. . . . Bob Krause, RKO Kansas City booker, stopped here enroute from his vacation.

Dixie Lusk replaces Shirley Hudson as RKO biller. . . . Elizabeth Falcon is a new stenographer in the same office. . . . While Samuel Lieutsche, Universal-International booker vacationed in California, Salesman William Laird pinch-hit in the office. . . . Branch managers and their wives were guests of the Colosseum in a big Sunday picnic at Carter Lake.

A daughter, Billie Frances, was born to George Gill, student manager at the Orpheum Theatre. . . . Norman Nielsen, RKO-In-Theatre Corp., is vacationing in the Black Hills. . . . Delores Kramper, Universal-International cashier, is spending her two weeks at Estes Park. . . . Gerald Dryden, Paramount Theatre assistant, also is vacationing.

PORTLAND

Milloula's (Mont.) newest theatre, "The Warren," opened this week making some six theatres for this growing city. Warren Gavin is owner. . . . The Columbia at Coulee Dam, has been razed. . . . Walter Tebbets, pioneer Oregon theatre owner announces the new Laurelhurst Theatre will open early in October.

Ed Zabel, pioneer Olympia exhibitor celebrates his 40th year in business. . . . Don Holdale of Northwest Film Service is back from Eastern Washington trip.

CHICAGO

Ralph T. Kettering has been appointed Executive Secretary of the Variety Club of Illinois effective Aug. 29. Chief Barker Irving Samuel has announced. . . . The annual golf-outing of the Variety Club of Illinois was scheduled for Aug. 26 at the Sportsman Golf Club in Northbrook, with double last year's attendance of 147 expected by Theatre Chairman Nat Matherson.

The Warners Employees Club held their annual golf and dinner blowout Aug. 16. Carl Hays is president. . . . Warners Capitol Manager Bill O'Connor was on a fishing trip in Wisconsin. . . . Warners' Capitol Assistant Manager Pete Pissano wound up at Joliet Hospital with a broken leg when he went on a fishing trip. . . . Warners' Stradford Theatre Manager John P. Field returned from a Mexican vacation.

New Chicago assistant managers: Dick Galvin, Capitol; Bill Dart, Avalon; Harry Chronos, Highland; Tom Greeno, Shore. . . . Vice President S. J. Gregory and Promotion Manager Pete Panagos of the Alliance circuit have returned from a visit to their Washington state theatres.

VANCOUVER

Doug Miller has opened his new 500-seat Tower at Taber. He also operates the Rex there. . . . Theatre Confections, Ltd., has promoted British Columbia Manager Kevin Fitzgibbon to the Toronto head office and replaced him with Toronto Purchasing Manager Frank Troy. The amusement business threw a stag party for the popular Kevin at the Devon Cafe. . . . Assistant Manager Alex Barclay of the Capitol in Victoria has been promoted to manager of the Edison in New Westminster, succeeding Cecil Cameron, resigned. . . . Gordon "Bud" Smith succeeds Alan Owen-smith, resigned, as assistant manager of the Famous Players Strand. Harris comes from

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INDIANAPOLIS

Fletcher Brewer, operator of the State, at Winfield, Ind., has taken over the Arc Theatre, Lafayette, Ind., formerly operated by Chuck Kreighbaum. . . Two hundred in-car-speakers will retro-fit an electrical switchboard Aug. 11 at the Drive-In-Theatre, Terre Haute, Ind. . . The Eastside Auto Theatre, Terre Haute, Ind., had its formal opening Aug. 16. . . Charles Kich, district manager, Warner Bros., visited the local branch. Mrs. Jesse LeBrun, father of Don LeBrun, operator of the Kent, at South Whitley, was injured in an auto accident and is confined to the general hospital at Warsaw, Ind. . . The American, at Ladoga, Ind., was partly damaged by fire Fri., Aug. 12. The projection booth and screen were practically destroyed by the blaze.

Jack Benson, head booker at Universal-International, has been transferred to the Washington, D.C. exchange of the company where he will join the sales organization. . . Mr. and Mrs. Abe Kaufman (he is the operator of the Fountain, in Terre Haute, Ind.,) are resting at Marquette University. Manager Schleter, operator of the Liberty at Alexandria, Ind., died Aug. 15, according to filmrow reports. . . Gordon Harrell, formerly the assistant manager at the Indiana here, has resigned. He became a salesman when George Schmook, salesman at RKO, who covered northern Indiana territory until recently, has been appointed city salesman.

The Palace at Ft. Wayne, Ind., operated by Quimby Theatres, has changed its program policy to double features. It has been known as a single feature house since under the Quimby management. . . RKO Office Manager Robert Stroms and family have gone to Greenscattle, Ind., to spend their vacation with friends and relatives there.

WASHINGTON

The Variety Club of Washington will dedicate its new Cabin to memory of the late John J. Payette, its first chief Barker, at the Merrick Boys' Camp, Nanjemoy, on Aug. 28. Scheduled to be present are the entire board of governors and industry managers. The Club incidentally will start its Saturday night city house parties on Sept. 10 with Alvin Q. Ehrlich and Joseph Zamoiski as Kings for the Night.

Fred S. Kogod, chairman of the Washington Club's Welfare Committee recently revealed the club's humanitarian activities which included a U. S. Coast Guard Inter-Faith Memorial Chapel, shut-ins screenings at local hospitals, homes, orphanages; contributions to the Glaucoma Clinic at the Episcopal Eye, Ear and Throat Hospital; television sets for the industrial home annex, contributions to shut-in institutions, boys clubs, the Red Cross, and various hospitals. The Club, incidentally, has signed a television outfit to produce a series of one-minute television spots covering its humanitarian activities.

The National will return to a first-run policy with "Devil in the Flesh" and the Metropolitan opened its Rita Hayworth festival Aug. 25 with "Cover Girl" and "You Were Never Lovlier. . ."

The town's fourth drive-in—the Sunnset—opened under Aug. 22 on Leesburg Pike. A 300-car, it is operated by Henry Wilson and will charge 50c, car, regardless of the number of occupants.

Funeral services for Lawrence E. Snoots, 36, manager of Warner Bros. Sheridan for seven years and connected with WB since 1936, were held Aug. 17. The victim of a heart ailment, he is survived by his widow and a son, Lawrence, Jr., Pallbearers were Warner Bros. Managers William Rudder, Charles Phillips, Philip Kraska, J. Allen, Henry Gunn, Henry Coon, Walter Cannon.

NEW ORLEANS

United Artist Mississippi Salesman C. H. Crossley is in the Baptist Hospital, Jackson, Miss., following an operation last week. He is not expected to return to his job for about two weeks. . . D. J. Collins, auditor from New York, was at the 20th Century Branch office in New Orleans last week. . . Marilyn Kilgore is the new billing machine operator at 20th-Fox. . . Columbia booker Albert Reid is driving to Mexico for a two weeks' vacation.

Columbia Secretary Margaret Gahos recently spent a week of her vacation entertaining business people who were in the city. . . Paramount Office Manager Foster Hotard is vacationing in Amarillo, Tex.

Paramount's A. M. Kane, Boston, and co-captain, Myron Satter, held a Gold Rush of Miss., following an operation last week. In addition to employees of the New Orleans branch office, persons attending included Max Commet, president of Mississippi Theatres, and William J., president of Allied Theaters, Gulf States.

The RKO Orpheum Theatre in New Orleans will have a new look this fall when work is expected to be completed on a new front and improvements according to RKO City Manager John V. Denton.

The entire exterior will be replaced with mahogany-color structural glass. The front will have all glass doors and glass transoms. Eight new display frames, made of stainless steel, will be installed outside and in the lobby. The box office will be completely new and equipped with two ticket machines. A new marquee and vertical sign will add to the streamline appearance. Interior lighting will be used in the lobby. Ceilings will be dropped. An entirely new heating and air-conditioning unit also will be installed. Improvements in the auditorium proper were completed last April.

New Theatres


Memphis—Theatre at St. Anthony Village as part of shopping center to be built by American Theatres for lease to Louise and Estelle Gallayau, 320-sater at Cosmos, Minn., by Irving Hsunden and J. M. Lintner.

Oklahoma City—706-car under-skier at Spencer Hospital and South Shaver St., beyond Pasadena, Tex., near Houston, to cost $200,000 by the Long Theatres.

New Orleans—$75,000, 542-car under-skier at Cleaveland, Miss., by RKO. Nipper Circuit with modern playground, miniature trains, etc.

Milwaukee—Community Theatre Co., bids asked for new theatre at Waukesha; at Genoa City, a 440-seater with soda bar.

Vancouver—Bill Risk, the first theatre at Paradise Valley, Alberta.

Hartford—E. T. Abramek, an under-skier at Fitchburg, Mass.; A. W. Hall, an under-skier at Berlin, Conn., pending zoning change; Burnside Theatre, Inc., a $160,000 under-skier at East Hartford; Lockwood and Gordon, a $400,000 under-skier at Concord, N. H.

Atlanta—Acme Theatres of Birmingham, a $100,000 under-skier at Athens, Ga., an under-skier in Clinton, Ala.; C. C. Sutton, an under-skier in St. Louis—Keratos Theatres, at Chillicothe, Ill.; Jahnson-Korn Theatres, a 1,000-car under-skier on U. S. Route 40 near East St. Louis.
REGIONAL NEWSREEL

SALT LAKE CITY

The Capitol Theatre, closed by a fire that took the life of an usher July 24, will re-open with "The Mighty Joe Young." The Intermountain Theatres house, managed by Nevin McGord, will have a new front and many innovations... Harry Kerr is doing well with the Cimgrille, modern cafe amidst the exchanges, which he took over recently... Warner Bros. District Manager H. M. Herbel headed for Denver after visiting the local office and conferring with Branch Manager William Gordon for several days... Eagle Lion Bookler Fred Polski returned this week from a vacation in nearby canyons.

SAN FRANCISCO

Ruth Scott, pert, popular and pretty executive secretary of San Francisco Theatres, Inc., was married Aug. 27 to Harry McLoud at the Star of the Sea church... Stanley Lecours, general office manager of Film Classics exchange in San Francisco leaves the local unit next week to assume management of the Los Angeles branch's sales office. A Twenty-Century-Fox official from San Francisco including Herman Wobber, B. D. Stoner and Alex Harrison this week traveled to Los Angeles to participate in the Clyde Richmond Testimonial dinner celebrating the veteran showman's 50th year in the entertainment business.

RKO Golden Gate Theatre Manager Mark Ailing received the company showmanship award for the week, handing the three unit Walt Disney show, "Dumbo," "Saludos Amigos" and "Seal Island."... Peter Vigna, veteran booking agent with Fox West Coast Theatres staff, returned to his desk this week after an extensive vacation at Golden Gate Parks... Hulda McGinn, public relations representative with California Theatres Association, is vacationing in Washington, D.C. with her daughter Mary Taylor, former S.F. publicist... Alma Stroth, for eight years a film inspector at the local MGM exchange, passed away at her home... Gerald Karski, president of Motion Picture Service, is currently in Chicago on an extended business tour.

HARTFORD

An Aug. 27 opening was planned for the 600-car Dumbarton Drive-In built by Lockwood and Gordon Enterprises. William Moore, formerly assistant manager at the circuit's Portland Drive-In at Scarboro, Me., has been named manager of the new under-skyer.

A petition opposing rezoning to permit construction of a drive-in at Bristol has been signed and presented to the zoning commission by 72 residents. If the rezoning is granted, Lockwood and Gordon would put up the under-skyer.

Hoot Mon

When the Chicago Variety Club holds its golf-outing at Sportsman Golf Club Friday, Aug. 26, Jack Rose, who is supervising the event, will find Willie Shore, Chicago's own comic, on hand in kilts and tam-o'-shanter as reception chairman. All the stage stars in Chicago that week wiil be there, too, and Rose promises not alone prizes for the golfers but cold beverages at each tee. Who wrote that little couplet about "a day in June"? This is August.

Vacation schedules also continue to occupy a prominent spot in trade talk in Connecticut. George E. Landers, Hartford division manager, E. M. Loew's Theatres, has checked into his office, following a two-week vacation at Cape Elizabeth, Me. Lou Cohen, Loew's Poli, Hartford, manager, returned from upstate New York, while Sam Schine, treasurer of Strand Amusement Co., the Bridgeport, Conn., circuit, got back from a visit to Vermont... Now on vacation is Ernie Greuna, assistant general manager of the Hartford Theatre Circuit, Hartford... Fred R. Greenway, manager, Loew's Poli Palace theatre, Hartford, has been vacationing in Chicago... Jim Duran, assistant manager of the Citizen Theatre, Hartford, has been on his Cape Cod, Mass., vacation... Joe Boyle, manager, Loew's Poli Theatre, Norwich, Conn., returned from a vacation in northern New England, Paul O. Klinger, manager, Loew's Poli Strand Theatre, Norwich, Conn., has returned from a Pennsylvania vacation.

Mollie Sticklees, manager, Loew's Poli Palace Theatre, Meriden, Conn., is engaged to Dr. Irving Katz of that city... Eileen Carrola is the new relief cashier at Loew's Poli Palace, Hartford. Larry Lebron has been promoted from usher to chief of service staff at the Perakos circuit's Palace, New Britain, Conn.... Mrs. Leon Brewster, widow of Eugene V. Brewster, Hollywood producer, has been appointed manager of Hartford's Hotel Garden. She was formerly a Hollywood scenario writer.


KANSAS CITY

Ted Grant has rejoined the Durwood circuit, this time as booker. He was formerly manager of the downtown Liberty, now the refurbished Rosy. Bob Bynes is now city manager for Durwood in St. Joseph; for some time he was ad manager there. Dale Sparkling is the new assistant manager at the Durwood Hollywood Theatre in Leavenworth, Kan.

Fox Midwest managers and officials will have their choice of golf, gin or horseshoses as entertainment at the twentieth annual convention Aug. 31-Sept. 1. And the evening banquet will be at Elmer Rhoden's Starlane Farms.

CLEVELAND

Republic Pictures President Herbert Yates will be in Cleveland September 2nd to attend the world premiere of "The Kid From Cleveland."... Ben L. Ogrom, head of Ohio Theatre Supply Company announces that his company has been named exclusive distributor in the Cleveland exchange area for the new Starke Cyclo-Centric projection screen and the new Hi-power motor generators... Ohio Theatre Service Corp., operated by Lou Ratek and Tony Stern will buy, book and manage the new Skyview Drive-In Theatre now under construction between Norwalk and Monroeville.

At Sunshine of Advanams, combining business and vacation, will attend the New Jersey exhibitors convention in Atlantic City while vacationing there with his wife. P. E. Essick and Howard Reif, partners in Modern Theatres circuit, are adding office space.

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REGIONAL NEWSREEL

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Mike Masandrea, owner of the Mayfield Theatre, broke his arm in a fall in front of the theatre. . . . Anne Vickers, secretary to MGM branch manager Jack Sog is walking with a cast, result of a broken ankle. . . . Eddie Miller, manager of Warners' Hippodrome, left for his seventh vacation in Mexico. J. Knox Strachan, Warner Theatre publicity director, leaves to spend the lay off season in Canada.

Henry Brenner has been promoted from assistant to manager of the Embassy. He succeeds William Colella now at the Esquire as co-manager with Harold Greenberger.

Leo Weiss, 60, for the past 19 years pro-"I Fox Film John. in New York, was to start his own operation formally Saturday with a circuit of six houses. The chain, which consists of houses Springer took over from Century is made up of the 43rd Street in Long Island City, the Town in Flushing, and the Quentin, Tivoli, Triangle and Vogue in Brooklyn. The new circuit is to be known as Springer Theatres, Inc., (The Friendly Circuit.) Springer's entry into business for himself is another Horatio Alger chapter of American success. He started to work for Century 27 years ago as chief usher of the Merrick at Jamaica, when the Century circuit had only five houses. Afterward he managed other houses, was later named head of the purchasing and maintenance and real estate departments. For the past year he was general manager of the circuit.

Oscar Morgan, senior silver-haired veteran of Paramount and its present short subject general sales manager, will celebrate his 35th anniversary with that company on Sept. 1. His friends arc already planning a luncheon at Sardi's for the occasion of events. Bruce Balaban, 21-year old son of A. J. Balaban, manager director of the Roxy, made his bow into the business on his birthday Thursday at a party hosted by his dad in the big Broadway showcase. To indicate how A. J. feels about show business the invitations to the affair carried the line: "The Greatest Business in the World," as a subtitle to Show Business.

Tony Agoglia of United Artists on film row is back from his vacation and Harry Newman, head shipper same place, is off to White Lake, N.Y. on his . . . Filmrowite Elizabeth Miranda is off for her two weeks at Delaware Water Gap; John Hogan is back from his relaxing trip.

The Strand Theatre closed Aug 26 for a renovating period with the Warner Bros., showcase scheduled to reopen Sept. 1, with "White Heat" and a return to stage shows. The Strand had been operating with all picture policy recently but the house apparently needs a boost from flesh . . . Roxy Managing Director A. J. Balaban was to be host to some hundred Waes Friday as part of the premiere of "I was a Male War Bride.

SOS Cinema Supply Corporation has donated five 35-mm motion picture projectors to the Israeli army to train as well as entertain soldiers. Walter Reade's Lawrence drive-in at Trenton, N.J. opened Tuesday night after a delay in steel delivery for the screen tower had threatened to call the whole thing off.

CINCINNATI

RKO salesman, Lloyd Kraue, and Miss Barbara Dwell, United Artists were married on Aug. 20th. . . . Fox employees are pitching hard to launch a successful "Joe Rosen Testimonial Drive." . . . Co-Operative Theatre Service have added the Palace, Lancaster, O., and the Manager, Cumberland, Ky., to their booking list. . . . Harris Dudelson, metropolitan district manager, Eagle- Lion, was in the city arranging for moving of his furniture to his new home in New York. . . . Harry Sheenan, assistant branch manager, MGM, is in the hospital for observation.

The local Variety Club started their party night on Aug. 20, with entertainers, dancing, dancing instructions, food and drinks. These will be regular features during the season . . . Hugh MacKenzie, RKO-Radio field publicity representative, has been transferred from Cincinnati to Chicago; and Russ Morgan replaces him here. The Evanson Theatre, Cincinnati, was sold by Art Manheimer to Edgar S. Jackson, effective Sept. 1 . . . George Delis has obtained the Eastland Theatre, Portsmouth, Ohio, from C.A. Metro, Garrison. Allan Moritz, wife of Columbus branch manager, is recuperating from a recent operation.

OKLAHOMA CITY

Tulsa roller skaters will be starred this week in a motion picture short. The shots and sound sequence will be incorporated in an all-Tulsa movie "Stars of Tomorrow" to be shown at 11 theaters here and many others throughout the southwest. . . . Naugodches, Texas, Naugodches County's motion picture theatres will participate Aug. 11-18 in the Texas Theatre Polio Fund Drive. Cooperating cities are Naugodches, Cushing and Carrion. The new $20,000 Brumon Theatre in Baytown, Texas, will be opened Aug. 23, Owner H. E. Brumson announced, Rufus Hummel, former manager of the Bay Theatre in Baytown, will be manager of the new theatre.

Filming of "Rock Island Trail" a movie depicting construction of the Rock Island railroad, will be started Sept. 9, on location near McAlester, Republic Pictures executives and technicians arrived in Tulsa Tuesday and were welcomed to McAlester by members of the McAlester Chamber of Commerce. After scouting around the country for a location suitable for filming Rock Island scenes of the 1800's Republic executives decided that the Pittsburg spur, near Haleyville near the Ohio, offered the most natural and unobstructed scenery. Outdoor scenes will require several productions to get the complete cross-country story.

L. O. Daniel, Jr. of the Delman Theatre, Tulsa, announced Saturday that Warren Miller had resigned the theatre to become assistant manager. Miller previously was associated with the Delmar in a similar capacity.

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**PITTSBURGH**

Bert Stearn, head of Cooperative Theatre Service here, is recuperating from his recent illness and plans to spend Labor Day week in Miami, Florida. Mrs. Stearn, who has been spending the last several months there, will return to their home here with him. Alex Blair has been appointed manager of Warners Shady side here, succeeding the late Dave Broudy. Blair had previously been assistant manager at the Shady Side but for the past several years has been manager of the Manos at Indiana, Pa. . . . Mr. and Mrs. William Richman, who operate the Century Family Theatre, North Side, Pittsburgh, celebrated their 35th wedding anniversary last week.

Harry Hendel, veteran exhibitor and associated with Bert Stearn in the production of several motion pictures, will head a local group that is planning a string of drive-in theatres in this area. The first has already been started, situated on Route 19 at Wexford, Pa., and is expected to be completed by the end of September. . . . Jack Dinn has been transferred from the Philadelphia branch of 20th Century-Fox to the Pittsburgh office, succeeding George Moore as sales representative in the Erie territory. John Wilhelm, transferred from the Buffalo to the local exchange of the same company, is a student booker here.

**DES MOINES**

Kermit Carr, Des Moines district manager for Tri-States, is vacationing in Colorado. . . . Russell Frazer, advertising head for Tri-States, is also on a two-weeks vacation. . . . Jane Hutchins has replaced Lois Underwood as secretary to Bill Toney in Tri-States maintenance department.

C. B. Haarman of Alto, Ia., has purchased the Alto theatre from Wayne Nebben who will continue to run his other theatre at Orange City, Ia. . . . Jim Foley has been named as a salesman for Paramount with Chuck Elder as office manager and Chuck Calguri as booker for the exchange.

**Baltimore**

Work was progressing on Joseph C. Grant's New Northwood Theatre being built in the Northwood shopping area, with seating capacity of 1100.

1. M. Rappaport has been appointed representative of Variety Club Tent No. 19 for the Board of Directors for Variety Club's Will Rogers' Memorial Hospital. . . . Jack Parker's new Parkville Theatre, an 800 seat house will be decorated. . . . Roy Light is the new city manager of the Maryland and Embassy, Cumberland, replacing the late Harry Stearn.

Fred Perry using two-day stage stands at his Garden Theatre. . . . George Hendricks, relief manager, Hicks circuit, planning a Canadian vacation Sept. 1st. . . . Harry Welch, Mayfair publicist vacationing in New Mexico with his mother. . . . Phil Bress, Lenox and Dunbar, Norfolk, Va., entertaining at a dinner party in the Sheraton Belvedere for Miss Lottie Horrizen. . . . Lauritz Garmann, German circuit back from a Cape Cod vacation fit and tan . . . Chauncey Wolf, Uptown, back from Atlantic City. . . . Wiltier Brzdeniak, Schwaber circuit on a Florida Honeymoon.

THE BOX-OFFICE SLANTS

**Post Office Investigator**

(Continued from Page 15)

A philatelist, and becomes involved even more deeply when the crooks start double-crossing each other. When he confesses to his superiors in the postal service, he is given a chance to help round up the crooks.

**Comment:** Very strong acting, and direction predominate, then are several moments when this film builds suspense and leaves the audience with some apprehension for the hero. Audrey Long, who has the leading role is one the wrong side of the law, and there is thus only a minor romantic interest in the picture. Warren Douglas who plays the letter carrier gives a uniformly good performance, and satisfactory work is also contributed by Jeff Donnell, Tony Cannon and Marcel Journet.

George Blair directed for Associate Producer Sidney Flicker.

**Train of Events**

(Reviewed in London)

Rank | Drama | 95 mins.
--- | --- | ---
**AUDIENCE SLANT:** (Adult) Excellently contrived omiws story of four groups involved in a rail crash. Romance, suspense and comedy combined with genuine human feelings.

**BOX-OFFICE SLANT:** Lack of names other than Valerie Hobson restricts it to the art houses but it has the movement and quality to merit wider screening.


**Plot:** A rail crash solves the problems of four groups involved. An actor has murdered his unhappy wife and concealed her body in a theatrical basket. A philatelist is going with a more than fliratious solo pianist to conduct her concert at Liverpool. A Cockney orphan has stolen money to get an escaped German POW his ticket to Canada. The driver has domestic problems.

**Comment:** Ealing Studios under Sir Michael Balcon, have established a fine record for turning out extremely competent pictures which are well acted, technically excellent and distinguished with a pleasing sense of humor. "Train of Events" is no exception. Despite the four separate episodes, development is slick and smooth. The point of having three directors for the various parts is not clear unless it was to speed production. They have, however, worked so much as a team that no one will detect the change overs. The film opens with the crash. The four episodes are then established, the audience having seen the characters on the express. Each group is visited again, the train's departure and crash is repeated and the various problems quickly smoothed out. By this means, excellent continuity is maintained and the parts blend into the film. Particular credit is due to film editor Bernard Griible for his effective cutting, particularly of the rail crash. Valerie Hobson has her first sophisticated comedy part in a long while as the understanding wife of the philandering musician and should be seen by movie audiences, particularly the younger ones. Irina Baranova also gives a delightful performance as the other woman, Joan Dowling makes the Cockney waif who gives her all to aid the German POW completely credible and Jack Warner is the understanding and thoroughly decent engine driver.

Rodeo Rigging

The gate has been opened at Louisville's new 450-seat Rodeo Theatre, devoted exclusively to western movies, with such well-known movies as "any kid ever dreamed of. If the be-chapped staff, the chuck wagon refreshment stand, the horse shoe and pistol door handles don't add the little writer's note of the saddle seats which are available in the auditorium,

Chillern Hundreds

(Reviewed in London)

Rank | Comedy | 85 mins.
--- | --- | ---
**AUDIENCE SLANT:** (Family) Essentially English comedy of traditions and politics told with disarming charm and likely to please class audiences.

**BOX-OFFICE SLANT:** Remembering the success of "Don't Take It To Heart" and similar English comedies, this can do well with the art house patrons.

Cast: Cecil Parker, A. E. Matthews, David Tomlinson, Dana Morrice, Marjorie Fielding, Helen Baskin, Tom Macnab, Joyce Carey and others.


Plot: David Tomlinson whose family have been the East Milling parliamentary seat as Conservatives for generations, is defeated by Socialist Tom Macaulay. The latter is promoted to the peerage resulting in a by-election which Tomlinson contests as a Socialist. His fiancée, Helen Baskin, an American girl with a love for traditions, is disgusted and inveigles the family butler, Cecil Parker, in standing as Conservative. He wins and solves the several problems arising from side issues.

**Comment:** Adapted from the long-running West End stage comedy, this is essentially English and while gently guying traditions, conditions and political trends, simply explains the system of government. Cecil Parker makes the butler who stands for Parliament to save the family's face a pillar of strength, and A. E. Matthews, Marjorie Fielding and Tom Macnab play the parts they created on the stage. David Tomlinson appears as the unsuccessful contestant and son of the house and Helen Baskin is the American girl. The flirtatious maid is skilfully handled by up-and-coming Lana Morris. This is all in the traditions of such comedies as "Don't Take It To Heart. Tawny Pipit" and "Quiet Week-End" and should do well in the art houses where English pictures are appreciated. Showmen might care to note that few visiting Americans have missed the show on the London stage and have voted it first class entertainment. It may also open on Broadway in the Fall.
Columbia will reunite the father-son team of Walter and John Huston when "Reminiscences of a Cowboy" goes before the cameras in December. The Hustons, who won three Academy awards last March, have not worked together since "Treasure of Sierra Madre." Montgomery Clift has been signed for this screen version of the Frank Harris novel to be produced by Horizon Pictures for Columbia release.

**Studio Roundup**

Production leveled off this week and only five new pictures were started in sharp contrast to last week when seventeen got the green light. The new entrants are "Rogues of Sherwood Forest," and "A Mother for May," at Columbia; "Powder River," at Republic; "Cuban Trail," a Nat Holt Production for 20th-Fox, and "Phantom Heart" at Screen Guild. Two pictures previously marked to start were postponed. RKO withdrew "Carriage Entrance," because of casting difficulties, and Monogram was compelled to postpone "Wolf Hunters," when Chinkook, canine star, sprained a paw while rehearsing and was ordered to the sideline for ten days.

Walter Mirisch, who produces the Bomba series for Monogram, has signed Ford Beebe to direct "Bomba on Panther Island," which is scheduled for a late September start. Columbia will introduce a young Canadian actress, Valentine Perkins, in "Tyrant of the Sea." She will play the leading feminine role opposite Ron Randell, under the direction of Lew Landers.

Bob Hope and Lucille Ball, who are currently at work making "Where Men Are Men" in Technicolor for Paramount, have returned to the studio after several days of location. Edy Waller, Republic action star, has been signed to a new four-picture a year contract. First under the pact will be "Powder River." Maureen O'Hara left this week for Sedona, Arizona, to join the Universal "Bowie Knife" company locationing there.

Warners claimed the cleanest sound stage in Hollywood last week. It was "Locked In," which Michael Curtiz was directing for Producer Jerry Wald. Reason for the cleanliness claim: 42 girls, playing a wash room scene in a woman's prison, used 323 bars of soap and 130 towels.

MG M has signed a seven-year-old for an important sequence in "Yellow Cab Man" which stars Red Skelton. He is Danny Richards, Jr., said to be the youngest member of the American Guild of Variety Artists.

J. Carroll Naish, veteran Irish actor, who has played more Latin on the screen than he has played Irishmen, has been cast as an Irishman in "Please Believe Me," at MGM.

Other castings of the week include, Adele Jergens in "Beware of Blonde" and Doris Lloyd in "Tyrant of the Sea," at Columbia, Jacqueline de Witt in "After Nightfall" at Warners, Clara Blandick in "Key to the City" at MGM, and Rex Lease and Harry Antrim in "Ma and Pa Kettle Go to Town" at Universal-International.

**Colman-Holm Star Team**

Celeste Holm has been signed to co-star with Ronald Colman, in "Champagne for Caesar," the Harry Popkin and George Rostov production for United Artists release.

The picture, a satire about radio giveaway shows, is Colman's first since his Oscar-winning performance in the 1947 film, "A Double Life." Miss Holm won her award the same year for her characterization in "Gentleman's Agreement."
By Jock MacGregor

British exhibitors are wondering just whom New Jersey Allied's President Ed Lachman says in this country to inspire his remarks (STR Aug. 13) that they could benefit from strong associations patterned along American lines. I am certainly sorry I did not have the pleasure of meeting him for I might have been able to put him right about the power of the CEA.

First hand experience I say it would be hard to improve on. Foremost it is united and represents almost every cinema in Britain. It combines the independents and circuits into a reasonable whole and can be a force for democracy. While it is not so favored by the government as the producer whose tale of woe has been listened to in preference to the dollar-spending showman, its statements on quota are now being fully justified. Many deals are maintained at 50 to 70 per cent in many cases but it must be remembered that the British producer has to recoup in the home market and the American renter in turn not unnaturally wants similar terms. Some deals are maintained at a higher figure but are viewed by many as marginal and in public. While not even "Best Years" was booked at advanced prices and if they decide to bar a film they do so.

General Secretary Walter Fuller has indeed welded an organization which, if anything, is feared by the producer. For some time they tried to dictate through government bodies but they have now realized that the exhibitors' goodwill is essential to their livelihood and a joint committee has been formed to prevent moral disputes arising in public. The REP Committee consists of renters, exhibitors and producers to settle problems of mutual interest. TV comes high on their agenda and it is hardly weakness for exhibitors to refuse to book any picture which has been televising.

The Kinema Renters Society which represents most British and American companies, does maintain a black list. Some exhibitors receive restricted credit because of tardy payments; others are barred for malpractices. The KRS also maintain inspectors who make spot checks on percentages and this is generally welcomed by managers for frauds by underlings involved them personally with the inland revenue authorities for deficits in entertainment tax. It is significant that it is a long time since there were any fraudulent percentage deal cases.

Periodically there have been quarrels within the CEA and efforts to form a group of independents but these have been short lived for members realize their strength lies in unity. They have had disputes over wage agreements, the appointments of public relations officers and the like but common sense holds them together.

To meet their 25 per cent supporting quota which is based on footage, not the number of films booked, many exhibitors are giving their British offerings an extra screening a day. While this helps satisfy their obligations the producers' prints get additional wear and tear for no additional revenue.

Many producers expect their publicists to do all the work. Herbert Wilcox goes out of his way to help them and make pictures which are showmanship subjects. His announcement that Anna Neagle's next would be the story of Odette in "Child, the secret agent" was so timed and presented that it made front page news for the national Sunday papers.

Anna and Herbert are conducting the most successful p. a. tour in years for the seaside pre-release of "Maytime in Mayfair."

* * *

Moons ago the Boxes started selling the unsuccessful play "Cockpit." Now it has been shown rather appropriately as "The Lost People." A leading continental artist was engaged but later much was re-shot with an English actress playing the part.

Jimmy Carreras who makes excellent second features at a reasonable price by renting country houses has now taken over a Thameside mansion which promises to become a rendezvous for the trade on week-ends since swimming and boating are among the amenities. Currently he is making "Man in Black" with Francis Searle directing. The circuits are literally lining for his output and "Celia" has been released within four months of going into production.

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### Feature Booking Guide

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<td>We Were Strangers (D)</td>
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#### Features and western series pictures are listed alphabetically by title under which distributor. (Consult Title Index for distributor of pictures known only by title.) These at extreme right this publication date of Advance Data; a or Box-Office Service indicates indicates color or photoprinting with adjoining listing given name of type of color thus: *T: Texticolor, *C: Cinecolor, *M: Magnacolor,

#### Key:
- **(Doc)** Documentary
- **(G)** Gangster
- **(M)** Musical
- **(W)** Western

#### (See final page of Guide for Re-Issues)
EAGLE LION

931 Alimony (D) A.
932 Thieves Take All (C-D-M-F).
933 Black Shadows (D).
934 Blanche Fury "T" (D-A).
935 Canterbury Tale, A "D-F.F.
936 Don't Take It To Heart (C-F).
937 High Noon Shays (H-A).
938 Miranda (C-A).
939 My Brother's Keeper (D-A).
940 Old Fashioned Girl, An (C-D-M-F).
941 Playmates (D-A) (C-F).
942 Portrait of Jennie (D-A).
943 Queen of Mystery (D-A).
944 Sp. Red Shoes, The (T "D-A)."
945 Red Stallion in the Rockies (C-W-D-F).
946 Reluctant Coachman (D-A).
947 Roll, Thunder, Roll "C" (W-F).
948 Saraband "T" (D-A).
949 Scott of the Antars, The (D-A).
950 Shamrock Hill (C-M-F).
951 Stepping Car to Triumph (D-A).
952 Strange Mrs. Crane, The (D-A).
953 Tallis "T" (D-F).

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963 Against the Wind (D-A).
964 Alice in Wonderland "Anso.
965 Calendar, The (C-A).
966 Down Memory Lane.
967 Esther Waters (D-A).
968 Fighting Redhead, The.
969 Floodside (D-A).
970 Gay Lady, The "T*M-D-A.
971 Glass Mountain, The (D-A).
972 Lord of the Isles.
973 Man Wanted.
974 Oliver Twist (D-F).
975 Once Upon a Dream (C-A).
976 Panhandle To The Top (D-F).
977 Place of One's Own, A (D-A).
978 Port of New York.
979 Prizefighter and the Cowboy.
980 Spring in Park Lane "T" (G-M-A).
981 Takin' It Easy.
982 Weather King, The (C-D-F).
983 Search for Danger (My) (D-F).
984 State Department -File 406 °C (D-F).
985 Highway to Heaven, The.
986 Miss, The (D-A).
987 Zamba.

FILM CLASSICS

Alaska Patrol (D-F).
Amazon Quest (Adventure) F.
"C-Man" (D-A).
Dead End Drive (D-F).
Judge, The (G-A).
Little Miss Marker (D-F).
Lovely Cheat, The (C-A).
Not Wanted (D-A).
Fingirls.
Search for Danger (My) (F).
State Department -File 406°C (D-F).

METRO-GOLDWYN-MAYER

934 Act of Violence (D-A).
935 Any Number Can Play (D-A).
936 Broadway Melody "T" (M-A).
937 Big Jack (C-D-F).
938 Bride, The (D-A).
939 Command Decision (D-A).
940 Edward, My Son (D-A).
941 Get Rich (D-F).
942 Great Sinner, The (D-A).
943 If I Had 
944 In the Good Old Summertime "T" (M-D-F).
945 Keating Bandit, The "T" (M-F).
946 Kiss, The (D-A).
947 Madame Bovary (D-A).
948 Palm Beach Story (D-F).
949 Scène de la Crime (D-A).
950 Stratton Story, The (D-F).
951 Three Godfathers "T" (D-A).
952 Taffy O'Leary's Ball Game "T" (M-C-F).
953 Tomorrow (D-A).
954 Words and Music "T" (M-F).

COMING

Adam's Rib.
Ambush.
Annie Get Your Gun "T".
Bag the Dragon.
Big Hangover.
Border Incident.

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<td>Apache Chief</td>
<td>T. Neil-Thurston-A. Curtis</td>
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<td>R. Lowery-A. Gwynne</td>
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<td>R. Lowery-K. Curtiss-Merrill</td>
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<td>D. Barry-R. Lowery-B. Adams</td>
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<td>F. Langford-J. Hall-D. Foran</td>
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<td>English State</td>
<td>D. Barry-M. Steele</td>
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<td>R. Lowery-P. Blake</td>
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<td>1814 I Shot Jesse James (D.F.)</td>
<td>P. Foster-B. Britton-J. Ireland</td>
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<td>1818 Silver Dollar (D.F.)</td>
<td>B. Hands-D. Clark-H. Carson</td>
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#### Shopmen's Advertising Guide

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- **REBUILT POPCORN MACHINES**
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CHICAGO CONFERENCE DRAWS PLAN FOR UNITED INDUSTRY

CHARGE-ACCOUNT ADMISSIONS ADOPTED BY READE DRIVE-IN

MOVIES PETITION FCC FOR VIDEO CHANNEL ALLOCATION

REGULAR FEATURES:

Advance Data
National Newsreel
Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide
ROAR!

"You ain't seen nothin' yet, mister exhibitor. Thanks for your appreciation of my summer efforts ('Neptune's Daughter,'* 'Barkleys of Broadway,' 'Stratton Story,' 'Any Number Can Play' to name just a few.) The best is yet to come! 'IN THE GOOD OLD SUMMERTIME'* (breaking records at Music Hall), 'MADAME BOVARY' (socko nationwide), 'THAT MIDNIGHT KISS' (watch terrific Philadelphia World Premiere), 'THE RED DANUBE,' 'ADAM'S RIB,' 'THAT FORSYTE WOMAN'* (all Big Ones!), 'THE DOCTOR AND THE GIRL' (a sleeper!) and many more! (And remember, M-G-M's 'BATTLEGROUND' is the greatest picture since sound!*)

*Asterisk denotes Technicolor picture

LEO'S TONSILS ARE IN BETTER SHAPE THAN EVER WITH SO MANY NICE HITS TO ROAR ABOUT!
Comes the Dawn!

Unquestionably, history was written in Chicago this week when, for the first time on record, every single segment of the film industry was represented around a table for discussion of the vital need of a comprehensive public relations program to cover all phases of the motion picture business—its relations within and outside the trade.

Through the medium of five separate committees, all suggestions and recommendations were thoroughly explored and then specific recommendations were brought in to the conference as a whole for:

(a) General public relations. (b) Public relations for better box-office returns. (c) Taxation and legislation. (d) Intra-industry relations. (e) Basic research.

Outstanding among the many forceful addresses were the talks of Eric Johnston, and the highlight resolution written by Leonard Spiegelglass. The latter's dramatic declamation is destined to become a standard by which the industry will be known.

For any and every interested observer, there was thrilling inspiration in the sincerity of purpose which marked this historic gathering from its opening last Tuesday morning to its close on Wednesday afternoon. Each committee group went to work with manifest earnestness and efficiency, spent long hours analyzing the many suggestions and exploring the potentialities of every purposeful proposal. It was to be expected that the committees would bring in, as they did, well defined and specific recommendations and resolutions.

Closeness of deadline alone makes it necessary to be far more brief about this big event than we would wish. As the Western Union boy stands by waiting for this copy, we will say in conclusion that a ringing vote of thanks should go to Ned Depinet for his masterful and friendly manner of organizing, handling and expediting the tremendous undertaking, and to the sixty-odd industry representatives of the nine groups who made the journey to Chicago to participate in this history-making event. From their efforts there will most certainly rise an epochal milestone marking a most forward-looking stride in the progress of a great industry.

Trade News

There was good reason for good cheer among the Columbia sales forces at the company's meeting in Chicago last week. It's been a long while since a product schedule of such scope and promise has been laid down with titles, stars and specified for release during the season ahead. The line-up looms as a most imposing promise for the theatremen who must have product to keep their plants open and flourishing. Another important element of the Columbia program for the new season introduces, it seems to us, is the range of its policy to suit varied situations. The group of sixteen which may be signed up in toto, with a '20 per cent cancellation clause, gives many theatres a chance to relieve the pressure on their booking operations. As to the variety of the subjects, the Columbia prospectus is an imposing one—what with an adroit balance of action, comedy, dramatic, mystery and musical subjects.

An old-timer, with a host of friends from one end of the industry to the other, will be feted in New York this week at a luncheon to be hosted by his fellow Paramounts in honor of his thirty-fifth anniversary with the company. The guest of honor will be Oscar A. Morgan, Paramount general sales manager of short subjects and newsreels. Oscar knows his picture business from the start; started his career in 1914 as manager of the Paramount Theatre, Newark, N. J. He has moved up through the booking and buying for the company's theatres and then in the distribution end—in which he served in the field through graduated posts—before reaching his status as a top home office executive. Oscar's contributions are many and substantial and the industry, as well as Paramount and his colleagues there, can be proud of him. Good luck Oscar, and many more years of effective service and good health to you!

The re-issues have served a good purpose—as nobody can deny. During shortages resulting from the long runs and slow-down in production, the older successes came to bat in great style as money-getters. It appears that the bloom is off the rose, or at least the re-issue blossom is not shining in any pristine dewiness at the rank and file of theatres now. There are exceptions, of course. But with product being turned out on an increasing scale a let-down for the oldies won't be any great tragedy. They served well, and after a bit some of the currently new big pictures can come back and do likewise.

Have you set up a good campaign to inaugurate your new season? If not better get to work—it's not only smart but a must to put on plenty of the old ballyhoo these days.

—CHICK LEWIS
WHAT'S NEWS

In the Film Industry This Week

Exhibition

Mrs. A. Averagewife, who says "Charge it" to the butcher, the baker and the candlestick... pardon, the electric waremaker... now can say it to the movies. Anyway she and Mrs. Averagewife and the Averagewifsons can say it to the Weller Reade Drive-in at Woodbridge, N. J. The under-skier has been selected as the guide for the 40-m.p.h.., 37-drive-in, circuit's experiment in allowing credit for what is usually a cash business. Any patron given a driver's license or social security card, can get a book of 40 admissions for which he pays later. (1/8)

Reade's action came during a week heavy with drive-in news. Out in Iowa, Allied there condemned under-skiers with a new twist. In Jersey City, and in distributor practices. In Sikeston, Mo., O. D. Clayton's Sikeston got first-runs on "Duel in the Sun," "The Paradise Case," and "Portrait of Jennie," a salty situation that was also made to Fred Sullivan's El Patio at Cairo, and in Salt Lake City, the Auditorium and Woodland bought first-run on "Massacre River."

Minneapolis single-hill neighborhood exhibitors were reported in arms over the refusal by their him to buy mulling a request that clearance be set back to 112 days instead of 56 days for houses which dual 40 per cent of their playing time.

In Paxon, Pa., a suburb of Harrisburg, Exhibitor Sam Goldstein, who had been twice fined for defying his town's Sunday law, is asking the public to put the question of whether he can show on the Sabbath or not up to a vote in the November general election.

From the midwest, Indiana to be precise, word comes that liability insurance is also available there on a per-seat basis and on the Atlantic Coast, New Jersey and Ohio, Warner Bros., is said to be testing a stamp tie-up with merchants for its Ritz and Regent. Jersey business is off due to oppositions and strikes. In Canada, J. Arthur Rank is selling away from J. Arthur Rank as his Eagle Lion closed a deal with the partly American-owned Famous Players circuit which is a rival to Rank's Odeon circuit.

In Buffalo, the Hippodrome, refurbished and renamed the Center, opened this week. In Columbus, Ohio, H&S Theatres took "art" out of their World to run domestic pictures and moved the foreign-language pictures to the Alhambra, which they will operate. In Louisville, exhibitors are increasing their amount of newspaper space; in Dodge City, Kan., a bill, introduced to the state legislature, would make it a permanent injunction against the city amusement tax, and in Chicago the Surf is serving free coffee to patrons, which may be one way to keep an audience awake during a bad picture.

General

At 22, when Motion Picture Association of America President Eric Johnson was a Marine captain in China, an old Chinese woman to whom he gave a few coins called him "Grandfather." To the Chinese, it is a term of respect; to other cultures, worship, this term is apparently an honor.

This week Grandfather Johnson, who called an all-industry meeting in Chicago to discuss a united public relations front, saw one of his ideas enthusiastically taken up. Without opposition the representatives of the country's leading producing, exhibition, the guilds,—agreed that a permanent public relations body was a good idea and went back to their organizations to lay the plan before them. Each organization must ratify the suggestions reached at the Chicago conference before the suggestion committee to keep things moving was set up without opposition. Even national Allied's Abram F. Myers, whose Finneran plan to discipline "bad" actors got kicked in the teeth, was smiling and was reported to have said: "I had a good time. I think you've done a good job."

Wider dissemination of the Legion of Decency ratings on films was urged upon Catholics this week by Father Masterson, executive secretary of the Legion, who asserted that the number of films objectionable in whole or in part had jumped 21 per cent since the war.

The Society of Independent Motion Picture Producers urged the Federal Communications Commission to set aside frequencies, preferably in the microwave band, for theatre devotion and exhibition of a national theatre television service. Theatre Owners of America also appeared自来水 by the note that all interested in theatre video might appear.

Whether Louis deRochemont will fight censor bans on "Lost Boundaries" in Atlantic and Memphis remained undecided this week, but very decided was the action which Essaness has taken in Chicago against RKO and Katz and eight major distributors. Calming monopoly, the circuit asks $24,000,000 damages.

Financial: RKO, net for 13 weeks ending Ju2 2, $1,109,352.13 or 10 cents a share compared to $558,536 or 14 cents a share for soed 1948. Difference is due in part to sale of Butterfield circuit. Net for six months: $2,207,037 or 57 cents, compared to $1,901,894 or 49 cents for same period 1948.

Deaths: Jack Darrock, 32, former Motion picture shorts editor, San Diego, Calif.

Spyros Skouras Back; Is Happy Over Box-Office

A smiling Spyros Skouras, back from an M-day jaunt of other countries, viewed the American film situation both at home and abroad optimistically from the board room of 20th Century-Fox in New York Tuesday. "I'm happy," the Fox president said of the box-office, "if the box-office stays where it is today."

Skouras was also happy over 20th-Fox's new plan whereby the branch manager is said to have the last word on theatre deals in his territory without going to home office about it. Under that plan, Skouras said, his company was doing a very healthy business.

Abroad Good, Too

Abroad he found that American films, everywhere excepting in France, were outgrossing the home-made product. "In England," he said, "we did more business than the English pictures." Skouras, who visited France, England, Italy, Sicily, Greece, Germany, Egypt, Israel, Portugal and Spain found that the people were rejecting Communism and that conditions in all the Marshall plan countries do not include Spain, was better than when he had last been there.

On the home front, Skouras said, 20th Century-Fox was seeking an FCC license for large-screen television. The Fox West Coast plans for a network of theatres hooked up for special television programs hinged on this license, he said, because the system would be a dual television system. And as part of the video program is piped into theaters on leased wires and the other part, consisting mainly of higher frequencies, is sent through the air and up by antennae.

In the foreign field, Skouras said Fox would produce abroad whenever authenticity demanded it. The company is now committed to the major financing of two by Paul Graetz in France and a by Frederick Alott films. His company dropped out of the Motion Picture Export Association's "All-American" unit plan in England, he said, "because I didn't think it was necessary."

Then Necessary

"There was a time," he continued, "when it was necessary. There was a reason for it. There were going to make it to 100! British pictures and British pictures were going to be the A's and the American pictures the B's. But now in my opinion there will be not more than 40 (British) pictures."

He added that he thought American production should help production elsewhere because this would develop a larger audience for motion pictures. "Since," he said, "our pictures are

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SHOWMEN'S TRADE REVIEW, Title and Trade Mark Registered U. S. Patent Office. Published every Friday by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y. Telephone, Gene 34411; Charles P. Chick Lewis, Editor and Publisher; Thomas E. Fennelly, Editorial Manager; Ralph Tokah, Managing Editor; Merlin C. Lewis, Film Advertising Manager; Harold Hoshiko, Eastern District Manager; Elmer G. Storer, West Coast District Manager; California; Telephone, D000wood 2035; Ann Lewis, Manager. London Representative, Jack Mackay. General Sales Manager, A. S. Meier, Los Angeles World Service, Telephone, Clarendon. All correspondence address to the New York office. Cable address: "Showmen's New York."
Conference For United Front

Action of Public Relations Meeting Subject to Approval Of Organizations by Nov. 1

In a fast-moving, two-day conference characterized by remarkable harmony, the motion picture industry this week took its initial step toward establishing a united public relations front.

The results of the conference, which was held at the Drake Hotel in Chicago Monday and Tuesday, were not conclusive, since it's decisions must be ratified by each of the organizations which sent delegates to the meeting, but the general impression of observers was that an enthusiastic spirit prevailed and that the first hurdle had been successfully passed. The participating organizations have until Nov. 1 to notify the interim committee set up by the conference of their acceptance or rejection. If ratified by that time, work on a permanent organization will proceed.

The meeting, whose speedy action was the result of five hard-working committees which labored far into the night of the first day's sessions, will continue Thursday, decided to set up a conference committee, which would be made up of one member to be selected by each of the participating organizations.

Unanimous

Further it unanimously endorsed a resounding resolution written by Leonard Spiegelglass which stated the beliefs of a united industry, turned thumbs down on the Finnen plan to discipline "bad" actors as "unwieldy"; and departing from the strict field of answering its critics and winning goodwill, entered that of the pocketbook by:

1) Denouncing the 20 per cent federal amusement tax, all similar state and city levies and all other adverse legislation, recommending united industry action on this front;
2) Endorsing a plan to bring more dollars to the box-office. This plan provides for a nationwide contest in which audiences would vote on the best pictures with the batting to be climax ed by a film festival similar to that suggested under the Sullivan plan; for a series of slogans to be used everywhere possible to make the public conscious of the value of the movies; for greater institutional advertising, more regional festivals such as those current in Baltimore, Iowa-Nebraska and Arkansas; for an increase of non-commercial screenings by which the clergy, press, and other thought molders could be introduced to pictures.

That an effort might be made to enlist everyone earning a living from motion pictures into an army of defenders of the faith as expressed in the Spiegelglass resolution, was seen as possible in view of the Intra-Industry report which in turning down the Finnen plan took note of the fact that members in the industry should conduct themselves so as to reflect credit upon it. It also recommended that anyone drawing salary from motion pictures should be a defender of the business, that there be closer contact between production executives and exhibitors through the former's attending the latter's conventions, that there be more Hollywood star appearances throughout the country, that industry publicity staffs line their thinking up with the new industry movement and that all pledge themselves that their private and professional conduct be such as not to "violate the confidence" placed in the industry's individuals by the public.

It was expected Wednesday as the conference closed that the conference committee, which until the participating organizations decide upon their delegates, will be temporarily made up from the planning committee which came into being at the conference, would meet in Washington during November to discuss financing and other details. This meeting, however, will probably not be held until the industry is sure that the entire over-all public relations plan has been ratified by the participating organizations.

Temporary the conference committee consists of Roy Breeze, representing the Motion Picture Industry Council; H. V. (Rotus) Harvey, Pacific Coast Conference of Independent Theatre Owners; RKO President Ned E. Depinet, Motion Picture Association of America; William J. Ainsworth, national Allied; Gae Sullivan, Theatre Owners of America; Leo Brecher, Metropolitan Motion Picture Theatres Association; Robert J. Rubin, Society of Independent Motion Picture Producers; Abel Green of Variety, Trade Press Publishers.

Alternates named to this committee, upon which will rest the interim work, are: Walter Reade, Jr., TOA; Art Arthur, MPIC; Oscar Doob, MMFTA; William Graeber, PCCITO, William F. Rodgers, MPAA; Martin Quigley, Sr., trade press. SIMPP and Variety Clubs asked for additional time to name their alternates.

Double

Hollywood's independent producers and the American Federation of Musicians this week were reported to have reached an agreement whereby the independents will not sign a contract but will pay double the scale the majors pay for musicians used in studio recording. Reliable sources declared that this premium salary was agreed upon inasmuch as the AFM was not satisfied with its past contracts with the independents. Major studios pay $39.90 for a three-hour session with the leader getting double.

Proclamation and Pledge Of The Motion Picture Industry

The All-Industry Conference of the Motion Picture Industry reaffirms its faith in and responsibility to the American People.

It pledges itself to the production and exhibition of films that will entertain and instruct—that will show the humanities and ways of our nation, and will, without fear, bring light to the dark corners of our society.

It will continue to use the laws of God and the laws of man as its yardstick to determine whether or not a subject is suitable for filming.

It will continue to deploy any effort to forbid it or the American people freedom of choice on the screens of this nation.

It will continue its self-regulation to make certain that honesty may be achieved without offense.

It will, without stint, bend its best efforts to laughter and thought, putting no man above another, though he be white or black, Christian or Jew.

It will resist, together with all thinking men, any regulation that makes it slave to a minority; it will cooperate with all men who believe in human decency.

It is the servant of 150 million; it will be no tribune for the few as against the many.

The screen belongs to the free peoples of the world; we shall guard it well in their name.

Producer, exhibitor, actor, technician, distributor, writer, theatre owner, director—above all, in this we believe.

Sets Up Committee

This committee came into being as a result of the report made by the committee on general public relations which recommended a conference committee as part of the machinery necessary for permanent organization. The public relations committee also introduced the Spiegelglass resolution, written by Leonard Spiegelglass of the Screen Writers Guild, was unanimously adopted at the All-Industry Public Relations Conference held in Chicago, August 30, 1949.
"Jolson Sings Again as good as Columbia Pictures can extraordinary quotation again and again by the which is taxing the cap in which
is at least twice

The Jolson Story

—New York Times, August 18th

add nothing to this
It is being repeated
press, and the public,
cities of the theatres
it plays.

Now in extended runs at Loew’s State, New York, and the Woods,
Chicago, the Hippodrome, Baltimore, and the Bijou, Springfield, Mass.
No Cash? Your Credit Is Good; Drive-in Tries Charge Account

Charge accounts at the movies, with the credit rating of the customer established by identification, either through his social security card or his driver's license, were established as an experiment this week in Walter Reade's Drive-in at Woodbridge, N. J.

The move to make movies available on credit, first tried successfully in the early days of the industry by such exhibitors as R. R. Biechele of Kansas City, Mo., and recently suggested by Hollywood's King Bros., was revived by Reade to meet tightening economic conditions in a New Jersey area where there have been several factory shutdowns.

In fact Reade specifically mentioned strikes at the Singer plant in Elizabeth, and at the U. S. Metals Plant at Carteret, both in the drive-in's trade area, stating that such situations may be keeping customers from the box-office because they are short of cash at the moment.

No Extra Costs

Under the credit plan Reade has provided that it costs the Patrons Theatre no extra to operate without adding any appreciable expense to his overhead. The drive-in will maintain no credit department. It will do no billing. It does not anticipate adding any help, with the exception of one bookkeeper to keep daily record of the credits, and it will run the credit system on a basis of trust in its patrons, Reade said.

"It is my belief that the money and character of the American wage earner," Walter Reade, head of the circuit which has 40 under-roofers and 27 under-skyers, said, "is the best collateral in the world."

Reade added that if the experiment at the Woodbridge drive-in is successful, he might extend the credit system to all his operations.

The credit system works as follows:

Credit books, good for 40 admissions, will be given to anyone establishing his identity through a social security card or a driver's license. There will be no checkup on credit standings, no credit forms to be filled out, no paying questions, no guarantors or co-signers, but the credit customer will sign for the book he takes out.

40 Admissions

He is expected to pay for the book before he finishes using up the 40 admissions, but if he does not he will be asked to settle something on account before a new book is issued. When the drive-in closes for the season, a mimeographed notice will be sent him by mail advising the customer where he can settle his bill. The cost of such notice involves a three-cent stamp plus that of clerical work to mimeograph and mail. The customer in turn pays for only the tickets he has used. If in the book of 40 he has gone to the show 15 times, and his record shows 25 unused, he pays for the 15 tickets and not for the full price of the entire book.

(Continued on Page 15)

Engineers, Exhibitors Call Upon FCC to Grant Theatre Video Bands

The Society of Motion Picture Engineers and the Theatre Owners of America separately called upon the Federal Communications Commission Tuesday to allocate special channels for large-screen television.

The SMPTE report indicated that such service could be provided by a national television network organization and asked that the frequencies that might be allocated be in the microwave bands, which are part of the spectrum far removed from the present-used Very High Frequency receivers or the proposed Ultra High Frequency bands. In this way home viewers could not receive programs broadcast for theatres on the micro-wave frequencies, unless their sets were equipped with special converters.

The Society, which envisaged a national television network for an ultimate form of entertainment, declared that the initial service, in its simplest form, would consist of one program originating organization which provides theatre television programs to theatres within a given city or within a single market area. This service, the Engineers declared, could then be extended so that programs would be distributed on inter-urban channels "from city to city and ultimately on a nationwide basis."

The general facilities required for a nation-wide theatre television service, the report continued, consist of "flexible and economic radio channels connecting remote program pickup points in each city with central studios and transmitters, as well as one or more channels connecting transmitters to the theatres which reproduce the programs. In addition, channels between cities are required for more extensive distribution."

Quality

The report further cautioned that the movie-going public is accustomed to quality of definition and entertainment so that theatre television programs must be "presented...on the basis of picture size and quality not likely to be attained in the home."

Furthermore, presentation of high quality color must be aimed for by the industry, the report said.

Eventually, the report presumed, theatre television programs will be available to the exhibitors from several sources, "each of which will offer programs competing on the basis of their cost and merit."

TOA Asks Bands

In releasing his organization's report, TOA Executive Director Giel Sullivan pointed out that TOA was not "seeking assignment of any frequencies to any exhibitor but was trying to get the FCC to set frequencies so that exhibitors wanting to use theatre video might apply for licenses. The TOA report argued that:

1) Motion picture know-how would benefit the public through assignment of special channels for theatre television. Such channels would make it possible to give the public outstanding events, civic campaigns, etc., and the programs would be selected at a local level by exhibitors who are familiar with the community's tastes and needs.

2) Experiments have proved theatre television has a sound economic foundation.

3) Theatre television could share costs on some types of programs which would be economically unsound for home receiver use only; certain types of programs are better suited to the auditorium than to the home; some communities do not have sufficient population to justify local television stations in view of the large investment required and here "theatres may very well be the only medium for bringing television service to the public."

The TOA further asked the FCC to hold a special meeting at which all interested in theatre video might appear.

Judge Campbell Assigned To $24,000,000 Suit

Federal Judge William Campbell of Chicago this week was assigned to try the $24,000,000 triple-damage suit which Essaness Theatres Corpora- tion and affiliated files under the anti-trust laws against Balaban and Katz, eight major distributors and two individuals. Date of the hearing has not been announced.

The suit, filed last Thursday, alleges that B&K controls through monopoly almost all the first-, second- and a large portion of the third- and fourth-runs in Chicago. It asserts that B&K controls all loop first-runs excepting one house.

Named with B&K are Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Columbia, Universal, United Artists, Warner Bros., Columbia, Loew's (MGM), John Balaban and Barney Balaban.

Louisville Exhibitors Buying More Ad Space

Louisville, Ky., exhibitors this week hit a new high for buying newspaper space to ballyhoo their shows. The move apparently followed an increase in newspaper budgets of the drive-in.

Another Win

St. Petersburg, Flia., exhibitors won another victory this week as Judge Victor O. Wether made permanent an injunction issued against levies on gross incomes of amusement establish-
Check these first engagements!

NEW ORLEANS ........................................ Orpheum
PITTSBURGH ........................................ J. P. Harris
SPRINGFIELD, Ill. ....................................... Senate
PORTLAND, Ore. ....................................... Paramount
              " ........................................ Oriental
BETHLEHEM ........................................ Boyd
NEW HAVEN ........................................ Poli
BOSTON ............................................... Orpheum
              " ........................................ State
EVANSVILLE .......................................... Grand
DAYTON ............................................... Keith
WORCESTER .......................................... Poli
OKLAHOMA CITY ...................................... Center
STAMFORD ........................................ Palace
NEW YORK .......................................... Capitol
NASHVILLE ........................................ Vendome
ATLANTIC CITY ....................................... Warner
BIRMINGHAM .......................................... Melba
RICHMOND .......................................... Byrd
              " ........................................ State
NORFOLK ........................................ Newport
              " ........................................ Colley
PORTSMOUTH, Va. .................................. Commodore

COLUMBIA PICTURES presents

Anna Lucasta

starring

PAULETTE GODDARD
William Bishop · John Ireland · Oscar Homolka

and

BRODERICK CRAWFORD

Screen Play by Philip Yordan and Arthur Laurents · Based upon the play, "Anna Lucasta", by Philip Yordan

A SECURITY PICTURES PRODUCTION · Directed by IRVING RAPPER · Produced by PHILIP YORDAN
Conference for United Front
(Continued from Page 5)
gass resolution, and another resolution which took note of the various suggestions advanced by different organizations at the meeting.
Its third resolution thanked those who had submitted suggestions that are to be included in the present. However, the views of both the TOA and the MMPA that the conference should consider taxes and adverse legislation were adopted and put through during the day's sessions.

Depinet in Chair
The meeting got under way Tuesday morning in comparative calm with the election of temporary Chairman Neil E. Depinet as permanent chairman by acclamation and the appointment of Francis S. Harmon, a vice-president of the Motion Picture Association of America as secretary. Five committees—General Public Relations, Better Box-Office, Intra-Industry, Taxation Legislation, Basic Research—were then appointed in quick order and assigned their duties. The committees met at night and were ready with their recommendations for Wednesday's final session which swept through to a finish shortly after noon.

Declaring this to be a "shirt-sleeve conference," Chairman Depinet opened the remarks made at the morning sessions with an outline of the purpose of the conference and with the warning:

"If in any way we earn our livelihood through the medium of the screen, we are bound to be affected sooner or later, in one degree or another, by what the people think about the press prints about us and what the radio says about us.

"And above all by what we say about one another. I urgently advocate an industry moratorium on name calling ..."

'New Idea'—Johnston
Johnston, who followed Depinet, sang in the same optimistic note. He declared that he had never heard of any such meeting in any other industry and thought motion picture might be "again the first to adventure with a new idea."

The committees appointed during the conference follow:


Better box office—Charles Niles, Chick Lewis, Mo Wax, Harry Brandt, Abe Green, Yvone Freck Freeman, Al Rogell, William F. Rodgers, Oscar Doeb, Walter Redd, Jr., Eddie Zon.

Intra-industry—Teaman Rembouck, Martin Quigley, Billy Wilkerson, George Murphy, Yvone Freck Freeman, Austin Krouge, More Sunshine, James Coston, John Shulman, D. John Philip.


Basic research—S. I. Kalmus, Jay Emanuel, Art Arthur, Francis S. Harmon, C. Bissell Shaver, Oscar Doeb.

Those attending were:

Motion Picture Association of America—Eric A.


Motion Picture Theatre Owners' Association—Leo Brodie, Oscar A. Doob, John Phillips.

Pacific Coast Conference—Independent Theatre Owners—H. V. (Ronny) Harvey, Society of Independent Motion Picture Producers—Ellis Arnall, Robert J. Rubin.


Advertising and Publicity Directors—Mort Blumenthal, chairman, MPAA Ad and Public Directors Committee.

National Screen Service—Herman Robbins, Canadian Motion Picture Council—Fred Dillon, J. J. Pliggemans.

Harold Dawson, president of the Association of Magazine Publishers was present as an observer.

Legion Seeks More Circulation
Wider dissemination of the Legion of Decency motion picture ratings was urged upon Catholics last Friday by Rev. Patrick J. Mastersen, executive secretary of the Legion, in an address denouncing the moral qualities of postwar motion pictures as having reached an all-time low.

Addressing the triennial convention of the International Federation of Catholic Alumni at the Drake Hotel, Chicago, Father Master son said that the number of films which contained what the Legion termed objectionable material had jumped 25 per cent. Part of this, he said, was due to the importation of foreign films, some 42 per cent of which had been found objectionable.

(Attempts by STR to learn whether Father Mastersen meant "foreign language" films or all imports brought a statement from the Legion offices in New York that he was thought to be speaking of English pictures also.)

Father Mastersen told his audience that the Legion would do its duty by Catholics if the press but added "still more can and must be done."

Wider Circulation
"The classifications which the Legion publishes and which appear in the Diocesan press are of no value unless the individuals know about it," he added, suggesting that Catholics move to get the lists disseminated so that "the members of your community have an opportunity to know the moral quality of the films which are playing in their particular localities."

He suggested working through parochial schools and parishes, posting of the Legion lists in con sunciation points, and charged that the fact that the "first responsibility" for what their children saw was with the parents.

'Kids for Free' Are Target of Attack
Drive-ins that admit children free and alleged allocations of low-grossing features to top rental brackets resulting in improper playing time and theatre loss, were denounced this week by a meeting of the Allied Independent Theatre Owners of Iowa and Nebraska at Arnold Park, IA.

The meeting also condemned fixed slot booking systems, blind checking, alleged arbitrary attitudes on the part of some exchanges, short reports and the reported practices of some distributors in snapping information on film rental terms. Counsel Charles Niles was ordered to protest the last two to exchanges.

A motion by Kalmus brought a decision at Des Moines on Nov. 15 and at Omaha on Nov. 16 with its annual meeting in Omaha during the first week of May.

What's in a Name? Plenty, Say, Chief of Technicolor
"What's in a name?" or sentiments to that effect, sighed Shakespeare's gentle Julian to Romeo in the days before motion pictures and particularly before motion pictures in color.

But, as it is said to you by Frank Kalmus, Technicolor president, there's not only plenty in a name but in the way it is treated and he possibly doesn't relish the fact that Julian further added her contempt for precision by saying that a rose would not smell as sweet.

For Dr. Kalmus is concerned about his trademarks. Misuse of the word "Technicolor," by applying it to objects other than color films using the Technicolor process, worries him. He points to the Lanaham Act and to legal opinion which he states, that "if trade-marks or trade-names are used long enough, they become terms of general description." Were this to happen, a film made in Jaundicecolor, let us say, might legally be referred to as Technicolor.

Brochure
In an effort to make this important point clear to exhibitors and merchandisers and manufacturers, Dr. Kalmus and his advertising consultant, Margaret Ettinger, put their heads together (hair in natural color) and came up with an attractive brochure which lucidly explains the problem.

Under heading of "Improper Uses" is listed application of the word "Technicolor" to any other color process; its application to commercial products such as "Technicolor fabrics," and its use as an adjective as "Technicolor sunlight" and the like.

Under "Undesirable Uses" are found such aggravating monstrosities as "Technicolorful," "Technicolorized," "Technicoloring the west," the last which does not necessarily mean painting the west red.

That's O.K.
Suggested as proper are such phrases as "Color by Technicolor," "A picture photographed by Technicolor," "Technicolor production," "print by Technicolor." Those are all right.

But for heaven's sake (heaven is now a word in common usage and need not be capitalized) one can almost hear Dr. Kalmus mutter, don't spell "Technicolor" with a lower case "t."
Film Business South of the Border

During July and early August I spent a few weeks simmering under the West Texas sun and bracing the furnace-like breezes of the Lone Star state’s vast prairie regions. Had some nice visits with Ed Fleming of the Leon Theatre in Graham, E. J. (Shorty) Sedlack, formerly of Charlie Ryan’s, Warner Bros, Chicago district and now of the Texas in Haskell, Johnny Ryan of the Tower and Texan and Joe Unger of Interstate in Wichita Falls, Jack King, Bob Sparks, E. R. Rainwater, in Amarillo, the whole gang of Griffith guys in Lubbock, Hill of the Slaton in Slaton, Jeff Hardin of the Rialto in Crowell, Julian of the Aztec in Albany and many others on the way to the edge of Texas, El Paso.

Spent a lot of time in the City of the Pass with Bill White of the Crawford and Jim Avallt of the not-so-far-away Texas in Yuleta (pronounced eu-slet-uh). Missed John Patxon of the Interstate outfit but had a brief chat with Assistant Manager Taylor of the Plaza who was in charge during the absence of Manager Russell. Bill took me to Juarez, Mexico—I went again and again without his guidance—and Jim took me to an ancient little adobe-hutted town that I can’t remember the name of. It was like walking back several hundred years through history and seeing what Cortez and the Spaniards must have encountered when they first started on the trail of Montezuma’s scalp. It will always remain in my memory because it’s the first international border I ever crossed without being obliged to grease the palm of the bridge or gate tender. It’s sorta startling to experience the sensation of driving peaceably along roads bordered with waist-to-shoulder-high cotton—the biggest and best crop in years—of an Irrigated area lush with luxuriant vegetation and spotted with immaculate modern homes. Then, to cross a 60- or 70-foot bridge and find yourself smack in the middle of a community shorn of almost every vestige of modern civilization, and seemingly crumbling from the kind of ravage, destruction and ruin that only the relentless and merciless hand of Time can inflict. It gets a fellow’s mind to wandering and sets the cogs of cogitation to meshing in a manner conducive to anything other than the chronicling of news and information about the operation of theatres.

Percentage Deals Come Often and High

I’ve always been curious about Mexican distributor-exhibitor relations because just about every theatre I ever visited that ran Mexican films considered 50-50 rentals as nothing exceptional. Even second runs and on up as far as 14th run, which I encountered once, are on percentage with the divvy never running less than 25% to the distributor and frequently scoring in the 35% to 40% range. Despite what I learned, I’ll never willingly give up the conviction that those guys draw the trade pattern that American distributors have been applying to the domestic scene of theatre operation and acquirable revenue.

Knowing El Paso to be the home pasture of the Calderon family, active in both distribution and exhibition, I, after finding R. F. senior to be on an extended visit to the Los Angeles offices of his theatres and the Aztec Film Distributing Company, which the family controls, arrived a mere-tiny with R. F. Calderon, Jr., in the offices of the Colon Theatre in El Paso. To say that I found Calderon, Jr., to possess all the answers is putting it mildly. He not only had the answers, he had most of the reasons and where reasons couldn’t be readily advanced, gave out with some mighty plausible excuses. Following are some of the informative facts I gathered.

The reason for the high rental of Mexican films is that the restricted number of outlets require a substantial revenue in order that distributor outlets show the profit necessary to remain in business. Relations with exhibitors are quite free from friction due to sincere understanding of each other’s problems. If the going gets too tough for some exhibitor, the distributor follows the same practice formerly engaged in by U. S. distributors, and the pressure of rental is relieved to a point where profit can be assured. If the location and enterprise of the exhibitor is sufficient to warrant, this practice extends even to the point of exceptionally low revenue to the distributor until the business becomes established. Asked whether the exhibitors ever abused such concessions, he admitted that, on occasion, such had been the case but not in sufficient number to materially disturb the procedure.

Not from Calderon but from another employe I, when asking about checking and how they insured themselves against false box-office statements, was told: “We have ways.” Considering the vast distance over which Mexican films is distributed—Aztec only has offices in Los Angeles, San Antonio, and New York—this matter of checking would be a very expensive process, and—well, maybe exhibitors of Mexican product follow a code of ethics where checking is unnecessary.

The number of theatres exhibiting Mexican pictures on a part- or full-time basis shows a substantial increase over the past couple of years. No small portion of this is seasonal and occasioned by the presence of migrant Mexican labor in various farming communities throughout the Southern, Mountain and Northern wheat-raising areas. The Mexican labor follows the crop harvest, and theatres in the communities are availing themselves of the prospect of extra revenue by devoting one or more days to the exhibition of Mexican pictures. In such instances participation by the distributor is usually 35 per cent.

Easy Does It on Clearance

The matter of clearance is solved by the simple process of extending every possible favor to the oldest customer. Exceptions, of course, are situations where the exhibitor permits a competitor to build a better theatre in a better location, at which time the solid reasoning that he is no longer entitled to first run dictates the change in availability. In no instance is extravagance permitted.

I was informed that Mexican pictures playing the Colon Theatre were, for the most part, (Continued on Page 14)

Try Stamp Act to Shore Attendance

In Jersey Towns

In what appears to be an effort to shore sagging attendance, Warner Bros, Ritz and Regent at Elizabeth, N. J., and Walter Reade’s Majestic at Perth Amboy, N. J., have tied-in with local stores under a stamp plan whereby the merchant’s customers gets free admission and the theatre still collects the full ticket price for admissions.

The stunt is put out by a company which, it is said, guarantees the theatres their admission and backs the guarantee with a cash deposit. The firm then sells its stamp plan to a limited number of merchants, confining itself to one grocery, one bakery, one butcher in each area. Under this arrangement the merchant gives a customer who purchases a specified amount of goods a stamp with the purchase. The customer keeps the stamp in a booklet and, when sufficient stamps to cover the admission has accumulated, he turns it in at the theatre box-office in lieu of cash. The theatre then turns back the book for cash redemption.

The cost to the merchant, is said to be about one cent on each sales dollar. The trade-in for admission value at the Walter Reade house is 150 stamps for a 65-cent ticket. Approximately 60 merchants are in the tie-in. The Warner houses are believed to be operating under a similar plan.
Sets ALL-TIME ATTENDANCE RECORD at CRITERION THEATRE, N.Y.

Sword in

with PHILIP FRIEND · HUGH FRENCH · LIAM REDMOND and introducing JEFF CHANDLER
Acclaimed
THE MOST ENTERTAINING
SCREEN EXCITEMENT OF THE YEAR!

"Tremendously exciting!"
—Daily News

"Exciting action!"
—N. Y. Times

"Fast-moving, suspenseful!"
—Herald Tribune

"Box-office payoff is assured!"
—Variety

"Exciting and vigorous!"
—Motion Picture Daily

"Tops in every department of film-making!"
—Film Daily

UNIVERSAL-INTERNATIONAL presents

Dana ANDREWS
Marta TOREN
Stephen McNALLY

the Desert

Directed by GEORGE SHERMAN • Written and Produced by ROBERT BUCKNER
rented on 30 per cent terms. Whether or not this is a family concession I didn't determine, but I do know that such terms are considerably more liberal than those enjoyed by many other border theatres I've visited. Noting that the Colón displayed Mexican films with top-grade Hollywood product, I asked if the house permitted financial incursions by U. S. distributors to go as deep as those inflicted for Mexican product, I didn't get an answer.

I had visited the Plaza Theatre across the Rio Grande in Juarez, Mexico. This is on the grandscale with around 3,000 seats and of elaborate design and decor. It is the property of Joe Calderon of Mexico City and the first outlet in the border town among seven theatres showing native product. The others deal with U. S. westerns and top-line films, according to clientele, but the Plaza is exclusively Mexican.

'No Uniforms' Says Union

When I commented to Ralph Calderon about the absence of uniforms on the staff and suggested some small concession to the appearance of such an imposing theatre, I got the surprise of my life. The S.T.I.C., which means Syndicate of Workers in the Industry of Cinematography, is one of the strongest unions in all Mexico. In fact I was told that the production, distribution and exhibition of motion pictures is close to the top of Mexican industries. Anyway, the union is kinda C.I.O. in design and its membership consists of everybody even relatively connected with any branch of the industry. Under its rules, no doorman, usher, cashier, fountain or candy girl, etc., is permitted to wear uniforms. The union contends that the wearing of uniforms reduces the feeling of individualism on the part of the employees, in the nature of a mark of regimentation and as such entirely taboo. So-o-o, a beautiful theatre with a surfeit of accommodation facilities and unusually attractive and picturesque surroundings to a modern concession stand is serviced by staff wearing whatever they choose to wear in whatever manner they choose to wear it and conducting themselves in whatever manner they please. Fortunately, the members I met were extremely polite and courteous, but I understand that such conduct is not obligatory, and that discharge and

What the Doctor Ordered?

Boston's Telepix Theatre found out that doctors were just what the doctor ordered to get a publicity break for the house when it had a short on heart conditions booked. Publicist Irving Isaacs invited the conditions minded to arrive at the full floor free and the resulting publicity built a rousing business for the house.

No Wailing Wall for These 5; They Went After the Trade

Theatre attendance in the Cleveland area has a tendency to drop along with the rest of the country, but the exhibitors there don't seem to be shrugging their shoulders and journeying to the nearest wailing wall. In fact there's a quartet of them who are putting their shoulders to the wheel and going out after business. Some of the stunts are old—like reminding your customers you're in business by the post-card route or offering special cartoon show teasers. Others are using video as a business getter.

Take Urban Anderson, general manager of the Uhrichsville theatres. Anderson had an idea that something which used to keep business on a pretty even keel in the old days might serve again. So he swept off the stage at the circuit's State and brought back vaudeville, in addition to the picture.

'People are getting tired of the average pic,' Anderson says, "so we are giving them something different. They have expressed their preference for flesh shows so we are going to give those who want them an opportunity to see them.

"For those who are not interested in stage shows, we are showing straight pictures the other half of the week."

The unusual aspect in the policy is that Anderson is not charging more for films and stage shows than he is for straight films. By keeping the usual house scale for stage shows, he is prodiging these as being essential to the conduct of any of his regular patronage because of a price advance.

To Dale Tysinger, manager of Shea's Astabula at Astabula, going back to school may not be too popular, but if you can add something to that, well...

So Tysinger comes up with "Back-to-School Style Show" which opened up this week. This plan to increase interest in his theatre, is a tie-in with Carlisle & Allen, Astabula department store, and was plugged and pushed for weeks ahead of time. Special announcements of the forthcoming show kept the theatre and its current release before the public continually.

Warner Bros. theatres in the same territory are going back to the "Juggs Bunny Festival of Film" and "Bugs Bunny Vaudeville." Managers in each area are cooperating with merchants on "Juggs Bunny" merchandise in return for promotional material.

At the Alhambra in Cleveland, Exhibitor Merril Cowan has put television to work for him. He has opened a new 250-seat television lounge with a 7x9-foot screen. The lounge, opened almost a month now, has shown added business for the house. Admission is free to any one having a ticket to the theatre and the television show runs during the regular hours. The Alhambra is in a tough territory which has to buck Loew's Park, Keith's East 10th Street, and the Circle and University.

But the Falls Theatre, one of the Washington circuit links, goes back to the old days for a stunt that pays off. The house sends out 5,000 postcards each week. The cards are printed by offset, from reductions made out of press book matter. Each week the color is changed, so the recipient is not confused and each week the recipient is reminded that there's a Falls Theatre and that there's a show. M. B. Horwitz, operating the house, says the cards are effective and are holding business. He mails them out one week in advance of bookings. It's an old stunt, but it still works.

That's just about all I learned regarding exhibition and distribution of films in and for the citizens of our neighboring Latin-American Republic. But just to prove I was there: Adios, amigo! Nos vemos la semana que entra.
Charge Accounts Get Driv-in Trial

(Continued from Page 8)

book. The book incidentally gets the full price for each admission and does not offer any saving for the purchase of one or four tickets.

The question of federal amusement tax on such an arrangement has not yet been finally settled by ruling of the Internal Revenue Bureau. Under the present plan, Reade would pay the Government 20 per cent on each credit ticket which passes through his box-office and would expect the Government to give him a refund on such tickets for which he had paid tax if the customer turns out to be a bad credit risk and fails to settle for his credit book.

He is awaiting a Government ruling on this phase of the plan.

The only expense other than advising a customer when the drive-in is to close and where to settle his account, is, according to a Reade spokesman, an extra bookkeeper who will keep daily records of the number of credit admissions passing through the box-office. These records will be individually posted on the account of each credit customer and sent back to the box-office so that a customer may learn at any time what he owes in the events he wishes to pay.

Fox West Coast Plans ‘Sweet 16 Weeks’ Drive

‘A drive-in to be known as the “Sweet Sixteen Weeks,”’ intended to boost practical showmanship and efficiency in all departments of the theatre business and good-will, in Fox West Coast Theatres on Sept. 4 and run through Christmas Eve, Pre-ident Charles P. Skouras announced at a staff meeting in Los Angeles this week. At the meeting Skouras presented awards of $250 each to Manager Sterling Way of the Pomona Fox and Manager Andrew Sasso of the San Jose California.

Skouras Happy Over Today’s Business

(Continued from Page 4)

the best, naturally we will develop the best partners.

skouras was against dumping films onto the new German markets, believing that the companies should limit themselves to 15 to 20 a year. The selection, however, he believes, should be made by his country and not by the Military Government since he believes the industry would do a better job for “democracy” than officialdom. In this connection he warned against sending Germany only pictures which depicted Americans as good and living in an economic paradise.

The 20th-Fox president repeated that his company would seek to build abroad wherever dollar returns were permitted and declared that he believes the remittance situations could be improved if the parties involved could sit down and talk it over.

N E W S R E E L C L I P S

Art Moves On

Columbus, Ohio’s World, an art house, will shift that policy over to the Alhambra near Ohio State University around Sept. 14, and Manager Charles Sugarman of the H & S theatres will put the house under a downtown film policy, with the renamed house becoming the Little Theatre and becoming associated with a circuit headed by Vance Schwartz of Louisville, Ky. Both Sugarman and his partner Lee Hofheimer retain control of the new Little as well as the Alhambra.

Strike Up the Band

Wait Disney has set up the Walt Disney Music Company to handle the tunes which appear in future Disney films. Roy Disney is president and Fred Raphael, vice-president and general professional manager. Initial run will be simply the “Mickey Mouse.”

Sea Horseman

The manager of that particular San Francisco neighborhood house was frantic but his projectionist calmly corrected the slip by which the reel of one feature had gotten mixed with another. “Thank that bad,” the projectionist told the theater-attending manager. “Last I know they were playing a cowboys picture and a sea story. They got mixed so my hero was riding a horse one minute and in the next he was sailing over the waves. John Wayne was in both of them.”

Thanks

A. E. Ross T. McIntire, chairman of the President’s Committee on National Employment, has physically Handicapped Week, laded the film industry for its work in the movement, especially in producing the nine-minute short, “How Much Do You Owe?” National Screen is distributing the film whose initial run was set for September.

Admiral McIntire said, “The movie industry is performing a major service to this country in the distribution of the Disabled American Veterans film which dramatically tells the story of the disabled veteran. In continuing a broad public educational program which is highly essential concerning the entire issue of employment for the handicapped, the film leaders are to be commended for doing their full share.”

Company Record

Twentieth Century-Fox is setting an all-time record with 15,872 theatres in the United States and Canada booking and exhibiting its product this week.

Warners Bros. General Sales Manager Ben Kalminson has sent his crew on a 52-week drive with “White Heat” for the kickers. ‘The drive opened Aug. 28 with the branches divided into four groups—1) Boston, Chicago, Dallas, Detroit, Los Angeles, New York, Philadelphia, Pittsburgh, San Francisco, Washington; 2) Atlanta, Buffalo, Charlotte, Cincinnati, Cleveland, Indianapolis, Milwaukee, Minneapolis, St. Louis, Toronto; 3) Albany, Denver, Kansas City, Jacksonville, New Haven, New Orleans, Oklahoma City, Salt Lake City, Seattle; 4) Calgary, Des Moines, Memphis, Montreal, Omaha, Portland, St. John, Vancouver.’

Republie Meet

Republic has three September meetings scheduled, Executive Vice-President James R. Grafton announced. They are: Hollywood, Sept. 7; Chicago, Blackstone Hotel, Sept. 12-13; New York, home office, Sept. 15-16.

New Production

Initial shots were taken this week in the Gowanus Canal section of Brooklyn for “Guilty Eyewitness” starring Andrea King and Fay Emerson, with Joseph Lerner directing for Laurel Films. Broadway scenic designer Leo Kerz will do the film’s sets. Story is based on the Wade Miller novel.

Fun-Fest

Fun as well as serious business has been provided for New Jersey Allied’s 30th annual convention at the Ritz-Carlton Hotel, Atlantic City, on Sept. 12-14 where feasts of fun will be interpolated with the business sessions. On Monday evening there will be a Get-Together Party in the Trellis Room, with gin rummy and bridge fans having an opportunity to show their skill. On Tuesday evening there will be a floor show for Cabaret Night with stars and worthwhile and lined up for Lou Martin. On Wednesday afternoon dinner and guests will be guests at the Atlantic City Race Track, through arrangements made by Vice-President. The convention will close with a gala banquet where food and fun will mingle.
The Box-Office Slant

Down Dakota Way

Republic Western 66 mins.

AUDIENCE SLANT: (Family) Roy Rogers western for the action and outdoor fans. It has all the proven ingredients they need to make them happy.

BOX-OFFICE SLANT: On a par with the best of the Roy Rogers films.

Cast: Roy Rogers, Dale Evans, Pat Brady, Monte Montana, Elizabeth Risdon, Byron Barr, James cardiwell, Roy Barcroft, Emmett Vogan, Foy Willing and the Riders of the Purple Sage, Trigger. Credits: Directed by William Witney, Screenplay by John K. Butler and Shan Nibley, Director of Photography. Reggie Lanning, Associate Producer, Edward J. White. Plot: Roy Rogers and his cronies learn that an old school teacher friend has lost her job because of her crooked stepson. In the effort to help her, they turn up a plot by a rancher to conceal the fact that there is disease among his cattle and that he has numerous sons. Roy and his adventurous colleagues uncover the dastardly deed and all ends happily for the righteous.

Comment: Latest Roy Rogers film carries the proved ingredients that make him the top western star. It provides plenty of action and some fight footage, along with a satisfactory story and many good exciting sequences, for the entertainment of the action and outdoor fans. Trucolor photography adds considerable to the appeal and the direction of William Witney gets the best out of plot and players. Rogers does his usual excellent job and with him are a splendid cast of performers. Dale Evans displays charm and ability in the role. The young school teacher and Elizabeth Risdon impresses with her portrayal of the elderly, woman. Byron Barr, Roy Barcroft and Pat Brady head the crooked element. Foy Willing and the Purple Sagers add that extra bit of entertainment with their music.

Task Force

Technicolor Drama 116 mins.

AUDIENCE SLANT: (Adult) Based on the development of naval carrier aviation, this picture has a tremendous amount of entertainment for those interested in a war story. Has a number of romantic interludes between Gary Cooper and Jane Wyatt, plus many a laugh to lighten the seriousness of the subject matter.

BOX-OFFICE SLANT: Should register outstanding returns wherever the Gary Cooper name and war pictures have appeal.


Plot: A Rear Admiral reluctantly takes leave of his officers and men as he quits his ship for retirement and in retrospect reviews the development of carrier-launched aircraft from the year 1921 to the present day.

Comment: Written and directed by Delmer

Daves and with Jerry Wald as producer, "Task Force" is a dramatic post-war story about the advancement of carrier aviation, and as such, gives an eloquent bow to the pioneers and heroes of the Navy's aircraft carriers and the men who first manned the planes. It was filmed with the cooperation of the U.S. Navy; two navy captains acting as technical advisers. Most of the film was photographed in black and white, but to make the battle scenes more realistic and convincing, Technicolor photography was used. Entire production is a stupendous task of picture-making and for those who are attracted to war pictures, there is absorbing entertainment in it. The choice of Gary Cooper for the leading role gives the picture marquee strength and he does a fine job as the pioneer Navy man. Excellent, too, are Walter Brennan, Bruce Bennett, Jack Holt, Stanley Ridges, Wayne Morris and John Ridgely. In fact, Cooper and Ridges are superb and direction by Daves gets inspired performances from most of them. Jane Wyatt has the distinction of being the only feminine member of the cast—she plays Cooper's wife—except for one or two minor scenes in which wives of other servicemen make an appearance. "Task Force" has a feeling of authenticity evident because of meticulous care given to details. Several of the Pearl Harbor, Mount Suribachi photos and the Japanese survivor scenes were those supervising these scenes. The story is quite human, with a number of romantic interludes between Cooper and Miss Wyatt and many a situation that lends itself to a laugh, in spite of the seriousness of the subject-matter.

Chicago Deadline

Paramount Mystery 87 mins.

AUDIENCE SLANT (Adult) Alan Ladd playing a crusading-newspaperman in a picture his many followers should thoroughly enjoy. "Deadline" is not Ladd fans will find it a well staged and acted murder-mystery of the stylized type.

BOX-OFFICE SLANT: Alan Ladd, plus the names of others in the cast should help to put this across for substantial box-office returns.


Plot: A woman is found dead in a cheap hotel room and a reporter stumbles onto the story. Eventually he reconstructs the girl's background and events leading to her death. During this time, he is in constant conflict with his publisher, the police and the gangsters involved in the girl's death.

Comment: With "Deadline," Alan Ladd should sell what is otherwise a routine crime picture. Ladd is splendid in the part of the newspaperman who insists on solving the mystery of a young girl's demise and in his efforts to do so, not only finds his own life in jeopardy, but becomes involved in quite a number of murders. Mystery fans should find this right up their alley, for they've got the sure-fire combination of suspense, excitement, fast-fights and killings. Picture has a good cast, with Donna Reed excellent in the role of the young victim, June Havoc giving a convincing interpretation of a "pick-up" dame and Arthur Kennedy exceptionally good in the role of the victim's brother. Berry Kroeger is the vicious killer and Shepperd Strudwick impresses as the man who loved her but couldn't do anything about it because of his connection with the gangster element. Production was handled by Robert Fellows. Direction by Lewis Allen.

Grand Canyon

Screen Guild Sepia Comedy 65 mins.

AUDIENCE SLANT: (Family) Satire about location shooting and the trouble encountered by the motion picture companies. Has many laughs for those who like any burlesque about Hollywood.

BOX-OFFICE SLANT: Neighborhood and small town houses should find this a good attraction for regular patronage. The Hollywood background gives it good exploitation possibilities.


Plot: A motion picture company on location has to find someone to replace the hero, because he breaks his leg. A mule skinner is put into the role and he proves so successful that they find themselves with a good picture. But love interferes and the director is forced straighten that out to the satisfaction of all concerned.

Comment: The trials and tribulations of location shooting are satirically presently in a picture that most screen fans will find amusing. It is not just another western, as the title might suggest from the title. First, because it hasn't the usual amount of action, and second, because the humor, though entertaining for adults, might be over the heads of the children who constitute the movie audience. It's best spot would therefore be, in the neighborhood and small town houses where the trade will enjoy, and appreciate, a burlesque outdoor opus with motion picture making as a background. Good cast headed by Richard Arlen and Mary Beth Hughes, make the story believable. Arlen
Blondie Hits the Jackpot
Columbia Comedy 65 mins.

AUGUSTE SLANT: (Family) Comedy in the traditional Blondie manner that should thoroughly please the followers of the series.

BOX-OFFICE SLANT: A safe bet in any situation requiring a supporting feature for a dramatic headline.


PLOT: When Larry Sims tallies with Ann Carter, daughter of a client of his firm, Arthur Lake loses his job. After a long job hunt, Lake is hired as an office boy of a former boss. With the help of Penny Singleton, Lake proves his new employer is cheating his old, and gets his original job back.

COMMENT: The speed at which these comedies move, compensates for the fact that most of the situations have been seen before.

In this one, the situations and dialogue are as corny as ever, but Miss Singleton, Lake and Larry Sims have a way of making them seem fresh with their expert acting. The direction is geared to the spirit of the series, and the production values well up to previous standards. In the supporting cast, Jerome Cowan, Marjorie Kent and Lloyd Corrigan give the best performances, and Daisy the dog, is with her usual amusing self.

Everybody Does It
20th-Century-Fox Comedy 96 mins.

AUGUSTE SLANT: (Family) A sparkling comedy filled with comic situations, funny dialogue and slapstick. Taken from a James M. Cain story, producer Nunnally Johnson put into the screenplay all the chuckles any audience will enjoy, and a "different" story to hold the interest.

BOX-OFFICE SLANT: Title, name draw and the word-of-mouth praise the plot and hilarious situations assure this attraction, makes it a potential top money-maker.


PLOT: A young man with a wife who has desires for a singing career, backs her up, in spite of the difficulty involved. Another singer discovers he has a voice, and she trains him and takes him out on tour. He becomes successful, while his wife, who doesn't know about all this, is a total flop. In the end, the man makes a fool of himself in his first operatic appearance, so husband and wife go back together again, happy to give up singing.

COMMENT: Based on a James M. Cain story, producer Nunnally Johnson turned out a screenplay and picture that is filled with comedy situations, funny dialogue and even slapstick. It is a very funny picture, with an outstanding cast who turn in excellent performances under the direction of Edmund Goulding. Novel yarn starts with chuckles and then builds up to such hilarious laughter, that most audiences will enjoy themselves immensely and word-of-mouth will carry it from there. The casting of Paul Douglas and Linda Darnell (both of whom did such fine jobs in "A Letter to Three Wives") gives the film marquee strength and there are several others in the cast whose names draw at the boxoffice. Among them Celeste Holm and Charles Coburn. In support, are such capable performers as Lucile Watson, Millard Mitchell, John Hoyt and George Tobias. This looks like another of Fox's money presentations, so the wise showman will give it plenty of advance exploitation, for it has what it takes to attract patrons everywhere and their support should bring in the results it deserves.

Theives' Highway
20th-Fox Melodrama 95 mins.

AUGUSTE SLANT: (Adult) Built to order for the thrillhounds, "Theives' Highway," after a slow start, picks up speed and action enough to entertain all audiences and to keep the susceptible on the edges of their seats.

BOX-OFFICE SLANT: The picture is excellent box-office of its type and will stimulate attendance for the exhibitor who gets behind it with all cylinders and pushes. His reward will be many extra dollars in the till.


PLOT: Richard Conte returns home to find his father has lost both legs when his produce truck is wrecked by San Francisco Black Marketeer Lee J. Cobb. Conte, in partnership with Millard Mitchell, takes two loads of apples to Cobb, intending to make him reimburse his father. Injured on route, Conte passes out in the rooms of Valentine Cortesa, bribed by Cobb to inveigle him there. He finds Cobb at the scene where Mitchell's truck was wrecked and Mitchell killed. He beats Cobb up and the latter is arrested on information furnished by Valentina. Deserted by his sweetheart, Barbara Lawrence, when he lost his money, Conte and Valentina find themselves in love. He takes her home with him.

COMMENT: A drama of the trucking apples in California, the film is made to order for the thrillhounds. After a slow start, the action picks up speed with enough complications and hard fighting for all audiences and keep the susceptible on the edges of their seats. Direction by Jules Dassin and production by Robert Bassler have all the ingredients for a box-office money maker. The acting is first rate, with special honors going to Richard Conte, Lee J. Cobb, Valentina Cortesa, Millard Mitchell and Jack Oakie, all turning in unexceptional performances, and Jack Peven, Barbara Lawrence and several others doing commendable work. The film is right up the alley of those who want excitement and thrills and it emphasizes the adventures and dangers of the fruit and vegetable trucking industry in California. The love story has a twist to intrigue the interest of the romantic, and with the heroine is the girl who first double-crossed him and then fell for him, becoming romantically interested. The exhibitor who gets behind it on all cylinders will reap many extra dollars with this offering.

Jigs and Maggie in Jackpot Jitters
Monogram Comedy 67 mins.

AUGUSTE SLANT: (Family) Come along with Jigs and Maggie as they go through the routine of winning a radio contest. You'll find good entertainment in the many gags and enjoy watching Renie Riano and Joe Yule as they give their perfect delineations of the cartoon characters in "Bringing Up Father."

BOX-OFFICE SLANT: Timeliness gives it exploitation possibilities that will add much to the expected returns.


PLOT: Maggie has trouble because of her allergy to horses, especially after she wins a horse, and among other things, in a radio contest. But she gets over that with the word that she can enter society via the horse-route.

COMMENT: Jigs and Maggie join the world-wide excitement of trying to win a radio contest. And, in so doing go through the resultant thrills and comic situations that bedevil the winner. Picture is filled with good gags, many a laugh and the same screwy characters introduced in previous offerings. Like its predecessors, the picture is one to entertain all audiences of farce. McManus again has a small role in the picture and the rest of the cast adequately fill their roles. Special song called "Jackpot Jitters" used as an introductory number, is sung by the Sportmen's Quartette. Because of the present controversy about radio contests, picture is most timely.
ACTION ALL THE WAY!

FLASH!
"Brimstone" (Rep) is standout in Seattle with fine session. VARIETY

BRIMSTONE

starring ROD CAMERON
with JACK HOLT · JIM

Screen Play by Thames Willin

A REP
Rod Cameron as Johnny Tremaine—black hooded, night-riding lawman.

Walter Brennan as Pop Courteen—bitter against the nesters.

Adrian Booth as Mollie Bannister — who loved and lived in fear.

Forrest Tucker as the Sheriff — a good man gone wrong:

STON E

in TRUCOLOR

AN BOOTH · WALTER BRENNAN · FORREST TUCKER

and JAMES BROWN · GUINN (BIG BOY) WILLIAMS · CHARLITA

Story by Norman S. Hall · Associate Producer and Director—JOSEPH KANE
IT'S THE McCoy. The "Roseanna McCoy Square Dance Carnival" put on by Manager Derald Hard, Chief Theatre, Colorado Springs, was the big event of a terrific campaign for the Samuel Goldwyn production, "Roseanna McCoy," now on its second round of premieres. The dancing in front of the box office opening and following two nights, was by couples representing different clubs and organizations. Similar projects under way for next week in St. Louis, Atlanta and Cleveland, will offer Jantzen "Roseanna McCoy" sweaters as prizes.

Fabian Managers Run Showmanship Gauntlet for Anniversary Awards

Fabian Theatres managers were making that last-mile dash for the $3,275 in prizes which the chain is awarding in connection with its 35th anniversary celebration.

To date the circuit has been a beehive of activity. Starting with the over-all "Apollo Contestis" (designed to bring the masculine beauty of the various Fabian neighborhoods onto the theatres' stages for a he-man beauty contest and a "Sweater Girl Contest," which Chief Exploiter Edgar Goth mapped up, the various promotional stunts have run all the way from autos to milk bottle collars.

Goth's over all "Sweater Girl Contest" employed teaser ads to lead up to the big-bosom event. His Apollo contest plan provides detailed instructions on how to have comedy skits that work the audience into a good humor before the local charm princes come on to thrill the feminine part of the audience.

Special Events

However, managers on their own have come up with some strong special events. For example, George Kemp of the Stapleton Paramount promoted an all-expense vacation trip to Bermuda for the winner of his Bathing Beauty contest and has had sponsors take care of all costs in connection with the event. Other stunts he promoted were a Wild West jamboree, a barber shop quartet contest, a weight-lifting contest, Earl Westbrook of the Norva, Norfolk, Va., promoted a Public Wedding with prizes and a 12-day honeymoon in Bermuda for the vacationers; a "Miss Fabian Theatres" contest with $1,000 in prizes. Gerry Wollaston, Harrisburg, Pa., has tied in with Hotpoint and Pennsylvania Power and Light for a series of four cooking-school matinees with $1,500 in prizes and co-op ads. Ditto Joe Lefkowitz of the Hiway, Fairlawn, and Harry Schine of the Clifton, Clifton, N. J.

Altoona's Ward Kreag, Jack Day and Harry Alberth have set out with giveaways of roses, cakes, a teen-age dance contest, quiz shows, talent shows, Hillibilly jamborees, etc., to keep stunts going at the rate of one-a-day during the anniversary month. At the State there they projected trailers of coming attractions on the outside wall of the theatre.

Alce Sayles of the Albany (N. Y.) Palace reached down into the post-eradle generation for a contest among the eunuplets for the "Miss Albany of 1966." He also ran a "Mrs. Albany Contests" in association with the Times Union an WROW, and an Old Style Amateur Night.

Cartoon Shows

The Schenectady Fabian houses used special cartoon shows and pony giveaways for the small fry, and the Reading, Pa., theatre had prizes including jewelry, clothing, cameras, auto accessories and two automobiles.

Alex Weinberg of the Port Jervis, N. Y., operation sold a newspaper co-op page ad and got the kids to put on a junior dramatic show. Other stunts were milking contests, bathing beauty contest, a dancing school, which gave a performance and a quiz show.

Humps on Hartford Horses For Greenway's 'Morocco'

Manager Fred R. Greenway of Loewn's Pal Place in Hartford, Conn., and Assistant Robert Gutten may not have brought the mountain to Mohammed but they have done a little mound moving that resulted in a jocular ocular for "Outpost in Morocco." To herald the George Raft foreign legion opus two ushers rode through downtown traffic on horses that bore not only banner copy but also cardboard cutouts resembling camel humps.

Showmanship Parade

Bill Kanefsky "staged" his "The Wizard of Oz" trailer to good effect as an advance ticket-seller for the MGM re-issue at the Ambassador, Philadelphia, which he managed. The stunt was simple: a large cutout head of Judy Garland from a stock one-sheet was hung on the stage curtain. A spot focused on the cutout and Garland's rendition of "Over the Rainbow" was played over the sound system. The spot faded out at the end of the song and curtains parted to reveal the screen at the start of the regular trailer.

Movie-star tablets are in circulation at the stationery stores and apparently are hitting on high as favorites with the kids who stock up with supplies before returning to school. The Redskin Theatre, Oklahoma City, noticed that fact and took advantage of it to capitalize its Saturday matinee last weekend. Each child attending the show received one of the tablets—free.

And—speaking of school—Mel Gaitskill, Paris Theatre, Ky., lined up impressive backing for his Back-to-School Show. The attractions included prizes amounting to $200 which were put up by two local merchants.

Now that there's so much emphasis on the value of developing the community spirit or local angle, Al Dumaton's stunt for the Crest Theatre, San Diego, hits right on the button. The giving of a bright beam of the spotlight, Al started a Teen Toppers Club, with membership cards for members, worked up through cooperation of a local store and to include high school groups. New members are introduced from stage, and receive gifts and the activity is publicized through co-op ads in newspapers and radio.

How much a big theatre event means to a community is emphasized in terms of a figure enrichment of the community chest which Hempestead, L. I., has received from Ed Enke, manager of the new Skouras Calderone Theatre. The $3,568.60 was presented to officials of the Hempestead Community Chest by the Skouras manager represented proceeds from the benefit show which was presented in connection with the recent grand opening of the Calderone.

Believing that "The Green Promise" held a special interest for farmers, Manager Glenn Lazar of the Senate, Harrisburg, Pa., sent out a tractor covered with posters to call their attention to the coming picture. He also sent notices to nearby chapters of Future Farmers of America.

Shooting the Works

A 16-mm. short of shots from earlier DeMille pictures dealing with biblical subjects and the like plus a few shots from the forthcoming "Samson and Delilah" is being given free to local schools and Sunday schools as part of Paramount's extra effort exploitation for the latest DeM lion. Others include audio-visual material for schools based on the historic aspects of the films and gowns designed along the fashions of the picture's period which will be pumped into stores.
Sells with a Song
Not for a Song,
Does Youngstein

Some folks, according to the old adage, will
sell things for a song. But Paramount's Max
E. Youngstein is a man who uses a song to sell
things. Specifically, Mr. Youngstein—who re-
joices in the terse and taut title of national
director of advertising, publicity and exploita-
tion—uses a song to sell pictures. More specif-
cally and at the moment, he is using a song
and/or songs to sell a release known as “My
Friend Irma.”

For as Youngstein remarks, “music can be
very essential in the exploitation of a picture”
because with a song you can wrangle radio
time and radio time is something at which no
national director of advertising, publicity and
exploitation looks askance, even if he can’t make
up from the air those large scrapbooks whose
bulk is just dandy to impress company presi-
dents.

So Youngstein hits the song end heavily. He
has done it for other pictures. He will do it for
future pictures, since Paramount has two music
publishing houses — Paramount Music and
Famous Music—which will cooperate in bally-
hooning.

As to “My Friend Irma,” Youngstein is a
happy man because he’s got an in with both CBS
and NBC. The former is interested because
“My Friend Irma” is its radio show; the latter was
persuaded to join up because two of the picture’s
stars—Dean Martin and Jerry Lewis—are in
the NBC stable.

As a result, 152 CBS stations across the
nation are tie-ins for “My Friend Irma Week,”
which will be accompanied by special announce-
ments, and a local station angle on “Irmaisms”—
or sayings built about the none-too-bright ac-
tions of Irma and her expressions—to which
local audiences are invited to contribute. In ad-
dition the station will be provided with a sched-
ule of “Irma” openings so that they can tie-in
where appropriate, and stations will feature the
four songs of the picture—“My Friend Irma,”
“My Friend Irma,” “Here’s to Love,” “Just for Fun,”
“My Own, My Only, My All.”

Marie Wilson, star of the radio and the screen
show, is to appear on all top CBS programs as a
guest and over NBC Martin and Lewis are
also scheduled to appear as guests on that net’s
top shows.

The general Paramount plan to use music as
a booster is to get the sheet music out well in
advance of the picture so that song pluggers can
go to work on band leaders and radio stars. In
addition Paramount has its list of disc jockeys
which it furnishes regularly with programs and
who get an advance recordings of the film songs.
Similar recordings are also sent to name band
leaders and radio singers ahead of time. A non-
breakable platter is made from 30 to 60 days
ahead of release for the field men who solicit
the help of local radio stations in some 100 cities.

The value of such tie-ups becomes cumulative
in Youngstein’s opinion.

It’s All in the Viewpoint

When “Any Number Can Play” was
booked at the Towne in Milwaukee, the
name of Edward Harris Netb, author, of the
book on which the screen play was based, and who is a native son, was
placed on the marquee above the names
of Stars Clark Gable and Alexis Smith.

What’s News in Showmanship

LIVE TALENT. Babies, scores of ’em, were a sure-fire attraction at the Walter Reade
Woodbridge Drive-In, Woodbridge, N. J. The babies were the center of attraction to a
“Baby Parade” contest which ran for four successive Friday nights. The contests drew a
record 50 to 70 entries per night, were held before show time on a small stage erected
in the “play area” at the foot of the screen, and prizes were donated by local merchants.
The stunt also was staged at other Reade drive-ins with such success that a circuit-wide
Baby Parade is planned for next season.

‘WINDOW’ PROMOTION. Manager A. Fred Serra of the Circle Theatre, New Ken-
sington, Pa., went after patronage for RKO Radio’s “The Window” by having a boy
walk the streets carrying a sign and speaking through a portable p.a. system, and by dis-
playing an actual window, properly screened, on the sidewalk in front of the theatre.

NOTHING NEW BUT THE TAPE. What
would a ceremonial “opening” be without a
tape-cutting? Certainly nothing connected
with ballyhoo put on by RKO’s Syracuse
City Manager Sol Sorkin. That’s why a the-
aatre that has been running right along had
the scene shown above as Mayor Frank
Costello snipped a new tape to mark the
opening of the first vaudeville show at Keith’s
Theatre, Syracuse, since March 7, 1932.
Sorkin really got the town excited about the
return of live shows—with parades, splashes
of newspaper publicity and plenty of radio
time.

BALLYHOO ON BROADWAY. The deluxe theatres on the main stem can stir up the
city slickers with ballyhoo just as the smaller -town show houses can. This was proved
again by the Capitol’s Paula Gould and the Loew’s Theatre publicists in an old-fashioned bally-
hoo drive for “Madame Bovary” at the big Broadway show case. Above are illustrations
of two of the standard stunts that went over in big fashion. Left, window displays featuring
costumes from the picture, and at right above is a flash of one of the several black-gowned
brunettes who toured the city to hand out cards reading: “Madame Bovary at home at 1639
Broadway, New York City, on and after Thursday, August 25.”
Buffalo Echoes
To Big Ballyhoo
For New Center

Buffalo's new Center Theatre, formerly the Hippodrome, got under way in that city last Wednesday following a lavish advance campaign by James H. Eshelman, Charles B. Taylor, E. J. Wall and Eddie Miller, who worked out the exploitation with the assistance of Paramount's Jerry Pickman.

The campaign, which boosted "Top O' the Morning," the picture chosen for the dedication of the remodeled and renamed house, included a parade along Main Street, an Americanization Folk Festival held in front of the theatre under sponsorship of the Junior Chamber of Commerce; airplane trailers in the sky announcing the opening, and broadcasts from the theatre lobby. The Mayor brought the first ticket, while green carnations were given the ladies and winners of the "Americanization" dance contest received Bing Crosby cups as prizes.

The Center has been completely modernized. It now boasts a new marquee, an entirely new lobby, a refreshment pavilion, new lounges and a new decorative scheme.

500 Prints for 'Father'
Premiere Contest

Five hundred prints of "Father Was a Fullback"—more than double the number 20th-Fox makes for its average release—have been ordered for "Father Was a Fullback" in connection with the "All-American Premiere Contest" the company is running for the picture.

The contest, Fox Vice-President Andy W. Smith has announced to theatre managers or advertising managers whose houses play the feature between October 1-Dec. 4, 1949, with prizes totalling $7,500 to be divided among winners. The prizes will be awarded on the basis of showmanship executed at theatres in behalf of "Father."

Judges for the contest will be Lou Little, head football coach of Columbia University; William L. Ainsworth, national Allied president; St. Fabian, chairman, Theatre owners of American executive committee.

MASTER OF THE SITUATION. The commendable facility with which Mr. Guthrie of the Odeon, Tottenham Court Road, took charge of Van Winke, one of the last unexploded bombs in London'sAmerieanization records, with 50 unexploded bombs. The bomb was only 25 yards from the Odeon; had it exploded, results would have been disastrous. Nerves at the Odeon were not strained, however. As soon as the bomb was rendered harmless, Guthrie put up this banner over the marquee: "You will not be taking a chance, the bomb has been declared safe. See The Lady Gambles—she takes all chances."

I.M.P.S. MEMBER REPORT

Sid Kleper Puts on Energetic Local
Campaign to Exploit 'Joan of Arc'

If anyone in New Haven, Conn., misses "Joan of Arc" it won't be the fault of Sidney H. Kleper. This I.M.P.S. member is the manager of the Loew-Poli College Theatre where the screen epic played recently. If there was any temptation to rest on the tremendous national publicity, Sid resisted it, for he staged an exceptionally energetic local campaign.

Commercial tie-ups were planned. International Sterling Dealers displayed the Joan of Arc pat- ter prominently throughout town and co- operated with Kleper on newspaper ad space. Jelling in with costume jewelry, Malley's, the leading department store, devoted a window for the first time to a motion picture. Another jeweler was expected to supply Joan of Arc necklaces as radio contest prizes. Joan appeared at Woolworth's and Kresge's on Susan Lee scarves, advertised in the newspapers, and local cooperation was expected with regard to the Joan of Arc fabric colors from the Burlington mills. Helen's Beauty Salon gave a shop display and cooperative ads to its Joan of Arc coiffure. The John Irving shoe stores distributed 5,000 imprinted shoe and hosiery bags. The Joan of Arc orchid was featured by florist Meyer Wilson. Music windows and counters spotlighted Decca's Joan of Arc records, with 50 1/2- sheet cards drawing attention to the attraction at the College. Bantam Books stood the entire cost of 300 newstand displays and 20 30x10 choice spot displays.

Appeals to Church Groups

The historic, religious and literary back- ground of the "Joan" film make it especially appropriate for school and church cooperation. Kleper began by inviting representatives of the secondary schools and Yale University, as well as newspaper and radio people, to a special screening. The public and parochial schools gave their full cooperation, allowing Kleper's 7x18 teaser cards on bulletin boards, mentioning the film in their own bulletins and having teachers make classroom announcements. A block of 900 full price tickets were purchased for parochial students and a Catholic Youth Organization bulletin reached 2,000 members. At Yale coop- eration was forthcoming from the University Christian Society, the dramatic professor and the ancient history department. The public libraries distributed 2,000 bookmarks suggesting readings in connection with the film. Ministers and priests were contacted by letter for pulpit announcements.

The College's holdover policy made possible the devotion of the entire lobby display to "Joan" as early as two-and-a-half weeks before the opening. Kleper used a theater trailer three weeks in advance and the regular trailer for two weeks.

Most novel of Kleper's stunts was the chain telephone message on "Joan of Arc" arranged with ladies of the PTA. Such a build-up assured prominent mention on the radio and in the press. Newspapers ran stories with art announcing the coming of the big picture and four radio stations ran announce- ments and reviews. In addition, the Sunday Herald carried an eight-column picture spread on actresses who have played Joan, another feature on Jose Ferrer, and a front-page box on the clergy's attendance at the special screening; the Journal-Courier promised editorial promotion; and the Corriere del Connecticut ran a three- column drawing of Bergman as Joan to be used in a coloring contest for which 10 guest pass prizes were offered. The religious background of readers of the Italian press may make that a noteworthy medium for material on St. Joan.

Radio and Press Breaks
Warm Syracuse 'Kettle'

Universal-International's "Ma and Pa Kettle" received a warm welcome from the press and radio of Syracuse, N. Y., when it played at Schine's Paramount there. Plugs were given by the Italian Gazette, the Polish News and the Jewish Chronicle, which makes "Kettle" sound like a melting pot. The Herald-Journal did an illustrated feature on Star Percy Kilbride and the Post Standard used a Patricia Alphin pic- ture in its rotogravure section. Radio stations WNDR, WSYR and WAGE gave free spot plugs and WOLF exchanged 30 plugs for a screen trailer plugging one of its programs.

The square dance vogue (see Jack Jackson, STR, July 9, 1949) ties in well with the Kettle story, a fact not overlooked by Manager Rich- ard Feldman in arranging a "Kettle" shin dig with Snells Dancing Academy.

MUSICAL MEMORIES. Manager Ray Long and Publicist Jerry Juroe of the Para- mount Theatre, San Francisco, created this provocative lobby display for MGM's "The Barkleys of Broadway." The large standee (partially reproduced above) featured scene stills from all former Astaire-Rogers films.
"Father Was A Fullback" $7,500 Contest?

"20th adds another hit to its already impressive list of successful comedies!"
—Motion Picture Herald

"Delightful! Fine for the entire family!"
—Harrison's Reports

"A first class comedy!"
—Showman's Trade Review

"Fun for the family in generous proportions!"
—Motion Picture Daily

"Top entertainment!"
—Variety

"Rewarding, warm, funny and satisfying"
—Film Daily

"Has heart and charm... and the laughs really snap!"
—Hollywood Reporter

Count me in!

"Father Was A Fullback"
All-American Premiere Contest
20th Century-Fox,
444 West 56th St., N.Y. 19, N.Y.

Rush contest details to:

NAME

THEATRE

ADDRESS

NOTE: It is not necessary to send in this form to qualify. When you book the picture you are automatically eligible.
Grist for the Showmanship Mill

MGM is setting up the machinery for an elaborate series of world premieres in scattered sections of the country to give the big push to its fall season campaigning. In some situations there will be personal appearances; others will use the "locale of the story" angle, etc. The parade starts this week (Friday, Sept. 2) with the Philadelphia premiere of "That Midnight Kiss" at the Boyd Theatre. Co-stars Kathryn Grayson and Mario Lanza arrived there Tuesday for a round of social events with notables to extend the head of welcome. The campaign is under the supervision of MGM's Si Sador, who is acting chief of advertising, publicity and exploitation during the absence of Howard Ditz. Later this month, "The Red Danube" will get the glamor treatment at a premiere in Boston. The "story locale" premiere for "Intruder in the Dust" is set for October in Oxford, Miss., where many of the scenes for the film were made.

There will be a mass key city world premiere for the Rank production, "Christopher Columbus" on—guess what day? Yep, the Columbus Day holiday Oct. 12. Universal International drum-beaters have plenty of territory to cover, as bookings already have been set for 18 cities scattered all over the map—and the 18 is just the beginning.

MGM is banking on a new selling approach for trailers to prove an important factor for added patronage of the pictures which are beneficiaries of this series of campaign. The special trailer features personal appearance of the cast as well as the director and producer in informal scenes scripted and produced for the advance reel. Director Herman Hoffman directed sequences from Producer Carey Wilson's script for the special trailer on "The Crossroad.

Intensive book promotion for 20th-Fox's "Twelve O'Clock High" was assured over the weekend with completion of arrangements for Bantam Books to issue a paper-cover edition in December. Company publicity officials estimate there will be an initial circulation of the book. Wilson's novel, which is now well over a quarter of a million. The Bantam book will be featured in a national poster promotion throughout Bantam's 70,000 outlets.

A Candidate for Master of Lassie: This Britton, Hustling in Hastings

Certainly a master of Lassie, in an exploitation sense, is Manager A. Lowrie of the Ritz Theatre in Hastings, England. His mastery may receive official recognition, too, for his energetic campaign on "Master of Lassie" (British title) has been entered in the Kine-MGM Showmanship Contest.

Tie-ins were very helpful in this campaign. One, arranged with the National Canine Defense League, which sent a dog demonstration team to the theatre and to a local carnival. The League also entered a van in the carnival parade and kept it, while it was in town, bemused with theatre copy. A local canine society also linked up, with the resulting week-long lobby display pictured elsewhere on this page. Trophies, film publicity, stills, and photos of famous dogs were all set off with quantities of ribbon a Scottish design, a reference to the film's geographic background. A member of the society volunteered to come to the theatre on several days with one of her collies that bears a remarkable resemblance to Lassie. The beautiful dog also toured the town wearing a jacket with film and theatre info.

Lowrie then located a member of the society who owned a dachshund that played the piano and worked a spinning wheel! The owner was delighted to have the dog make a personal (or canine) appearance at the theatre every night during the week prior to playdate. After this amazing stunt, Lowrie would announce, "You have just seen one talented dog. You will see another when you see Lassie in 'Master of Lassie' at this theatre." The projectionist put on the trailer of the film.

On the Scottish angle, Lowrie borrowed a couple of telephones from the GPO, labeled one in the lobby: "Lift this receiver and speak to Scotland free!" The other was put in his office, where he or an assistant would answer, "Good evening. This is Bob Scotland speaking," and go on to plug the Lassie film and the League demonstration team.

Lowrie devoted further effort to the carnival, too. Thousands of Lassie Lucky Dog badges were made from leftover carnival signs and numbered, about 20 of the numbers being used five times. If one person spotted another wearing the same number, both were given free passes at the Ritz. This resulted in nearly 2,000 persons walking about looking at badge numbers, with other members of the carnival public also seeing, at every turn, the badges with their film and theatre data.

Thousands on the beach saw the banded pleasure boat which sailed along the waterfront, and more thousands saw and heard the airplane with p.a. system that flew over the carnival parade. The latter fancy hit cost the theatre nothing: the pilot supplied the plane and plugged his service, the p.a. dealer supplied the system, and the theatre is a regular phonograph record customer of the p.a. dealer.

Other angles were inviting local bigwigs to see the film, broadcasting over the Speedway p.a., distributing heralds, and rubber stamping all mail and leaflet handouts. Banners were supplied and distributed by local tradesmen.

It looks as if Showman Lowrie has barked his wares well enough to win a few blue ribbons.

That's Sellin' Them. Brownsville, Texas, took pride (Interstate's District Manager Lew Bray, saw to that) in the opening of the new Majestic Theatre, and newspapers and merchants spearheaded a publicized emphasis of the event. Above is page 2 of a 16-page special section published with the August 17 issue of the Brownsville Herald. Local merchants and distributors of nationally famous products were represented in the roll-call of well-wishers who pointed to the opening of the Majestic with pride in advertisements published in the section.

Brownsville Alerted for Majestic Opening

A special newspaper section of 16 pages published on the day of opening told the story of outstanding showmanship for the premiere of Interstate's new Majestic Theatre in Brownsville, Texas. But this exceptional flash of publicity of itself told only half the story of planning and smart campaigning which went into the job done by the Interstate organization under the supervision of Lew Bray, district manager for the circuit's Valley theatres.

Evidence of the amount of local-pride enthusiasm accomplished by advance work reflected in the advertisements of some 60 merchants and dealers, whose displays hailed the new theatre as a boon to the city of Brownsville. Many of the advertisements featured illustrations of sections of the theatre.

Lew Bray and his colleagues had planned their campaign well in advance of the event and a period of several weeks of preparatory announcements and news stories reached a natural climax in the newspaper for the day of the premiere. The Majestic story appeared on page one of The Brownsville Herald which carried the special section. It was a splash treatment, with 4-column cut of the exterior of the new house and 2-column head news story rounding up the final details of the gala happenings which were a part of the formal opening that night.

'Baseballs' in the Sky Promote 'Every Spring'

Large white balloons, painted to resemble baseballs, filled with gas to make them float, were released from the top of the marquee of the Strand Theatre, Plainfield, N. J., by Rade City Manager Julius Daniels to attract attention to "It Happens Every Spring."

Pup and Cups in the lobby of the Ritz at Hastings, England, were part of Manager A. Lowrie's very extensive campaign on "Master of Lassie." With the Kine-MGM showmanship contest in mind, he worked, he says, until he was dog tired. The accompanying story is proof enough.

Showmen's Trade Review, September 3, 1949
JIMMY'S NEW WARNER HIT HITS NEW HEIGHTS!

JAMES CAGNEY IS RED HOT IN "WHITE HEAT"

CO-STARRING VIRGINIA MAYO with EDMOND O'BRIEN

Screen Play by Ivan Goff and Ben Roberts
Suggested by a Story by Virginia Kellogg • Music by Max Steiner

DIRECTED BY RAOUl WALSH
PRODUCED BY LOUIS F. EDELMAJ

It's a Warner Campaign, dynamic, zocky — the pressbook now ready!

Mr. Warner Exhibitor get yourself geared to go Labor Da as never before!!
Cleveland

A new three-year contract, effective from Sept. 1, 1949, has been entered into between Local 160, IATSE, and Ernest Schwartz, president-secretary of the Cleveland Motion Picture Exhibitors Association, providing a sliding booth rate boost of $2 per cent for the first year and 2½ per cent for each of the following two years. The contract affects wage scale of operators employed by independent theatre members of the CMEA. Still in negotiation are new stage hands and musicians' rates.

The Myer Fines of Associated Theatres Circuit return Friday from a 6-week European vacation. . . . Jack Bernstein has been appointed RKO manager to succeed Harry Valdes, resigning; Bill Haarman, Paramount office manager, to Chicago; Oscar Hansen, independent booker, to Yellowstone Park; Mr. and Mrs. John Hoffinger, Madison, Neb., to the North-west; William Pfister, New Castle, Neb., to Black Hills; Helen Neuman, Eagle Lion cashier, to Sioux City; and John Broderick, Dunlap, Ia. MGM Divisional Sales Manager Bertus Bishop, Jr. and Jack Kelley, head of reprints and short subjects, were in town. . . . Central States opened the Norfolk (Neb.) Drive-in with Elton Benson as manager. . . . M. P. King sold the Sibley, Shelby, Neb., to Earl Barclay and Laura Moorehead of Stromsburg. . . . Ralph Blank, owner of several Omaha theatres, is en route to California to attend the National Theatre Owners of American convention.

Regional News Index

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Columbia Manager Joe Jacobs attended the company's major sales meeting in Chicago. . . . Tom Ewalt has put new seating in his theatre at Geneva, Neb. . . . A. E. Thacker, operator of the South Sioux City theatres, now has opened an air-conditioned roller skating rink. . . . R. D. Goldberg installed new projection in the Town here. . . . Bill Fry, son of the Hartington (Neb.) exhibitor, R. E. Fry, has passed his South Dakota law examinations. . . . Tri-State Theatres District Manager Bill Miskell is displaying a 5-pound bass he caught.

BOSTON

Opening of the Art Movie Theatre, on the site of the former Laffmovie, took place last week. Owner is James J. Mage, formerly of the Paris and New York, who operated the Laffmovie for four years. Another opening was that of the Public, operated by E. M. Loew Circuit, on the site of the old Victory Theatre. An Armored Transport Company car was held up and robbed of more than $15,000, receipts from neighborhood theatres in Brookline. Former Showman James E. Powers died here last week. He was one of the first motion picture theatre operators in the east and for some time operated the Old Congress Hall in Boston, later the Broadway Theatre. He was a member of the Governor's Council and for some years was Democratic floor leader in the State Senate.

Keep 'Em Awake

H&B Balaban's Surf in Chicago is serving free coffee to audiences between shows, having made a tie-up with a coffee company which furnishes the brew.

SAN FRANCISCO

Rotus Harvey, co-owner of Westland Theatres, announced these promotions: William DeGroat from assistant manager at the Stockton to manager of the McCloud at McClintock Calif.; Dave Howell from the McCloud to manager of the Sage, Winnemucca; Bob Unger from the Sage to the East in Stockton; Chuck Charles from the East to the Mayfair, Fresno; W. H. Harrington from the Mayfair to the Stockton; Ray Summers from the Stockton to manage the new Laurel in San Carlos.

Ralph Brambles, formerly with United Artists and Selznick, was named Film Classics office manager, succeeding Stanley Lefcourt who goes to Los Angeles for a top FC sales post. A farewell party for Lefcourt was held at the rooms of the Variety Club. . . . Columbia Manager L. E. Tillman is attending a company branch managers’ meeting in Chicago. While on his vacation the home of Manager-Publicist Harry Rice of the Embassy was robbed. All of his clothing except his vacation garb was taken.

Manager Frank Nash of T.D. Jr., Enterprises’ Carib, Carib, formerly associated with journalism on a Carmel paper. James E. Hervey, formerly manager of the Rio, Monterey, fills the vacancy. . . . San Francisco Theatres Divisional Manager Irving M. Levin heads the motion picture division of the Community Chest drive. . . . Telenews Theatres General Manager Ellis Levy is in Chicago on a tour of the circuit’s theatres. . . . Republic Manager Ralph W. Cameron has resigned, announcing that he would return to his home in Los Angeles and go into business for himself.

Eagle Lion Vice-President in Charge of Sales William J. Heineman was here and inspected the local, succeeding S. Rep. Assistant General Sales Manager Edward L. Walton visited here last week and was entertained by local showmen at the Variety Club. . . . National Theatres President Charles P. Skouros led a discussion on daylight savings time at a meeting here of the board of directors of the California Theatre Owners Ass’n which will vote on the matter next November. Sentiment favoring fast time is reported more favorable in the southern section of California than in the northern part.

ATLANTA

Donald Boardman has opened his new 664-car Skyview Drive-In at Augusta which also accommodates walk-in patrons. . . . O. C. Lam has opened his new under-skyer at LaGrange. . . . Renovation work on the Grand at Winter Haven, Fla., has been completed, . . . Manager and new owner William Beck will soon reopen the Five Points Theatre as the first art house in Jacksonville, Fla. . . . The Floyd Theatre circuit will take over the Tarpon at Tarpon Springs, Fla., effective Jan. 1, 1950. Present owner Charles Richelen will then move over to his theatre in New Port Richey at a meeting here of the board of directors of the California Theatre Owners Ass’n which will vote on the matter next November. Sentiment favoring fast time is reported more favorable in the southern section of California than in the northern part.

Newlyweds Bill Kemp now manages the Weiss in Macon; he formerly managed Loew’s State in Memphis, Tenn. . . . Manager L. G. Smith has been transferred from the Gem and the Fox at Eufaula, Ala., to the Martin Theatre in Eufaula, Ala., trading places with T. C. (Bill) Worth-
ham. The local Astor exchange looks to be a winner in the Bob Savini Drive.

Paramount Manager Clyde Goodson is back from a sales meeting at the New York home office, and Publicity Chief Leonard Allen returned from Nashville, Ill. Howard Wallace of Sack Amusement Enterprises checked in from North Carolina. ... Monogram Charlotte Representative J. E. McCorvy visited his family here. ... Frank Merritt of Acme Theatres has returned to Birmingham after visiting friends here, and Carl Floyd of Floyd Theatres and his wife have returned to Haines City, Fla. ... Vacationers included Assistant General Manager N. H. Waters, Jr., of Waters Theatres at Birmingham, in Florida; George Harmon of Globe Ticket in St. Louis, with his wife in Miami, Fla.; Owner Myottie Scott of the Princess in Inland, Ala., with his wife in New York; and Willy-Kincey Johnson City Manager Fred Barton, fishing. ... But there'll be no leaving for Benton Pierce, Jr., assistant manager of the Princess and Gadsden Theatres in Gadsden, Ala., who is a new papa.

DESMOINES

The ban on public gatherings at Duhonque, la., due to polio has been lifted after a drop in the number of cases in the city. During the ban local theatres reported a heavy drop in business.

The new drive-in theatre constructed on the John Deere road near Duhonque has a balcony. ... Mrs. Merwin D. Hemings, wife of the salesman for National Theatre Supply Company of Des Moines, died of polio at Lincoln, Neb. ... John Winn has been named as first booker at Paramount.

INDIANAPOLIS

Ray Thomas, formerly a member of the sales group at Film Classics has joined the Universal-International booking department. ... The Indiana Catholic-Record, awarded "Come To The Stable," the distinction of being the first "M" picture, "M" standing for most - Y. and W. Management Corp., with offices in the Indianapolis building here, has acquired the Swan and Idaho Theatres in Terre Haute, Ind., from Mrs. G. R. Reinking, effective Oct. 1. ... Mrs. Hattie S. Hendricks of the Speedway Theatre, Speedway City, has sold her theatre to the Sconce Theatres of E. Indiana. ... The 300-car Limberlost Drive-In at Geneva, Ind., held its formal opening Aug. 26. Clyde Whiser operates it.

U-I Bookers Stenographer Dorna Meadows is vacationing at home. ... RKO Cashier Nancy Sullivan is spending her holiday in the great Smoky Mountains. ... Samuel D. Jackson, Ft. Wayne, Ind., and former attorney general of Indiana, will be the honored guest and banquet speaker at the Variety Club golf tournament, Aug. 29, at the Broadmoor Country Club. Roger Scherer, Ft. Wayne, Ind., exhibitor.

Cease and Desist

Indianapolis reports that a temporary injunction has been issued in Hancock County, Ind., Greenfield, Ind., on a strain. Rowell S. Wellert and his wife, Hope Wellert, from continuing work on a theater under construction on Harrison Street in Alexandria, Ind. The case was transferred to Hancock County. The suit was filed by the city of Alexandria.

PHILADELPHIA

Charley and Ben Goldberg and Harry Bloch have obtained a permit from the Zoning Board of Adjustment to go ahead with their South Philly Drive-In, despite protests entered by the Philadelphia Theatre Owners Association. ... When Bill Goldman opens the Keith this fall or winter, the house will be renamed the Randolph.

City Line Center, Inc., and Fried Theatre Management Company have moved their general offices to City Line Center, 76th Street and City Line.

Eagle Lion Booker Max Bronow spent his vacation visiting his uncle in Williamsport, Pa. ... Jack Malan, Penn-Paramount booker, came in from Wilkes-Barre last week to mix business with pleasure. ... Morris Wax is having his Stratford completely redecorated. ... Fabian Theatres Buyer Bernice Brooks recently became a proud papa.

At 20th Century-Fox, the Sieg Horowitz testimony drive is under way and will continue until Dec. 21. ... The Variety Club Tent 13's summer camp for handicapped children is operating full blast with motion pictures shown once a week. Club members are invited to enjoy a Sunday morning trip to the camp to see the wonderful results accomplished so far.

MINNEAPOLIS

Walter Anderson has sold the Farrow at Passers Prairie to Lauren H. Clark, former manager of the Empress at Osakis. ... Minnesota Amusement Co. spokesmen have announced that the deed has been cleared for the acquisition of the theatre property of the Joe Ryan in Madison, S. D., in line with the Paramount consent decree. Negotiations to sell ownership of theatre properties in LaCrosse, Wts., and Fairmount, Minn., by the circuit and the partners in the two situations are "coming along." Minnesota Amusement, a Paramount subsidiary, is a partner of Edmund R. Ruben of the welthand circuit in the Hollywood and Fifth Avenue at La Crosse and of the Fairmount Theatres Co. in the Strand and Nicholas at Fairmount.

A suit to halt the operation of the new Hilltop Drive-In in suburban Fridley township, brought by village residents on the grounds of illegal zoning, has been postponed to the fall term of the court and will probably be defaulted when it is called for trial.

Saul Lebedoff, former Minneapolis exhibitor now operating a suburban theatre in Los Angeles, was a recent visitor.

DENVER

Fox Intermountain Theatres held four district meetings, three of them in Denver, and the fourth at Butte, Mont. Meeting in Denver were the southern, northern and the Denver districts, while the Montana district is gathered in Butte.

The meetings were presided over by President Frank H. Ricketson and these district managers: Ray Davis, northern; Harold Rice, southern; Hall Bacz, Denver, and Jack McGee, Montana district. In attendance were theatre managers and bookers and others from the Denver divisional offices.

Leon Coulter is improving his Loveland, Loveland, Colo., with new Heywood-Wakefield seats, bought through Graham Bros. Theatre Supply.

Atlas Theatres President C. U. Yaeger has moved George Hodle, city manager, Lamar, Colo., to Denver where he trades jobs with Bud (Continued on Page 28)

Video Viewer

A new device which may possibly increase the television audience at the expense of theatre operations was demonstrated in Los Angeles this week by the Sampson Electric Company.

Called a Tele-Robot, the machine is designed to bring large television reproduction to remote screens from one central receiving set. Its inventors claims that as many as 5,000 screens can be served from one receiver, and it is planned to install the apparatus in hotels and hospitals.
REGIONAL NEWSREEL

(Continued from Page 27)

Dixon, Paul Rudick, manager of the Jewel, moves to the Rex, Brighton, Colo., succeeding Phil Phillips, who has resigned. Bill Royster has been named manager of the Jewel.

Vacationing are RKO Office Manager Clinton Horn, Universal Salesman Frank Green who went to Los Angeles, and Owner William Barton of the Lake June, Colo., drive-in who is fishing on the Gunriver River... Bookings are coming in fast on the nine-minute short, "How Much Do You Owe?" which deals with the hiring of disabled veterans.

ALBANY

Warner Theatres Booker and Buyer Max Friedman and his family are spending a vacation on Cape Cod... Jack Schmitzer, RKO home office representative, is visiting the local office... RKO Salesman Howard Goldstein paid his annual visit to the Saratoga race track and from all indications came out the winner. Clarence Dopp, exhibitor from Frankfurt, just returned from a seven-week trip to California and the western states... RKO Office Manager and Bookie Jimmy Frangooles spent the weekend in Boston... Danny Houlihan, branch manager 20th Century-Fox, returned from a week's vacation to the Thousand Islands... RKO Biller Mildred Sweda is vacationing in New York.

Elizabeth Herrick, Warner Theatres booking department entertained recently at her home for Sylvia Comson, who is to be married in early September... Howard Secor, Jr., assistant shipper at Warners, who was married recently, is honeymooning at Hampton Beach, N. H.

Arthur Landry, Ticenderoga, was set to open his new 300 car Sky-Line Drive-in on Sept. 1... Visitors along film row included Harold Strassman, Glenn Falls; D. Violett, Cairo; Bob Flockhart, Corinth, and George Thornton, Saugerties... Mary Flynn, booker and office manager of Upstate Theatres Office is receiving condolences on the recent death of her mother.

CHARLOTTE

DeVry projection and sound equipment is being installed in Dixie Drive-In Theatre Company's new 375-car, $35,000 ozone being erected on the Albermarle Road just outside the city limits of Charlotte. Dixie Charlotte Manager Laurence L. Theimer says among the openairer's innovations will be an asbestos screen said to reflect more light than painted screens. The Dixie Company operates the North 29 and the South 29 here, both drive-ins...

W. F. Harris, who for many years was connected with the film industry in Charlotte, has joined the Bryant Theatre Supply Company as vice-president and treasurer. For the past five years Harris was with the Wil-Kin Theatre Supply Company and previous to that with Warner exchange here.

LOUISVILLE

RACO Enterprises' new theatre, the Varsity, at Martin, Tenn., was opened there recently. W. F. Rufin, a stockholder and officer of the company, announced at the opening that the company would build drive-ins in this and other states... The Dixie Highway drive-in at Fern Valley Road will be ready for opening during the current season.

KANSAS CITY

Bill Bradfield's 500-car "66" Drive-In Theatre is scheduled to open in Carthage, Mo., about mid-September. Bradfield also operates the Roxy in Carthage... Walter Lambard is readying his new drive-in at Russell, Kans., for an opening next month. It will hold about 350 cars... New drive-in just being built at Junction City, Kans., is project of A. N. Harris, Wichita, Kans.

Third annual film row golf tournament and stag is set for Sept. 19 at the Santa Fe Country Club. Committee includes Bob Shelton, Commonwealth; Tom Baldwin, Columbia; Ralph Morrow, Universal; and Martin Stone, Screenland Cafe.

OKLAHOMA CITY

The $250,000 Bruney Theatre in Baytown, Tex., was opened Aug. 23, with Yalea Leinamer of Ft. Worth, the Miss Texas 1949, paring the curtains following a salute in front of the theatre to H. E. Bruney of Baytown, a partner in the house and East Harris County manager for East Texas Theatres, Inc. Bruney, Rufus Honeycutt who will manage the theatre, and East Texas Theatres officials were introduced to the audience. Officials included President Julius M. Gordon, Vice-President and General Manager S. L. Oakley, Vice-President Samuel B. Landrum, Secretary-Treasurer M. L. Westheim, Director of Theatres Fred Minten, Attorney Robert K. Park and Architect-Builder L. C. Kyburz.


NEW ORLEANS

The Poche, an art theatre, was held up for the third time last week and Cashier Mrs. A. J. Blady, Jr., handed over the demanded receipts, $120. Between $600 and $700 was taken at the robbery on March 18 and $205 on Dec. 4, 1947. At Joy Theatres' Rio here, Cashier Mrs. Nettie Warner handed over $76.23 when a youth, with hand threateningly in his pocket, demanded the cash. The police nabbed a youth from Myrtle Beach, S. C., who was charged with the Rio robbery, after Manager James Brard had given chase on a motorcycle, but had lost him in downtown traffic.

Staff of Warner Bros. local branch moved into its new quarters on Aug. 20 without a formal opening. Building is modern in architecture and is air conditioned. Warner Purchasing Agent Herman Goldberg was here from New York for the opening, leaving afterwards for Jacksonville, Fla., on company business... Columbia's branch offices here is getting a new coat of blush-green paint on walls and ceiling... Universal Biller Blanche Cubber is spending her vacation in Oregon, while Contract Clerk Betty Atkins is also off holidaying.

CINCINNATI

Columbia City Salesman Morton Perlman left Friday with his wife for a vacation in Florida. RKO Columbia Manager Lloyd Krause and his bride, the former Miss Barbara Duvall, secretary at United Artists, went east for their honeymoon, visiting Krause's family.

MGM Assistant Manager Harry Sheeran will be in the St. George Hospital for several weeks due to an attack of virus pneumonia. Harry Simons, of the MGM home office, is pinch hitting for Sheeran, and Salesman Bob Morrell is handling the city in addition to his regular Huntington assignments. Jack Rider, former MGM booker, has been named student salesman, assisting Bob Morrell.

Links Lark

The annual golf tournament of the Motion Picture Theatre owners of Connecticut flourished beautifully between lunch and dinner at the Racebrook Country Club in Orange, Conn., Aug. 23. More than 100 persons showed up for the sports, 75 participated and over 50 were given prizes. In charge of the event were President George J. Wilkinson, Jr., and Regional TOA Vice-President Albert M. Fickus. Event secretary was the group's executive secretary, TOA General Counsel Herman Morris holding the hand on included Attorney General Bill Hadden and Treasurer Joseph A. Adorno.
Tee Time

The annual golf tournament and dinner dance of Variety Club Tent No. 11 was held at the Manor Country Club in Norbeck, Md., Aug. 26, with the large turnout indicated by the 37 prizes given for the best handicap scores on the links. The top 15 men were Billy Shea, Jerry Price, Buddy Sharkey, Harold Webb, Dallas Pratt, Ray O'Malley, Willis Warren, Jr., W. Amos, George Crouch, Herbert Sauber, Bert Ferguson, Al Miller, C. E. McGowan, Frank Marshall and Al Pratt. Special prizes went to David Wompran for the longest drive (200 yards). Al Blit for driving closest to the pin, Norman Cohen for highest score by an associate member and Joe Cohen for highest score by a regular member. No statistics for the 19th hole are reported.

WASHINGTON

Some of the friends, fellow-barkers and former associates of the late John J. Payette, who attended the dedication of a Variety Cabin, Aug. 28, at the Men's Boys Camp, in his memory, were: Mr. and Mrs. Fred S. Kogol, Mr. and Mrs. Jerry Adams, Mr. and Mrs. Frank M. Boucher, George Crouch, Miss Mary Davis, Mr. and Mrs. Sidney Lust, Jerry Price, Fred Beiersdorf, Robert Smeltzer, Eddie Phillips, Mr. and Mrs. A. C. Benson, Jack Saler, William Jasper, Bernie Mills, Teddy Shull, Mr. and Mrs. James Sandford, Mr. and Mrs. Sam Wheeler, and Jake Flax.

Columbia Mid-East Division Manager Sam Galanter and Manager Charles Caplow attended Columbia Chicago sales meeting. The Variety Club golf tournament-dinner dance was held at the Manor Country Club Aug. 26. MGM Salesman Peter Prince was included in the MGM executive training course which will cover a period of six weeks, starting Sept. 19. Ike Ehrliean is the new booklet at Film Classics. Jerry Mills is back in Washington at the Equity Film Exchange, after reprising the company in New York. President Robert L. Lippert of Screen Guild and Lippert Productions was a Washington visitor. Melba Elting, 20th Century-Fox inspectress, is home after her recent hospitalization.

SydVolt is extended to Republic Office Manager Alfred Landgraf on the death of his mother-in-law, Mrs. Ida Furlow.

ST LOUIS

Cooperative Theatres will book and buy for Harry Jones and associates' 400-car drive-in near Flora, Ill., which opens shortly. The Co-op will also book and buy for World Theatra's 600-car drive-in at West Quincy, Mo. The Kelvin Edele has taken the 400-seat Gem at Odin, Ill, from J. D. Hawley. ... Ray Viessman has reopened the 200-seat Rex at Freeburg, Mo., operating it on Saturday and

(Continued on Page 30)

VANCOUVER

Vancouver theatremen have formed the British Columbia Exhibitors Association, including Famous Players, Odeon and independent houses. The officers elected, all from Vancouver, are Bill Johnson of the Cascades Drive-In, president; Earl Hayter of the Odeon circuit, secretary; and Ben Chechik of the Bay Theatre, treasurer.

Nick Badnik has sold his Roxie here to Roxo Theatres, Ltd., of which local hotelman E. Lay is president. The 450-seat suburban house will be managed by Pat Pateniasduke, former Montreal manager. ... Vancouver's Theatre Under the Stars had its best season since it started 10 years ago, despite being rained out seven nights; receipts will reach $150,000 for 49 performances at the Stanley Park under-sky.

The P. N. E. opened last week and brought into competition with local theatres such headline acts as Edgar Bergen and Charlie McCarthy and the Polack Bros. Shine Circus. Marjorie Hildebrand of Vancouver won out over 11 British Columbia rivals to be crowned Miss P.N.E. in a contest co-sponsored by Famous Players and P. N. E., and was awarded a $1,000 scholarship and a trip to Hollywood. Also awarded a trip to the film city was Orphem Theatre Manager Ivan Ackery, emcee of the show.

Harvey Levin of International Film Distributors moved over to United Artists. ... Mabel Grant of IFD is the new cashier at Monogram, following Louis Booth, who resigned to return to Kelowna. ... ASN Western Representative Ross Beeley takes off for newswel stor at Edmonton and Winnipeg, then goes to Montreal for a visit. ... Mrs. Dave Griessdorf, wife of Odeon's general manager, returned east with her two sons after a month's vacation in B. C. ... The EP stage party held for Kevin Fitzgibbons of Theatre Confections and Cecil Cameron, who resigned as manager of the Edison in New Westminster to live in the U. S. was voted a big success. Both boys received gifts from their fellow employees.
REGIONAL NEWSREEL

(Continued from Page 29)

REGIONAL NEWSREEL

SHOWMEN'S cost

J. Maurice Evergreen Hudson, car

Two-a-day Chicago Wortn.

Tommy High-

Portland William business Manager

replace Murphy lines, in theatre tary
car owner neighborhood second Gorelick

30

DENVER—George L. Barton, Elam Springs, Kan., operator, a 400-car drive-in to cost $65,000 at Longmont, Colo.

RALEIGH, N. Y.—Alvin B. Wright files for permit to build a $25,000 drive-in in Chickawaug.

LAWRENCE, Kans.—Bell Ward O’Pson and Charles W. Mayhugh, file for permit to build a $800,000 drive-in theatre three miles south of Somerset, Ky., on Highway 27.

UNITED STATES—RACO Enterprises, a 500-car drive-in on Highway 172, between this town and Terrell.

St. Louis—Rowe Carney Harry Blunt and associates, a 500-car drive-in near 12th Ave., Mo.; Sidney M. Brum, a 1,000-seater in a new shopping center at Clayton, Mo.

DALLAS—Mr. and Mrs. Bud Jensen, are remodeling a business building into a theatre to replace the City recently burned down.

San Benito, Tex.—Ed Brady, a 450-car drive-in to cost more than $70,000 with temporary location set for Highway 77 and “T” farm road junction.

DAYTON, O.—Da-Tex Films, Inc., a new company with Robert Poorman as president, a 1,100-car, year-round opening theatre in a $3,000,000 shopping center on Lebanon Pike.

SACO, Me.—Mr. and Mrs. Philip Toth, of Whits’ Fells, Tex., a 550-car ozoneer between Harlingen and Brownsville.

P. WORN, Tex.—F. W. Dodge Corporation, two neighborhood theatres, one on Camp Bowie and a second on East Lancaster Drive in a $50,000 con- struction project here.

SALT LAKE CITY, newly opened 100-seat Cinema-Art Theatre is under construction on film row here.

ATLANTA—White River Theatres, a new theatre, the Washington Jasper, and the

EASTON, N. J.—Walter Reade Theatre, a 1,070-
car deluxe outdoor theatre near here as part of a community development.

PALS AT PICNIC. One hundred persons paid $1,000 each recently to eat a picnic dinner with Comedian Eddie Cantor. The picnic was given by Max M. Yellen, owner and operator of the 20th Century Theatre, Buffalo, and treasurer of the United Jewish Appeal. There was a capacity turnout and a total of $100,000 collected for the UJA. Here, Eddie is shown delving into a point to him is making for Mr. Yellen in a conversation during the picnic.

PORTLAND

Polio increase, loss of employment in some lines, and also forest fires in several timber areas, all register at the box offices of the Pacific Northwest, and very unfavorably during these dog days. However, the picture looks much better for September, especially to Evergreen Theatres which is holding a general man.

New Theatres

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NEW YORK

White collar workers of MGM’s home office and of Loew’s International voted 384 to 14 in favor of the CIO Screen Office and Professional Employees Guild to represent them in those organizations. Group already won at Columbia.

Harry Lamon, who runs under-roofers in the Albany area as well as under-skiers was a film row visitor this week getting ready for the new drive-in which he expects to have opened in Poughkeepsie during the early part of September. *Harry Grossman of Hudson, an- other exhibitor with a string of houses was also a visitor. *Tommy Farrell, who owned half of the Washington in upper Manhattan, now owns all of it. *United Artists Secretary Clair Sussman is off to Schoon Lake on vaca-

tion.

Walter Reade Theatres has bought a 15-acre tract for a drive-in near Easttown, N. J. on Route 35, five miles from Ashbury Park and four from Red Bank and Long Branch. It will be part of a community development and will hold 1,020 cars.

Motion Picture Sales has appointed Jack Ellis as its New York Metropolitan representa-

George Margolin, president of Continental Motion Pictures Corp. and Mrs. Margolin, re-
turned Tuesday from Europe on the S.S. Corona.

Motion picture companies and circuits, in the Metropolitan New York area, contributed a total of $71,139.42 to the Greater New York Fund this year—an increase of $9,266.01 over last year.

A large crowd turned out Tuesday for the funeral of Clarence Elieeman, 55, Metropolitan district manager for Warner Bros., who died Sunday after a long illness. Survivors are his wife, Jennie, and a son, Richard.

Funeral services for Jim (Pop) Costello, 71, were held from St. John’s Catholic Church in New York Thursday with interment in the Gates of Heaven Cemetery. Costello, for 30 years had been a receptionist at Movietone studios, and was regarded as an industry veteran who knew almost everyone in the industry.

HARTFORD

John Martin, service staffer at the Rialto has been promoted to assistant manager . . . Center Candy Girl Dolores Chicoenu resigned for a similar job at the same office. Her sister Janet, chief of the Strand’s candy stand, will be married on Sept. 19 to the house assistant manager, Charles Atamian . . . Rita Holohan is the new candy girl at the Crown . . . Strand Candy Girl Cally Hairep is on leave due to an injury in a motorcycle accident.

Walter Wilson is the new assistant manager at the Paramount, New Haven . . . Herman Cohen is joined in the management of the Meriden, Meriden . . . Mrs. Marshall Jones, wife of the projectionist at the Paramount, New Haven, and mother of Assistant Manager Russell New-

ton of the Capitol, New London, is recovering from an operation. All three were managed by Manager Walter T. Murphy of the New Lon-
den Capitol but recently released from Law-

renee Memorial Hospital; and Bill Read, pro-

cjectionist, same theatre, hospitalized for an eye operation.

From vacations: Manager Jim McCarthy of the Hartford Strand and Projectionists Eular Lane, Dinnell McDonald and Gerard Gerardi, back on the job; Hartford Theatres Mainte-

nance Manager George Smith, from Canada, and circuit’s Assistant General Manager Ernie Grecula, from Goshen; Maurice Shulman, from his shoreline summer cottage; Crown Assist-

ant Manager George Stevens, from New York; Local 84, IATSE, Business Agent Rube Lewis, from Massachusetts and Rhode Island; Lillian Mischkin, secretary to State General Manager Ted Harris, from Virginia; Manager Russ Cohen of the St. John’s Plaza, from New Hampshire; Manager Louis Jaffe of Loew’s Pol-

Palace, Meriden, from Canada.

The 4,000-seat State, Hartford, vaude-film house, was to open Sept. 3 . . . Angelo Licetti, manager of the Condito incorporated Tony’s Drive-

MILWAUKEE

The new Starlite Outdoor Theatre featuring pony and airplane rides for children, has opened, with local officials attending. Robert LeCocq is manager. ... Victor McCormick’s Orpheum at Green Bay, re-opened after $40,000 worth of refurbishing and remodeling, accomplished in two weeks. ... The sixth international workshop in audio-visual education was scheduled for Aug. 29-Sept. 5 by the International Council of Religious Education.

Radio’s Grand Ole Opry came to the stage of the Fox Palace downtown, with “Jigsaw” on the screen. ... Bob Crosby is scheduled for a one-week personal appearance at the Riverside (Standard) downtown beginning Sept. 2. ... Bertha Gold of Film Classics was to be married Aug. 27. ... The Red Fellows of Wisconsin held an annual outing at the Port Washington Country Club, with golf, dinner and fellowship, drawing good attendance. ... Frank Hensler, former MGM manager here and now sales manager for the company’s central division, is vacationing in northern Minnesota with his wife.

Louis Miller, who had been operating the Grand Theatre in Chicago, was found dead in a room at the Hotel Randolph in Milwaukee on Aug. 26.

SALT LAKE CITY

The Capitol, which closed after a fire in which an usher was killed, is scheduled to re-open Sept. 2 after remodeling. ... Allen Heid has joined Monogram as Montana Salesman. Prior to that he was with Paramount in Kansas City. ... J. J. Walsh is expected to visit Paramount here shortly in connection with Paramount week. RKO is set for fun and frolic with its new club with a picnic and dance to benefit its credit last week at Lagoon.

Columbia Home Office’s Jules Needleman is spending several weeks here before going to Denver. ... MGM’s Carl Nedely is back from a trip to Denver and Columbia Manager Bill Seib is due back from the Chicago convention. ... Seib’s secretary, Myrtle Bell Madsen, is vacationing while he’s gone. ... 20th-Fox Office Manager Roy Pickrell is spending his vacation at home. ... Eagle Lion Booker Fred Polosky is back from Yellowstone Park where he did not report feeding bears. ... Charles Pincus, energetic manager of the Utah, is holidaying in and around San Francisco.

NEW HAVEN

Mollie Stickles, manager of the Loew Poli Palace, Meriden, has become engaged to Dr. Irving Katz of the same city. ... Miss Concetta Patricia Tomasio, daughter of Mike Tomasio, independent theatre owner, became the bride of Francis A. Corecone, Jr. at St. Brendan’s Church in New Haven.

Melvin Hanks, former investigator for the U.S. Customs Service and technical advisor for “Johnny Stool Pigeon,” is making personal appearances at the Warner and Merritt Theatres, Bridgeport.

Projectionist Marshall Pasano, with a score of 76, topped field of 64 in the annual golf tournament of the Motion Picture Theatre Owners of Connecticut at the Racebrook Country Club. ... Warner District Manager Bill Horan was in town on a visit with Manager Carl Goe. ... Bill Scully of Universal and Tom Duane of Seltzick also were in town.

Morris Kegner’s Burnside in East Hartford is set to open on Sept. 7. ... Lockwood and Gordon open-air theatre opened last Monday. ... A new front is being installed at the Community, Fairfield. ... Morris Jacobson, general manager of the Strand Amusement Co., Bridgeport, is vacationing in the White Mountains of New Hampshire.

COLUMBUS

The first general meeting of the newly organized Ohio Drive-In Theatres Association has been called for 1:30 P.M. Tuesday, Sept. 13, at the Variety Club here, Secretary Ethel Miles has announced. Every owner of an auto theatre in Ohio is invited to attend. The agenda will also include details of incorporation of the association, approval of the constitution and by-laws, and discussion of several campaigns in the interests of under-skiers.

The return of vaudeville to the Palace here was greeted with a reunion of local ex-vaudevil- lians and Pat Rooney, Sr., who appeared in the eight-act bill. Among the localities to greet Rooney were Alex Bernhard, Oliver Knight, Charles Ross and Marty Joyce. ... Richard Corum has been appointed manager and radio editor of the Columbus Star, succeeding Joe R. Mills, who will concentrate on his duties as production editor. ... H. E. Cherrington is now publicity representative for the Frank Yaseenoff-Harold Schwartz under-skiers. ... Nick Tornichio has been promoted to manager of the Civic in Fostoria. He is succeeded as assistant to Ted Conklin at Schine’s Bucyrus by Doorman Sidney Kibler. ... Florence Gossner is the new cashier at the Galion.

Fire in the projection room of Schine’s Southern in Bucyrus sent patrons to the street, but the only loss was one reel of film.

TORONTO

N.A. Taylor, chief executive of 20th Century Theatres, an ally of Famous Players, has become president and managing director of International Film Distributors Ltd., in succession to Dave Griesdorf, who resigned last month to be the general manager of Canadian Odeon Theatres. Taylor has sold his interest in the Canadian franchise for Eagle Lion product; these Hollywood-produced pictures will be sold on the open market and not exclusively to Rank’s Canadian circuit.

RKO Toronto Manager Jack Bernstein has gone to Cleveland to take a similar position with the American RKO. Salesman Jack Labow has succeeded him here.

A complete new front and lobby for Loew’s Uptown has been planned by Architects Kaplan and Sonnichson. ... Following a Toronto visit, Alex Adliman of Consolidated Theatres, Montreal, and Mrs. Adliman sailed for London and a tour of Europe and Israel. ... The 1949 Canadian Motion Picture golf championships have been cancelled. They can’t play because of inability to find a place.
Producer Stanley Kramer ("Champion" and "Home of the Brave") will co-star Marlon Brando and Teresa Wright in his forthcoming picture for UA, "The Men." Brando, the New York stage actor who zoomed to fame in "Streetcar Named Desire," is due to arrive in Hollywood late in September for rehearsals, and mid-October picture start, with Fred Zinnemann directing the screenplay by Carl Foreman.

The latest studio to announce a circus picture is Columbia. It will be called "The Gainesville Circus" and will star John Derek. Story is about an actual town, Gainesville, Texas, where most of the community join the circus, in one capacity or another, whenever it comes to town.

Walter Mirisch will produce two of Monogram's "Bomba" series for the 1949-50 program, under the titles "Bomba and the Lost Volcano" and "Bomba and the Jungle Slave." Last in the 48-49 group starts next month under the title "Bomba on Panther Island," with Ford Beebe directing and Johnny Sheffield starred.

RKO rejoins the field of big-scale musicals with the purchase of "Two Tickets to Broadway," an original by Sammy Cahn, to be produced in Technicolor by Alex Gottlieb. Executive Producer Sid Rogel plans to use a top-flight cast on a scale such as embellished the famed Astaire-Rogers musicals released by them a few years back.

Warners have acquired screen rights to "The Kenneth Long Murder Case," dealing with the trial and acquittal of a soldier charged with murdering his wife in Richmond, Calif., a year or two ago.

Hugo Fregonese, Argentina director, was signed to a long-term contract by Universal-International. His first assignment will be "Death On A Side Street," to be produced by Leonard Goldstein. Lawrence Kimble is writing the screenplay from his own original story.

MGM is assembling an all-star array of Hollywood's top juvenile talent for "You're Only Young Twice," starring Dean Stockwell. Scotty Beckett and Darryl Hickman were just signed for this Technicolor drama based on the Owen Johnson stories about the Lawrenceville School in New Jersey. Film, to be produced by Carey Wilson and directed by William Wellman, rolls the middle of September, at actual locale of the story.

Dennis O'Keefe, currently co-starring with John Payne and Xienna Fleming in the Pine-Thomas Technicolor film, "Eagle and the Hawk," has been signed for a second picture by the producers.

An all-male cast will be featured in "Wanted," crime story which Hal E. Chester is placing on his 1950 production slate. From an original by Cyril Endfield, who is currently directing Chester's United Artists production "The Whip," the story is about five convicts who escape from an eastern prison.

Producer Lindsay Parsons announces the purchase of "Smoke Jumppers," an original by Kirby Grant, who just returned from Monogram where he secured option from the survivors of the recent tragedy that made newspaper headlines.

Robert Ryan has been given the starring title role in RKO's "The Jolmy Broderick Story," life tale of the fabulous New York cop whom columnists referred to as "Broadway's one-man riot squad."

Producer Calls for Films to Be 'About Something'

"Motion pictures should be about something, not just an excuse to put a group of actors to work," declares Robert Buckner, Universal-International producer who has just put the finishing touches on "Free for All.

"I don't mean that pictures have to preach morals or deliver sermons. I'm referring to the increasing criticism you hear of pictures, people saying 'Now just why did anyone bother to make that picture?'" Buckner sees a similarity between producers and daily newspaper editors.

"Just as it is the editor's job to make stories newsworthy, so is it the producer's job to make his pictures newsworthy. Now don't get me wrong. I don't mean that all pictures have to be based on current events —nothing could be more dull. But on the other hand, a story 400 years old can be newsworthy if it is told in the proper manner and is about something with which most people aren't familiar. Even a western can be placed in this category simply by having a new approach to the telling of the story. There's certainly been a lack of originality recently in Hollywood.

"The U-I producer returned to history, one of his favorite sources for films. "You know, it's important in the making of worthwhile films to treat history in such a way as to make it as exciting as melodrama. History, past and present, offers one of the most fertile fields for motion picture material. As an example, in 'Sword in the Desert' we used factual material but treated the strife in Palestine in such a way as to point up entertainment values."

'Hitch' Wants Long Take

Alfred Hitchcock is said to be consulting film technicians in an effort to develop a studio 35 mm. camera with a film capacity of more than the current 1,000 feet. The director-producer believes that some day he might film an entire production with a single take.

To Make New "Jazz Singer"

Warner Bros. will start production on a remake of "The Jazz Singer," the film that ushered in the talking picture age. Leo Edelman will produce.

Showmen's Trade Review, September 3, 1949
LONDON OBSERVATIONS

**Tries Tape Recording to Cut Costs; New Variety Club Launches Charity Matinee; 16-mm. Use Growing Apace**

By JACK DAWE

(Guest Observer)

Friday, Aug. 19th. Saw Jack MacGregor off to the Venice Festival and assumed his mantle for one week with appropriate trepidation. What can I tell you? Seems to me that the most important item of the week is the advent of “sound on tape” as applied to feature production. Roger Proudlock, of Vandyke Pictures, having successfully experimented with a short, now is embarking on a feature with sound entirely recorded on plastic tape having a metal core. The film, entitled “The Strangers Came,” is being shot on location in Ireland. Chief advantages of the system is that "takes" can be played back immediately after necessary testing to erase the plate glass. The recorder need be re-recorded on film, for editing purposes. N.G. "takes" can be wiped off and the tape used again. Proudlock is already effecting considerable saving on the cost of raw sound stock and processing. The system uses a microphone no bigger than a human thumb and requires a feather-weight boom. It is used extensively in Germany. I was impressed with results, both in play-back and on the screen.

Saturday, Aug. 20th. Topped up Wardour Street in a rainsquall and hove to outside G-F. Fascinating window display of industrial products tied up with the David Hand cartoons. In charge of these ancillary sales is John B. Myers, of the Rank Organization. He has a section under him at South Street, where all negotiations with interested manufacturers are conducted. During the past year over forty British manufacturers have obtained licenses from Rank. Two hundred different lines have been produced, ranging from toys and games to glass and china, all being produced by the equipment, all bearing replicas of Hand’s cartoon characters. The first of the new series of Ginger Nut cartoons is currently showing with “Tottie True” at the Leicester Square Theatre.

Another window in Wardour Street which is about to blossom forth after having boarded up for nearly five years, is that of Grand National Pictures. A bomb effected the closure in some thirty hours. It has taken Maurice Wilson well over the same number of months to obtain the necessary permits to open.

Later, ran into a crowd of Screenwriters. Renown’s chief dynamo—they’re a dynamic lot at Renown House—has plans to bring Jane Russell over here to play in the adaptation of Norman Lindsay’s best-seller, “The Caustic Amorist.” Minter was just off to Rome to finalize production plans. Noel Langley, wrongly credited by several Fleet Street scribblers during the week, as the author, with the Rome film, you can expect George Minter over on your side again for further talks with Jane.

Tuesday, Aug. 23rd. Full marks for courage to Ben Healy, Universal-International chief in London, who announced a special for “Swashbuckler in the Desert” to show to the London press this week. His idea was to forestall garbled reports from New York. Almost to a man, the reviewers re-stricted themselves to factual reports on the film. Only body at all worried appears to be the C.E.A., who this week requested their general secretary, Walter Fuller, to ask for a special viewing so that they can report back to the Association.

Wednesday, Aug. 24th. What has been the fastest growing side of the British film industry since the war? Although it has been going on under the nose, it never struck me that it could be 16-mm., until the fact was brought home to me today by Paul Trippie, Associate Editor of one of the country’s leading sub-standard journals, the “Mini-Cinema.” In 1946, Trippie finds, G-B were reducing 13,600 feet of negative for every 1,000 feet they were when they began in 1934. In 1947, the total negative footage for 1946 had been exceeded during the first two months and this extraordinary rate of increase has been maintained ever since.

Other names which come into the picture include Ron Harris of Maidenhead and Davis of Wisbech, both flourishing and rapidly expanding renters of 16mm. features for commercial exhibition. Both of them admitted orders of nearly five thousand dollars a month. Add to this the formation of a “16mm. Film Exhibitors’ Guild” which, although only 18 months young, is aiming to become the 16mm. C.E.A., and it is reasonable to think that sub-standard entertainment has become a serious and flourishing business. As a final indication, “The Mini-Cinema,” which started in a small way less than three years ago, and grew to a 100 page Quarterly, has now turned into a monthly. A. and says Trippie, is only restricted by paper regulations. His forecast for the future is that more and more “statics” will turn over to 16mm. and that expansion will be given added impetus if the 16mm. Guild succeed in their efforts to obtain 16mm. release earlier than the present agreed 18 months after the first 35mm. showing.

Thursday, Aug. 25th. The London Tent of Variety Clubs—Tent No. 36—held a cocktail party to launch their first “Midnight Charity Matinee,” which takes place on September 22nd. Walter Pidgeon, newly arrived here to star with Greer Garson in MGM’s “The Miniver Story,” was chief speaker. The party was held in a flag-bedecked tent on a bomb site on Oxford Street and was a brilliant gathering of Wardour Street “moguls” and pressmen. Robert S. Wolf is Chief Barker. It was a pity that C. J. Latta, managing director of A.R.P.C., who is First Assistant Chief Barker of Tent No. 36, was away on a business trip and was not able to be present at this first function of an organization which he has done so much to “father” in this country.

**Garbo Back in Films; To Make Balzac Story**

Greta Garbo will return to the screen in a remake of Balzac’s “La Duchesse de Langeais,” it was announced by Walter Wanger in New York on Tuesday. The picture, to be made by the new Wanger International Co., in which Italian Producer Giuseppe Amato and Publisher Mario Rizzoli are interested, will be filmed in Italy and France. Wanger and Paul Muni are going to produce. The Garbo return vehicle will be titled “Lover and Friend,” will have James Mason as co-star and is to be released by RKO.
## Feature Booking Guide

### Title Index

Listed in the following index are titles (exclusive of western series releases and reissues) with sufficient length for the listing of the title. For data as to running time, stars, etc., refer to title under distributor company listing.

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<td>A Man Called Hitler</td>
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<td>Always Leave Them Laughing</td>
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<td>Anna Lucasta</td>
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<td>Annina</td>
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| **B** | **Title** | **Company** |
| Backfire | WB |
| Bad Boy | Fox |
| Bad Man From Big Bend | Astor |
| Bad Neck | RKO |
| Bad Perch | U-L |
| Baghdad | U-L |
| Ball Bond Story | Col. |
| Barbary Pirate | Col. |
| Barretts Of West Point | UA |
| Barbecue | WB |
| Bargain Shop | RKO |
| Beautiful Blonde From Bashful Bend | WB |
| Beautiful Golden Age | WB |
| Beautiful Days | UA |
| Beautiful Woman | UA |
| Bluebeard | Para |
| Blue Midi | UA |
| Blue Noon | UA |
| Blue Rose | UA |
| Blue Sky | UA |
| Blonde | UA |
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**ALLIED ARTISTS**

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<td>16 Bluebeard (D.F.)</td>
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<td>12 Strike It Rich (D.F.)</td>
<td>Cameron-C. Gravelle-D. Castle</td>
<td>1-1/4/49</td>
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**COMING**

| **COMING** |
| Police Story, The | A. Murphy |
| There's A Girl In My Heart | L. Bowman-K. Ryan |

**ASTOR PICTURES**

| **ASTOR PICTURES** |
| Arizona Thoroughbred | J. F. MacDonald |
| Bad Man From Big Bend | C. W. Shrum |
| Stalwart Martha, The | R. Donat |
| Trouble At Melody | B. King-C. Shrum |

**COLUMBIA**

| **COLUMBIA** |
| Affairs Of A Rogue (D.A.) | J. P. Aumont-J. Hopkins-C. Parker |
| 120 Air Hostess | G. Henry-R. Ford-W. Wright |
| 144 Anna Lucasta | Cruise-Crawford-H. Holmoka |
| Big Sombrero, The *C* (W.F.) | G. Autry-E. Verdugo-S. Dunne |
| Blondie's Big Deal (C.F.) | B. Singleton-L. Sims |
| Blackbeard (D.F.) | B. Singleton-L. Sims |
| Blackie's Chinese Venture (My F.) | C. Morris-R. Lane-E. Stone |
| Cowboy and the Indians, The | G. Autry-S. Ryan |
| Dark Past, The (D.A.) | W. Holton-F. J. Cobb |
| Dead End Kids (W.D.F.) | T. Donaldson-H. O. English |
| 166 Rocky Alley | G. Raft-N. Foch-M. Macready |
| 123 Kazar (D.F.) | S. Dun-lo-M. Maxwell |
| Knock On Any Door (D.F.) | H. Garson-J. Derek-S. Pearson |
| Raffles | A. Jergens-M. Monroe-R. Brooks |
| Raffles at The Olympic | S. Dun-J. Jergens-H. Henry |
| Loaded Pistols (W.F.) | G. Autry-N. Britton |
| 133 Lone Wolf And His Lady, The (My F.) | R. Randall-J. Vincent |
| 144 Lost Tribe, The (Adventure) | J. Weismuller-E. Verdugo |
| 145 Lust For Gold (W.A.) | G. Ford-I. Lupino |
| 145 Make Believe Ballroom (M-C.F.) | W. Rarwick-J. Courtland |
| 145 Manhattan Angel (M.F.) | G. Jean-E. Ford-P. Whitmore |
| Mr. Soft Touch (C-D.F.) | G. Ford-E. Keyes-J. Ireland |
| Movie Fan (W.I.F.) | T. Trumpet-C. Farnsworth |
| 183 Riders Of The Whistling Pines (W-M.F.) | G. Autry-L. Lloyd |
| 186 Rim Of The Canyon | G. Autry-N. Leslie-T. Hall |
| 193 Shockproof (D.A.) | C. Satterfield-H. Marlowe Knight |
| 193 Slightly To Warm (D.F.) | T. Donaldson-H. O. English |
| 193 Some Of India (D.F.) | S. Sabu-B. G. Russell |
| 193 Under The Alberta Skies | T. Donaldson-H. O. English |
| 143 We Were Strangers (D.A.) | J. Jones-J. Garfield-P. Amardella |

**COMING**

| **COMING** |
| All The Kings Men | B. A. Becker-J. Dru-J. Ireland |
| And Baby Makes Three | R. Youn-B. Hale-R. Hutton |
| Barbary Pirates (D.F.) | D. Woods-T. Marshall |
| Beau Manifesto (D.F.) | P. Douglas-A. Lake |
| Blondie Hits The Jackpot | M. Douglas-L. Sims |
| Blondie's Night Out (C) | P. Singleton-L. Sims |
| Cargo To Capetown | S. Crawford-J. Ireland-E. Drey |
| Character (C.F.) | T. Donaldson-H. O. English |
| Cow Town | G. Autry-G. Davis |
| Devil's Henchman, The (D.F.) | W. Baxter-M. B. Hughes |
| Devil's Rhythm (C.F.) | W. Baxter-M. B. Hughes |
| Girls School | J. Reynolds-R. Ford |
| Goats In The Garden | J. Reynolds-R. Ford |
| Her Wonderful Lie | J. Janis-Car-C. Martin-Platt |
| Here Today, Gone Tomorrow | F. Arnold-J. O'Mahoney |
| Hotel Venture (D.F.) | S. Darlow-S. Darlow-D. O'Brien |
| 193 The King And I | M. Hunt-W. Phelps |
| Miss Grant Takes Richmond | L. Ball-W. Holden |
| Mother For A Day | W. Holden-C. Grey-M. Saunders |
| Ninja In Hawk's Nest | V. Torn-V. Torn |
| Palomino *T* | J. Courtland-B. Tyler |
| Prison Warden | W. Baxter-A. Lee |
| Reckless Moment (M.F.) | G. Autry-H. O. English |
| Riders In The Sky | G. Autry-H. O. English |
| Rogues Of Sherwood Forest | T. Donaldson-J. Littel-D. Doran |
| Rusty's Birthday | G. Autry-G. Davis |
| Sons Of New Mexico | G. Autry-G. Davis |
| Strangehold | W. Parker-H. Brooke-A. Jenkins |
| Tell It To The Judge | R. Russell-C. Cummings-M. McDonald |
| Tokyo Joe | B. Cottrell-J. H-Boyne-A. Jenkins |
| Traveling Saleswoman | J. Davis-A. Devine-J. Jergens |
| Tyrant Of The Sea | R. Randall |
| Woman Of Distinction | B. Russell-H. Milland-J. Carter |

**Features and western series pictures are listed alphabetically by title under name of distributor. (Consult Title Index for distribution of pictures known in title.) Numerals at left of titles indicate Producers or Budget Number (USP is in this column indicates Spring release sold separately), those at extreme right give publication date of Advance Data; a: or Box-Office Summary b: Asterisks following title indicate color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinemascope, *M: Magnacolor.**
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<td>J. Russell-W. Husdon</td>
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<tr>
<td>Montana Belle &amp; G. Brubaker</td>
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<td>Range War</td>
<td>T. Holt-R. Martin-R. Martin</td>
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<tr>
<td>Renegade of the West</td>
<td>R. Metz-G. Milrata</td>
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<td>Strange Bargain</td>
<td>M. Senn-Dec. L. Smith</td>
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<td>Stromboli</td>
<td>I. Bergman-M. Vitale</td>
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<td>Tarzan and the Slave Girl</td>
<td>L. Barker-V. Brown-R. Alda</td>
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<td>Terror</td>
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<td>Treasure Island *T</td>
<td>R. Newton-B. Sidney</td>
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<td>Osten-Valli-Paar-Buytingon</td>
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<td>815 Duke of Chicago (D)F</td>
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<td>816 Far Frontier, The *U (W)F</td>
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SCREEN GUILD PRODUCTIONS

Apache Chief
D. T. Neal-C. Thurston-A. Curtis

Call of the Forest
R. Lowery-A. Gwynne

Dalton Gang, The
R. Lowery-C. Curtis-M. Sherrill

Deputy Marshal
I. Gomez-P. Ford-A. Adams

Grand Canyon
C. Flagg-J. Agar-L. Thorne

Highway (13) D.A.
R. Lowery-P. Blake

I Shot Jesse James (D.F.)
P. Foster-Br. Britton-I. Ireland

Phantom Herd
D. Barry-M. Steele

Raiders of Silent City
D. Barry-T. Neal-M. Dean

Raiders of the Purple Sage
Milligan-L. Kerr-S. Ryan

There Is No Escape
S. Thurstun

Thunder in the Desert (D.F.)
D. Barry-M. Steele-S. Brodie

Touch Assent
G. Langman-A. Jergens-S. Brodie

Treasure of Monte Cristo
.....8/24/49.....8/21/49

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D.A.)
Richardson-Morgan-Henery

Gent to Each Other
.....b/28/49

Third Man, The
J. Cotten-Vaill-O. Welles

20TH-FOX

916 Beautiful Blonde From Bashful
Grable-Romero-Valles-San Juan
79....June'49......b/27/49

917 Black Rose, The
Powell-Stewart-B. Graham
30/12/49......b/27/49

918 Broken Arrow
Stewart-P. Page
3/22/49......b/25/49

919 Cariboo Trail
Scott-M. Stewart-H. Hayes
3/22/49......b/26/49

920 Dancing in the Dark
Powell-M. Stevens-B. Drake
3/22/49......b/19/49

921 Sibyl's Prayer
Curtis-J. Agar-L. Thorne
3/22/49......b/20/49

922 Sibyl's Symbol
Curtis-J. Agar-L. Thorne
3/22/49......b/20/49

923 Song of the South
Miller-D. Glass-J. P. McGee
3/22/49......b/20/49

924 Thunder in the Desert (D.F.)
Grable-C. O'Connor-S. Brodie
3/22/49......b/20/49

925 White Feather
Grable-J. Agar-L. Thorne
3/22/49......b/20/49

926 White Woman
Grable-J. Agar-L. Thorne
3/22/49......b/20/49

927 Wild Women
Grable-J. Agar-L. Thorne
3/22/49......b/20/49

928 Wives of Men
Grable-J. Agar-L. Thorne
3/22/49......b/20/49

929 Windfall
Grable-J. Agar-L. Thorne
3/22/49......b/20/49

UNITED ARTISTS

CURRENT

Arrowsong (C.F.)
Abbe & Costello-P. Buck
78/June'49......b/7/49

Black Magic (D.F.)
O. Welles-N. Guild
10/8/1949......b/8/20/49

Champion (D.A.)
R. Douglas-M. Maxwell
9/5/49......h/4/49

Cornered (D.A.)
R. Douglas-M. Maxwell
9/5/49......h/4/49

Crooked Way, The (G-D.A.)
J. Payne-S. Tufts-E. Drew
9/4/22/49......b/4/30/49

Dead Man Puts the (A-A.R.)
R. Keaton-A. Keaton
7/15/22/49......b/4/30/49

Home of the Brave (D.A.)
J. Edwards-C. Brodie
7/14/49......b/4/30/49

Impact (D.A.)
D. Lowery-E. Rains-H. Walker
11/4/49......b/3/19/49

Jingle Jangle (D.A.)
R. Keaton-A. Keaton
3/11/49......b/3/19/49

Just William's Luck (C.F.)
W. Graham-M. Marsh-J. Weisz
8/12/10/49......b/12/18/49

Lucky Stiff (D.A.)
D. Lowery-C. Trevor-J. Loman
7/14/49......b/4/30/49

Outpost in Mexico (D.A.)
R. Keaton-A. Keaton
3/11/49......b/3/19/49

Too Late for Tears (D.A.)
L. Scott-D. Duryea-D. DeFore
7/14/49......b/4/30/49

COMING

Big Wheel, The
M. Rooney-T. Mitchell
7/30/49......h/30/49

Champion (D.A.)
R. Douglas-M. Maxwell
9/5/49......h/4/49

Dead on Arrival
E. O'Brien-L. Roberts
7/30/49......h/30/49

Esperanza (Argentine)
J. Ben-Ami
7/30/49......h/30/49

Indian Scout
George Montemore-Elm Drew
7/30/49......h/30/49

Johnny Holiday
P. O'Brien-W. Morris-M. Moran
7/30/49......h/30/49

Johnny One-Eye
Kiss for Corriss, A
7/30/49......h/30/49

Love Happy
D. Powell-E. Keys
7/30/49......h/30/49

Mr. Mike, The
M. Bros-I. Massey-V. Ellen
7/30/49......h/30/49
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ASTOR PICTURES

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Black Dragons. B. Lucey........ 65 July '49
Kid Dynamite. W. S. Vawter........ 67 July '49
Promises in the Frontier. "Wild Bill" Elliott........ 60 July '49

COLUMBIA

Cover Girl. B. W. Keenan........ 107 Aug. '49
Desperadoes. B. S. Reitman........ 80 July '49
Hot Little Secret. C. W. Leach, Jr........ 66 July '49
Kasol Kattie. B. Davis........ 72 June '49
Let Us Love. M. O'Sullivan-H. Fonda........ 60 June '49
Mr. Smith Goes to Washington. A. Stewart-J. Arthur........ 130 June '49
One Second Secretary. I. Antron-G. Brent........ 77 July '49
One Night of Love. G. Moore........ 82 June '49
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Talk of the Town. Grant-Arthur-Clonin........ 118 June '49
Women in Prison. W. Hooton-S. clutter........ 59 July '49
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5064 Invitations. B. Bernon-B. Howard........ 76 June '49
Letter of Instruction. A. Brennon-1. Leeds........ 43 Oct. '49
922 Mr. Blandings Builds His Dream. E. Grant-M. Loy-M. Douglas........ 96 June '49
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63 Last Frontier. M. McGlade-Enflett........ 77 July '49
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988 Peace Train. R. Howard........ 66 June '49
592 Shadows Amore. H. O'Brien........ 52 June '49
596 Sin City. C. Anderson........ 123 July '49
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Intangiible (Foreign Service) (D.A.)........ 81 8/11/49
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b11/18/49; b6/11/49


BEST OF BREAD (Para—R8-5) Grand Slam Baseball. Spectrart. 10 mins. This reel concerns dogs of the collie breed, including sheltiunts, sheep dogs, the intelligent Border Collie and Airedale Terrier. The great dog show. Release date, 4/6/49.

THE LAMBERTVILLE STORY (Para—K8-7) Packemaster. 10 mins. Here is the story of how one New Jersey farmer makes delivery of his goods to his customers. Release date, 4/6/49.

FRAUD FIGHTERS (RKO—$3,107) This is America No. 7. 12 mins. The activities of the Food and Drug Administration of the Federal Security Agency are here illustrated. The FDA tracks down shoddy manufactires who endanger the American public with their false medicines, cosmetics and filthy food. Experts and some classic bibles are pictured. Release date, 4/19/49.

ROMANTIC RUMMOLIA (Rey—$443) Cartoon in Trucolor. 8 mins. This third in the Impossible Pictures series is funny and has a lot of like. Here two leaves are swapped, aubber is thrown together, it's narrated and there's little (though clever) animation in the animation. It is predictable. "This is one of these, thank you, for it's picture of indolence broken only by frequent revolution. Release date, 6/1/49.

LOVE THAT BEAUTY (RKO—$3,166) This is America. 16 mins. The camera follows one of America's rundown homesteads through an arduous course of exercises and treatments in search of new beauty. The humorous approach is taken to the poor lady and her spouse but, by golly, she comes out all right. Release date, 5/27/49.

I CAN'T REMEMBER (RKO—$4,705) Leon Errol Comedy, 18 mins. This is the story of two Hitchcokian characters, an excitable radio announcer and a gardener who cares for the routes unreasonable while the match is going on. Release date, 8/26/49.

HELICOPETER MAGIC (RKO—$4,208) Screenliner. 8 mins. The various types and different uses of the "flying egg beater." Release date, 5/17/49.

TED FIO RITO AND HIS ORCHESTRA (Univ.—$406) Rambler's special, 15 mins. Here is the story of two Hitchcokian characters, an excitable radio announcer and a gardener who cares for the routes unreasonable while the match is going on. Release date, 8/26/49.

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BLANK HOSTS 170 AT DINNER TO DISCUSS VALUE OF MOVIES

SEPTEMBER 10, 1949
Vol. 51 No. 11

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EXTRA!
First 4 days of "Midnight Kiss" in Philly is biggest in 20-year history of Boyd Theatre!

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Hello nature boy! Such pep!
Your World Premiere of "THAT MIDNIGHT KISS" (Technicolor)
Is sensational in Philadelphia.
On Broadway
You hold the spotlight with "IN THE GOOD OLD SUMMERTIME" (Technicolor)
5 big weeks at the Music Hall and
“MADAME BOVARY” a Capitol smash. In Hollywood your riotous comedy “ADAM’S RIB,” just previewed, is The talk of the film colony. They’re raving about these Big Ones too: “THE RED DANUBE” “THAT FORSYTE WOMAN” (Technicolor) “INTRUDER IN THE DUST” One great Preview follows another! The famed Astor Theatre, N. Y. has Just announced for Armistice Day “BATTLEGROUND” your Biggest of all. At your Culver City Studios In various stages of completion Are great, star-studded hits. All summer long you’ve loyally delivered your best— And it looks like the Best is yet to come From the Friendly Company!

P. S. Yes, Mr. Exhibitor, latch on to that potent Lion-diet for robust box-offices. Follow the Leader. Leo’s Silver Anniversary is your Golden Opportunity!
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THE FUNNIEST

1. **YOU COULD USE A GREAT COMEDY RIGHT NOW**—a fast, fresh and funny show that’s a real change of pace from cut-to-a-pattern films.

2. **“FUNNIEST PICTURE OF MY LIFE”** is what just about everybody who’s seen it is saying. And there’s so much more to say, we don’t know where to begin. Well, in the first place

3. **EVERYBODY KNOWS “IRMA” FROM HERE PRACTICALLY TO BURMA** because it’s everybody’s favorite radio show—a CBS leader, Hooper-rated one of the Top 5 at the peak of the radio season. And Marie Wilson, the Irma-of-the-air, is a scream as the Irma-of-the-screen.

4. **THREE TOP-TERRIFIC HOLLYWOOD STARS** top their terrific best. We mean John Lund as Al, Irma’s boy friend; Diana Lynn as Jane, Irma’s girl friend and Don DeFore as Jane’s big-moment millionaire.
A STAR IS BORN—AND IT'S TWO, DEAN MARTIN AND JERRY LEWIS! "The funniest team since Gallagher & Shean," says Walter Winchell. "They're currently rocking show business!" says the N. Y. Daily News. And millions who heard their summer show on NBC will be quick to agree.

"ONE OF THE FUNNIEST COMEDIES I EVER SAW" writes Louella Parsons in over 700 newspapers, describing
"Enjoyable. Should run in the money!"
INDEPENDENT

"Plenty of selling angles!"
EXHIBITOR

"Solid contribution. Action, thrills, excitement, color!"
HOLLYWOOD REPORTER

"Gentle humor, highly dramatic moments, will please!"
VARIETY

"Appealing, touching!"
MP DAILY

"A warmly satisfying document!"
NEWSWEEK

"Should pay off at the boxoffice!"
SHOWMAN

"A sheer delight. Highly profitable!"
BOXOFFICE

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Mpls., Fat $

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• HENRY HULL • JOHN HOYT
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Written and Produced by JOHN TAVOR FOOTE
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thru UA
TOA Convenes

The industry spotlight is beamed on the Theatre Owners of America. That organization, comprising exhibitor units located in all sections of the country, next week holds a national convention in Los Angeles. The theatremen will gather under auspices which seem to fit ideally into a forming pattern of industrial cohesion toward which this business has been moving for these many years since pre-World War II. We say this because we are convinced by recent events that those previous Unity attempts, which appeared to get nowhere, rather than serving as justification for a lot of cynicism that followed in their wake, actually were “warm ups” for accomplishment of an undertaking of great magnitude.

The timing of the TOA Convention is fortuitous. It comes close on the heels of that great All-Industry Conference held in Chicago last week, and thus affords a great forum for the formal presentation of a brilliantly-designed program to an official assemblage of the national exhibitor body.

The TOA Convention, further, is a welcome approach to the ideal of a conference having at least a minor note of relationship of the exhibition with the production branch. This, by reason of the location of the meeting and activities which call for contact between the two branches, in no way need impede the open and full discussion of programs of action primarily concerned with the welfare of the exhibitor.

TOA has a big opportunity at this convention. It has been invested with elements of great prominence through the recognition it will receive because high officials of the government will appear as guest speakers. TOA has the leadership and the organizational substance to bring forth a program which will benefit the entire industry by constructive, intelligent approaches to solutions of problems of the exhibitor and efficient plan of execution to carry them through.

Opportunity Knocks

The industry has the will and the way has been charted to move progressively toward a great and rewarding objective. The unity which can make the film industry a model of service to the public and prosperity for its several branches has found a most effective springboard in the program for public relations set up in Chicago last week.

The will is there. Nobody who attended the Chicago meeting can have the least doubt about that. Not after observing the unanimity of purpose which radiated from the business sessions and the group gatherings before, during, and after the conference. For here were representatives of every branch of the industry, all earnestly concerned with a single objective — mutual effort and cooperation for the welfare of the motion picture in discharging its duties to the public it serves.

That is a really great program. It should succeed. Only neglect on the part of individuals within the industry can defeat the aims which representatives of all individuals in the business agreed upon with an emphasis that still reverberates through the trade.

But the job is not one that can be accomplished by the planning and action of representatives of all branches of the industry, no matter how able and earnest they may be. The task is one calling for the right thinking and the right discharge of the immediate duties of each person in the business toward the welfare of an industry from which the individual earns his living. The support must come from the ranks, else all the generalship in the world will fail. The public relations objective can be a mere beginning to an extension of cooperative effort—unity—such as can make the motion picture industry great and strong and rewarding to all in accordance with their contributions to it.

The public relations idea is spreading throughout the ranks of the business. From all sections of the country come demonstrations that the ideal as well as the idea of bringing the facts about this business before the public has taken root firmly. This long-range view is certain to awaken the individual to the bigger things that are within the grasp of those who set their sights high and recognize that the biggest personal profit is possible when the industry as a whole prospers.

* * *

As a footnote to the reference above on public-relations-mindedness, it is worth adding to the list of many notable activities the accomplishment of Myron Blank at a meeting of 170 representatives of the clergy, PTA heads, civic authorities and such moulders of opinion, at Mason City last week. The turnout was so big that Myron himself was startled, but not diverted from his purpose to inform these people regarding the service of the industry to the people and the communities where its theatres are located. Then there's the outstanding job being turned in by the Henry Wilcoxen tour on behalf of Paramount's "Samson and Delilah." This lecture tour is resulting in the most extraordinary expressions of admiration and compliments to the industry from educators and civic leaders.

—CHICK LEWIS
WHAT'S NEWS

In the Film Industry This Week

Exhibition

Years ago popcorn was something which took the children's pennies away from the movies, but today the motion picture industry has built it up into a business which often means as much—or more—to the admission dollar as the name of the picture people see when they walk into the theater as the one on the screen. This week, the "extra feature" of thousands of theaters was in the news again. The money bag which usually seems to be in trouble and cranky and crackling when the average popcorn eater seems to adore and the non-eater abhors, was reported an actuality. And . . . in Tallahassee, the capital of the sovereign state of Florida, a legislature looking around for more revenue in a state which has no income tax, was reported mulling a special tax on the staple profit-maker of theaters. The legislature meets this month.

As if that isn't enough of a worry for exhibitors, another headache came very definitely on the scene this month—print shortages. This topic, long rumored, is an actuality in the majority of exchange centers, an STR survey shows, but whether it is as serious to business as exhibitor opinion indicates is an open question. (P. 4)

In Missouri the Attorney General's office has warned the state's gambling laws and in New Jersey, Allied there, to meet in convention next week. In facing gambling by church groups, as its worst competitive problem. Declares Jersey Allied President Ed Lachman: "Bingo is our No. 1 headache."

In Minneapolis the Minnesota Amusement Company was ready to dissolve its operating partnership with the W. L. Nicholas estate at Fairmount by taking over the Surf and retaining the Nichols. In Kansas City Fox Midwest managers urged the company to get into the drive-in field. In Boston, Sam Finanski launched the "American Theatres Corporation Fall Movies Festival" to tap the audience potential of those who don't go regular screens, and in Denver, Tri-State Myron Blank was going out and rounding up civic leaders to tell them that movies are a really fine thing. Meanwhile the industry public relations movement was going to get a ballyhoo by way of special speeches during the month while everyone waited to see if the program endorsed last week in Chicago would be ratified by the organizations which participated in the meeting.

In New York the famous Capitol, originally managed by the late Roxy, cut its admissions and the Roxy, originally built for the Capitol, was reduced to the problem this lower admission offered by the Capitol's action. So was the radio City Music Hall, but neither the Roxy nor the Hall was saying what it would do, if anything. In Chicago stage shows were moving up with the Palace in Cicero, putting in flesh and blood. In United Artists Chicago would also go stage when B&K gave up the house under the Paramount consignment decree. The Saturday night circuit's drive-in in Milwaukee meanwhile and another at Kenosha were testing flesh and back in Chicago Riverview Amusement Park was squawking busines was off and blaming—drive-ins.

Distribution

Paramount has its chest out this week over the fact that it has a record number of bookings—15,909—for Paramount Week and estimates that it is playing product in 85 per cent of this nation and Canada's theatres. Warners has boosted Norman Ayers to the post of assistant eastern division manager and put John Kirby into Ayers' old post of southern division manager. Universal-Na, next week, too, the cabinet, is in the field studying conditions.

General

The Motion Picture Association of America, plus Paramount and 20th Century-Fox, this week called on the Federal Communications Commission to hold a hearing on theatre video frequencies and put in a plug for how well the theatre might do the job of putting on show which can't expect any immediate miracles.

Motion pictures meanwhile were praised by Mayor E. J. Glade of Salt Lake City for offering a "finer type" of entertainment for the youth of the nation, and motion pictures received recognition from the White House when President Truman appointed Ellis A. Lamson, editor of Go-Get News and now president of the Society of Independent Motion Picture Producers, as a member of the fourth general conference of Unesco to advise on films. Commerce Secretary Charles Sawyer, who acknowledged two weeks ago that "certain interests" had approached him about the Department sponsoring an intra-industry arbitration system, now says it won't consider it.

In production, Frank Melford and John Rawlins have formed Vendura Pictures to make three pictures for Eagle Lion release. First is to be "The Boy from Indiana."

Financial: Loew's, quarterly dividend on common of 5754 cents payable Sept. 30; Technical, dividend of 40 cents on common payable Oct. 4; RKO—directors decided to pass present dividend; last dividend paid for this stock, 15 cents.

Right to Change Admission Policy Is Affirmed

Right of a theatre owner to change his admission policies and to vary them within the state has been affirmed by the Bureau of Internal Revenue this week.

The point was made plain in a letter from Deputy Commissioner Charles J. Valaer, assistant collector of Internal Revenue for the State of Tennessee to Tax Collector Owners of America Executive Director Guel Sullivan:

Other points Valaer made were:

1) Where a theatre has kid matinees and charges an admission of 20 cents for which is included a bag of popcorn, the federal admission tax must be paid on the full amount. The question arose out of a house which advertised the admission as follows: Admission .99; State Sales Tax .02; popcorn 10 cents; total 20 cents. However, Valaer pointed out, if the theatre admitted the child for 10 cents, including state tax and did not compel him to buy the popcorn, then the federal tax would not be levied since the actual admission would be under 10 cents and hence non-taxable under the federal law.

2) Where a drive-in charged admission per person on some nights, could it charge a flat rate for the entire car, and on other nights, Valaer pointed out that it could. He warned, however, that the drive-in could not say charge an admission of 40 cents for a car containing only one person and then charge other cars containing more than one person $1. If all cars were charged $1 regardless of the number of occupants then the admission could be considered 83 cents and the federal tax would be 17 cents.

3) Drive-in Valaer also pointed out might operate some days a week on an admission per person business and on the others on a per car basis and a theatre owner has the right to change his policy at any time.

Minn. Amusement Starts Divorce Split

The Minnesota Amusement Company, Parish affiliate, this week reached an agreement with the heirs of the late W. L. Nicholas whereby it will purchase the Strand at Fairmount, Minn. Minnesota had previously operated both the Strand and Nicholas, in association with the Fairmount Theatre Company, which is managed by Mrs. Percol Stephenson, daughter of the late Nicholas.

Under the deal, Fairmount will retain the Nicholas. This is the first step Minnesota has taken to comply with the Paramount consent decree. A similar split with the Welworth circuit at LaCrosse, Wis., where Welworth operates the Hollywood and the Fifth Avenue, with Minnesota is also reported being discussed.

Truman Names Arnall To Unesco Conference

Ellis Arnall, president of the Society of Independent Motion Picture Producers, this week was appointed a delegate to the fourth session of the General Conferences of Unesco by President Truman upon the advice of the state department. Arnall will advise delegates on matters pertaining to motion picture production and distribution at the conference with the U. S. Commission and Unesco under Dr. Milton S. Eisenhower, shortly. The General Conference is scheduled to meet in Paris Sept. 19-Oct. 5.

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Print Shortages Are Spreading Nation’s Exhibitors Assert

Print shortages, long-rumored in motion picture trade circle, appeared to be not only a well-defined fact in the majority of exchange areas this week, but, according to exhibitor circles, seemed to be spreading.

The gravity of the situation however remained a matter of differing opinion. Exhibitors in many instances claimed that inability to get prints when wanted compelled them to shift bookings and to miss playing dates when they were most needed. They also charged, in some instances, that the situation prevented houses which wanted to increase their number of weekly changes from doing so since they couldn’t fill their booking needs under the shortages.

Exchanges were for the most part silent, denying or minimizing the situation with the evidence pointing to the fact that only fast-thinking on the part of exchange help and cooperation among exchanges belonging to the same distributor in different territories, had prevented the situation from becoming worse than it is.

Exhibitor Part?

That the exhibitor played some part in this apparent shortage was evident from the fact that in areas where the clearance system was such that it staggered runs and where there was a minimum of double billing, the situation did not appear to be causing so much concern.

That the situation exists, however, has been unofficially confirmed by the distributors by their actions, especially Paramount which has set up a new system of releases with the apparent intent of getting more playdates for a picture without increasing the number of prints. (The Paramount plan zones the country into A and B zones. When two features are released in one month, prints on one go to the exchanges in the A zone, and prints on the other are delivered to the exchanges in the B Zone. At the end of two weeks the two zones swap features.)

Causes

The cause of the shortages is ascribed to:

1) Quickie play-offs; 2) Drive-ins; 3) Reduction of prints to an exchange by distributors; 4) Saturation bookings; 5) Exhibitor desire to play a hit picture as soon as possible; 6) Exhibitor tardiness in returning prints; 7) Saturation booking.

In merely enough this policy, started by distributors, is taxing print supply.

Spot Check

Spot checks of various sections reveal the following:

Atlanta—Theatres complain they have to wait six to ten weeks for prints, a situation which was said to apply even to the release of "Gone with the Wind." Bookers try to get needed prints from their company’s exchanges in other areas where they don’t have them, a procedure which runs up exchange costs since the exhibitors won’t pay shipping costs from one exchange to another. The situation there is such that one week a booker had to change seven bookings in a day.

Cleveland—Exhibitors complaining of distributors denying, print shortages. All houses in this area seem to demand a print on availability day which tightens the situation, indicating that the day-and-date system which distributors had a hand in introducing, is something of a boomerang.

(Continued on Page 14)

Get in the Swim and Build Drive-ins, Fox Midwest Managers’ Meet Urges

Managers attending the 20th anniversary convention of Fox Midwest Theatres in the Hotel Muehlebach, Kansas City, last week, were overwhelmingly in favor of the circuit’s getting into the swim by operating drive-ins.

Fox Midwest declares it has not entered the unskilled field apparently because of restraints on expansions facing 20th Century-Fox, the grandaddy of the theatre subsidiary, as a result of the Government anti-trust suit. However in view of the managers’ wishes, Circuit Chief Elmer Rhoden declared this week that the company would seek permission to build drive-ins.

Outlines Campaign

The assembled managers and officials, totaling some 150 attendants, heard Senn Lawler, Fox Midwest ad chief, outline the new fall campaign on product which was described by Film

Insofar as the evidence in several exchange areas shows, the drive-ins have added little or nothing to the problem, for the majority still get approximately the last-run in the territory, though a few have been moving up.

Deny

The reduction-in-print claim has been more or less denied. In Cleveland exhibitors contend that exchanges which operated formerly with three to four prints now try to get away with six or eight. Distributors deny this, claiming sufficient prints.

In St. Louis, a very special case put Mono- gram-Al lied Artists on the behind-the-shortage eight ball. Manager Maurice Schweitzer says he ran his business up almost 100 per cent and then had to serve it with the usual number of prints. Schweitzer got help from other Mono- gram exchanges.

Apparently the actual cause behind these shortages, in most instances are:

1) Quickie playoffs as a result of present trends; 2) Clearance changes which bring more houses up on the same availability line; 3) Exhibitor desire to play a top picture as soon as possible; 4) Exhibitor tardiness in returning prints; 5) Saturation booking.

Unfortunately this policy, started by distributors, is taxing print supply.

No ‘Lost Boundaries’ Fight On Censorship Bernhard

Film Classics will take no legal steps to fight censor rulings which ban the showing of “Lost Boundaries” in any community, President Joseph Bernhard declared last Friday.

Bernhard, statement set at rest reports that the action of Memphis Censor Lloyd T. Binford in denying the picture the needed seal, would be contested, reports which began when Pro- ducer Louis deRochemont was said to have sought industry support to fight censorship.

As if deRochemont might carry on such a fight alone, Bernhard declared that he could not, since Film Classics had the picture and added: “There’s not going to be any fight.”

Sales Chief B. G. Kranze declared the picture had actually been banned only in Memphis and that it was playing in several Florida cities and would open at the Saenger, one of New Orleans finest theatres.

Snifflies Stop

Print, Product Shortages Gain Greater Importance As Meet Opening Nears

By BILL SPECHT (News Editor)

Print shortages and product shortages were slowly edging up this week to where they might become one of the principal topics of discussion at the Theatre Owners of America convention which opens at the Hotel Ambassador in Los Angeles Monday and runs through Thursday.

The subject of shortages, always a serious one in exhibitor circles, seemed to be taking on increased importance this year because of its dual nature. Print shortages appear to be actually established in a large percentage of exchange areas though their seriousness has been minimized to a great degree apparently by the manufacturer's exchange help, who borrow prints from other areas.

Product shortage remains a debatable question. On the face of it major companies seem to be releasing at a faster pace than they have in the past. But shorter runs make increasing product needed and there is actually a shortage of good product in houses located in competitive situations which have more than one change a week. The predicament of these houses is even more grave where they double feature.

Listed are the discussions in the open forum, expected to result from the reports of nine committees, will be the 20 percent admission tax. Exhibitors who had hoped to see this federal levy reduced this year are swinging more or less to the view that they will have to continue their fight in Congress next year and that they will need plenty of powerful ammunition.

Drive-Ins Up

Other discussions expected to attract interest are concessions and drive-ins. TOA is striving to find out from an experience record whether the under-skiers actually raid the audiences which usually go to under-roofers. Other topics expected to come up are legislation, divorce and legal questions, with no action foreseen against censorship.

Members of the TOA executive committee, which now consists of S. H. Fabian, Leonard H. Goldenson, E. V. Richards, Jr., Leven Pizor and Robert W. Coyne, will be to meet Sunday in a pre-convention caucus to select the slate of officers and directors.

As usual the TOA nominations did not seem to be attracting much interest. A move to elect Executive Director Gael Sullivan to the presidency while permitting him to retain the salaried position of executive director, got under way in Florida and found support in other areas from exhibitors who argue that since a great deal of their problems are to be fought out in Washington, D. C., during the next year, it would benefit them to have as president a man with political background and an entrance to political circles. Sullivan was one-time assistant postmaster general. But the Sullivan movement was very quiet and as the convention was about to open did not seem to have reached the stage of torchlight processions and oratory.

Others Rumored

In fact there has been little talk about the TOA presidency, though Sam Pinanski of American Theatres and Mitchell Wolfson of Wometco, have been mentioned as possibilities. Neither man is thought to want the post, though both are active TOAites.

Unless there is some maverick action from the floor during the closing sessions of the convention, it appeared late this week that whatever slate the executive committee selected, might go right through. The actual election of officers is a function of the board of directors.

There was expected to be some switch in the officer roster, however, to preserve geographical representation. This in turn will depend largely upon who is selected as president for the first vice-president and the board chairman usually come from different areas.

In addition the executive committee will have to have two new members added to replace the deceased Fred Wehrenberg of St. Louis and Harry Lowenstein of Ardmore, Okla.

Tuesday Opening

The convention itself does not actually get under way until Tuesday when a general session opens at 9:30 A.M. with another session in the afternoon. On Wednesday there will be one general session only at 3 P.M. and on Thursday there will be sessions both in the morning and the afternoon. The convention concludes with the President's dinner at which Defense Secretary Louis Johnson will speak.

Fun, Too

The convention, however, will not be devoted entirely to business. General Convention Chairman Charles Skouras has provided a strong program of entertainment. On Monday Skouras will be host to the board of directors, which meets all day, at a dinner. Wednesday, Producer Edward Small is host at a luncheon. Tuesday evening there will be a cocktail dance with buffet supper given by Coca-Cola and on Thursday the delegates will eat at the expense of Producer Sam Goldwyn. At a luncheon on Tuesday, Commerce Secretary Charles Sawyer will be the speaker and on Wednesday night the producers will dine with the delegates at the Embassy Room, where Eric Johnston is to be the principal speaker and where there will also be speakers for exhibitors and producers. Y. Frank Freeman is chairman of the event. On Thursday evening the President's dinner will be held in the Embassy Room.

Committees

Committees and their chairmen reporting to the convention are:

New Standard
It just had to be. Word now from San Francisco is to the effect that the gross of a picture is no longer the measuring point of its success. Recent press statement from the Golden Gate Theatre in that city probably highlights what is important. The release reportedly revealed that more than 2,200 boxes of popcorn were sold the opening day!

Gambling Faces
Jersey Allied
'Bingo No. 1 Headache,' Declares Lachman

Competition from gambling will be the principal problem before exhibitors of the Allied Theatre Owners of New Jersey when that organization holds its annual convention at the Ritz Carlton Hotel in Atlantic City Sept. 12-14, President Ed Lachman declared this week.

"Bingo is our number one headache," Lachman declared. He added that it appeared to be running wide open with private and church groups sponsoring the game and with busses even being used to transport the players to where the games are played.

Other subjects open for discussion Lachman said would be print shortages which are beginning to make themselves felt and possible prod-uct shortages, as well as clearances and problems which might arise if large syndicates take over the houses which the Government anti-trust suit defendants may have to divorce.

Myers to Speak
Among the speakers at the Jersey meet will be National Allied General Counsel Abram F. Myers, Mid-Central Allied President Ben Berger, Paramount's Ted O'Shea, 20th-Fox's Andy Smith, Independent Theatre Owners of New England's Julius Rifkin and Allied representatives from the Atlantic seaboard.

Bango for Bingo, Rules Mo. Attorney General

The Missouri Attorney General's office this week ruled that Bingo is a violation of the state's anti-gambling laws. The ruling, written by Assistant Attorney General C. B. Brums and concurred in by his chief, Attorney General J. E. Taylor, was made at the request of Homer F. Williams, prosecutor for Bolivar County where Bingo was allegedly used by American Legion posts and other groups. Brums held Bingo to be the same as Keno, previously outlawed by statute.

Trailer Ready for Polio Special Fund Drive

"Every Child's Right," a special four-minute trailer made by RKO for the Polio Epidemic Emergency Drive which the National Foundation for Infantile Paralysis will conduct Sept. 8-15, is now available to theatres which wish to use it in connection with theatre audience collections, the Foundation announced Thursday.

The special collection which has a goal of $14,500,000 was made necessary because of the heavy attack on infantile paralysis this year.

Selling the Industry
Pinanski Launches Festival To Boost Circuit's Trade

(Editor's Note: For additional information on exhibitor moves to boost the industry, see the Myron Blank story in Selling the Picture.)

Sam Pinanski, president of the American Theatres Corporation, Wednesday launched a "tilt Christmas" movie festival of his own which is designed primarily to bring those who do not usually attend motion pictures to the box-ofts of his 48 New England theatres.

The Pinanski drive, known as the "ATC's Fall Movie Festival" is directed principally at business building, but also includes public relations through boosting the entire industry. It will be conducted at a grass-roots level and for this reason it depends heavily on local manager action as well as organization of all ATC employees into "movie booster" teams, which will be asked to talk up Hollywood and the quality of its product.

Outlines Selling Points

For this purpose each manager has been presented with a special press book which outlines the selling points of the pictures due for release during the 17 weeks of the drive and which offers exploitation suggestions.

The manager is in turn expected to give each employee background information on the pictures to be shown and to urge him to sell the public on the idea that Hollywood is on the ball by stressing the fact that product is good.

In addition special over-all promotional activities are planned for the holidays which occur between Labor Day, when the drive opened, and Christmas, when it closes.

All media will be used for the campaign—newspapers, radio, special trailers, lobby displays, one-sheets, banners, valances—and ATC is hammering the idea home about motion pictures being good entertainment through a slugh (see illustration), which will appear in all ad matter and on programs.

'Old Fashioned'

In announcing the ATC festival Pinanski said it would be keyed around "old-fashioned showmanship" and that its main objective would be to "win new box-office patronage from the vast untapped sources of 60,000,000 persons, who, it is claimed, seldom attend movies today."

NEWSREEL CLIPS

Over the Top Record
For Paramount Week

A record total of 18,034 bookings in one week for Paramount product during Paramount Week was announced Monday by General Sales Manager A. W. Schwallberg. This compared with a total of 17,831 for last year Schwallberg said, and gives the company some 96 per cent of all the theatres in the United States and Canada.

Paramount week was established as part of the "Gold Rush of '49 Sales Drive" to get the company's trademark on every screen in the land.

Scully and Cabinet Hit the Road

Following a policy of getting out in the field and seeing what is going on, Universal-International's Sales Cabinet, headed by Vice-President and General Sales Manager William A. Scully teased for the grass roots this week.

Their main objective will be to see whether changed conditions require changed policies.

"Our experience has proved," Scully declared, "that terms for pictures must be related to their box-office results as indicated in all sections of the country rather than a general formula."

Going into the field are: Assistant General Sales Manager A. J. O'Keefe; Scully Assistant E. T. Gomersall; Southern and Canadian Sales Manager F. J. A. McCarthy; Western Sales Manager C. J. Feldman.

Warner Bros. Promotes Ayers and Kirby

Norman Ayers was this week promoted from southern division manager to assistant eastern division manager for Warner Bros., Distribution Vice-President Ben Kalmenson announced.

Southeastern District Manager John Kirby succeeds Ayers in his former post.

So-oh!

Prior to the run of "The Red Shoes" the record run for a motion picture in Boston was held—and it still is held—by Rudolph Valentino's "The Sheik" at the old South Theatre on Washington Street.
THE SEASON

NOW STARTING THE HONEYMOON IN

IT HAPPENS EVERY SPRING

THE BEAUTIFUL BLONDE

FORBIDDEN

Goes to College

Mother is a Freshman

A Letter to Three Wives

CANDIDA

THE FAN

YELLOW SKY

CHICKEN EVERY SUNDAY

THAT WONDERFUL URGE

There's No Business Like

CENTURY-FOX
"The Engagement of 'Male War Bride' in the Los Angeles Theatres Shows Best Gosses of 1949! Audience Reaction Wonderful! Give Us More Like It! It Can't Fail in Giving Both Distributors and Exhibitor Outstanding Results."
—Charles Skouras

"Father Was a Fullback"
All-American Premiere Contest
20th Century-Fox,
444 West 56th St., N. Y. 19, N. Y.
Rush contest details and football souvenir to:

NAME
THEATRE
ADDRESS

NOTE: It is not necessary to send in this form to qualify. When you book the picture you are automatically eligible.
Brown for Location Shooting; Economy Gives Writer a Break

(Editor's Note: The following is first of a series of articles on what Hollywood is thinking and doing.)

Location shooting, which was new when the movies were also new and Mary Pickford was an innocent-faced, golden-earled heroine, whose appearance meant gold at the box office, is back and insofar as Director Clarence E. Brown is concerned, he's glad of it.

Brown, whose point of view comes from the seat of MGM's "Intruder in the Dust" on location at Oxford, Miss., and vicinity, says, "To Please a Lady" with Clark Gable, on location at the world-famed Indianapolis speedway because the lessons he learned from "Intruder," he says, are all to the good. In the former he not only found the population of Mississippi cooperative but he found that he could keep a fast moving shooting schedule.

When weather was bad for exteriors, he simply moved his lights into the interiors and continued shooting. Had he been at a studio with part of his schedule on the lot and part on location miles away, he could not have made these rapid shifts, he says.

New—in 1915

Brown pointed out that there was nothing new in location shooting. He did it, as did others, back in 1915, when the pre-Garbo, Olga Petrova rode a camel through Central Park for an Egyptian picture. In 1920 Lon Chaney, chased by a cop ran down 57th Street, leaped on a Fifth Avenue bus, rode it to Herald Square where the bus passed under the Elevated and escaped by swinging himself up to the El tracks, with Brown's cameras cranking all the while.

Then came the mastodon of sound and with its bulky equipment and need of silence, it anchored shooting to the studios. Now, Brown says, equipment that once had to be lodged on a truck can be carried in a suitcase, so the camera can get out and get around again and as far as he is concerned he favors location shooting for present day stories, though he acknowledges it is not feasible for period pieces or for extensive use of color.

Not for Color

True, he shot parts of "The Yearling" on location, but he finds that Technicolor cameras are too bulky to get into small places and Technicolor needs twice the light of black and white. It was this power need which Rome could not fill at the time, which caused MGM to delay filming "Quo Vadis" there in color, he said.

Economy Proves Writer's Break

Economy in the motion picture industry has tended to give the writer more to say in what actually reaches the screen by preventing too many changes in his script after it has been approved, Robert Pirosh, scripter and associate producer of "Battleground," declared in New York Tuesday.

This same economy, he pointed out, has also tended to make the writer something of a director in his work because now he is expected to provide not only the story and dialogue but "business," which formerly was worked out largely by the director during rehearsal or pre-rehearsal periods.

The greatest problem in "Battleground," he recounted, was authenticity, "Our principal went through a miniature basic training period for two weeks from close-order drill and on," he declared.

Extra Problem

But the problem, he points out, was with extras—that you couldn't make the ordinary extra behave like a soldier. The studio tried to solve that by asking the casting office for veterans but they frequently found that the veterans they received were from the navy and were unequainted with the ways of airborne troops such as those who hold "Battleground" centers. This was solved by a cadre of 40 members of the 101st Airborne who had been at Bastogne and whom the army allowed to help out. For closeups and the like they performed.

For long shot with massed troops, Army Signal Corps shots were used.

The results must have been good, for the 101st Airborne, whose heroic defense of Bastogne is the basis of "Battleground" asked for a print of the picture to show at its reunion, and the former commanding general of the division, now in Japan, requested that a print be made available to show the occupation forces simultaneously with the New York premiere Nov. 11. Other openings about the same time are scheduled for Los Angeles and Washington.

Film Classics Out of Cinecolor

Formal separation of Film Classics from Cinecolor, which for almost two years had been parent company to the distributing organization, was announced in New York last week by Film Classics President Joseph Bernhard. The divorce was concluded last Wednesday night.

Bernhard declared that he had surrendered, for a cash consideration, and for full ownerships of Film Classics, his 130,000 Cinecolor shares and that, at the moment he owned or controlled all Film Classics stock.

He emphasized the point that he did not intend to sell or merge the company with any other distributor and that he intended to operate it as a distributing company for independent producers, without entering the production field itself. Seven pictures by independents are now either in production or about to go into production for Film Classic distribution and the company will put approximately 15 features on the market during 1949-50.

Cinecolor had become the parent company of Film Classics through a deal whereby Bernhard brought the distributing company into the process-sing outfit's orbit through stock transfers.

Sweet Set-up

The Lamont Theatre Service's Leeds Drive-In at Leeds, N.Y. believes in making hay while the sun shines, or rather going after extra business while the brook runs dry or whatever the saying is. The under-skyer is capitalizing on the fact that a brook is erupting now. The theatre is a natural swimming pool and has been used by the citizens of the surrounding country even before the drive-in was built. So they keep the concession stand open in the day time and get a hefty business from the swimmers.

And, since they don't operate the "pool" or charge admission, they don't need a life guard and incur no liability.

Print Shortage Noted Nationally

(Continued from Page 9)

St. Louis—Situation no worse than a year ago, but bookers "work" the prints—or, at least, think about, in an effort to meet demands. Drive-ins have no effect on the situation, but saturation bookings have.

Salt Lake City—Large houses experience no difficulty. Intermountain Buyer Sid Cohen says he has not experienced any noticeable shortage to date. Other Intermountain workers have not noticed "much" difficulty but find a shortage exists. Ken Hopkins, buyer for Joseph Lawrence Theatres Corporation, says the company has been having "quite a bit of trouble for the entire past year." Manager Warren Butler of the Lyric believes the shortage may be felt in smaller situations but Andy Floor, operator of the Star, a subsequent-run house, says he has had no difficulty to date.

Denver—Print shortages are a real headache in this territory together with transportation facilities. In some cases it takes a week to serve a two-to-three-day run. Exchange bookers borrow when they can, from other exchanges but recently when a Denver booker wanted to hold onto a print for two more days than he had requested, the lending exchange refused.

Los Angeles—No shortage on hits, but apparently there is a shortage on the smaller features with exhibitors claiming they cannot book those features when they might do their houses the most good.

San Francisco—Moved-up clearances and drive-ins (in this area some drive-ins have good runs) are blamed with exchanges acknowledging a problem. This is felt by Columbia, Paramount, 20th Century-Fox, Warner Bros., United Artists and RKO, and the general hope is that a new clearance pattern with staggered dates will evolve and solve the situation. Universal and MGM acknowledge difficulties over certain pictures but claim that in the main they keep their bookings. Universal says it has a deal with the home office to rush prints when an emergency arises. The greatest problem for this territory, which includes Hawaii and needs from 10 to 12 prints on a feature, are prints of pictures in Technicolor.
Public Relations

Blank Hosts Leading Citizens At Dinner Meeting on Movies

THE CITIZENS WHO CAME TO DINNER at the invitation of Myron Blank, Central States Theatre Corp, executive, to discuss the community value of motion pictures and the theatre, are shown above during the meeting at Mason City, Iowa. Mayors, priests, school heads, librarians, etc., were among the 170 men and women who attended.

More than 170 men and women were in a dining room in Mason City, Iowa—17 from Oelwein, 85 miles east of Mason City; 13 from Estherville, 90 miles west of Mason City, and similar numbers from Charles City, Cresco, New Hampton, Forest City and Clear Lake.

For the most part, the dinner guests were the mayors of these towns, the school heads, the priests and leading Protestant clergymen, the city librarians, Parent Teacher Association heads, representatives of the Women's Clubs, the Chamber of Commerce and the editors and publishers of the newspapers in each town.

Trying out a new idea, Central States Theatre Corp. Executive Myron Blank, with headquarters in Des Moines, had sent out invitations for dinner and a discussion of motion pictures and the theatre. The response, he feared, would be small at best. But as he sat there among his guests one night recently, he could hardly believe that all who had been invited had responded, and that in almost every instance they had driven in their own cars in round trips averaging some 180 miles.

It was even a sight to behold for veteran theatreman Tom Arthur, Central States partner in Mason City, who has been in show business many years. Said he to Myron Blank:

"You don't have to worry about public relations when you can get so many opinion-makers to answer such an invitation. I remember when my family disowned me because I went into show business. So maybe we have come a long way."

Seated next to Blank, Lee Newspaper Syndicate President Lee Loomis leaned over and said:

"Myron, you were certainly modest in your invitation. I had no idea you would gather this large a group. Tell me, is this something the industry is staging all over the country?"

"I'm sorry, but it isn't," Blank replied. "It's a new idea. I'm convinced that our industry must get to the public with the facts about the theatre and its place in the community if we are ever to overcome the bad publicity that has spewed itself from one coast to another. We've been so busy selling our pictures we've forgotten to sell the institution and its community life."

Newspaperman Loomis agreed.

But if Blank had been dubious about the response to his invitation and even now could not believe his eyes, his uneasiness at addressing

(Continued on Page 19)

Showmanship Parade

Folks in Hartford, Conn., got sand in their eyes recently as the result of a window stunt put on by Manager Lou Cohen and Assistant Manager Norm Levinson of Lew's Poli in connection with the showing of "Sword in the Desert." A large punch bowl, filled with sand, was placed in a downtown store window, and passersby were asked to guess its weight. With sand in their eyes and mathematical calculations in their heads, hundreds guessed. Those who guessed correctly or most nearly correctly received guest tickets. As a street ballyho for "Come to the Stable," Cohen and Levinson had two young ladies riding around in a jeep bannered with this copy, "Come to the Stable with us... How many men followed the jeep is not reported, but there must have been thousands and thousands.

Any time you shuffle off to Buffalo, you'll find showmanship in high gear there. First off, Charles Taylor, advertising and publicity chief for the local Paramount theatres, was able to "discover" Buffalo's largest Irish family who were guests of the new Center Theatre at the opening of the house and the showing of "Top O' the Morning!" Charlie had the help of the Courier-Express Bandwagon column editor, Rollin Palmer. The winning family, that of Mr. and Mrs. Richard Keane, has a membership of 16—mother, father, eight, boys and six girls, ranging in ages from eight months to 18 years. The family was taken to dinner at McDol's before the show, and the Courier-Express gave the stunt much publicity.—BUFF.

And while we're in the vicinity of Buffalo, let's drop over to Niagara Falls where Al Field, manager of Shea's Bellevue, got a lot of swell local publicity for the short subject, "Spring Comes to Niagara," which was of unusual interest to the natives as well as the army of tourists in town. Just one more stop—Hornell, N. Y.—where the Majestic Theatre staged a baby contest on "Yes Sir, That's My Baby!" in cooperation with the local Memory Studies. Fifty photos were used in the lobby, and five big prizes went to the winners.—BUFF.

Up in Syracuse, N. Y., Manager Richard Feldman of Schine's Paramount Theatre did just about everything to exploit "You're My Everything." He distributed black-and-white window cards to all music stores; promoted a lead story in the Herald-Journal about the nog-pet in the film; Shari Robinson; got gratis help from five local radio stations which played songs from the picture, particularly the theme song, a week ahead and the week of the play-date: got the orchestras at the Syracuse and Onondaga hotels to plug the songs; promoted a one-column picture and contest in the Jewish Chronicle, as well as a lot of cooperative ads in other newspapers.

Carolina Kisses

Every girl kissed by the sign-carrying young blades sent out on the streets of Gastonia, N. C., by Manager John H. Thomason of the Tower Drive-In received a free ticket to "Down to Earth." The film stars Rita Hayworth, whose screen career suggested the eye-catching lead-line on the signs: "They say she kissed 2,000 men." The stunt was made even better by two boys dressed as girls who chased the oscillating hucksters through the streets. Thomason got a nice hug from the Gazette—two-column story and three-column photo.

"Red Danube" to Bow In San Francisco Sept. 22

World premiere of M.G.M.'s "The Red Danube" has been set for the Warfield Theatre, San Francisco, Sept. 22, according to announcement by W. F. Rodgers, general sales manager.

Plans for the opening include star appearances and special exploitation campaign. Following the San Francisco opening, the picture will play special engagements at Boston, Houston and Memphis.
SEPTEMBER IS WORLD THE SEASON'S OUTSTANDING

These Top Houses in Key

SAenger, New Orleans • Mayfair, New York • Denver, Denver
Paramount, New Haven • Fulton, Pittsburgh • State, Cleveland
Indiana, Indianapolis • Warner, Milwaukee • Uptown, Kansas City
Roosevelt, Des Moines • Missouri, St. Louis • Warner, Washington
Malco, Memphis • Majestic, Dallas • Majestic, Houston • Majestic, San Antonio
Broadway, Portland, Ore. • Fox, San Francisco • Paramount, Los Angeles

JOHN WAYNE

THE FIGHTING

co-starring VERA RALSTON • PHILIP DORN • ORIO
HUGO HAAS • GRANT WITHERS • ODETTE MYRTLE

Written and Directed by GEORGE WAGGNER • A JOHN WAYNE PRODUCTION
PREMIERE MONTH FOR
RING BOX OFFICE PICTURE!

Cities Already Dated!

ANTON, PHILADELPHIA • PARAMOUNT, BOSTON • FENWAY, BOSTON
LACE, CINCINNATI • PALMS STATE, DETROIT • STATE LAKE, CHICAGO
WER, KANSAS CITY • FAIRWAY, KANSAS CITY • DES MOINES, DES MOINES
N • MAYFAIR, BALTIMORE • FOX, ATLANTA • CAROLINA, CHARLOTTE
IO • MIDWEST, OKLAHOMA CITY • PARAMOUNT, SEATTLE • LYRIC, SALT LAKE CITY
6 • PARAMOUNT, HOLLYWOOD • 20th CENTURY, BUFFALO • ORPHEUM, TULSA

Rougher... Tougher and
More Romantic than ever in

KENTUCKIAN

ER HARDY featuring MARIE WINDSOR • JOHN HOWARD

UL FIX • Music by George Antheil • Director of Photography — Lee Garmes, A.S.C.
AYNE PRODUCTION • A REPUBLIC· PICTURE
What's News in Showmanship

TRAFFIC STOPPER. Not only on the beaches do bathing beauties get the absorbed attention of the men (and some women). They stopped traffic on the hot pavements of hot Kansas City when Manager Howard Burkhardt of Loew's Midland Theatre sent four of the city's comely girls, in revealing bathing suits, in two of the new season's autos through the busy downtown streets to spread the word that "Neptune's Daughter" was showing at the Midland Theatre. That they occupied the "hot seats" they did in the above picture throughout the autos' buckling of traffic is not even problematical—but it makes a "telling" picture. (See story on Page 22).

GOOD STUFF. It was not an elaborate display Manager Louis Fuhrmann set up in the lobby of Schine's Arcade Theatre, Cambridge, Md., but it was clever and attractive. Fuhrmann made cutouts of Astaire and Rogers and fastened them to an old turntable. As the table revolved with a pink spotlight on it, music from the picture was played from behind the display. The dancers went around and around, and their shadow on the background added to the illusion of their dancing. Nearly forget the picture—it was MGM's "The Barkleys of Broadway."

DOUBLE PURPOSE. The two-wheeled cart was filled with hay with cutout figures of Abbott and Costello mounted on the seat for a lobby display to make Brooklynettes aware that Abbott and Costello in "Mexican Hayride" was the coming attraction at the Park, Brooklyn, N. Y. Manager S. Di Genaro, J.M.P.S. member, kept the cart in the lobby for eight days in advance and on opening day harnessed a pony to it, put some boys and girls in it and sent it through the streets in the theatre's area as a ballyhoo.

TRANSPARENT LETTERS AND BLOWUPS made an eye-arresting front-of-the-theatre display at nighttime for the showing of Republic's "The Red Menace" at the Florida Theatre, Miami. And it was an attention-getter in the daytime, too. Manager James Barnett backed the picture with a solid campaign.

Clever Touch Used In Polio Spray Ad

Clever handling of a dangerous theatre topic is illustrated in the way the Lyric and Cozy Theatres of Winchester, Indiana, told the public that it had installed a vapor system which is said to knock out polio virus.

All scare copy was avoided. The third-page newspaper ad described the use of Glycol Vapor, declaring it to be one of the 10 most important war-time discoveries which included the atom bomb, and the only one of the 10 designed to preserve, not destroy human life. The ad went on to quote a Life feature on the subject of polio, stressing the fact that the theatres had added this system to their "washed air and fresh ventilating systems in order to give their patrons not only fresh, pure air at all times, but also 'bacteria free' air to protect health."

Then it quoted commendatory statements on the installation from doctors in the area.

Queries British Patrons; Records Their Replies

As patrons entered and left the Regal Theatre, Bexleyheath, England, they were asked what they would do if they had the opportunity of going to an island and taking one or more persons with them. Manager A. Frost had their replies recorded on portable disc recording equipment which he promoted from a local radio store. This started four weeks in advance of playdate for "On an Island With You." The 10 best interviews were dubbed on a master disc which was played from the stage with appropriate commentary during the second week of the campaign.

Much of the value of the recording stunt, however, was obtained through the curiosity of those interviewed, and the public generally, to see how records are made, and of the interviewers to hear their voices in the playbacks.

Feldman Comes Home, Promotes an Editorial

Manager Dick Feldman of Schine's Paramount Theatre, Syracuse, N. Y., might have been gone (on his vacation), but he was not forgotten. At least not by the newspapers.

Upon his return he promoted an editorial and mentioned in his column, "All in All" about "Lost Boundaries." That's not bad at all. How often do you succeed in promoting an editorial?

Feldman also contacted the Oondaga Council Against Discrimination which urged its members to see the picture. Add to this a 40x60 curb display featuring the Life writeup and a tear-sheet from the Readers Digest condensation, plus the distribution of 50 window cards, particularly in the Negro section of town, and you have a right smart campaign. Pardon us, Dick, you did it—not you. But you can.

'Colubmus' Premiere Set For Columbus Day

American premiere of J. Arthur Rank's Technicolor "Christopher Columbus" will take place on Columbus Day, Oct. 12, at the Victoria in New York. Universal-International announced recently. The film will be given a pre-premiere showing on Oct. 11 by the Seamen's Church Institute as a benefit for its Seamen's Welfare Fund.
Previews Set on ‘Battleground’

Augmenting the promotional activities on “Battleground,” a number of invitational previews are being set up, William F. Rodgers, vice-president and general sales manager of Loew’s, Inc., has announced.

Important government officials, top military brass and the personnel of Fort Bragg, N. C., will be given special showings prior to the film’s world premiere at the Astor Theatre in New York on November 9.

First such event is set for Washington, D. C., on November 9 with high ranking government executives as well as MGM and Loew top liners in attendance. Dore Schary, producer of the film, Director William Wellman and the stars of the picture are expected to attend and then leave for the New York premiere next day.

On November 11, Armistice Day, the entire post at Fort Bragg will be shown the film as MGM’s guests in recognition of the assistance the army gave in producing the picture.

Plans for a Western premiere in Los Angeles will be made when Rodgers confers early this month with Louis B. Mayer, Dore Schary and other studio executives on the local engagement and other pre-release engagements.

Popping Eyes Stunt For ‘Beautiful Blonde’

Borrowing a page of large and popping artificial eyes from a local optical shop, Manager Harold B. Lyon of Tri-States Des Moines and Roosevelt theatres in Des Moines constructed a flash lobby sign to advertise “The Beautiful Blonde From Bashful Bend.” The eyes were affixed to the sign just as with this copy: “What next? Somebody’s eyes popped out when he saw Betty Grable as the Beautiful Blonde, etc. Owner please claim.”

Lyon also used the old Santa Claus standby—that Santa had come back to see the picture. With a sign on his back, the Christmas-clad Santa walked about the city’s streets.

GRIST FOR THE SHOWMANNESHIP MILL

An exploitation tieup has been concluded between Republic cowboy star Roy Rogers and the Flo-Ball Pen Corp., by which thousands of dealers throughout the country will help publicize the Rogers films, starting with “Bells of Coronado.” The arrangement calls for dealers to cooperate on openings of the musical westerns in their respective cities and towns by distribution of placards, window streamers and other promotional devices. Pressbooks will carry ammunitions for press agents in the form of strips of the cowboy ace using the Roy Rogers pen. The star himself has already started a series of personal appearances at commercial conventions of the dealers in Los Angeles. Rogers will make presentations of the autographed pens to juveniles as awards for various good performances in the school, on the playground, in the home and in civic organizations.

A dozen different nationally advertised products will feature photos of Dick Powell and Evelyn Keyes, or both, with beginning with the November issues of national and fan magazines, as a result of tieups made in connection with “Mrs. Mike.” The circulation of some 300 million expected to be reached augments the actual advertising schedule set for “Mrs. Mike” by United Artists and the producers, Samuel Bischoff and Edward Gross, which is more than $100,000 over that allocated for the average UA release. The budget was increased after UA officials saw the picture and conducted a research poll which revealed that the readership of the Benedict and Nancy Fresdman novel had reached 50 million, through the book, its condensation in Readers Digest, and its serialization in newspapers and weekly magazine sections.

Leading fashion designers, department stores and women’s apparel and specialty shops have been integrated into a nationwide promotion on behalf of “The Heiress Look,” in connection with Paramount’s “The Heiress.” Set for release in key cities simultaneously with playdates of the picture, the promotion will be plugged in leading stores, which will cooperate with local theatres. Costumes worn by Olivia de Havilland, star of the picture, will be the basis for special designs for hats, dresses, fabrics, gloves and accessories for women of all ages and in several price brackets. Special emphasis will be placed on items for girls. The magazine Seventeen, widely read by teenage girls, will carry stories on Montgomery Clift, male lead, and Producer-Director William Wyler.

IN THE CITY OF BROTHERLY LOVE. Philadelphia extended the hand of welcome to Hollywood stars Kathryn Grayson and Mario Lanza, when they made a personal appearance there in connection with the gala premiere of MGM’s “That Midnight Kiss.” Rounds of officials saw the pair, and conducted a research poll which revealed that the readership of the Benedict and Nancy Fresdman novel had reached 50 million, through the book, its condensation in Readers Digest, and its serialization in newspapers and weekly magazine sections.

Blank Hosts Leading Citizens

(Continued from Page 15)

his guests were even more profound. The room was warm, and he knew the remarks he wished to make would require nearly an hour.

Overcoming his fright, the executive began. And like the young man who sat down at the piano, he had his audience’s attention through every minute of his long dissertation. They seemed to hang on to every word.

Blank told the Chamber of Commerce representatives, the mayors and the business men, of his circuit's campaigns to bring the people in from the trade areas around each town, not only to see the show but to buy the materials for which motion pictures undeniably create a demand. He explained the national and international creation of desire for all the needs for better living.

To the school and PTA representatives he pointed out the advantages of visual education, the cooperation of Hollywood producers in supplying sequences from historical productions. He asked his listeners for extra-curricular attempts to guide boys and girls in their selection of motion picture entertainment.

To the clergy, Myron Blank pointed to the happiness that motion pictures bring to the life of the community, the widening of the horizons, the opportunity for better understanding of what two hours of relaxation, laughs or tears could mean in the too-often dull existence of many people. A community without motion pictures, he explained, would be a drab and dreary place in which to live.

At the conclusion of his talk, rose Rev. Edward Day of Clear Lake and told the gathering of his personal appreciation of movies and thanked Central States Theatres for permitting the use of its theatre in his town for the annual inter-denominational Easter services.

During the discussion which followed, Myron Blank explained that picture business was not shadow and tinsel, as his listeners could possibly be trapped into believing. He outlined the cost of making films and the need for a definite appeal to the masses. Furthermore, he explained, that the greater the support for motion pictures of a higher standard, the more that type of attraction would be produced.

The group discussed censorship and the effect of the more adult films on children (Blank has three of his own); how children themselves have become selective in their entertainment, and how tight and prudish censorship can cause more harm than good.

When the evening was over, all present had a vastly improved concept of the theatre and its attractions and its relationship to the town and its people. Even Blank himself benefited, for no one was as helpful in telling how theatres and the industry could improve their programs and policies.

Because Myron Blank’s experiment had succeeded, there would be other meetings. Next: Ames, Iowa, with more to follow throughout Iowa and Nebraska.

Binford OKs ‘ Intruder’

Following approval of the controversial “Intruder in the Dust” by Memphis Censor Lloyd T. Binford, MGM is going ahead with its plans to advertise and book the film in the south, with a premiere scheduled for Oxford, Miss., locale of the feature, on Oct. 11, to be followed by a Memphis booking on Oct. 12.
ALLIED ARTISTS
presents

STAMPEDING

in Sepia Tone

Produced by JOHN C. CHAMPION and BLAKE EDWARDS - Under the Personal Supervision of SCOTT R. DUNLAP
STRAIGHT AT YOUR BOXOFFICE!

Hot from that terrific 100-theatre day-and-date Southwestern premiere comes Allied Artists’ rip-roaring saga of the cattle kings!

It's BIG as its BIG reviews!

"Big scale! Jammed with action, boxoffice names!"
—SHOWMEN'S TRADE REVIEW

"Superior western, crammed with stirring action... and a fine quality of suspense!"
—FILM DAILY

"Destined for audience acclaim and paralleling profits!"
—BOXOFFICE

"Climaxed by a stampede sequence of extraordinary magnitude and realism!"
—MOTION PICTURE DAILY

"Equals its name for sock. Strong story, fine cast!"
—HOLLYWOOD REPORTER

STARRING

ROD CAMERON

GALE STORM

JOHNNY MACK BROWN • DON CASTLE

with Donald CURTIS • John MILIAN

Directed by Lesley Selander • Screenplay by John C. Champion and Blake Edwards
**Expert Campaigns By Britain’s Owen**

Among recent examples of expert exploitation campaigns by British exhibitors are three by Manager A. A. Owen of the Prince of Wales Cinema in Lewisham, England. Outstanding among these was the campaign for “On An Island With You,” for which a contest was run on the idea, “If you could take three persons on an island with you, whom would you take, why?” The largest store in the theatre’s area was tied up on this. It gave a window display featuring a large cutout of Star Esther Williams, with stilts and pictorial sheets on both contest and picture. In addition, it distributed a large quantity of heralds plugging both, leaning dummies of bathing beauties, with colored parasols and other beach accessories, for a lobby display in which an Esther Williams cut out held stellar place.

Owen next induced the Mayor to attend the theatre, with the mayor, and to distribute the prizes to the contest winners. Because the mayor had soldiered in World War I, the Colonel of the district supplied an armed guard which saluted the mayor by presenting arms on his arrival, drawing thongs of the curious.

Because there are said to be 20,000 deserters from the British army in hiding in that country, Owen seized upon that fact for his campaign on “The deserters” by letting the opinion of the public on these hunted deserters. The editor of the *Mercury* sponsored a letter-writing contest to get the opinions of its readers, giving headline space to it and distributing leaflets on the poll and the picture. As prizes for the writers of the best letters, Owen obtained from the publicity department of Associated British Pathé studios at Elstree, passes to the studio to meet the British stars and see them at work. Second best letter writers were given an autographed photo of Star Derek Farr and a pass to see the picture. Prize awards were given out by the mayor.

As a street ballyhoo for “June Bride,” Manager Owen had an usher costumed as bridegroom and an usherette in bridal dress driven around the city in a private auto with a “Just Married” tag. At busy points, the “bridegroom” stepped out of the auto, opened the door, helped out his “bride” get her bouquet and presented it to her, then took her arm and unrolled a large sign: “Join us on our funny moon with...” followed by film and theatre credits.

**Greatest Ballyhoo Marks ‘Kid’ Cleveland Premiere**

World premiere of Republic’s “The Kid from Cleveland” in the title city last Friday attracted large crowds and was presented with the greatest ballyhoo the city has had in years. Big newspaper ads, free radio time, a parade of 2,000 kids from Cleveland’s sandlots to the 11 A.M. opening as guests of the Stillman management, presentation of the first print of the picture this side of New York, “The Kid from Cleveland” presented to Stillman Manager Arnold Gates, klieg lights for the evening performance and the personal appearances of Lynn Bari, Rusty Tamblyn, local actors of the Cleveland Play House and members of the Cleveland Indians highlighted the activities marking the occasion.

Republic hosted a dinner at the Statler Hotel for the Indians, their wives, local city officials and financial sponsors of the film. Euclid Avenue traffic was stopped all day and evening—CLE.

**Rivoli’s ‘Know Stars’ Contest at Record High**

At the halfway mark of the New York Rivoli’s “Know Your Stars” contest, the number of entrants is at a record high, 45,000 patrons having entered it. Valuable prizes will be awarded the top winners at the end of the annual competition on Sept. 30. All that is asked of the entrants is that they identify 50 screen performers whose portraits are on display on the theatre’s mezzanine.

Rivoli Managing Director Montague Salmon lays the large increase in the number of entrants thus far to the heavy patronage that “Come to the Stable” has drawn to the theatre. That feature will continue to be the theatre’s attraction until the competition ends.

**Piccirillo Uses Street Gags for ‘Art of Love’**

“One of the ‘natural’ highlights for exploiting "Neptune’s Daughter” at Loew’s Midland, Kansas City, Mo., was Manager H. C. Burkardt’s swimming contest for women at the Fairlyland Park swimming pool, with the presentation of a silver cup to the winner. The Park put up two 40x60 display boards, with the necessary credits; radio announcements over its public address system and man special plugs advertising the contest and the picture.

Two radio stations used the five-minute Esther Williams interview day before the opening and all local jockeys were furnished records of the song, Baby, It’s Cold Outside. Beauty shop ads on Esther Williams were run by the Jones Store; also by Adler’s on the Esther Williams bathing suit, and by the wholesale distributor of Zenith radios in its large retail stores in advance. There were many merchant window displays, including three in music and record shops. Local distributors of Lever Brothers’ products distributed 300 large window streamers to drug and grocery stores in advance and furnished 25 standees for downtown restaurants, fountains, etc.

Street stunts included four properly banded Crescent cars, each with a girl in a swim suit; a parade to the theatre by members of the Kansas City Boys Club, “We’re on our way to see," etc.; 500 toy balloons, some with passes, released from the roof of a downtown building; and an attractive girl, dressed in fur coat, ear muffs, hand muff and fur-trimmed hat, with a credit sign on her back calling attention to the picture’s song hit, Baby, It’s Cold Outside.

**Swim Contest Is ‘Neptune’ Natural**

Among the “natural” highlights for exploiting “Neptune’s Daughter” at Loew’s Midland, Kansas City, Mo., was Manager H. C. Burkardt’s swimming contest for women at the Fairlyland Park swimming pool, with the presentation of a silver cup to the winner. The Park put up two 40x60 display boards, with the necessary credits; radio announcements over its public address system and man special plugs advertising the contest and the picture.

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**Musical Contest Sells ‘Good News’ for Evans**

The week prior to playing MGM’s “Good News” at the Astoria, Brighton, England, Manager G. E. Evans arranged with the *Brighton and Hove Gazette* for Organizer Andrew Fenner to play a musical quiz plugging the film. He played 12 times and on the screen showed slides which gave clues to the solution. The numbers were either from the film or other MGM offerings.

Season tickets were given as prizes together with first prize, a cigarette box; 2nd prize, fruit bowl; 3rd prize, ladies’ hair brush. Four music stores gave window displays to the contest.

**PARADE FLOAT. Managers Deward and Alson Shiner of the Vernal Theatre, Vernal, Utah, made sure that the public would be well aware of the showing of 20th-Fox’s “The Beautiful Blonde from Bashful Bend” by entering a float (above) in the annual Homecoming parade. The girl with the six-shooters is said to be wearing the costume worn by Betty Grable in the picture.**
Theatre Management
Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation

Different Age Groups
Get Berkeley Service

Divided programs for different age groups are being instituted by the Blumenfeld and Fox West Coast circuits in Berkeley, Calif., at the request of the newly-formed Berkeley Motion Picture Council.

The council, drawn largely from service and parent-teacher organizations, is cooperating with the theatres to plan "programs of wholesome content on Saturdays, to be divided into a morning program at 10 a.m. for the youngest age group, 8 to 10, and a matinee program beginning at 1 p.m. for youth or family viewing."

The Oaks Theatre, Blumenfeld house, has started the new program and the U. C. Theatre of FWC will launch its new setup Oct. 1. Films shown will be selected from the Motion Picture Association's Children's Film Library by the board of the council. Mrs. Waldo F. Neilesen, teacher and librarian, is council president and Manager Kenneth Workman of Berkeley FWC Theatres is vice-president.—SFR.

Arrange Call Between
British Girl, Mother


Encino, Los Angeles,
Has Formal Opening

The Encino Theatre, in the Los Angeles area, was formally launched recently with a reception, press party and special screening of Paramount's "Top of the Morning." The house, first in a proposed chain of five neighborhood deluxe situations, is operated by Howard Goldenson and Jules Seder.

Intermission Trend
Still On Increase

More and more drive-ins in the eastern area of the United States are abandoning ear hopping to serve customers drinks and food and are concentrating on intermissions between shows to get the business to the concession stands. The under-skier exhibitors find that experience shows ear hopping annoyed many of their customers.

No Credit To Them

Theatre managers in the Louisville, Ky., area are cool to the box-office charge account plan currently being tried out at a Westbridge, N. J. drive-in. While there are some who favor business boosters, the majority seem to think that this particular plan is impractical both because of the cost of bookkeeping and the difficulty of forcing payment on small accounts.

The Job of the Drive-In Manager

I've just finished a couple of weeks playing Friday to a duet of Crusoe's who guide the destinies of those sky-roofed emporiums known as Drive-Ins and, while I've been amusing them with salads and powders for days, my dogs are still wagging.

I, like many of you who hold reins over the conventional roofed theatres, have been a bit envious of those claps presiding over operations engaged in night-only exhibitions on a seven-day basis. I sorta felt that it would be a cinch to handle a situation where there were no floors to scrub, no carpets to be cared for, no draperies, no seats, a minimum of lighting and a maximum of time to care for such few details as remained to be cared for.

Well, before tarrying further to that green-eyed monster, Jealousy, if he happens to be pondering your cardrooms, listen to the Experience. Those Drive-In manager jobs are anything other than an Idler's Dream or a Lazy Man's Heaven. In fact, unless you are possessed of a combination of talents encompassing the scope of plumbing, machinist, electrician, road builder and general all-around day laborer, in addition to such capacity as you hold in the orthodox theatre management department, I'd suggest that you shun from the Drive-In jobs like you would from the rattlesnake's Morse code warning.

Located Some Distance from Usual City Conveniences

To get through the manual part of Drive-In management quickly, let's call to mind the very obvious fact that most Drive-Ins are located some distance from the geographical markings that cnd the availability of city conveniences such as water, sewerage, etc. The authorities responsible for such items in the conventional theatre have no duty to perform for the Drive-In beyond the limits of the city tax assessor. Of course, the Drive-In owner goes without the city's thrills that his little or no consolation to the manager confronted with some distressing problem of drainage, water pump failure, cesspool difficulty, etc. It's up to him to get things back in working order without delay, and it's entirely too expensive to call into town for professional attention.

Then there's the thrilling matter of having your responsibilities spread over 10 to 20 acres rather than confined to the borders of a city plot. When you consider that instead of one sound unit to be cared for the Drive-In has from 5 to 7 hundred separate and distinct units, you'll immediately recognize the necessity for covering every foot of the entertainment farm every morning. The customers have a distressing habit of pulling from the parking zones without detaching the individual speakers from their car doors. This happens several times nightly and necessitates the manager delving his electrician garb, taking tool box in hand and going about the job of trekking from post to post repairing such units as have been torn loose or totally disassembled by careless patrons. The fact that Drive-Ins enjoy their best patronage during the summer months adds to the joy of performing this duty—sometime like a Turkish bath without rubdowns and towels.

Yes, there's fencing, great scales of fencing, to be cared for. The bad little boys living far from the city square are just as mischievous as the curbstone nuisances and every bit as tricky in finding ways and means of dodging contact with the cashier and ticket-taker. Barbed wire is no barrier. They just get a couple of sticks and spread its strands far enough apart to permit entrance over the fence top. If the fence top itself is spiked—as it sometimes is—they get a bigger board and pound its edges till they bend inwards and the gang can get through without tearing their clothes off. Next day the manager is faced with the job of giving the crowbar a bit of exercise bending the fence back into shape and replacing the barbed wire in its proper position. Occasionally, some resourceful vandals bring wire-cutter and tears great gaps in the fence that have to be replaced before the start of the evening show.

Add to this the job of watching the paving of the ramps for holes and the necessity of getting the wheelbarrow out and hauling gravel and topping to fill such spots as have been subjected to more than their share of abuse by visiting trucks or jalopies without tires, and you get a swell picture of still another angle of the Drive-In manager at work.

The concession stand business is considerably wider in scope and heavier in volume than is enjoyed by the conventional theatre. This makes for another managerial duty in obtaining frank-

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Bogus

Counterfeit $10 and $20 bills are being circulated in Kansas City, Mo., Memphis and other midwestern cities, according to a warning issued by Jackson N. Krill, agent in charge of the U. S. Secret Service office in St. Louis.

Build Today for Tomorrow
That’s the Pincus Program

Like the vast majority of theatre managers “Uncle Charlie” Pincus of Intermountain’s Utah in Salt Lake City is looking for more business. But Charlie adds a novel twist to his quest for he not only pioneers after new business but he is using this same business building method to build audiences for the future as well as to conduct a side campaign into that field of public relations known as good will.

It’s a pretty large scale undertaking Uncle Charlie has developed involving radio, newspapers, merchants, prizes and—kids.

For at the top of his promotion to get that extra dime—or is it that extra dime—are kid matinees. There’s nothing new in playing up to the kids and there’s nothing new in trying to build future audiences from children, but Uncle Charlie sees one step further. He uses his morning matinees to tie in with the community and with merchants. And he uses them to boost humanitarian causes, thereby tiersing in with good will.

Every Saturday, rain or shine, the members of his Mickey Mouse Club turn out to see a program of a dozen or more cartoons. And every Saturday Uncle Charlie has something in turn to interest the kids above the regular show. Not only that, but he had something to interest the community. The shorts are selected with the usual care for the juvenile taste and what their parents think the youngsters should see. But Charlie goes one better.

Each Tuesday in the “Intermountain Parade,” originating from his theatre, local merchants or merchants in the territory are saluted. This show ties-in with the merchants for prizes, has a local color, local talent, a master of ceremonies, and ranges over a wide front. Recently a $300 television set was offered by a local department store as a prize for the person who came onto the stage from the audience and repeated verbatim a trick statement which Collins dashed off.

Each week the program seeks a new twist. It utilizes local talent, not only in Salt Lake, but from various counties and sections of Utah, which are selected for a “salute” and whose participants take part on the program from the Utah’s stage. The winners of the talent prizes in this show are then scheduled to have an opportunity to appear later on a national radio network.

Then there is the “Mystery Melody” played each week. If there is no winner during any one week, the prize money is added to the pot for the next show which is boosted by the Salt Lake Tribune and the Salt Lake Telegram, the Intermountain network, and by the Salt Lake Chamber of Commerce.

Uncle Charlie won’t say so, but probably at this minute he’s thinking of another new twist, and the betting is that it’s based around the kid shows.

He ties his kid matinees in with merchants and in with a humanitarian cause when he can. A recent morning matinee saw 2,000 Mickey Mouse Club members turn out for a show that was intended to provide the underprivileged children of Europe with soap. Any child who presented a wrapper from a bar of Swan soap was admitted free. The tie-up was with Lever Brothers and was dedicated to Care. Because for every wrapper turned in, Lever Brothers agreed to send a bar of soap overseas through CARE. To make the juvenile audiences appreciate this act of altruism all the better, Uncle Charlie added a serial to thrill them. For this particular occasion it was a chaplet from “King of the Koolers.”

Pincus also adds extra to his kid shows from the stage and ties-in with radio on them. Each performance has a stage broadcast in which the children participate in spelling bees or some other community project which is broadcast. Prizes are offered and every effort is made to get the kids to thinking of the show as their show and the Utah as their theatre.

In fact, in radio Uncle Charlie has found a powerful booster for his box-office, for he knows he has something there.

* * *

(This is the third of a series on Theatre Management in action. A fourth will appear in an early issue.)
WHERE THE JAMES BOYS
AND THE DALTONS STOPPED...
that's where the Doolins began!

The most daring bad men who ever scourged the Cimarron!

COLUMBIA PICTURES presents
Randolph Scott in The Doolins of Oklahoma

with George Macready, Louise Allbritton, John Ireland, JOHN HUSTON, Virginia Kemper

Written by Kenneth Garnet
Directed by GORDON DOUGLAS, Produced by HARRY JOE BROWN
**Doctor and the Girl**

MGM  Drama  93 mins.

**AUDIENCE SLANT:** (Adult) Fine cast and good direction give story about medical men more appeal than the yarn ordinarily would have. Too many technical scenes slow the action, but romance and other elements of human interest should please the average patron.

**BOX-OFFICE SLANT:** Star names, title and word-of-mouth should help put this one over.


**Comment:** "Doctor and the Girl" is a medical yarn about the men who are the tops in their profession. It attempts to impart a little knowledge of their work, and also shows many scenes of that world-famous hospital, Bellevue. For most patrons, it is a little too technical, putting too much stress on the operating room scenes and the explanations of the parts. While this was probably intended to provide suspense, it merely slows the action. A little judicious editing of these sequences would speed the film's pace. To offset its lack of action, there is romance, fine performances by the entire cast and the understanding direction of Curtis Bernhardt, who never misses a bet in bringing out the full melodramatic values in the yarn by effectively building up the suspense and the elements of human interest. Glenn Ford is perfectly cast in the role of the young doctor in constant conflict between his love for his wife and his father's demands. Charles Coburn arouses sympathy with his splendid interpretation of the father and Janet Leigh has warmth and appeal in the part of the young wife. Supporting cast consists of Bruce Bennett, Gloria De Haven, Warner Anderson, Basil Ruysdael and Nancy Davis. Production was handled by Pandro S. Berman.

**Frustration**

(Swedish Dialogue—English Titles)

Film Classics  Drama  90 mins.

**AUDIENCE SLANT:** (Adult) Will satisfy those looking for a little raciness; very well performed.

**BOX-OFFICE SLANT:** Chiefly for the houses which can use the sex selling angle.


**Plot:** A despotic savage skipper ignores his wife for a tawdry singer and despises his hunchbacked son. Learning that he is going blind, he brings his paramour on board with the intention of going away to the South Seas with her. She and the son fall in love, the skipper tries to kill the boy and, apprehended, jumps from a window. The boy and the singer are united.

**Comment:** Despite the connotative title and an attack scene which provides an eye-catching still, sex is not blatantly displayed in this Swedish film, yet it is the strong selling point for that type of urban house which can use it. The triangle principals have been well selected—a virile but aging skipper (Holger Lovenadler), a handsome, emotional and not too deformed young man (Birger Mathiesen), a really beautiful girl (Gerd Fridh)—and perform very well, as does the less prominent skipper's wife (Anna Lindahl). Like many a European drama, this one is long and slow, but it is punctuated with scenes such as the young man's attack on the girl, their first and ongoing understanding in an abandoned windmill, the father's fight with some village toughs and his attempt to shut off the supply of air to the son's sea diving suit.

**Mystery's Desperado**

RKO Radio  Western  60 mins.

**AUDIENCE SLANT:** (Family) Another in the Tim Holt series with the proper ingredients to insure western fans an exciting time.

**BOX-OFFICE SLANT:** Should do as well as any of the Tim Holt westerns.

**Cast:** Tim Holt, Howard Duff, Edward Norris, Navita Castaneda, Robert Livingston, Frank Wilcox, William Tannen, Robert B. Williams, Kenneth MacDonald, Jack L. Geroni, Leon LeDuc. Credits: Directed by Lesley Selander. Written by Norman Houston, Photography, Nicholas Musuraca. Produced by Herman Schnon.

**Plot:** When Holt and Martin arrive in California to claim an inheritance left Martin, they find the property in the hands of a gang of crooks. These crooks have been trying to wipe out Martin's cousin, the rightful heir to the land, and expect to do the same to Martin. Eventually the crooks are rounded up and all ends well.

**Comment:** Judged by the requirements necessary to entertain and satisfy the western fans, this can be tagged a good offering in the Tim Holt series. It has all the heroic action, fist-fights and hard-hearted villains that form the pattern for these sagas, and the kids will have the usual good time rooting for the hero and booin' the crooks in the general excitement that ensues. Holt and Martin, as always, are fine in the lead roles, while villainous deeds are capably carried out by Frank Wilcox, Robert Livingston and the rest of their gang. Lesley Selander directed, Herman Schlon produced.

**National Reviewing Committees' Audience Classifications**

SPRINGTIME IN PARK LANE (RE) NARRA—National Board of Review
LADIES F—National Legion of Decency
ADDITIONAL NOTICES: Suggestive situations and dialogue

I WAS A MALE WAR BRIDE (20th-Fox) MATURE—National Board of Review
CLASS B—National Legion of Decency
ADDITIONAL NOTICES: Suggestive dialogue
FATHER WAS A FULLBACK (20th-Fox) FAMILY—National Board of Review
CLASS A-MIX—National Legion of Decency

**The Heiress**

Paramount  Drama  120 mins.

**AUDIENCE SLANT:** (Adult) Magnificent performances and expert direction make this screen adaptation of the Broadway stage success exceptional entertainment. Even those who do not generally like heavy dramatic fare will be anxious to find out what they hear about this picture.

**BOX-OFFICE SLANT:** Cast names, title, Paramount's advance campaign and the fine production it is, should make this drama a surefire success at the box-office.


**Plot:** A plain, unattractive young heiress, daughter of a famous physician, suddenly realizes after a few weeks she has grown up, that her father has always loved her. The realization comes about when a young fortune-hunter tries to win her hand and her father refuses to give his consent. The young man disappears, without for her money he is not interested. After her father dies, and she is left all the wealth, he comes back and tries to win her back, but she throws him out.

**Comment:** Magnificent performances and expert direction by William Wyler have made this screen adaptation of the Broadway stage success a motion picture that should attract considerable attention. Casting is absolute perfection, with Olivia de Havilland turning in a portrayal that should win her another Academy Award. Montgomery Clift's delineation of the young fortune-hunter. It is difficult to evaluate Sir Ralph Richardson's portrayal of the father, for his performance is so perfect and natural that it just doesn't seem like acting at all. Miriam Hopkins, off the screen for a considerable time, returns to prove that she is still an outstanding actress, for she puts into the role of the young lady's aunt all the finesse necessary to make it believable. Balance of the supporting cast keep right in step with the leads, all splendid in their individual parts. The "Heiress" is an unusual offering enough to do excellent business where played except perhaps, where heavy dramatic fare carries no appeal for the patronage. But even these theatregoers, once they learn what an exceptional offering it is, will be anxious to see it.

**Brimstone**

Republic  Western  Drama  90 mins.

**AUDIENCE SLANT:** (Family) A top-notch Republic western drama with plenty of action, effective Trucolor and good performances.

**BOX-OFFICE SLANT:** Good solid merchandise for average situations.

**Cast:** Rod Cameron, Adrian Booth, Walter Brennan, Forrest Tucker, Jack Holt, Jim Davis, James Brown.
SHOWMEN'S TRADE REVIEW, October 19, 1949


Plot: The Kid from Cleveland (Dubbed into English from the Italian) Lux Film Semi-Documentary Drama 80 mins.

AUDIENCE SLANT: (Adult) Postwar Italian realism and capable performances result in a Palestine drama of some power.

BOX-OFFICE SLANT: A good candidate for art houses and theaters in neighborhoods where稼 has been a thorn in the subject matter. Dubbed into English.


Plot: Three wartime friends meet again in conflicting roles in Palestine in 1947. One is with the British Army policing the then Mandatory. Another is a Haganah agent running refugees through the British blockade. The third is a Jewish terrorist. The British hanger the terrorist for his part in a bombing and the British officer is hanged in reprisal. The boy, whose girl friend, who dies in a vengeful attack on a British patrol, and a European girl friend, brought in by the Haganah agent, with whom she is eventually paired.

COMMEND: Postwar Italy's noted film realism has been brought to play upon the Jewish homeland problem and, with an assist from capable performers, has resulted in a picture with some power and one which is a candidate for good results at art houses. Unlike most of the films which have been dubbed into English. The effect of this process upon audience potential seems to be a matter of conjecture, but in this case it should certainly not prove detrimental. Contributing to the realism are its basis in actual incidents—the Italian captain running his immigrant-laden ship on the Haifa coast, the terrorist trials in British military courts, the ideological split among the Israelis before the Arab invasion—and a style, which, while it shows no partiality to the terrorist and no burlesque of the Briton. The dramatic structure according to which three erstwhile friends become the points of contacts of varying social and political complications of the terrorist's two girl friends, is weakly scripted, but is saved by the performances of Luigi Tosi as the terrorist, Andrea Checchi as the Haganah man, Peter Trent as the Briton, Marina Berti and Vivi Gior as the girl friends. Filippo Scollo as the wise father of the terrorist and Carlo Nimbou as the ship captain.

Cavalcade of the Hours (French Dialog—English Titles) Nayjak Films Omnibus Drama 90 mins.

AUDIENCE SLANT: (Adult) Didactic rather than dramatic, and not intellectually stimulating.

BOX-OFFICE SLANT: The names of Tremont, Bernardin, Charpin and Morlay and the mere fact that this is a French picture may qualify it for some spot on the foreign film bill.

Cast: Gaby Morlay, Fernandin, Charles Tremont, Pierre de Caillet, Jean Cheveril, Mag Lemurnier, Jean Marchat, Jules Ladomigue, Jean Durand, Jeanne Pouier Gérard, André Le Gall, Oudart, Lucien Gallais, Tramel, Charpin, Pierreette Carrol. Credits: A Creative Film. Written and directed by Yvan No. Plot: Eight sketches with different casts, save for Pierreette Carrol in one guise or another representing time, impartial witness of the human comedy.

COMMEND: The names of Charles Tremont, Bernardin, Gaby Morlay and the mere fact that this is a French picture may qualify it for some spot on the foreign film bill, but that's just about the highest recommendation that can be given. Its producers have adapted to the motion picture medium a didacticism better suited to the essay. A tireless narrator pounds home during a long introduction as well as in the eight sketches which constitute the main part of the film. A base line is an impartial doggone witness to all sorts of things. The cutie idea of personifying time—as a waitress, femme fatale, etc.—in each of these slices of life provides Pier-

(Continued on Page 35)
CHICAGO

The trade is extending congratulations to Natco Sales Manager Ray Meyerson on the birth of a new son named Tony, and to Abe and Charles Auerbach, operators of the Strand, on the occasion of their thirty-seventh year in the industry. Abe’s son, Stanley, is taking over the house.

Alliance circuit’s Grand in Terre Haute, Ind., is trying out vaudeville along with screen programs to bolster business. Roy Auff and his hillbilly band and other acts initiated the policy on Sept. 1. . . . Earl J. Williams, owner of the Earle, Knoxville, Ill., closed the house due to polio. . . . B&K’s Chicago Maryland is getting a new box-office and other lobby improvements . . . Monroe Theatre Owner N. Jovan are back house from vacation in Miami. . . . Alliance District Manager Harold Kudens is holidaying in Wisconsin and District Manager Nat Blasd in Minnesota . . . Seattle Theatre Operator Harry Kramer visited Alliance circuit’s S. J. Gregory, Mort Green is the new manager of the Chicago Webster.

Area appointments: E&K Ad-Publicity Director Will Hollander to the public relations unit of the Chicago Community Fund; Arthur Arbeson, assistant manager of the State, Anderson, Ind.; Bob Katzer, Alliance city manager, Ottawa, Ill.; Fred Hartman, manager Esquire, Chicago, succeeding Bill Galligan, resigned to manage the Glen Ellyn, in Glen Ellyn, Ill., which he recently bought; Ken Bruse of the Pic-wick to be assistant manager of the Esquire.

Teitel Films, Inc. has changed its name to Telem Films, and the Thomas B. Wolch Co., theatre out and candy distributors, to Wolch Nut and Candy Co. . . . Alliance Executive S. J. Gregory is visiting his family at their Laguna, Calif., home. . . . Lamborn & Co. Vice-President Hoyt Bower, well known to the theatre trade, is back on the job after several weeks’ illness . . . Eugene Pollak, 67, a veteran of the theatre equipment field, died from a heart attack on a bus en route to his office.

OKLAHOMA CITY

The 250-car Sunset Drive-In, one mile east of Carthage, Mo., on highway 66, owned by Claude Leeson, was opened August 25, to a capacity crowd . . . H. C. Cox, Edna, Texas, manager of the Long Theatres, Inc., reports that a $250 check has been sent to the Dallas headquarters of the Texas Theatre Polio Fund. The contribution was raised through donations by patrons of the Edna Theatre and the local management.

Plans for the Fall movie season in Tulsa were discussed Friday by Harry Sachs, Dallas, general manager of the J. B. Adelman Theatres, and L. O. Daniel Jr. manager of the Delman Theatre . . . “Stars of Tomorrow” a movie made in Oklahoma City with local talent was shown last week at the Criterion, Plaza, Capitol and Ritz theatres . . . Will Rogers Theatre, Tulsa, had a big free show Saturday for the Kiddies Safety Club. Free ice cream, was given all kiddies attending the show.

C. C. Ezell, Albert H. Reynolds and Lowell Russell have incorporated Brownsville Drive-In Corporation, Dallas, Tex., capitalized at $15,000, Pasadena Drive-In Corporation, Dallas, Tex., $80,000 capitalization, has been formed by the three men named above. J. C. Dunn, George D. Fitzsimmons and Robert D. Dunn incorporated the Star Dust Drive-In Theatre, Uvalde, Tex., capitalized at $90,000. Lake Theatres, Inc., of Lake Worth, Tex., capitalized at $10,000 was formed by A. L. Watson, G. B. Turner and Josephine Watson.

HARRISBURG

Under a new system of booking the Hershey Community Theatre is getting many first runs even before Harrisburg theatres. One instance was “Sand” which was scheduled at Hershey the week before it was due in the Fabian Colonial, as one of the latter’s 35th anniversary celebration pictures. Last week Hershey had “You’re My Everything,” before Harrisburg.

Dick Jones, at the Silver Springs drive-in, has instituted a contest each evening. He plays phonograph recordings, and in a title competition awards guest passes to the first person in the audience to give him the title. He says it is a good way of getting the crowds in early, which has an advantage as the patrons then patronize the refreshment stand before the movie.

Braggart?

Minneapolis reporters drive-in competition is at a high pitch at Sioux Falls, S. D., where Edmund Ruben and Joseph Floyd operate the Starlite on the west side, and Harold Hanson and associates operate the East Side at Roosevelt. Floyd hit upon a local theme for his ads with the line “East is East, but West is Best.”

TORONTO

Resignation of Walter F. Helm as manager of the Classic and Avon At Stratford, Ont., took the industry by surprise for he had been with the Alcas for a quarter of a century. Helm stated that he would continue in theatre business but was leaving Stratford. . . . Two branch managers of International Film Distributors, Ltd., of Toronto have resigned; at Montreal, G. L. Chernoff has gone over to 30th Century-Fox; in St. John, N. B., Jack Dellamy has transferred to the Canadian Paramount office at Toronto International’s Irving Cohen is recovering in a Toronto hospital from a serious head injury.

Following the recent opening of the large Odeon Theatre at Ottawa, the partnership agreement with Odeon Theatres of Canada has been terminated by Donn B. Stapleton for operation of the Center, hitherto downtown outlet for the J. Arthur Rank Organization. F. H. Gallop, Odeon resident manager, has been replaced by John Hauzer from another Stapleton house, and the Center is now run independently. One of the first moves to make is a reduction of ticket prices to 25 cents, including tax. Gallop has gone to the Ottawa Odeon while Manager G. D. Beavis is on vacation.

A staff of instructors is at work on plans for the operation of the Variety Club’s Vocational School for Crippled Children, it was announced to 61 members of Tent No. 28 at a dinner meeting at the end of August when Famous Players Morris Stein presented the check in the absence of Chief Barker J. J. Fitzgibbons. Opening is set for October. The sum of $25,000 has been spent on the school.

Ontario Hydro-Electric Commission Chairman R. H. Saunders stated that power restrictions would again be imposed after September, but not to the extent experienced last year. He said the ban on theatre marquees, outdoor signs and miscellaneous displays would again be enforced.

The Canadian Adult Education Association advocated public ownership of television before the government’s Royal Commission on Arts and Sciences, opposing sharing of private interests with the cause of radio broadcasting.

OMAHA

The Omaha Variety Club social gathering at the Birchwood Club drew more than 150. . . . Lewis Cole is a new Universal-International assistant booker . . . Frank Hollingsworth renamed the Victory Theatre the Holly after remodeling at Beatrice, Neb. . . . A. F. Meuting, Ewing, Neb., exhibitor, announced the arrival of a girl, their fourth child.

Vacationists included: Pat Halbrook, Paramount salesman; Mr. and Mrs. James Hill, Fliiger, Neb., fishing; Marie Hassett, Paramount, California; Ed Delaney, Marcus, Ia., fishing; Minnesota; Mr. and Mrs. R. D. Goldberg, Goldberg circuit, Colorado; Max McCoy, Universal-International salesman, Minnesota; William Laird, Universal salesman.

Abe Friedman, Tri-State partners at Sioux City, stopped several days in Omaha enroute home from Kansas City. . . . William Miskell, Tri-State district manager, made the rounds to Grand Island and Hastings. . . . A pulled leg
**REGIONAL NEWSREEL**

**INDIANAPOLIS**

About 100 industry and other friends of Jack Benson gave a farewell party for him at the Variety Club just prior to his leaving for his new post at Universal's Washington, D. C. branch. Warner Office Manager Robert Halliday is vacationing in New York while Loew's Manager Boyd Sparrow spent his holiday at his home in Washington, D.C. RKO Box-Office Clerk Sara Gastineau spent her vacation at home. National Screen Service Manager Ted Liebtag and his wife went to Lake Wawasee during his time off. Monogram Secretary Mary J. Larson is spending her vacation in Wisconsin. Marie Kish, secretary to RKO Manager Russell Brentlinger is vacationing at home.

Ray Thomas, well known here and in Indiana industry circles, has joined the Universal booking department. Effective Sept. 15 Warner City Salesman Jules Goldman will take over the northern territory, and Gayle Black, who has served the territory, becomes city salesman. The office personnel at Eagle Lion, spent the weekend at Lake Manitou, with Peggy Zim-mer, cashier at the EL office.

Katherine K. Overstreet, secretary at the Fourth Avenue Amusement Co. Louisville, Ky. is recuperating at her home after an appendectomy at the Kentucky Baptist Hospital, Louisville. Alliance Circuit General Manager John Doerr, Chicago, returned from a business trip through the northwest, visiting the circuit's theaters. Arthur Clark, of the Vonderschmitt Circuit, Bloomington, Ind., will re-open the Von Lee theatre, with an art policy directed at the trade of the Indiana University students. The Indiana Theatre is installing new booth equipment furnished by the Midwest Theatre Supply.

**BOSTON**

Martin J. Mullin, president of New England Theatres; Sam Pinniski, president of American Theatres Corporation; Horace Stoneham, chief Barker of Boston Variety Club, Harry Brown-ing, district manager for New England Theatres in Maine and New Hampshire and publicity chief for that organization; and Phil Smith are on their way to Los Angeles to attend the Theatre Owners of America convention.

Al Margolian publicity head for the Astor Theatre has returned to his duties after a two weeks vacation on Cape Cod. Jack Sael has returned to his work as publicity director for the Metropolitan after a vacation on the South Shore. Warner Publicist Art Moger has returned from a vacation on the South Shore and Cape Cod. Mary Melvin, well-known publicity, has returned from a vacation spent in New Hampshire and Vermont.

Ralph Baughart, RKO Pictures, is aiding the Astor Theatre in a publicity campaign. Ken Parker has obtained financial backing and will produce his play "Yours Till" on Broadway this Fall. Parker is the local boy who has become playwright, author, and producer as well as actor. The Publicity Club of Boston will resume its monthly evening dinners and will continue its Monday luncheons, at which each week a speaker will discuss publicity problems with the members.

James A. Harris, 60, Paramount Boston manager for five years and with the company since 1933, died suddenly on Friday of last week at his office.

**LOS ANGELES**

Los Angeles welcomed back vaudeville to the Orpheum, its traditional home, when Sherrill Corwin inaugurated the new policy there last week. Opening day proved a complete sell out at both performances, and the program of 8 live acts, plus a film was enthusiastically re-ceived. The younger generation, many seeing vaudeville for the first time, seemed to enjoy it much as the oldsters.

National Theatres President Charles P. Skouras was presented last week at Sacramento with the annual Golden Bear Award of the California State Fair (which is put on by the California State Agricultural Society) for the year's theatrical personality who has brought great renown to the state.

Fox West Coast Southern Division Manager Dick Dickson has been appointed by Skouras as executive coordinator of the Theatre Owners of America convention. Herbert Rosener has added the neighborhood Park (formerly the Masque) to his chain of Los Angeles theatres; after extensive remodeling he will open it as an art house. Veteran Midwest Exhibitor Sam Miller, who visited friends here last week, has bought a home in San Jacinto.

Barclay W. Artelt, local manager for the B.F. Shearer Company, is on vacation. Lila Charleston, secretary to Harry Rakin of Exhibit-er Service has gone to New York on vaca-tion.

Nate Stiefel of the Race Theatre, Ford City, paid one of his infrequent trips to film row. Al Goldstein, formerly booker at the Screen Guild exchange, has resigned to join the Film Favorite Exchange. Ralph E. Perkins has sold his lease on the Corona del Mar Theatre to Western Amusement Co.

**MINNEAPOLIS**

Barglars got $325 at the suburban Richfield. Columbia Head Booker Bill Wood spent his vacation visiting a fellow travelling man, Joe Prill, who now operates the Ash, Ashley, N. D. Ev Seibel, advertising-publicity di-rector of Minnesota Amusement Co., together with his wife, three daughters and son, have left for a vacation in California. Seibel will mix vacationing with studio business.

The suburban Royal, second house in Hop-kins, operated by Engler Bros. will undergo a $30,000 remodeling job. Seating will be reduced from 800 to 700. Perry Cressier, Minneapolis theatre architect, is doing the plans.

**PHILADELPHIA**

Sept. 15 was set as the date for the hearing of the anti-trust suit brought against the majors by Jack Greenberg, owner of the Harbor, Stone Harbor, Albert M. Cohen is counsel for Green-berg. Private First Class James Rosen-baum, son of Eddie Rosenbaum, ace publicity man, was home on his first furlough from Lackland Air Base, San Antonio, Texas.

Mel Fox's Fenwyk, once known as the Holme, will probably go down in history as being the only rubber-walled theatre in the trade. Not long ago, the theatre had its capacity cut down from 2000 seats to 1000. Now it is being closed to have its seating capacity increased.

(Continued on Page 30)
(Continued from Page 29) restored to the original 2000 There will be no structural changes but air-conditioning, renovations, etc. will cost $75,000.

Mickey Rapsaport’s Natale Drive-In, Mt. Carmel, played Eagle, “The Day the Earth Stood Still,” in its first week of operation. CBS manager, A. M. Ellis, gave a party in Trenton will undergo remodeling soon.

DENVER

More than 2/5 attended the annual picnic and golf tournament of the Rocky Mountain Screen club at Park Hill country club. Golf winners were Ray Cockrell, first; Gus Bolder, second, and Jack Peix, third. For the first time there were women golfers, and in their tournament Jean Gerhazy took first and Beverly Bachelet was second. The winners won the out-ball game from the exhibitors 8-5; Walt Bould won at horsehoes; Mrs. Harry Green took bridge honors.

C. U. (Bank Night) Yaeger was accosted in Chicago by two bandits, but Charlie just showed a right to the jaw of one, and while the other was assisting his pal to his feet, Yaeger ran to a phone and called police. . . . Universal Office Manager Dick Stafford drove to New York on vacation with a friend, but will return . . . Monogram Office, Mr. Rose A. Agren is in Glenwood Springs, Colo., on vacation.

Louis Frohlich, New York attorney, is here looking after Clark Gray’s suit against Col- lumbia for alleged slander because of “Gilda.” Trial is expected to be set for October in U.S. district court in Denver. . . . Roy Steele has sold the Cactus, Limon, Colo., to Sam Fein- stein and Charles McCarthy . . . Republic Manage Gene Gerhazy attended a Los Angeles sales meeting.

Film row visitors included Dick Kelso, Anto- nito, Colorado; Mr. and Mrs. Fred Hall, Mil- lerd, Colo.; Mrs. Emma Dobson, Allentown, Pa.; Fred Lind, Rifle, Colorado; Glen W. Wittsbrack, Meeker, Colorado; Clarence Martin, Hugo, Colorado; Robert Otwell, Riverton, Wyoming; Howard Bischof, Lovell, Wyoming; Mr. and Mrs. W. V. Stapleton, Yuma, Colorado; Mrs. and Mrs. Dorothy Kelso, Yuma, Colorado; Leo Trapp, Yuma, William Boston and William Ontzenger III, Scotts- bluff, Nebraska; Joe Wills, Socorro, New Mexico; Gilbert Cain, Pueblo, Colorado, and Bert Lewis, Holyoke, Colorado.

ATLANTA

Dayle Elkins of Theatre Service Company and his wife are the parents of a baby son; a daughter and the late Mr. Thompson of the Gainesville, Ga., drive-in and his wife. . . . Olin Mack, a 20th-Fox salesman, has suc- ceeded the late Harry Jones as office manager in Charlotte. . . . Bill Taylor, former manager of the Astor in Charlotte, has been appointed manager of the North 21 Drive-In while Mack Herman, former manager of the Granite Falls Theatre, will take over the South 21 Drive-In. R. C. Ceich, of Fayette, Alabama, who has several Alabama theatres, is the new owner of the Millport in Millport, Alabama. Jack Cook, who opened the house in 1946, will manage it. . . . Ned Greening, former salesman and manager of Eagle, Las Vegas, is now managing its Memphis office, replacing Leonard S. Nevin who is going into business in Florida. C. J. Galloway, formerly with Warners and Screen Guild is EL’s Florida salesman. Claude Ezell was here from Dallas, Texas, visiting Monogram of Georgia President Arthur C. Bromberg.

Atlanta Census Christine Smith has banned Film Classic’s “Lost Boundaries.” FC Manager Ralph McCoy has appealed the ban. . . . Columbia Manager George Roese has returned from a Chicago sales meeting. . . . Republic’s Tampa Manager H. Laird was a local visitor; also Jimmy Gillespie, one of the Republic publicists here but now of Dallas, Texas. Jack Goldberg, owner of the Hialeah Motion Picture and Television Company, says work will soon start on two pictures at its studio in Miami. . . . Theatre Owners of North and South Carolina directors at its Charlotte meeting voted to change its convention date from late January to October.

Joe Johnson, booker for the North Carolina Theatre, Charlotte, has returned from a mountain vacation; also Ann Mayo of Eagle Lion’s accounting department, from New Orleans. Madison Pictures Office Manager Grace Ham- mond holidayed in New York. H. B. Law- rence is the new owner of the Blountsville in the town of the same name.

NEW ORLEANS

Guy Price, former United Artist booker at Dallas, Texas, is new office manager at the New Orleans branch. . . . Republic Salesman Joel Bluestone was passing out cigars August 29. The occasion—a son, born that day . . . . Republic Manager C. V. Sheeksimports will attend a regional sales meeting at the Blackstone Hotel in Chicago Sept. 11-13.

The Airport 300-car Drive-In at Greenwood, Miss., owned by W. A. Pruitt, Jr., and Mrs. C. M. Collier, was set to open Sept. 10. Following the opening Pruitt will begin construction of another drive-in at Greenville, Mississippi. T. A. Pittman, owner of the Pitt and other theatres in New Orleans, W. A. Pruitt, Jr., L. J. Langlois, owner of the Alamo Theatre in New Roads, Louisiana, and Paul Shallcross, salesman for a desk manufacturing company, are on a hunting trip in Texas.

MILWAUKEE

The Grand in Grantsburg, Wis., is reported to have been sold to Shirley Siggins by Joseph Murray who acquired it from Arthur Gascombe 13 months ago. It opened for business 1936. Present sale is reported to have been arranged by Film Salesman Harry Buck.

. . . Bob Crosby is making a personal appearance at the Riverdale.

Former Milwaukee Projectionist Sam Kostas recently operating a drive-in refreshment stand, is reported planning a drive-in of his own in the Fond du Lac area. . . . Milwaukee Pianist Walter Libertine appeared on the stage of the “None But the Brave” at the Majestic, during the week of Sept. 3, following an engagement at the Palmer

Salesmen Talks to Start

Milwaukee reports Coloseum of Mo- tion Pictures Some members of the Coloseum have been busy with negotiations for a wage-scale and expense increase for members of the Coloseum will get under way with representatives of 11 film companies on Sept. 7.
House in that city. . . . Northwest Allied President Benjamin Berger will attend the Atlantic City convention of Allied of New Jersey.

Abe Chapman, formerly United Artists office manager here, visited local friends this week. . . . A six-pound, nine-ounce daughter was born the last week in August at Douglas Groenert of Theatre Equipment and Supply. . . . David Silverman, formerly operator of the Fox, and for several years past located in Indianapolis, is back in Milwaukee where he expects to enter another business. . . . National Screen Service Manager Johnny Mednikow recently made a trip around the territory.

PORTLAND

Last week marked the start of the J. J. Parker Theatres' thirtieth anniversary Jubilee. Celebration to last for four months. . . . Sterling Theatres, Seattle, with John Danz presiding, brought to the Olympic Hotel meeting Ed and Evar Halberg, Pt. Angeles; Dick Lacey and William Egan, Longview; Basil Bashor, Kelso; Maynard Culver, The Dalles, Ore.

Mary Muhligan, formerly 20th-Fox and Navy booking office, was married in Portland to Herbert Robinson of the Seattle Times. . . . The East Sprague Drive-In will open the forepart of September; General Manager Joseph Rosenfield of Spokane says its 500-foot screen is the first of its kind, designed by William W. Wilson of Spokane to withstand a wind pressure of 90 miles per hour. It is equipped with RCA sound and projection.

Bernard Baer replaces Jon Cunningham as manager of the Liberty, Dayton, Wash. . . . New England Theatre has promoted Assistant Manager William Hayes of the Strand, Pawtucket, R. I. to be its manager, succeeding Harold Thomas who is promoted to manager of the Strand. New manager, R. L. replacing Raymond MacNamara who is now managing the Allyn, Hartford, Conn., which was vacated when Walter Gould was named to an executive job with Paramount Theatres in Florida.

Mrs. Eileen Carola is the new cashier at the Hartford Princess, and Carolyn Vecchio the new candy girl at the Loew-Poli Palace, Meriden. . . . Charles Sullivan joined the service staff of the Strand, New London. R. L. replacing Raymond MacNamara who is now managing the Allyn, Hartford, Conn., which was vacated when Walter Gould was named to an executive job with Paramount Theatres in Florida.

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COLUMBUS

At BUFFALO OPENING, Paramount's new Center Theatre, formerly the Hippodrome, had a gala opening recently in Buffalo, highlighted by a parade headed by 40 girl members of the Army and Navy Union Drum Corps and special ceremonies in front of the completely refurbished house. Seen in an all-round congratulatory poem from an L.-r.: Edward L. Hyman, president of Paramount Theatres Service; Michael J. DeAngelis, architect, Rochester, N. Y., and James H. Reelman, district manager of Buffalo Paramount theatres.

H. H. Barrett has asked permission of the Jackson County Planning Commission to build a drive-in theatre at the junction of Sixty-third Street and Highway 50 on the Missouri side. The Commission has taken it under advisement. Barrett earlier was refused permission to build on another rural Jackson County site when residents of Laurel Heights raised opposition.

Number of theatres in the downtown loop is back to par with the reopening of the Folly last summer month. House operates on a policy of Burke and pictures. It closes during the hotter summer months.

Fox Midwest Chief Elmer Rhodes is the subject of a brief biography in last Sunday's Kansas City Star. The biography is one of a series which the Star is running on "Leaders in Our Town." . . . Fox Midwest circuit is cooperating with the National Safety Council and will run a series of 14 safety shorts in its theatres this fall. The series was produced by the Safety Council. Each film runs about one minute and dramatically depicts the consequences of bad driving practices.

CLEVELAND

Opening of the Lake Theatre on the east end of town by Associated Circuit and the Madison on the west end of town by the Modern Theatres, headed by P. E. Es sicke and Howard Reif, are both modern in every detail with special attention to charm, comfort and pleasure of the patrons. Architectural firm of Matzinger and Grossett designed both houses and both were decorated by the Hans Teichert Studio of New York. Each has 1,600 seats. Frank Conner has been named manager of the Lake and Cliff Pegg, manager of the Madison.

Abe Kramer, Associated Circuit official and Mrs. Kramer, are spending a couple of weeks in Miami. . . . James E. Scoville, who retired from the Scoville Es sicke and Reif circuit several years ago and moved to Tucson, is here on a visit with his wife.

Edward Pyne, manager of Keith's East 105th (Continued on Page 32)
No Black Cats?

When the organization known as the "Committee of 12" sponsored an exhibit concerned with "Superstition, Fears and Prejudice" at the San Francisco Main Library, the Golden Gate Theatre played "This Is America" documentary titled "Hoodoo," concerned with every-day superstitions. The exhibition was plugged with a trailer after the short subject. Both the shows ran exactly 13 days.

Universal Manager Arthur Greenfield was in New York for the holiday weekend.... Fred Greenway manager of Palace Hartford is vacationing in Baltimore. Ruth Bolton, assistant manager of the Bijou, left for vacation in Syracuse where she will visit her family. MGM Manager Harry Rosenblatt and Mrs. Rosenblatt spent the Labor Day holiday in Boston.

Chief Barker Lou Brown of the Variety Club of Connecticut, Tent 31, has called board of directors' meeting to map out winter activities for the organization. Lee Roach is chief engineer of the Poli Theatre recovering from burns caused by electric shock.

SAN FRANCISCO

Heading to Los Angeles for the national convention of the Theatre Owners of America on Sept. 12-15 will be a delegation of California Theatres Association men led by President Roy Cooper. Among those attending will be: L. S. Hamm, West Side Theatres; Jay Golden, RKO theatres; Dan McLean, Embassy Theatre; George Bhaury and Warren Nissel of the National circuit; Mike and Robert Naify of United California Theatres; C. V. Taylor and Edward Topham of Golden State and Abe Karski. Other participants from San Francisco will include Irving M. Levin, San Francisco Theatres, Inc. and Ellis Levy, general manager of Telenews Theatres.

In preparation for the fall social season at the Valley Club, Tent 32, new management and leadership of the Club facilities has been announced by Chief Barker Jimmie O'Neal. Dick Flynn will replace Henry Lewiche as house manager and Paul Spier, owner of the local Amusement Guide, becomes chairman of the house committee and head of club activities.

T & D, Jr. Enterprise managerial shifts announced this week by James Stainton: Harry Uni, former assistant of the Maders in Madera, Calif. went to the Strand, Merced, as manager while its former official, Don L. Sparrin, was made head man at the Tower in Marysville, C. H. Gransoki, formerly at the Tower, now officiates at the 99 E Drive-In for the chain.

These managerial shifts in the Fox West Coast organization were caused by the death of Thornton Ellis, former manager of the Sequoia in Redwood City: Douglas Graham from the Orpheum in Oakland to become city manager and head of the Sequoia in Redwood City. He is succeeded at the Orpheum by Bill O'Neill, formerly of the California in Berkeley. John Frederics of Visalia is now at the California.

Bill Lyon, formerly a beverage salesman, is now on the staff of the local Eagle Lion sales force. RKO West Coast Sales Manager Herbert McIntyre visited here during the past week on a business tour.

WASHINGTON

A daughter named Patricia Gene was born Aug. 29 to Loue Theatre Publicist Jack Forse, the first child for Jack and Violet Foxte. Weight five pounds, four ounces. The Gene in her name is after the late Gene Ford, managing director of Loue's Capitol Theatre. "Hopalong Cassidy" (Bill Boyd) will be in tow this week, at Hecht Company's ydartment for a visit with the kiddies.

The Women's American ORT had a benefit performance of "It Happens Every Spring" at the Taylor Theatre. Among the young singers was the stage attraction at Loue's Capitol Theatre, week of Sept. 17. Mr. and Mrs. Sidney Lust, of Lust Theatres, will attend the TOA meeting in Los Angeles.

Sara S. Young, 28th Century Fox booker, spent the Labor Day weekend in Florida. Earle Horne, of Radford, Virginia, was a visitor on film row. Howard Minsky, 29th Century Fox division manager, called on accounts in Baltimore this week.

BUFFALO

MGM Contract Clerk Connie Porreca was married last Saturday to Albert Dence. Paramount Inspectres Marge Nelson has resigned and will be married on Sept. 17 and reside in a Buffalo suburb. Paramount Office Charter Patricia Harker was married to James Davis, on Saturday. A son was born to Manager Charlie McKernan of Paramount's Seneca and Mrs. McKernan. Pop passed around cigars.

Paramount City Salesman John Good, hospitalized for polio, is reported greatly improved. Former MGM Area Exploiter Jack Gilmore is reported managing a theatre in Upper Michi-
Regional Newsreel

Pleasing Progress Noted. The progress made toward a united public relations front at the all-industry conference at Chicago last week was the cause of good cheer for all attendees. Three of those who reflect the change are: Neumeyer, right; Jett, left; and Skouras, publisher. Left to right: 20th-Fox President Spyros P. Skouras; Showmen's Trade Review Editor and Publisher Chick Lewis; Interstate Executive and Variety Clubs International Chief Barker Bob O'Donnell.

St. Louis

Marriage of John Patrick Hynes, Jr., son of RKO Salesman Jack Hynes to Mary Jane Walsh is set for Sept. 17. A daughter was born Aug. 30 to RKO Salesman Pat Byrne and his wife. Patircle Amusement President Sam Firtie, for many weeks a patient in a St. Louis hospital, has been released and has returned to his home in Jerseyville, Ill. Clark Arnemont, longtime Pittsfield, Ill., exhibitor, is recovering from a recent illness.

Warner Prairie District Manager Hal Walsh attended the Elder Khudan dinner in Kansas City, Mo. George Ware, 20th-Fox salesman, left for New York on Sept. 6 to attend the conference on salary increases asked by the Coosseum of Motion Pictures Salesmen. United Artists Manager Bernie Manier has returned from a business trip to Memphis.

William A. Guinan has joined the Joe Hornstein, Inc., organization to travel the Missouri territory with occasional sales into southern Illinois. RKO Salesman Jack Hynes reports landing three muskies, weighing 11, 9 and 7 pounds, respectively, on his fishing vacation in Minnesota. Eddie Roseman, owner of the Rialto, Hamblin, Mo., and his wife reported good fishing on their vacation at Detroit Lakes. Also back from his holiday is 20th-Fox Salesman and Assistant Manager Joe Feld.

Harry Jones of Jones, Inc., opened his 500-car Flora drive-in at Flora, Ill., on Aug. 28; H. E. Boyd opened the 500-car Tommies under skyer at Kennett, Mo., on the same day. Manager Bob Johnson will reopen the Upton, Fairfield, III., on Sept. 11, after its summer closing. The Columbia Amusement Co., is spending $900 on improvements to its St. Louis Columbia Theatre. H. Komm, E. K. Jablonsow and M. Komm, members of the family of the late Sam Komm of the Komm circuit, have incorporated the Komm Realty and Investment Company to do a general real estate business.

The North and Ronnie's drive-ins of the Wehrenberg circuit, and Midwest Drive-In Theatres' Airway and Manchester owners day and dated "Neptune's Daughter" Sept. 1 and 2.

Salt Lake City

Motion Picture Sales has appointed Tom Bailey its district manager in the Denver and Salt Lake City territory; he will headquarter in Denver. Eagle Lion Manager Art Jolley, upon returning from a Montana trip, appointed Barbara Wilford exchange cashier. John Ramey, former manager of the Uptown here who left for the Pacific coast, has been reappointed to the Salt Lake City offices of Lawrence Theatres and is now assisting in the local offices of the Intermountain chain.

Joe Lawrence, head of the Lawrence circuit, was a visitor here last week. Jack McGee, who recently succeeded Hall Baetz as Fox Intermountain District manager here, is currently covering the Montana territory. He and his new assistant, William Dollinson, will attend the fall convention of house managers in Butte while in Montana. St Saunders, former assistant district manager for Fox Intermountain here, has been transferred to the Denver office where he's still with his former boss, Hall Baetz.

Mary Lynch is the new chief for the Fox Intermountain offices here, former Biller Mrs. (Continued on Page 3)

Added Attraction

Oklahoma's Governor Turner will be shown in a 3½-minute film, spicing from his desk, at approximately 100 state theatres during the three-week period preceding the special election Sept. 27. He will speak on behalf of the $36 million bond issue for state institutions.

Louisville

The initial first run film program at the Skyway and Parkway Drive-ins here did such gratifying business that the owners are venturing another one. The British "Blue Lagoon," has been booked for a day and date showing at those two theatres and the Theat air across the river. The downtown feature film vaudeville National has advertised one of the first noticeable admissions reductions in this area, the new scale being 65 cents until six p.m., 75 cents after. Towing and mechanical repairs are being offered as extra services at the Kenwood Drive-In, which Walter Wood manages. Autos anywhere in the under sky will be assisted within a matter of minutes by a nearby AAA garage. Lou Arne of the Skyway Drive-In has announced plans to attend the joint TESMA-TEDPA's convention and trade show to be held in Chicago. Mrs. Anna Bell Ward Olson of Ward Enterprises in Lexington will attend the TOA convention in Los Angeles Sept. 12-15. She has also been elected vice chairman of the Tourist Promotion Committee of the Kentucky Chamber of Commerce and will serve as chairman of the ninth district of Pulaski County. Projectionist John Dahl of the Ohio Theatre here has returned from an extensive trip through the Middle West and along the West Coast.

Ushers, cashiers and other off-office employees of Louisville's downtown theatres have been organized by JATSE. About 150 have joined the union, according to Local B-153 Acting President Chester Demaree. New auditorium chairs have been purchased by William F. McGovern for the Ritz in Odon, Ind.

Special Customers

Railway Express Agency pick-up and delivery trucks in Milwaukee have gone on a five-day-week basis, but with films, flowers, hospital supplies and perishable goods still being handled on a six-day week basis, leaving the city's theatres among the Agency's special customers on the extra day of the week.

(Continued on Page 3)

dag. Paramount Exchange Manager Mike Simon is honoring Ed Balser, head shipper at the local branch for 30 years, by naming Nov. 27 to Dec. 3 in the Gold Rush of '49 as "Ed Balser, Old Timer Week."

Murray Whitman of the Variety Club was one of the judges when "Miss New York State" was selected in a contest at Crystal Beach. Edgar Bergen and his dummy appeared on the Paramount stage last week, and with such old time vaudeville favorites as George D’Anna, Jules Pillar and Harry Slick knocked records for a goal. Manager Dick Feldman of Schine's Paramount, Syracuse, has added vaudeville to his film program. Buffalo Watson Sisters, Fanny and Kitty, are appearing on an RKO vaudeville program at the Palace, Rochester.

Kenneth Stephany, a former member of the staff at the Auburn in Auburn, is now managing the Schine Palace there. Myron Gross, Schine booker in this area, journeyed to Rochester the other day to discuss fall campaigns with Zone Manager C. C. Young and managers from the western New York area in the Riviera Theatre.

Frank Savola, assistant booker at the Paramount exchange, motored to Newark, N. Y., to spend the Labor Day weekend with his wife's parents. Al Fitter, head booker in the same office, spent the holidays in New Haven. Tony Hasmer, Al's assistant vacationed at Bemus Point on Lake Chautauqua and Shirley Schneider, branch PBX operator, weekended at Point Breeze.

Following numerous requests Manager John Shevet of Dipson's Amberst at University Plaza is running continuous afternoon performances starting at 2 P.M. to give University of Buffalo students and housewives of the area a place where they can find entertainment in the afternoon.
Mattie Turvelle having been moved up to assistant booker.

Madge Morris, formerly with Monogram-Allied Artists Manager Don Tibbs, returned to the office to act as relief during the vacations of Harriet Rich and Cohen Temple. Madge and her husband, Dick Morris, who also was formerly with the Monogram office here, are now in business in Provo, Utah. The renovated Capitol Theatre here was reopened Thursday of last with a reception which attracted branch managers and film salesmen from film row. Hosts were Intermountain Theatres Vice-President and General Manager Tracy Barlaw; Ray M. Hendry, his assistant; Sid Cohen, booker and buyer and Capitol Manager Nevin McCord.

VANCOUVER

Stage Productions Ltd., operators of the State Theatre, have been ordered by unanimous decision of a three-man conciliation board to pay their employees the standard wage rates starting this month. The 300-seat east side Star and the 1000-seat State have reopened after decorating. The International Cinema, the Stanley and the Broadway have been renovated for the fall season by Famous Players. The State will continue its film-stage programs.

Glen Publicity Head Gordon Munro and his family holidayed at Cultus Lake. General Manager Al Foreman of United Theatres in Portland, Ore, was here briefly en route to Mahood Lake in the Cariboo for some trout fishing. Also here on his vacation was Syd Chatton, formerly employed at Empire-Universal, later in "Helzapoppin" and the vaudeville-night club circuit in the States. In town with a housing problem is Frank Troy, new British Columbia manager for Theatre Confections. Local projectionists Walter Mead and Frank Dunn are back after illnesses. The mother of RKO Booker Bill Grant died here in her 70th year.

PITTSBURGH

George Moore, veteran film salesman, who was released recently by 20th Century-Fox after 27 years’ service, has joined Film Classics here as sales representative in the Erie district, his former territory. Mannie Youngerman, formerly associated with Eagle Lion here and in New York, has returned to Pittsburgh as sales representative for United Artists Corporation, succeeding Albert Wheeler.

Harry Feinleib, head buyer and booker for Warner Bros. Theatres in the Pittsburgh Zone, is spending the next 10 days in Beach Haven, N.J., where his family has been for the summer, and will bring them home with him. Mrs. Sam Fineberg, wife of the head of the Alexander-Fineberg Theatre Supply Company, and their two sons are returning to Phoenix, Arizona, until next summer after spending the last two months here.

Death made headlines in the Pittsburgh area during the past week. Ben Brown, head of Warner Bros. Theatres’ projection department for many years, died after a lingering illness. Funeral services and burial took place in Cleveland, Ohio. His family are his widow, one daughter and a son, Ed Brown, theatre owner, Frank DePace, who operated the Rex and Princess Theatres, Shinnstuan, W. Va., died suddenly this week, as did Mike Single, who operated the Liberty Theatre, Lilly, and the New Theatre, Cresson, Pa. The brother of Jack Ellis, booker for 20th Century-Fox, passed away Thursday.

Field of Dreams

Harford, Conn.—Ceville restaurant interests a drive-in in suburban Wilson, Conn.

San Francisco—Nasser Bros., a drive-in in Alameda, Calif.

Oklahoma City—Clam Caldwell and Glenn Hall, an out-of-town theatre near Midwest, Mo.

Milwaukee—A group of Highland, Wis., residents, a $28,000 theatre for that community, its first theatre; Sam Kostas plans a drive-in in the Pond du Lac area.

Atlanta—T. J. Keeler, a drive-in on Highway 90 south of Mobile, Ala.

Minneapolis—K. D. Nash, an $85,000 under-sky theatre near Fairmount, Minn.

McAllen, Tex.—J. T. Parks and W. B. Gates, a $190,000 drive-in near Harlingen.

Rochester, N. Y.—Theatre Enterprises, which opened the Statler drive-in last May, will construct a second screen here.

Segal to Paramount

Maurice Segal, formerly with Century Theatres and prior to that with 20th Century-Fox, joined Paramount’s press book department this week.

Curtiz Assigned

Michael Curtiz has been assigned the direction of Warner’s “Bright Leaf,” which Henry Blanke will produce. Gary Cooper will star.

September Start for Six Films at MGM

Six important new pictures will go into production at MGM this month, setting a pace which will see 20 productions before the cameras by the end of the year.

Set for production immediately are “You’re Only Young Once,” to be directed by William Wellman and produced by Carey Wilson, with the cast including Dean Stockwell, Scotty Beckett and Leo G. Carroll; “A Life of Her Own,” starring Lana Turner with Vincente Minnelli directing and Voldemar Vetulugiu producing; “Amie Get Your Gun,” in Technicolor, starring Betty Hutton, directed by George Sidney, produced by Arthur Freed; “The Reformer and the Redhead,” co-starring June Allyson and Dick Powell; “Mystery Street,” starring Ricardo Montalban; and “Visa,” starring John Hodiak.

Variety Kickoff

New York’s Variety Club Tent 35 will sponsor the regular National Football League tussle between the New York (Football) Giants and the Detroit Lions at the Polo Grounds, Sunday, Nov. 20. The event, according to the Tent’s Chief Barker Max Cohen, is to raise funds to establish a special research fund at the Variety Clubs International—Will Rogers Memorial Hospital.
The Box-Office Slants

Cavalcade of the Hours
(Continued from Page 27)

rette Carroll with an omnibus role to which she brings little variety. Fernandel appears as a swain who falls when he can’t pay a restaurant bill; good but the material is weak. Charpin, as a man who never did anything but earn money, spends his last hour in much talk, little action. Trenet is a popular singing idol who finds in an evening with a glamorous woman that his honesty his shallow friends do not offer. Time is also seen in the lives of a condemned criminal, a runner, a family-enabled bank clerk, a long-suffering school boy and a late-sleeping waiter. Even if “Cavalcade of the Hours” were intellectually stimulating, it is not; it would remain dramatically dull.

Under Capricorn
(Color by Technicolor)

Warner Bros. Historical Romance 117 mins.

AUDIENCE SLANT: (Family) The work of Bergman, who is only exploited by the other names involved produces a rich historical romance that should satisfy partisans of that form.

BOX-OFFICE SLANT: Should do well, primarily on the basis of star value.


Plot: Bergman married Cotten, her stable boy, shot her brother when he tried to interfere, and followed Cotten to Australia when he took the blame and was transported. During the seven years of waiting her spirit broke and she became a doppelganger. Wilding cures her and falls in love with her but, realizing she can love only her husband, refuses to give him up. The assault that would send Cotten back to the gang

Comment: A Technicolor historical romance starring Ingrid Bergman, Joseph Cotten and Michael Wilding and directed by Alfred Hitchcock has on the face of it undeniable value, and “Under Capricorn” makes enough use of those elements to satisfy partisans of that literary-film form. Bergman is thoroughly ex-

Bees as in Bs

Bs—the kind that fly and live in hives, not those which flash on screens—gave the San Francisco Valley Club’s industry picnic held at Los Altos recently a running time of it. Injury was slight however and the crowd of over 1,000 which attended the Pot-Roast and Freebie-Dixon’s Dandies, made up of exhibitors, beat Joe Leo’s Lions, made up of distributors, out by a score of 7-4 in a hard-fought baseball game. In the racing events Darrel Pischpo won the dash for men over 35. Film Classic’s Manager Stanley Lefcourt took the champagne prize for youthful spirits.

“The Singing Boxer.” In addition, there are numerous sequences from some old Sennett comedies in which Gloria Swanson, Mabel Normand, Ben Turpin, Phyllis Haver, Franklin Pangborn, Charlie Motion, Ida May Finlayson, Mack Swain, Mack Sennett, the famous Mack Sennett Bathtime Beauties and the Keystone Kops appear. For most adults, the revival of these favorites will bring back pleasant memories, and the younger generation should enjoy seeing what made mom and pop talk about “the good old days.” Because of the expert manner in which it has been fashioned, there is a real droll mood arising in the moment of this comedy; and where the laughter lets up somewhat, as in the two Bing Crosby revivals which are notable more for the songs of Bing early in his career striving for musical construction, the interest is still sustained. It’s good entertainment all the way through, and while it may not be strong enough to stand on its own, it should lend better-than-average support to a dramatic feature. In some situations, it may top a weak feature and should do well at the box-office if smartly exploited. The feature section on comedies which appeared in May recently should stir up a great deal of interest in “Down Memory Lane.”

Wild Weed

Eureka Semi-Documentary Drama 80 mins.

AUDIENCE SLANT: (Adult) Too strong for many; appeal is to adult sensation-seekers.

BOX-OFFICE SLANT: May do well at some downtown grind houses.


Plot: A sweet young girl, dancing in a night club to put her brother through college, becomes a marijuana addict. Her brother walks in on a “reeler” party and his violent objections are rebuffed as childish. He hangs himself, which is the determining factor in the girl’s deciding to help the government take up the smoke rings.

Comment: Tabloid material has been given a surprisingly good production and, until late in the proceedings, restrained direction by a small company, but sensationalism is finally allowed to enter in scenes of hopeless addicts themselves are much for normal audiences and may meet with some condemnation. Being limited to one part of the film and not vital to the plot, it might be possible that the picture can be shown without it in some localities. On the other hand, this sensationalism, however it may effect some industry observers, will be a good draw in certain urban theatres. The Lil Leeds name will help pull in the potential audience. “Wild Weed” can do well, especially in a rural town, at sound houses in some localities.

Premiere

An interesting feature of the Buffalo Center Theatre opening night was the presentation of “The Football Fan,” a Paramount short, the story of which was written by E. J. Wall, field representative in the study and Buffalo areas and who was in town at the time assisting in the campaign for the theatre’s premiere. (See “box.”) A feature deal right ringed up by Center patrons. Cutting of the picture was rushed so that it could be shown at the opening.

35 SHOWMEN’S TRADE REVIEW, September 10, 1949
Scheduled for filming to start in October as one of MGM's most important musical productions for next year, "Three Little Words" has been assigned to Richard Thorpe for direction. Set to star in the film version of the lives of Bert Kalmar and Harry Ruby, famous song-writing team, are Fred Astaire, Red Skelton and Vera-Ellen. Jack Cummings will produce.

Jean Evans, who made her debut in "Roseanna McCoy" for Samuel Goldwyn, has been set by that producer for the feminine starring role in "Edge of Doom." Dana Andrews and Farley Granger are the male stars.

"The Jazz Singer," Warner Bros., history-making film which ushered in the golden age of talking pictures, has been scheduled for immediate production by Jack Warner. Lou Engelman has been assigned to produce the up-to-date version. Louis Melzer is working on the screenplay.

A new company, Preferred Pictures, has just completed arrangements with the Hollywood Bowl Association for the film rights to the famous Hollywood Pilgrimage Play. Plans for the filming are now in their final stages, in color, with Frank Strayer signed to direct. Picture will use the regular cast of the play.

Producer Jan Grippo has signed Jean Yarbrough to direct "Masterminds," next in the Bowery Boys series at Monogram. Yarbrough has also been signed by Monogram Producer Peter Schult to direct "Henry Does It Again," to roll over after he completes "Masterminds."

Phyllis Calvert, who recently entered the independent production field in England, has launched an ambitious film-making project to team an American male star with herself, in an original comedy to be filmed both in Hollywood and England. Story is tentatively titled "Eastward, Hxs." Associated with her is John Stafford, one of England's leading independent producers.

Marta Toren on personal appearances with Universal-International's "Sword in the Desert," was rushed back to the studio and handled the feminine starring role in "Deported," which will start shooting in Italy September 20, with Robert Bukner producing and Robert Siodmak directing.

MGM has obtained the cooperation of Harvard University and the state of Massachusetts for the filming of "Mystery Street," to be produced by Frank Taylor and directed by Joe Losey. The University's Department of Legal Medicine and the State's Department of Public Safety will be the factors to lend aid.

Stage and screen veteran Charles Coburn has been signed by Paramount for a starring role with Bing Crosby in "A Love Affair," the studio's forthcoming super-musical with a Broadway background. Richard Haydn will direct. . . . Robert Welch produce.

"Gun Woman," screenplay by Dale Van Every, has been purchased by Howard Hughes for late fall production at RKO. Script is based on the novel of the same name by Edmund Gillingan, which ran serially in the Saturday Evening Post, was published by Scribner's and became a Literary Guild selection.

Marilyn Maxwell goes into the feminine starring role of Universal-International's "The Last Count," based on the novel by Henry Edward Helms. Picture is to be produced to start the middle of September with Aaron Rosenberg producing and Crane Wilbur directing.

William Holden's option at Paramount was lifted for two additional years. He recently completed a role in "Sunset Boulevard."

Exhibitor Key Man in Industry, Says Benedek

Director Laslo Benedek says, and he says it with emphasis, that the key man in the motion picture industry is the exhibitor. Benedek, who is currently directing "Port of New York" for Eagle Lion, has viewed the motion picture industry, both in the United States and in Europe, from various vantage points: cameraman, film editor, and associate producer. He suggests that it is merely egotism which convinces writers, directors and others that they know what the public wants on the screen.

"After all, who has the most direct contact with the moviegoer, the only contact? The exhibitor, of course. When the pulse of the nation's box-office is down, who knows it first? The exhibitor."

"The exhibitor is the middle-man between the producer and the public and it's up to him to convince the producer of what the public wants. You can go on making pictures people don't want to see for only so long, because eventually such things as television are going to give people a big alternative."

Benedek declares it's a matter of common sense to realize that only the exhibitors know which pictures sell in their houses and which ones don't. It's up to them to relay that information to the producers.

"Knowing producers as I do, I realize there are many difficulties involved, but if the exhibitors get together—it can't be done on a small scale—they can be strong enough to drive their argument—and a valid argument—home."

The production pendulum began its return sweep from dull to active this week. In contrast to the two films which faced the cameras in the week before Labor Day, seven films were started and announcements from most of the studios in the full steam ahead for the balance of the month.

The pictures just started were: "Petty Girl," in Technicolor at Columbia, "Reformer and the Reindeer," and "You're Only Young Twice," at MGM, "Rock Island Trail" in Technicolor at Republic, and "Guilty Bystander," which is shooting in New York for Film Classics release.

Hal E. Chester, who is winding up production of "The Whip" for United Artists, has started preparing "The Contender," next in the Joe Palooka series for Monogram. The picture is scheduled to start October 3.

Joan Caulfield is checking in at the Columbia lot to start dance rehearsals for "Petty Girl." Gene Loring is staging the dances for the Technicolor musical which Henry Levin is directing.

The MGM call sheets these days sparkle with names that graced marquees in silent days. Among those old timers answering calls this week were Ramon Novarro, working in "Outriders," Gilbert Rowland, cast in "Malaya," Polly Moran, playing in "Big Hangover," Nana Bryant in "Key to the City," and May McAvoy and Anna Q. Nilsson who have roles in "Adam's Rib."

Cast and crew of "Wolf Huntresses" which Lindsay Parsons is producing for Monogram are back at the studio after a week of exterior shooting at Big Bear. Kirby Grant and Jan Clayton head the cast.

Off to location at McAllister, Oklahoma, went Republic's "Rock Island Trail" company. Forrest Tucker, Adele Maia and Bruce Cabot head the cast.

Samuel Goldwyn has signed 14 teenagers and their squeaky "hot rods" for a scene in "With All My Love." The kids and cars work in a high school sequence.

Hubie Kerns, former USC track star, has joined the "United States Mail" cast at Paramount. Alan Ladd and Phyllis Calvert have the leads in the film.

Sid Melton, comedian, has been signed to play a heavy in "Tough Assignment," currently in production for Lippert Productions. Don Barry and Marjorie Steele are co-starred in the film.

Nat Holt transported 75 head of cattle from New Mexico to his location in Colorado for scenes in "Cariboo Trail." The animals, of a breed now almost extinct, were needed for his story which is laid in the 1870's.

Academy Gets Theatre For 1950 Awards

The RKO Pantages Theatre on Hollywood Boulevard will be the site of the 1950 Academy Awards presentations, scheduled to be held the last day in March. The box was made available to the Academy through the courtesy of Jay Golden, RKO Theatres western division manager.
London Observer in Venice

Film Festival Held Factor In Bid for European Market

By JOCK MacGREGOR

I arrived for my first continental film festival in a cynical mood, fearing the worst and anticipating a lackluster showing. For long the British trade had looked down on these jamborees. After ten days in Venice I believe they should be exploited to the full. Maybe little 15 Rock, Ark., or 37 England, care little if a picture gets an award—the picture has probably played there anyway—but on the continent of Europe it does matter, and if this market is required, such an occasion must be properly handled.

Film selection is a major producer. Directors must think of their release schedules so that they can get the maximum value from the publicity. They must choose with an eye to the artistic which is, unfortunately, inevitable, since too many critics regard anything commercial as contemptible.

An Easy Way

The publicity that can be garnered for personalities is enormous. Some 270 film correspondents from 17 countries are in Venice thronging for movie news. Film personalities are besieged by them, and the enthusiasm of many for a Hollywood star rivals that of a boxy-soaker at home. To take an artist to a festival is an easy way to establish an international personality. Hollywood stars like Joan Fontaine, Yvonne de Carlo, Joseph Cotten, Janis Paige and others looked in for a few days. Mexico and even Germany sent producers. Italy adjusted schedules so that directors and artists could attend, but for Britain, Olympic's John looked in for only one evening before I arrived. An enthusiast for festivals, and Venice in particular, is David O. Selznick who tells me he considers them first class goodwill builders and a fine opportunity for exchanging views and seeing the best that other countries can offer. He arranged for "Portrait of Jennie" to be specially shown and had Director William Dieterle and Joseph Cotten attend. The reception was simply terrific.

MPA's Rome representative, Eugene Van Dee, however, is not so enthusiastic and his attitude is reflected in the British and American representatives. British envoy offered "The Vanishing Point," the re-takes for which it is understood have still to be done, and the dreary "Private Angelo," which the authorities refused to show, scored successes with "Last Days of Dolwyn" and "Kwind Hearts." Their cocktail party in a Venetian palazzo on the Grand Canal was quite the best social function.

Hollywood regained much prestige with "The Snake Pit," "Johnny Belinda," "Champion" and "Portrait of Jennie," but organized no reception. Their representatives like those of other countries, were elusive. It took three days to run down Van Dee, and this meeting was finally arranged by Clifford Wheeler, the British government's press officer. Other American distribution chiefs in Italy I failed to contact, though I saw plenty of Joseph Burstyn, Favorite Film's Mike Kerman and Irving Shapiro.

The festival is not without its faults, but I find approaches to Dr. Antonio Petrucci or Dr. Giacomo Rancati, the chief organizers, result in immediate action. Perhaps I am a problem child, for unlike most visiting journalists, I am more interested in the general setup than the pictures from faraway places with strange-sounding titles.

Drove to Verona

Particularly helpful is Dr. Nicola De Pirro, the Italian minister responsible for all forms of entertainment. One evening he drove me to Verona, the setting of several Shakespearean plays, to attend the presentation of a new translation of "Julius Caesar" played in the original open air Roman amphitheatre. With its fine lighting and effects it was superb spectacle and showmanship at its best.

Italy is building a flourishing movie industry, and of their offerings I liked best "The Mill on the Po." This has a sweeping canvas and is extremely naturally presented, having been shot entirely on location. I can think of no better praise than the fact that when the lights went up one of the ushers was peeping her heart out. There are unfortunately some decidedly left political views which part of the audience applauded while the remainder hissed. This has happened in several films.

Disney Influence Strong

Italy is making full-length color cartoons but the Disney influence is strong, and instead of developing a national trend they are also relying on strange little animals.

France offered a rather commonplace picture by Julien Duvivier but regained her colors with "Le Jour De Fait," which is the most delightful comedy I have seen in ages. A British film, I think this story of the village postman whose life is completely upset by the visit of a mobile cinema and the screening of a film depicting the activities of the U. S. postal authorities that a child could follow, "Jacques Tati could well be a second Chaplin." I laughed continuously at his antics and not the dialog.

Of the films I saw from other countries, I was

(Continued on Third Cover)
Big Hangover
5 Border Incident (Doc-D) A...
6 Plato Incident (Doc-D) A...
7block Incident (Doc-D) A...
8 Death in the Doll’s House
9 Dev. Doorway
10 East Side, West Side
11 Intruder in the Dust
12 Key to the City
13 Knife, The
14 Malaya
15 Miniver Sequel
16 Nancy Goes to Rio "T"
17 On the Town "T"
18 Outriders "T"
19 Red Danube, Time Enough
20 Reformer and the Redhead
21 Side Street
22 Sins of Mr. Justice
23 Tale of the Navajos "T" (Doc-F)
24 That Forsyte Woman "T"
25 Yellow Cab Man...
26 You're Only Young Twice.

MONOGRAM

CURRENT

Angels in Disguise
Black Midnight
Bombshell on Panther Island
Buster's Merry Maniacs (D) F

COMING

Across the Rio Grande
Band of Fear
Haunted House

PARAMOUNT

CURRENT

Accused, The (D) A...
Alias Nick Beal (D) A...
Bride of Vengeance (D) A...
Dynamite (D) F
Great Gayshy, The (D) A...
Manhandled (My) A...
Palindrome, The (C) F
Palace, The *T (CIF.)
Sorrows of Jonquil (C-D) A...
Streets of Laredo *T (W-D) F
Whispering Smith *T (D) F

COMING

After Midnight
Bitter Victory
Chicago Deadline (My) A...
Chicago Deadline (W-D) A...
Eagle and the Hawk *T...
Fancy Fiddle...
File on Thelma Duvall
Great Lover, The
Honeymoon of Mr. and Mrs. Henderson
Let’s Dance *D...
Lie, The
Red, Hot and Blue (C-M) F
Roque of Sand (D) A...
Song of Surrender

United States Mail

Monogram's Trade Review.
COMING

Arizona Ambush
B. H. T. Col. Baltimore 60

Bed of Roses
J. F. SGP

Bride For Sale
C. Col.

Cinderella T
W. RKO

It's Only Money
F. S. MGM

Mad Wednesday
H. T. RKO

Montana Belle
J. Russell-G. Brent

My Foolish Heart
D. Andrews-S. Hayward-K. Smith

Range War
H. T. R. N. N. Nash

Red Head
H. T. R. M. Ince

Strange Bargain
M. Scott-J. Lynn

Stromboli
I. Bergman-M. Vitale

Terror
M. O'Shea-J. Bishop-C. McGraw

They Live By Night
R. Newman-S. Sidney

Weep No More
C. Van-Vaill-P. Sargent

With All My Love
W. Granger-J. Evans-A. Blyth

PUBLICITY

Bells of Coronado *U
R. Rogers-D. Evans

Brinstone *U
R. Cameron-A. Booth-W. Brennan

Duel of the Jungle (D-F)
L. Hall-J. Cardwell

Duke of Chicago (D-F)
T. Brown-A. Long-G. Withers

Forsaken (W-F)
R. Rogers-Trigg-Davis

Fighting Kentuckian, The
J. Wayne-V. Ralston-P. Dorn

Forsaken (W-F)
R. Roberts-Geo. Cooper

Helen of the Golden Isles
R. H. Martin

Hideout (D-F)
A. Booth-L. Bridges

Kid From Cleveland, The
G. Brent-L. Bari-Cleveland Indians

Red Ryder, The *
E. Elliott-A. Bartlett

Post Office Investigator (D-F)
R. Long-W. Douglas-J. Donnell

Riders of the Purple Sage
H. R. Rockwell-H. Oleson

Ride the Wind (D-F)
M. Loy-R. Mitchell-L. Calhoun

Rose of the Yukon (D-F)
S. Brode-M. Dell-W. Wright

Slopes of San Fran (Q-D-F)
R. Armstrong-M. Clark

Susanna Pass *U (W-F)
R. Rogers-D. Evans

Wake of the Red Witch (D-F)
W. Russell-Yang

COMING

Alias the Champ
G. George-A. Long-R. Rockwell

Belle of Old Mexico
E. Rodriguez-R. Rockwell-B. Bates

Golden Stallion, The *U
R. Rogers-D. Evans-P. Brady

Macbeth
O. Welles-J. Nolan-D. O'Herril

Rock Island Trail *U
T. Tucker-A. Mara-C. Sabot

Savages of the South Seas
W. Elliott-A. Booth-G. Withers

Westerns

Arizona Cowboy
R. Allen

Bent of the Legislature (W-F)
R. Lane-E. Waller

Death Valley Gunfighter (W-F)
A. Lane-E. Waller

Frontier Invader (W-F)
A. Lane-E. Waller

Navajo Trail Riders
A. Lane-E. Waller

Powder River
A. Lane-E. Waller

Prince of the Plains (W-F)
H. Davis

San Antonio Ambush
M. H. H.-B. Daniels

Wyoming Bandit, The (W-F)
A. Lane-E. Waller
**SCREEN GUILD PRODUCTIONS**

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<tr>
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<tr>
<td>Apache Chief</td>
<td>T. Neal-C. Thurston-A. Curtis</td>
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<tr>
<td>Arson, Inc. (D.A.)</td>
<td>F. Lowery-G. Wynne</td>
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<tr>
<td>Call of the Forsaken</td>
<td>B. O'Hara-D. Milland</td>
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<tr>
<td>Dalton Gang, The</td>
<td>B. Barry-R. Lowery-B. Adame</td>
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<tr>
<td>Deputy Marshal</td>
<td>F. Langford-J. Hall-D. Foran</td>
</tr>
<tr>
<td>Grand Canyon (Sepia) (C)</td>
<td>B. Young-B. Hughes</td>
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<tr>
<td>Highway (13) (D.A.)</td>
<td>R. Lowery-P. Blake</td>
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<tr>
<td>Hotel Judge James (D.A.)</td>
<td>P. Foster-B. Britton-J. Ireland</td>
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<tr>
<td>Homoo-Omoo, House of Gold (C)</td>
<td>B. Barry-M. Steelle</td>
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<tr>
<td>Phantom Herd</td>
<td>D. Barry-M. Steele</td>
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<tr>
<td>White Fence (D.A.)</td>
<td>B. Barry-M. Steelle</td>
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<tr>
<td>There Is No Escape</td>
<td>S. Thurston</td>
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<tr>
<td>Touching Monumenti (El)</td>
<td>G. Langan-J. Jergens-S. Brodie</td>
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**SELZNICK RELEASING ORGANIZATION**

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<tr>
<td>Fallen Idol, The (D.A.)</td>
<td>E. Richardson-Morgan-Henry</td>
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**20TH-FOX CURRENT**

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<tr>
<td>Bend *T (C.F.)</td>
<td>J. T. G. Romero-R. Vallee-S. Juan</td>
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<tr>
<td>Canadian Pacific °C (D.F.)</td>
<td>R. Scott-J. Wyat</td>
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<tr>
<td>Daddy Longlegs °C (D.F.)</td>
<td>E. Sellick-B. R. Hughes-</td>
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<tr>
<td>Come to the Stable (D.F.)</td>
<td>L. Young-C. Holme</td>
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<td>Dark Angel °C (D.F.)</td>
<td>J. M. St. John-</td>
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<tr>
<td>Fan, The °C</td>
<td>O. Trainor-C. Sanders-Grey</td>
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<tr>
<td>Forbidden Street, The °C (D.F.)</td>
<td>J. Andrews-M. O'Hara</td>
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<tr>
<td>I Cheated the Law (D.A.)</td>
<td>B. B. Gable-C. Brodie</td>
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<tr>
<td>It Happens Every Spring °C</td>
<td>B. B. Gable-C. Brodie</td>
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<tr>
<td>Letter to Three Wives, A (D.A.)</td>
<td>O. D. D. Darnell-C. Darnell-Southern</td>
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<td>Miss Mink of 1949 °C</td>
<td>J. Lydon-C. Collier</td>
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<td>Mother Is a Freshman °T (C.F.)</td>
<td>J. Young-V. Johnson-B. Vallee</td>
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<td>That Wonderful Urge °C</td>
<td>A. B. B. Scott-C. Collier-C. Collier</td>
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<td>Slattery's Hurricane (D.A.)</td>
<td>R. Widmark-L. Darnell-V. Lake</td>
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<tr>
<td>Snake Pit (D.A.)</td>
<td>O. de Haviland-M. Stevens-L. Genn</td>
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<tr>
<td>Student Nurse °T (C.F.)</td>
<td>J. Scott-N. Nigh</td>
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<tr>
<td>Stripes in the City, The</td>
<td>G. McCloud-W. McCloud</td>
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<tr>
<td>You're My Everything °C (T) °C</td>
<td>J. Dailey-A. Baxter</td>
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<tr>
<td>Black Rose, The °C</td>
<td>T. Powell-A. Anbry</td>
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<td>Black Arrow °T</td>
<td>J. Stewart-D. Paget</td>
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<tr>
<td>Cariboo Trail °C</td>
<td>S. Scott-M. Stewart-G. Hayes</td>
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<tr>
<td>Dakota Lil</td>
<td>C. Montgomery-W. O'Hara</td>
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<td>Dancing in the Dark °T</td>
<td>W. Powell-M. Stevens-B. Di]ke</td>
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<td>Everybody Does It (C.F.)</td>
<td>L. Darnell-P. Douglass-H. Holm</td>
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<td>Father Was a Fullback (D.F.)</td>
<td>J. MacMurray-M. Hara</td>
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<tr>
<td>Front and Center</td>
<td>D. Dailey-C. Townsend-C. Calvert</td>
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<tr>
<td>My Man Is a Woman</td>
<td>S. Scott-N. Nigh</td>
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<tr>
<td>Night and the City, The</td>
<td>C. Darrin-D. Grammer</td>
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<tr>
<td>Oh, Doctor</td>
<td>D. McGuire-W. Lundigan</td>
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<tr>
<td>Open Window °T</td>
<td>E. N. B. J. June</td>
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<tr>
<td>Pinky</td>
<td>J. C. W. Lundigan-E. Waters</td>
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<tr>
<td>Prince of Foxes (D.F.)</td>
<td>T. Power-H. Hendrix-O. Welsh</td>
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<tr>
<td>Return to Paradise °C</td>
<td>J. M. P. C. A.</td>
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<tr>
<td>Three Came Home</td>
<td>C. Colbert-A. Marshall</td>
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<td>Ticket to Tomahawk, A °T</td>
<td>D. Douglas-J. Peters-C. Romero</td>
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<tr>
<td>Turned Up Toes</td>
<td>B. Douglas-J. Peters-C. Romero</td>
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<tr>
<td>Twelve O'Clock High</td>
<td>G. Peck-H. Marlowe-D. Jagger</td>
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<tr>
<td>Twenty Lady Fingers</td>
<td>J. B. W. C. B. Bruch</td>
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**UNITED ARTISTS CURRENT**

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<tr>
<td>Africa Scears (C.F.)</td>
<td>T. Abbott-C. Strefel-D. Buck</td>
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<tr>
<td>Blinded by the Past (D.C.)</td>
<td>J. G. Lee-R. Lee</td>
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<tr>
<td>Champion (D.A.)</td>
<td>R. Douglas-M. Maxwell</td>
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<tr>
<td>Cover Up (My)</td>
<td>W. Bendix-O. Keene-B. Britton</td>
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<tr>
<td>Day of the Locust (D.F.)</td>
<td>N. Price-S. Price-H. Price</td>
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<td>Great Dan Patch, The (D.F.)</td>
<td>D. O. Keefe-G. Russell</td>
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<td>Horseman at Large (D.A.)</td>
<td>B. Donlevy-S. Brodie</td>
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<td>Impact (D.A.)</td>
<td>B. Donlevy-E. Raines-H. Walker</td>
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<tr>
<td>Jigsaw (My)</td>
<td>F. Tone-J. Wallace-M. McCormick</td>
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<tr>
<td>Lucky Stuff (D.A.)</td>
<td>D. Donlevy-C. L. D. L. Smotherman</td>
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<tr>
<td>Outpost In Morocco (D.F.)</td>
<td>G. Raft-M. Windsor-A. Tamiroff</td>
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**TOO LATE FOR TEARS (D.A.)**

<table>
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<tr>
<td>With Mike, The</td>
<td>L. Scott-D. Durrey-D. Defore</td>
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<tr>
<td>Big Wheel, The</td>
<td>H. Mann-P. Mitchell</td>
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<td>Champagne for Caesar</td>
<td>J. E. Rosenberg-I. J. Rosenberg</td>
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<tr>
<td>Dead on Arrival</td>
<td>E. O'Brien-L. Roberts</td>
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<tr>
<td>Espionage (Argentine)</td>
<td>J. Ben-H. S. Moses</td>
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<tr>
<td>Gun Crazy</td>
<td>P. Cummins-J. Dall</td>
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<td>Indian Reno, The</td>
<td>J. Indian-R. Indian</td>
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<td>Johnny Holiday</td>
<td>W. Bendix-C. Richey</td>
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<td>Johnny One Eye, The</td>
<td>J. O'Brien-B. Morris-D. Moran</td>
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<td>Killer of Corleone, A</td>
<td>N. L. W. H. J. C. J. L. M.</td>
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<td>Love Happy</td>
<td>M. Bros-J. Messy-Verda Ellen</td>
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<tr>
<td>Mrs. Mike</td>
<td>D. Powell-E. Keys</td>
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<tr>
<td>Men, The</td>
<td>W. Brandt-D. Wright</td>
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<td>Mrs. Mike</td>
<td>D. Powell-E. Keys</td>
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**United States Mail, The**

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<tr>
<td>Wabash Avenue °C</td>
<td>E. Grable-V. Mature-P. Harris</td>
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<tr>
<td>Whirlpool</td>
<td>J. Tierney-C. F. R. C. B. B.</td>
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NEWSREEL SYNOPSES

(Released Wednesday, Sept. 7)

ALL AMERICAN (Vol. 7, No. 359)—Show polo; West; England abroad; Ray Robinson; Boy scout tricks; Tennis.

MOVIE TIME (Vol. 22, No. 371)—Maragon, Vaughan testify; Legion parade; San Francisco fire; Ice-Capades; Dancing drivers.

NEWS OF THE DAY (Vol. 21, No. 261)—Maragon, Vaughan testify; Legion parade; San Francisco fire; Ice-Capades; Dancing drivers.

PARAMOUNT (No. 4)—Legion convention; Maragon, Vaughan testify; Ice-Capades.

TELENEWS (Vol. 3, No. 318)—Vaughan testifies; Mid-Atlantic polo; Pakistan, Korea freedom anniversaries; British Guiana police; Honor French fire victims; Miss America abroad.

UNIVERSAL—INTERNATIONAL (Vol. 22, No. 279)—Legion parade; Maragon, Vaughan testify; Mid-Atlantic polo; Ice-Capades.

WARNER PATHÉ (Vol. 21, No. 6)—Maragon, Vaughan testify; Legion parade; San Francisco fire; Ice-Capades; Trotting upset.

(Released Saturday, Sept. 10)

MOVIE TIME (Vol. 32, No. 72)—Legion convention; GAR final encampment; F.D.R., Point, Y. N. Giants; Old sailing ship.

NEWS OF THE DAY (Vol. 21, No. 260)—Greeks crush guerrillas; Legion convention; FDR Jr. weds; Youngful poultry; Rial/police; Notre Dame football; Football star visit Variety Club hospital.

PARAMOUNT (No. 5)—Football training; Notre Dame, Georgia, Y. N. Giants; Shoe fashions; Greece, Yugoslavia and Hungary.

TELENEWS (Vol. 3, No. 36A)—Yugoslav Communist Party; Karlof's Art; State Dept. official in Japan; Baby and blood donors; Arctic equipment; Marine Corps maneuvers.

UNIVERSAL—INTERNATIONAL (Vol. 22, No. 289)—Pendah Neiba in Tibet; American trolley lines in Germany; Female demolition crew; G. G. bounces; Giants football training; Aquas-ranies.

WARNER PATHÉ (Vol. 21, No. 6)—FDR Jr. with Force premiere; Legion convention; British prepare for Washington talks; GAR football equipment; Santa’s workshop; Charleston fashions; Eastern All-Stars football game.

In The Issue of Sept. 17

THE MOTION PICTURE THEATRE

The Trade’s Most Practical Service for Theatre Owners, Managers and Projectors

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SHOWMAN’S TRADE REVIEW
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**TECHNICAL COMICS (8)**
6001 Trailor West (20) / 9/30
**JOE MCDOWARE COMEDIES (3)**
6405 Se 23rd (20) / 10/28

**BLUE RIBBON CARTOONS (13)**
6013 Tom Thumb in Trouble (7) / 9/23
6002 Farm Folks (18) / 10/14

**ADVANCE DATA**

On Forthcoming Product

Tyrant of the Sea (Columbia), Principal: Ruth Donnelly, Ron Howard, Valentine Perkins, Director, Lew Landers, Plot: Life as a sea captain in the early 19th century is revealed in this drama, of whose every character takes place aboard an English sailing vessel.

Stranglehold (Columbia), Principal: Walter J. O'Eary, Jack Oakie, Morgan Conway, Director, Seymour Friedman, Plot: Shadrach in the investigation is disclosed in this drama which tells how a gambler, who comes to rescue a motorist's raditor, is made a stellar weapon.

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Outside the Bubble (Warner Bros.), Principal: Errol Flynn, Barbara La Marr, Jack Eaton, Director, John Ford, Plot: Three Confederate soldiers escape a Union prison camp, but are forced to join Quatermacht's infamous riders.

Devil's Doorway, ( MGM), Principal: Robert Taylor, Paul Raymond, Dorothy Calabria, Director, Anthony Mann, Plot: The drama records the trouble of a Civil War hero who returns to retain his family.

**UNIVERSAL-INTERNATIONAL SING AND BE HAPPY (8)**
My Favorite Girl (9) / 3/26
**MUSICAL WESTERNS (8)**
South of Santa Fe ( ) / 10/28

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6013 Tom Thumb in Trouble (7) / 9/23
6002 Farm Folks (18) / 10/14

**MELODY MASTERS (Reissues) (8)**
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London Observer in Venice

Film Festival
Held Factor in
European Market

(Continued from Page 37)

not impressed but sorry I missed the German efforts which had good receptions. Yet of all the pictures shown, none is more popular than the newsreel of the day’s events. Produced by La Settimana Incom, this rounds off each night’s screenings and I am sure keeps many seats to the bitter end of some of the more dreary offerings. Sandro Pallavicini and his hard-working band deserve top marks for their daily efforts.

A most interesting session I spent with Italincolor. This new system works on the additive scheme and, with special lens for both camera and projector, uses black and white stock. The frame is divided into four squares, each of which takes the images of a color. Advantage of this particular process is that a standard 35-mm. color print can be obtained for cinemas not prepared to buy the special lens.

Recently they have perfected a stereoscopic system which is a more effective using the same principle. Since glasses are needed for viewing, it’s development is restricted commercially, but for educational purposes its potentialities are enormous.

Automatic Splicer

The only firm exhibiting equipment is Griffin Film Enterprises of Gravesend, England, which are producing Robot II. They claim this is the first fully automatic splicer and that it can join ordinary or safety film in three seconds using three requirements.

While the British government officials have no part in representing the producers, one of the most helpful people in Venice is Enrico Cattaneo of the Embassy Films office. She knows everybody and is a remarkable speed queen. She has made my stay far more comfortable and enjoyable than it would have been otherwise.

In summing up, I think British and American producers should either go wholeheartedly into the mixture of press relations at Venice and Cannes or stay out entirely. They should exploit the situation with smart showmanship if they want the European market. To sit back in London or New York grousing about foreign movies being shown in the long run. Lukewarm participation only detracts from a country’s prestige. Send the right delegations and things will be done.

For Britain, I believe the answer would be to hand the running of Venice over to the London Films’ Rome office. Captain Peter Moore is a go-getter who knows the right people. His assistant, Georges Conti, is doing an excellent job at the British Information desk with limited resources.

Too Much Buck-Passing

I sincerely hope I shall be invited again next year, but respectfully suggest the Venice authorities make the following improvements. A full guide to the festival with the names and locations of all officials should be available to the press on arrival. Press releases are needed so that a reporter can find out what is going on. There has been too much buck-passing. The invitation lists should be pruned of deadwood so that those attending are actually good bets for questionings; invitations should be sent out well in advance and screenings should start at the scheduled time.

For my own part, I must learn Italian and improve my French. Since the codes of the Johnstone office are not respected, I disgraced myself by asking an English-speaking senorita for a translation of what seemed quite an insensitive off-take in a movie!
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SEPTEMBER 17, 1949
Vol. 51
No. 12
THE BIGGEST KISS IN MOVIE HISTORY!

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World Premiere in Philadelphia breaks 20-year record of Boyd Theatre for first week. M-G-M’s Sweetheart of Technicolor Musicals is headed for terrific long run!

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The TOA Convention

Very early in the proceedings of the TOA convention it was apparent that this annual meeting of exhibitors would prove an event of far-reaching value to the industry as a whole. The site of the convention—the heart of film production—was a wise choice, provided the convention was to be one of business-like procedure. For it was possible that the production men could be brought to a better understanding of problems facing the exhibitor and, most importantly, a sharpened appreciation of the inescapable fact that there can be no prosperity for production (nor distribution) unless the exhibition branch prospers, or at least is given the widest opportunity to prosper through elimination of all possible impediments that might be thrown up by lack of cooperation within the industry.

Well, the TOA convention got off to the kind of start that made it apparent there would be constructive, sober and openly-arrived-at programs developed by the delegates. Necessarily, because of press deadline, the final results cannot be commented on here. But an experienced observer of exhibitor convention tactics and performance need only rely on that simplest of all methods of getting a true line on the trend of events. This, of course, is merely to look around at the nearby gathering places during the times when committee sessions are being held to discover how many delegates are more interested in gin-rummy or a little social elbow-bending than they are in taking in the working sessions of the convention. The TOA delegates were conspicuous by their absence from the scenes of diversion when the business meetings were in session—meaning that they were on the job at the gatherings to which they were assigned.

This we can say with absolute conviction. All exhibitors, whether they are members of any other organization than TOA, or entirely unaffiliated with any exhibitor group, can feel confident—even take pride—that the exhibitor has been represented properly, in every respect of his rights, his dignity and his importance to the industry, by the officials, the delegates and the spokesmen at this great convention.

**The TOA Convention**

Behind every event of this kind, there are men whose capacity for organization and whose ability to work hard in setting up the facilities and programs of procedure are immediately reflected in the efficiency with which the business of the convention is carried on. The delegates may come in great numbers and be imbued with the utmost sincerity of purpose, but if the facilities for getting things done are not provided the whole thing degenerates into a babble of oratory, verbal pyrotechnics and “fighting” gasworks with the sum total a mere talk-fest at which many find relief for pent-up emotion over pieves, but no practical action for relief from the problems causing all the unrest.

If there is any one man more responsible than others for the adroit and efficient behind-the-scenes planning, toil and sweat to set up the organization of the TOA convention’s business program, our guess is that the fellow who deserves the garland is able, amiable Ted Gamble, who did a terrific job and who rates a great round of applause.

**Another source of great gratification to an interested observer, was the evidence, so emphatically manifest, of active, even avid, interest of the theatremen at the TOA Convention in the exhibits and demonstrations of theatre equipment at the Showmen’s Exposition. Here is a healthy sign of the greatest importance. At a time when exhibitors are having their problems, in spades, over film buys under the worrisome conditions occasioned by the bidding and clearance factors introduced by the court decree, one might expect to find the evil of lethargy over the important physical aspects of the theatre more or less present. Well, we can say that there is the most convincing evidence that theatremen are as intensely interested in the physical aspects of their plants as they are over getting good product for the public they serve. The Showmen’s Exposition, a swell job of staging, proved a huge success in the only respect that counts—active interest by theatremen in taking in the show for all it could yield as a source of information on current models of theatre equipment and accessories for merchandising in the theatre.**

The Public Relations program developed at the All-Industry Conference in Chicago was given a most intelligent presentation by Ned Depinet, who hit a new high in placing before an official exhibitor body the purposes and outlines of an important program drafted by representatives of all branches of the industry. If the program wins the approval of the TOA delegates, and that would be no surprise, the industry can give a vote of thanks to Depinet for his able job as spokesman for the PR plan.

—CHICK LEWIS
WHAT'S NEWS

In the Film Industry This Week

Exhibition

Print shortages continued to occupy exhibitors on an increasingly wide scale with most attention being given official attention at the convention of the Theatre Owners of America (P. 5) in Los Angeles this week and at that of New Jersey Allied in Atlantic City. Jerry Allied's recently elected president of Jersey Allied, told STR that the question of shortages was one of the problems facing exhibitors on the eastern seaboard now. The Jerseyites also passed a single resolution calling distributors not to put every good picture in the percentage bracket. In Los Angeles, TOA, which elected Sam Pinanski of Boston as its new president, and had a wharf of a time in the movie capital of Hollywood, heard a committee on exhibitor-distributor relations headed by [illegible] that distributors should be urged to increase their prints. The TOA also heard its television committee report that exhibitors should apply to the Federal Communications Commission to protect their rights in television.

While this television suggestion was being made, TOAlleague circuit owner Si Fabian had this to say about it. Fabian closed a deal with Mutual Broadcasting whereby he can pick up its televised programs for the world. Fabian for something between "nine and ten thousand" dollars. Just how he will sell this package at the moment or for what admission, he doesn't know (P. 7).

Daylight saving was also up in exhibitor circles again. In California under-roof exhibitors were expressing little interest in the move. It's like daylight saving time: a law, with the unkind saying that they thought the house: push-up in summer wouldn't do the drives-in any good. There seems to be some merit in that argument, for in Ohio the drive-in association there sought to repeal the law which puts the additional clock in in effect in some 40 communities.

And drive-ins moveups on first runs continued to spread with the most sensational move this week being "Roseanna McCoy" in Denver, where two drive-ins are playing it day-and-date with the Broadway—all situations owned by the Wolfberg circuit. Note: One drive-in beat the under-roof gross by 25 per cent, another by almost 20 per cent.

And drive-ins will soon have a service offered them whereby the patron can get his car gassed, oiled and watered while he watches the picture. It's a new service offered by National Drive-in Service (P. 10).

In Atlantic City, 20th Century-Fox General Sales Manager Andy W. Smith, Jr., making his annual talk at Jersey Allied, bemoaned the confusion that has existed in distribution since clearances have been running by "pattern" of presumably uniform clearances which the courts frowned upon. Smith told the exhibitors that they could do more to improve this confusion better than the distributors.

Also along the exhibitor front, the New Mexico Theatre Association is sponsoring a "safety" drive-in program. The National Allied Council of Exhibitors (P. 10), National Allied Council Abram P. Myers finds improve- ments in police protection. National Allied will consider the industry public relations plan with the reservation that if it approves it, nothing in the plan will hinder Allied's sovereignty. TOA, in convention, endorsed the program; ditto Metropolitan Motion Picture Theatres Association.

Production

Two men who made movies abroad this week both uttered the same thought by coincidence: Don't make movies abroad because of costs. Both agreed that if foreign locales were needed there was a benefit. One, Hal Wallis, who has just completed a picture in Italy, wasn't even sure that he got off cheaper. The other, Darryl F. Zanuck, is to make "Lydia Bailey" in Haiti, "No Highway" in New-Foundland and Britain, and "21 Bow Street" in England. Lippert Productions will make 23 features, 10 westerns and a series of shorts. President Robert L. Lippert announced in Hollywood.

General

Federal Judge Wilson Warlick of Charlotte this week refused H. B. Meiselman an injunction in his anti-trust suit against the Wilby-Kincy circuit, Paramount, RKO, Warner Bros., 20th Century-Fox, Universal-International, Rank's Exhibitors and Columbia. The judge said he couldn't find any conspiracy. Meiselman, who runs the Center in Charlotte and who claims he can't get first-runs, may appeal the judge's decision. In St. Louis Paramount and Loew's (MGM) dismissed their percentage suit against independent Exhibitor Christian Zotis with an out-of-court settlement.

Financial: Universal, for 13 weeks ended in July 30, 1943, of a loss of $800,776 compared to a loss of $1,942,075 for the similar period last year. For 34 weeks ending July 30, loss was $775,018 compared to $1,709,587 for the corresponding period last year.

Dead: Frank S. Kainmann, 33, co-owner of the Kainmann theatre interests, from injuries received when another car struck his in the rear.

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SHOWMEN'S TRADE REVIEW, September 17, 1949

'No Comment,' Sullivan On Weller

Theatre Owners of America Executive Director Gail Sullivan this week had "no comment" to make on a barrage of questions on what TOA intended to do about unreasonable clearances, policing the decree to be issued in the Government anti-trust suit, and alleged discrimination in film rentals.

The questions were asked shortly after his arrival at the TOA convention by Fred Weller, general counsel of the Independent Theatre Owners of Southern California. Weller told Southern TOA's backbone was the distributor-owned and large circuits and that the organization represented "to only a minor degree... the balance of the 18,000 motion picture theatres in the United States." Sullivan's refusal to comment was thought to have been based on the fact that Weller was said to have made the letter public before he received it.

Question

The principal questions Weller asked were:
1) Was TOA interested in seeing that all unreasonable clearances, clearances between non-competitive houses as well as uniform clearances were eliminated?
2) Would TOA police trade practices to see that the forthcoming Government anti-trust suit decree was carried out?
3) Was TOA concerned with discrimination in film rentals which allegedly favored the large chains against the small independent?

Gotham Exhibitors Ratify Chicago Meet

The Metropolitan Motion Picture Theatres Association Tuesday became reportedly the first exhibitor organization to ratify the over-all plan reached by the all-industry public relations conference in Chicago. Directors of the association, which ratified the plan, appointed President Leo Brecher as its representative on the conference committee, which came out of the meeting, with MMPTA Executive Committee Chairman Oscar Doob as alternate.

84 Dates Set on Rank's 'Columbus'

With between 120 and 200 key-city theatres expected to participate in the mass Columbus Day opening of J. Arthur Rank's Technicolor "Christopher Columbus," Universal-International has already secured 84 dates on the picture, including the Loew and RKO circuits. The picture will open at the Victoria Theatre in New York.

'Boundaries' Off Limits

Atlanta's censor board met Tuesday night and refused to reconsider the ban against "Lost Boundaries" thereby definitely putting that picture "off limits" as far as that southern city and its suburbs is concerned.

The censors, according to Chairman M. Farris, had held up reconsideration of the ban originally put on the film Censor Christine Smith at the request of Arthur De.Bra, community relations director of the Motion Picture Association, who had indicated he wished to be heard in behalf of the picture. Only action now open appears to be for a court test which Film Classics President Joseph Bernhard said would not be taken.
TOA Probes Print Shortages

Report Suggests Exchanges Increase Inventory; Tax Fight Front Planned

By STAN MORRIS
STR Hollywood Bureau

The Theatre Owners of America closed its convention at the Hotel Ambassador, Los Angeles, late Thursday after their exhibitor-distributor relations committee, headed by Ted Gamble, had attacked the problem of print shortages and suggested that TOA ask each distributing organization to increase the number of prints assigned to every one of its exchanges.

The TOA early took cognizance of what seems to be a rapidly spreading problem of shortages in prints due to various causes. The Gamble committee also recommended that some system of arbitration be set up on a local level to settle exhibitor-distributor differences without going to the courthouse.

Another shortage—that of product—was also touched upon when Si Fabian of New York told the TOA delegates that the new exhibitor financing organization soon would be ready to make loans to independent producers.

The convention, however, on the whole was harmonious and there emerged from it a belief that the industry could work together to solve its problems. This was noticed particularly at the exhibitor-distributor-producer banquet Wednesday night. Here top brass of the three fields apparently reached an oral agreement to share the responsibility of the industry. This was noted especially in the speech by Sam Pinanski, elected president of the TOA by the convention to replace Arthur Lockwood.

The new president, general manager of American Theatres and financial authority of the industry, pointed to the fact that the smaller exhibitor held a very important part in the industry, finance-wise, alone, having more than two billion dollars of investments.

He declared further that exhibitors should be ready to take their share of the industry’s responsibilities.

Similar expressions of harmony were voiced by Ted Gamble, P. H. Ricketson, Dore Schary and Y. Frank Freeman. The general theme of the speeches seemed to mean that all were in accord that the three branches of the business should unite to share responsibility for its welfare and to fight mutual enemies.

Tax Hot Subject

At Wednesday’s convention sessions taxation was the most important subject. The Tax Committee report was read and the convention was asked to vote the committee instructions to bring continued pressure to bear on congress for reduction or relief of the present 20 per cent federal amusement tax.

The tax committee requested that all regional and unit organizations immediately report to national headquarters on all pending legislation which might affect theatre operation.

The convention also approved the all-industry public relations program when it adopted a resolution to that effect presented by the public relations committee headed by Earle Hudson of United Detroit Theatres.

Thursday morning delegates heard Defense Secretary Louis Johnson urge theatre operators as business men to support his department’s economy program.

The convention actually did not open till Tuesday but Monday was taken up with meetings of the executive committee and the board of directors. Here, behind closed doors, the battling topics of the convention were considered—with a great deal of discussion understood to center around “bidding” and some attention reported given uniform clearance.

The morning session heard committee reports, and the committees—Television, 16-mm., National Legislation, State and Local Taxation, Public Relations, Distributor-Exhibitor Relations, Concessions, Equipment and Accessories, Legal and Drive-in, went into their respective huddles.

Mexicans Call

The afternoon session was devoted to elections and to welcoming three Mexican showmen—Luis Montez, Emilio Azcarraga, Gabrielle Alarcon—who came to apply for membership in the TOA on behalf of their theatres. The committee took no action on the request, which it granted, would make TOA an international organization.

Tuesday the convention actually opened. Commerce Secretary Charles Sawyer pleaded at a luncheon with the exhibitors to keep the screen a source of fantasy and entertainment and not to let it become too drab and serious and told them while it was recognized the 20 per cent federal amusement tax should be reduced to its pre-war level, the fact remained that other sources of revenue would have to be found to replace it. Sawyer’s dash of cold water on those who might have still hoped for a tax cut this year was not unexpected. At the business session during the day speakers were General Counsel Herman Levy and Holland B. Judkins, head of the Los Angeles Coca-Cola Bottling Company. Judkins explained the latest merchandising methods applicable to theatres.

Fabian Speaks

During the morning business session Si Fabian diverted the flow of TOA regular business to explain the set-up of the National Exhibitors Film Corporation. The corporation,

(Continued on Page 6)

THIRTY-SEVEN YEARS of industry experience lies behind Sam Pinanski, new president of the Theatre Owners of America and president of the American Theatres Corporation, New England circuit with some 50 houses. Since 1912, when he founded the Newton circuit with Jacob Louie, Pinanski has been actively engaged in exhibition and just as actively engaged in advising banks on industry financing. Interested also in civic affairs, he is a trustee of hospitals and charitable institutions—among which are the Boys’ Club and the Children’s Medical Center in Boston and during World War II, he served as chairman of the seventh war loan.

In Costume, Too

A young man who evidently took his style from western films, held up the cashier of the Old Trail, West Side Academy house in Columbus, Ohio, and escaped with $25. He was wearing a complete western outfit, including a sombrero and a green scarf. Donna Thompson, cashier working her first night, said the screen- struck holdup man poked a blue-steel revolver through the window and said: “This is a stickup. Give me all your money.” She complied and he fled east in Broad Street,
United Industry Front Seen

All Branches Speak For Common Effort To Solve Problems

(Continued from Page 5)

Fabian explained, was created to assist financing independent production and was now ready to do business and authorized to sell stock in the state of California. He invited exhibitors to "join" the project.

On Wednesday the Exhibitor-Distributor Relations Committee came in with a resolution deploiring print shortages and asking distributors to provide additional prints.

The committee also recommended that arbitration—which has been practically rejected by the majority of exhibitor sources as well as some distributors—be devised to sell exhibitor-distributor problems on a local level.

Edward Faye of Providence introduced a resolution from the Public Relations Committee suggesting that the TOA hire an experienced publicist to cover the country in behalf of good publicity for exhibitors.

The television committee urged smaller exhibitors to file notice of interest in theatre television with the Federal Communications Commission to protect their future rights.

Only Contact

During the Wednesday program, Screen Actors Guild President Ronald Reagan told exhibitors they were Hollywood's only contact with the consumer and urged them to fight for the industry in their communities when motion pictures are attacked.

During a luncheon at which he was host on the same day, Producer Samuel Goldwyn declared that the motion picture production code was obsolete and needed revamping to conform to present changes of thought. Goldwyn told the exhibitors that limitations enforced on the industry by pressure minorities constituted "an intolerable invasion of our rights as a free people" and that the industry had been "weak-kneed and spineless."

"It is a mistake to take this pressure laying down," he declared, asking the exhibitors to fight censorship. "You have to stand up to them and fight. Exhibitors are mighty good fighters. You are stronger than you realize. You owe it not only to the people of your communities but to yourselves to get up on your hind legs and do everything that has to be done to eliminate this vicious un-American thing."

No Sitting

The motion picture industry is not "going to sit idly by and permit television to be grabbed off exclusively by some one else."

Eric Johnston, president of the Motion Picture Association of America, told the exhibitors at the Producers-Distributors-Exhibitors dinner Wednesday night.

Johnston also declared the industry must stop being soft about unfair taxation and must fight for its good with every means it can honorably employ. He attacked the 20 per cent federal amusement tax on the grounds that it was actually a form of censorship and that it classed movies as a luxury instead of an everyday life necessity.

Common Sense

In his address at the dinner, TOA's new president, Sam Pinanski, urged "a common-sense approach to treatment of problems and pleaded for exhibitor-distributor unity. It was here that he pointed out that two billion dollars of the money invested in theatres was by small exhibitors, who by this figuring have more money invested in theatre plants than the larger circuits.

Denver was selected as the next convention city, but no date for the event was set.

'The Women' Introduced At TOA Fashion Show

By ANN LEWIS

"Women behind the men" of the Theatre Owners of America were introduced at the fashion show which highlighted the planned entertainment program for the feminine guests of the delegates at the Beverly Hills Hotel Wednesday.

Among those so introduced by Mistress of Ceremonies Gloria Swanson, were Mesdames Charles Skouras, Ted Gamble, Gael Sullivan.

PRINT SHORTAGES, Television and other problems were discussed in this huddle of TOA officers at Los Angeles this week. From left to right: Executive Director Gael Sullivan, Executive Committeeman S. H. Fabian, Board Chairman Arthur Lockwood, Executive Committeeman Ted Gamble, Vice-President Sherrill Corwin, Treasurer Charles P. Skouras and Ben Brozier, co-chairman of the finance committee.

Too Many Percentage Films, Finds Snaper Chief

New Jersey Allied's convention closed in Atlantic City Wednesday night after having passed a single resolution—one which denounced indiscriminate placing of pictures in the percentage bracket and called upon distributors to exercise more care on the subject.

Emphasizing Allied unit's attitude on the subject was the opinion of its new President, Wilbur Snaper, who told SHOWMEN'S TRADE REVIEW: "It has gotten so that pictures that aren't on percentage aren't worth playing.

Snaper described the principal problem at the moment before exhibitors as print shortages, declaring that no action had been taken by the convention largely because the pinch had not yet been felt by the entire membership.

The convention took no action in instructing its delegates to Allied's national convention on what stand they should take with regard to the new industry public relations program. It selected no convention city for next year, but was reported to be considering Atlantic City again.

Officers elected with Snaper are Vice-Presidents Louis Gold, Sam Frank; Treasurer Haskell Block; Assistant Treasurer Sidney Franklin; Secretary Sidney Sterri; Sergeant-at-arms William Basil.

In opening the convention retiring President Ed Lachman warned of the necessity of policing the industry under the Government anti-trust decree.

PAST AND PRESENT gathered at the New Jersey Allied Atlantic City Convention this week. Above are Past President Harry Lowenstein, Present President Wilbur Snaper; Past President Ed Lachman and Present Board Chairman Irving Dollinger.
Not Anti-Trust

The Commonwealth Creston Theatre Corp. of Creston, Ia., has filed suit for $25,000 damages against the Creston Hotel management, alleging loss of business as a result of the closing of the Uptown Theatre following collapse of a wall in the adjoining hotel building. The suit alleges the defendants permitted the building to deteriorate for lack of repairs.

‘Pattern’ Needed, Says Fox Chief

Need for a "pattern of presumably uniform clearance to all exhibitors" was stressed in both correspondence in both places in New York this week by 20th Century-Fox Vice-President and General Sales Manager Andy W. Smith, Jr.

Smith said that in his belief exhibitors "can do more toward solving this problem than I as a distributor can do."

Reduced clearances, he continued, while "advantageous to our customers" have created a "problem due to the fact that each individual distribution company has a different clearance and availability arrangement."

"This," he added, "has created confusion and leaves a theatre owner in a position where there is a great uncertainty as to the picture he will receive and when he will receive it. He plays some pictures earlier; others later, and it is not a good arrangement."

Pay Rise Solves Laboratory Strike

Threatened strike of 1,800 members of the Motion Picture Laboratory Technicians Local 702, IATSE, against New York motion picture laboratories was called off this week as the union won an approximate 10 per cent blank wage increase, vacation and severance pay and seniority in hiring. Announcement of the agreement was made by Union President John J. Francavilla.

The seniority clause is important in that it gives the union a way around the Taft-Hartley anti-closed shop provisions. The union in turn surrendered demands for a 12-hour week instead of 40 hours and for immediate welfare plan talks. Other terms of the agreement which add about half a million annually to laboratory payrolls and give union members some $160,000 back pay are: Night workers’ pay premium rises from 10 per cent above base scale to 15 per cent; severance pay maximum rises from five weeks to seven; vacations for technicians.

Denver Drive-Ins Outgross Under-Roofers

Samuel Goldwyn’s "Roseanna McCoy" playing day-and-date in Denver at the Wolfberg circuits downtown Broadway and its East and West Drive-ins, found the under-skiers outgrossing the under-roofer during the first week; reliable sources reported Thursday. The West drive-in was said to have done 25 per cent more business than the Broadway and the East around 20 per cent more.

The film will stay at the Broadway for a second week and then shift to the Wolfberg North and South drive-ins. During the third week it is scheduled to play the Broadway only.

Fabian Buys World Series Telecasts for B’klyn Fox

Fabian Theatres announced Monday that its 4,100-seat Fox in Brooklyn would present the world series in full over the screen of the theatre instantaneous television system this fall.

The deal, which will bring to the theatre’s screen the baseball classic as it is played, was said to have been negotiated by President Si Fabian for a multiple contract with the entire series, ranging from four to seven games, being offered for "between nine and ten thousand" dollars, according to a broadcasting source. (The New York Paramount and Philadelphia Fox were said to have paid $1,333 a seat royalty for a one-shot of the Louis-Walcott fight which restricted the right to advertise the event.)

The Fabian agreement further includes the stipulation that the theatre must allow the sponsor’s messages—Gillette—to appear on the screen in full.

Sold by Mutual

Fabian’s deal, reached through the Mutual Broadcasting Company which holds the radio and television rights on the classic, was approved by the baseball commissioner. It gives the Fox the first pick on the signal of Mutual's New York outlet—WOR—by whether the theatre will take the games directly from the air or seek to bring them in from the station by coaxial cable or specially fitted telephone lines, was not known this week.

A Fabian spokesman pointed out that there was considerable detail to be worked out before the events went on. He could not say what the admission for each game would be and whether the regular theatre program, including the feature, would be altered.

In this connection, Fabian, as well as other theatres seeking the event, are faced with a problem. The average feature is sold on a percentage of the gross with the percentage increasing as the gross increases. If a film is shown with the telecasts and the telecasts send the week’s gross skyrocketing, the distributor’s percentage will also take a jump.

Rain Checks?

Another problem facing the house, the Fabian spokesman said, is what to do if a game got rained out or fogged out after tickets had been sold.

The Fabian deal may be the first of similar deals for the event by other theatres. Paramount Vice-President Paul Raibourn acknowledged that he was seeking to negotiate for the New York Paramount and the Balaban and Katz Chicago. He denied that there had been any snags over royalties, while Broadway wondered whether there might not be some disagreement as to what would happen to the film of the games after it had received one showing. (The Paramount system picks up the signal and records it on film then sends the film through the regular projectors to the screen.) Report also had it that Raibourn might be seeking the rights for one of the houses in Boston, though Boston sources could obtain no confirmation on this.

Another report had two Baltimore houses seeking rights for that city.

Hail, Hail, the . . .

MGM has set a fall sales conference for the Hotel Astor, New York for approximately one week, starting Oct. 17. Vice-President and General Sales Manager William F. Rodgers announced this week. The conference will be the first get-together since it was held in conjunction with the Silver Anniversary in Culver City, Calif.

That’s a Lot of Film

Paramount General Sales Manager A. W. Schwalberg is Vera, Vera happy over what he heard in the shipping house. Seems the boys sent out 52,913 shipments in honor of Paramount week which is just over. And if you want the names of the prints sent out contact Mr. Schwalberg’s office.

Play Ball

Baseball, which hasn’t gotten too much of a newsreel play lately, hit the jackpot this week when Paramount devoted its entire Issue No. 7 to a round up of the game with 80 per cent of the shots said to be current and some 20 per cent library. Grantland Rice and George T. Davis, sports editor of the Los Angeles Herald-Express, were interviewed in the reel.

Hold Foreign Production To Local Needs—Zanuck

Production abroad should be confined to those pictures which need foreign locales, Darryl F. Zanuck declared in Paris this week.

"It is my opinion," the 20th-Fox production chief said, "that no American film company should produce films in Europe unless it can make use of special pictorial and historical background. Any producer who goes to England or the continent to make pictures only because of frozen currency is wrong," Zanuck declared.

Among Fox’s foreign production, Zanuck said, would be "Lydia Bailey" in Haiti, Neville Shute’s "No Highway" in Newfoundland and England, and "21 How Street" in London. Foreign stars which Fox has added to its roster, he said, are: Michele Pless (now Prell) Ceci Aubry, Valentina Cortese and Cornella Burch.

Spiegel Gets RKO Post

Marc M. Spiegel has been appointed home office representative in Germany, RKO International Vice-President Phil Reisman announced this week. Spiegel will headquarters in Frankfurt.
THE INDUSTRY'S LEADER

ROBERT DUFF - SHELLEY WINTERS
DAN DROPEY

"JOHNNY STOOL PIGEON"

Following the fast pace set in its premiere engagements in Los Angeles, Seattle, and San Francisco, this thrilling drama never let up at the box office. Small towns and big alike, are chalking up top grosses and plenty of holdovers!

The nation's box-offices are RIDING HIGH with U-I

Sword in the Desert

Now more than ever the Showman's buy is U-I

Running stronger than ever in its fourth week at the Criterion Theatre, New York. Showing tremendous power in first openings all over the country.

Robert Montgomery • Ann Blyth in
"ONCE MORE, MY DARLING"
with Jane Cowl

Screenplay by Robert Carson
Based on his story "Come Be My Love"
Additional dialogue by Virginia Snider
Directed by Robert Montgomery
Produced by Joan Harrison
A Neptune Production
Christopher Columbus

The Technicolor spectacle you have been waiting for is now ready for its cross-country day-and-date premiere on Columbus Day (October 12). Get in on this one!

Once More, My Darling

Real box-office honey if there ever was one. People love it. Montgomery and Blyth in that long, long laugh your box-office has been waiting for.

"THE BLUE LAGOON"

A sensational grosser holding its own with the best Hollywood product. In test engagements, it hit near record figures in such theatres as RKO Keith's, Washington, D.C.; Coliseum, Seattle; Allen, Cleveland, and others. A money maker!

"BUD ABBOTT and LOU COSTELLO MEET the KILLER, BORIS KARLOFF"

Outgrossing "Abbott and Costello Meet Frankenstein" in nearly every engagement! One of the best of the Abbott and Costello box-office hits ever turned out by Universal-International.

"ABANDONED"

Watch this one! It will be backed by the type of sensational showmanship that got you those fabulous grosses with pictures like "THE LIFE OF RILEY," "MA AND PA KETTLE" and "YES SIR, THAT'S MY BABY."

"The Gal Who Took the West"

The eyes of the nation are on the South as the spectacular box-office grosses on "THE GAL WHO TOOK THE WEST" start coming in from the 400 day-and-date world premiere engagements! It's a Technicolor hit!
Selling the Industry

New Mexico Showmen Launch 'Roadshow' to Save Lives

(Editor's Note: This is another in a series of what various branches of the industry are doing to foster better public relations. More on the subject may be found in Selling the Picture)

Members of the New Mexico Theatre Association this week were moving to launch a public relations program which would not only bring the participating theatres closer to the community through their tie-ins with local sponsors but would campaign to save human lives by visually publicizing the dangers of careless driving.

The campaign, which is not altogether original in that it was tried by the Theatre Owners of Oklahoma, is another step taken at grass roots levels by awakened exhibitor organizations, without support or propulsion by other sources. It consists of launching special matinee performances of a feature and several shorts that deal with reckless driving problems to paid audiences consisting of school children, through a tie-in with a sponsor who will share the profits, if any.

The sponsors suggested by NMTA Secretary Russell Hardwick are Parent-Teacher Associations, civic or religious bodies seeking to raise funds, etc.

Safety Endorsement

The project, known as the "Safety Roadshow," has already been endorsed by the National Safety Council, Gov. Thomas J. Mahay of Oklahoma and H. W. Beaasley, chief of the state police, whose department is lending active coop-

eration.

The plan for the "Safety Roadshow" is to embrace a six-week period with five shows a week, Saturdays and Sundays excluded, all be matinees playing one-day stands at the theatres joining the campaign.

The program consists of PRC's full-length feature, "The Devil on Wheels," MGM's two-reeler, "Drunk Driving," "Priceless Cargo," a short with a safe-driving message, and a color cartoon dealing with the same subject.

Bally Truck

The film is to be delivered to each theatre by a sound-system equipped, neon-decorated truck advertising the show and the theatre. The truck will be escorted by two state troopers whose sirens will provide a ballyhoo effect upon entering the town. The troopers will also act as lecturers on safe driving during the show.

Special tickets prepared by the NMTA will be sent in advance for the theatremen to turn over to the club kids who will carry the theatre's regular admission and the theatre will collect and remit the amusement tax to the federal authorities. The tickets themselves are expected to be sold through the schools and the schools in turn are expected to let the children off during the school day to attend the show. The plan suggests that the show run from 9 A. M. to 3 P. M. or 5 P. M. and that separate shows be provided for different classes and different schools.

In a campaign book which is sent to partici-

Movies for the Patron, Gas and Oil

For the Cars is New Drive-in Plan

By BILL SPECHT (News Editor)

Drive-in customers next spring may be able to get their cars watered, oiled and gassed while watching the picture and may, in addition, get a free piece of candy to munch.

For under plans already put into effect in Texas, and under contracts which have already been signed by drive-in circuits in New England, New York, New Jersey, the National Drive-in Service of Los Angeles is ready to bring the corner gas station right into the drive-in and right up to the drive-in patron's car.

According to unofficial but reliable sources, the National Drive-in is using a system which the Macmillan Oil Company is said to control and which is said to provide mobile service for parked cars.

Under the plan, National offers this extra service exclusively to a circuit of drive-ins in each territory or to an individual drive-in located in any motion picture zone. National reportedly provides insurance to cover the drive-in operator against any accident or incident which might result in damages, but it actually operates the service itself.

The present plan is to have several alert, uniformed attendants watch each in-coming car. The opening gambit of the attendants is to come up to the incoming car and offer to clean the windshield. The next move is to ask the drive-in patron if he'd like to take a pick from the grab bag, the grab bag being a bag in which there is some slight souvenir for free, such as a piece of candy. Contents of the grab bag are provided from the profits.

No move is made to pressure the patron into buying gas or oil, but the idea is put over that if he needs either, he can get it.

If the patrons wants this extra service, the attendant hangs a sign on his car. Other attendants, following in a movable tank which contains gas and carries accessories, then come up and perform the gassing service. Under a Macmillan patent, the car can be oiled and watered by lifting the hood only a few inches instead of the entire way.

The movable tanks are in turn supplied from permanent gas stations which are buried in one corner of the drive-in.

Conrad Krebs, formerly an RKO publicist, is in charge of the operation for Macmillan and was in the midwest late last week on a sales trip.

Two More

The Farview Drive-In on the west side in Cleveland and the Wylie Drive-In on the east side, both operated by Horace Abrams, are experimenting with first-runs. "Smart Woman" and "Music Man," both from Monogram, will play the two outdoor theatres simultaneously on a dual bill. This is the first first-run showing of a picture at any Cleveland drive-in.

Myers Sees Improvement

National Allied General Counsel Abram F. Myers this week found that relations between distributors and exhibitors in many instances were gradually improving and that independent exhibitors' complaints were receiving more cordial attention. Myers was also impressed as he arrived at Atlantic City to attend a Jersey Allied convention, are added confirmation to a story printed by Bill Specht in STR on Aug. 13, p. 7.

Ohio Drive-ins to Fight Daylight Saving Time

Efforts to prevent passage of new local or state taxes and to seek repeal of daylight saving in 30 Ohio cities will be on the work schedule of the five committees appointed this week by the newly organized Ohio Drive-in Theatres Association, President Frank Nolan announced in Columbus this week.

The committees will seek to exchange business-getting ideas, to work with the state highway department for greater traffic safety and to survey insurance rates. Board membership is limited to those only who operate under-skies. Other officers are Vice-President Frank Yassenoff and Secretary Jack Armstrong. The new organization will seek membership of 130 Ohio drive-in operators.

Paramount Shows 'Paralent'

Paramount demonstrated its "Paralent"—portable film drying equipment used in its indirect theatre television system to the TOA convention in Los Angeles Tuesday.
STAR COMES HOME. Philadelphia gave a big hand to Mario Lanza—especially that part of town where the star grew up—when he and Kathryn Grayson were there for personal appearances in connection with the premiere of MGM's "That Midnight Kiss." Above, left, in flag-bedecked streets crowds gather to cheer the stars, who toured the town accompanied by Mayor Bernard Samuel, shown with Lanza and Miss Grayson.

Local Angle in Philadelphia Gives 'Kiss' Rousing Sendoff

Seadler Calls Campaign ‘Good Public Relations'; Will Do It on 'Intruder'

Fanning the home fires of community pride to generate a head of steam to propel a picture's exploitation skyhigh is just as rewarding today as it has been in the past.

Anyway, MGM's experience, which has been almost continuous in this field across the years, indicates that the local angle is a strong one and its most recent experience along those lines, with "That Midnight Kiss" in Philadelphia, strengthens the belief. In fact, Leo is going to do it again when "Intruder in the Dust" receives a world premiere at Oxford, Miss., locale of its filming and birthplace of the author, the controversial William Faulkner. The exploitation disciples of Leo, who help the Lion do his roaring and purring, find that they haven't any complaint about the way a star or an author's birthplace reacts toward helping one of their pictures make the headlines. There's quite a history of success behind it, says Si Seadler, MGM acting director of advertising, publicity and exploitation in the absence of Howard Dietz.

There was a time, he recalls, when citizens of Atlanta and neighboring Georgia communities knocked themselves out to make the world premiere of "Gone with the Wind" so big that even the press association did not ignore it. All because Atlanta was the home town of the author, the late Margaret Mitchell.

Then there was the sensational success of one of the premieres for "The Stratton Story" in Greenville, Texas, home town of Monty Stratton, about whom the picture centered. Press and public cheered and the cheering made good exploitation.

In "That Midnight Kiss" MGM capitalized on the fact that its new, broad-shouldered, weight-lifting, sports-loving singing star, Mario Lanza, was born in South Philadelphia. The premiere was scheduled for the Boyd Theatre in Philadelphia and a hard-working exploitation crew, assisted by the Warner theatres' publicists, went to town.

Out of its functioning there appeared the following plotted and planned stunts: An appearance of Lanza, Kathryn Grayson and Johnnie Johnston, Miss Grayson's husband, at the American Legion Convention luncheon at which President Truman was to appear.

Another Legion event—the national commander's dinner—at which Lanza again donned his larynx and gave for the army and navy's top brass, including Gen. Lucius D. Clay, Gen. Omar Bradley and Defense Secretary Louis Johnson. An event at the Evening Bulletin's Home-maker Club—which has quite a following in Philadelphia, at which Miss Grayson received a new Kathryn Grayson orchid from the man who developed it. A dinner sponsored by RCA, for whom Lanza records.

Nine special radio programs. Visits by the stars to five neighborhood theatres and five personal appearances at the Boyd on the day "That Midnight Kiss" opened. Routine newspaper and radio stories. But over and above this, the native pride of the City of Brotherly Love stepped in and gave the exploiters a chance for local tie-ins that are usually reserved for the dreams of exploiters who indulge in too much Welsh rabbit.

Mayor Bernard Samuel of Philadelphia hailed from the same section of the town where Lanza lived as a kid and indulged in gang lights.

(Continued on Page 14)

To Make 'Em Leave

George Kelly, in charge of press relations for Warner Theatres in the Newark area, reports that theatres playing "Mighty Joe Young" have had to resort to a number of dodges to prevent kids from sitting through too many showings. Giveaways were promised to the mop-pets when the picture was over, one manager even resorting to handing out nickels to kids, on leaving. Others depended on the tried and true methods such as turning on the lights to usher them out.

Trial and Test for Exploitation Planned by UA

With what it regards as the largest release schedule it has put into effect within the past decade, set for the period of September, 1949 through June, 1950, United Artists this week was prepared to embark on an accompanying exploitation and publicity program which would be submitted to actual trial and error tests in the field before being made permanent.

The new "tailor-made" campaign plan, which is to be established for UA's schedule of 15 pictures, is calculated to give each picture micro-fine ballyhoo and to create an over-all scheme which can be adapted for application by the smaller individual exhibitor as well as the large circuit.

It is based on the premise that each picture will have a special exploiter who will be employed by United Artists to work with its advertising and publicity staff under the direction of national ad and publicity director Howard LeSier.

Leading off as the first such individual exploiter, will be Ben Serkowich, veteran press agent long noted for his independent thinking, who is assigned to Hakim Bros. "Without Honor." Other exploiter assignments will follow, LeSier told SHOWMEN'S TRADE REVIEW.

Each picture's exploitation and publicity is to get a test run, LeSier declared. This will consist of using the pre-release-planned ballyhoo campaign on one, two, or three engagements and studying the results. If the plan clicks, it will be used throughout release. If it fails, it will be scrapped and a new program.

(Continued on Page 16)

'Heiress' Screenings For Distaff Side

Taking advantage of the special appeal to women in Paramount's "The Heiress," an out-of-the-ordinary plan of trade and exhibitor screenings has been set by A. W. Schwalberg, vice-president and general sales manager.

Beginning October 3 screenings will be held in small intimate theatres in branch cities for the wives, mothers, daughters and friends of exhibitors. Wherever possible, the screenings will be scheduled in the afternoon, the most convenient time of day for the disaff representaties. In addition, invitations will be sent to women prominent in public life, the heads of organizations and clubs, newspaper women and society leaders and women prominent in public welfare and education.

McCabe With Eagle Lion

Tom McCabe has joined the Eagle Lion ad-publicity department under Director Leon Brandt as syndicate and home contact. Brandt announced at the weekend. McCabe was recently magazine and newspaper contact man for Margaret Ettinger and has been connected with 20th Century-Fox and Ted Bates.
SPECIAL SECTIONS FINE PROMOTION EXAMPLES. Reproduced above are the front cover and an inside page from the 20-page supplement in the Joliet, Ill., Herald News fashion edition of Universal's Technicolor's "Yes Sir, That's My Baby." A similar section of 16 pages was promoted in the Aurora, Ill., Beacon News, U-I supplied the maps of the pictures and the stories for the section, as well as the inspiration, and the cooperating newspapers went out and sold the advertisers. The inspiration was supplied by Ben Katz, U-I midwest advertising and publicity representative, and Phil Lauffer, U-I special field representative, who covered the Great States engagements. George F. Mahoney manages the Rialto in Joliet, while William Langdon manages the Paramount in Aurora. The special sections are indeed among the finest examples of promotion ever achieved by a film company.

GRIST FOR THE SHOWMANSHIP MILL

A second avenue for national publicity on "Oh You Beautiful Doll" has been arranged by 20th Century-Fox with Royal Crown Cola which involves the posting in every state in the nation of a 24-sheet displaying Star June Haver in a bathing suit. The poster will play up the picture with important credits as well as the product of the tied-in concern. The same poster has also been adapted for car cards of which Royal Crown bottlers will use about 60,000 and which will find its principal use in store window and counter displays. The picture will further be plugged through its music by record companies, music publishers and radio stations.

A four-page pictorial, two-color folder, opening out into a flash bloodstream, has been issued by Warner Bros., in conjunction with the United States Navy, on "Task Force." The folder will be distributed to schools, clubs and other organizations throughout the country.

A tip-off effecting Paramount to be launched in October entails the giveaway of three million balloons by Swan Soap, Bob Hope's radio sponsor. The balloons will be imprinted with a caricature of Hope and the message, "See The Great Lover." The promotion, made through Lever Bros. Company, will cover the country for "The Great Lover" which will be released as a New Year's holiday attraction.

A far-reaching merchandising program will be used to promote Cecil B. DeMille's "Samson and Delilah," according to Women's Wear Daily, leading fashion trade paper. Involving more than 3,000 different items and 350 manufacturers, the merchandise will consist primarily of apparel and accessories, and the manufacturers will spend approximately $2,750,000 in the advertising and promotion of the "Samson and Delilah" items. The program is expected to hit its full stride in early spring to coordinate with the release of the Technicolor motion picture. Manufacturers, merchants and designers have been attending the Henry Wilcoxon lectures in key cities, and the ground work for the numerous tieups is being laid by Wilcoxon. Although the picture is still six months from actual release, commitments have been received from hundreds of leading stores in principal cities to use window and storewide displays of the "Samson and Delilah" merchandise, as well as large space newspaper ads.

Drive-In Scores On Selling Front

For the first time a Drive-In Theatre has beaten out conventional type theatres in the Walter Reade Circuit in exploitation and special activities.

The 9W Drive-In in Kingston, N. Y., managed by Jack Hamilton, placed second among nearly 30 competing theatres in the circuit's "Manager-of-the-Month" contest for July. First place went to the Strand in Plainfield, N. J., where Julius Daniels is City Manager and Ann DeBromon is House Manager. Hamilton made his drive-in a winner for the first time by conducting game nights, baby parades, give-aways, square dancing, special humor shows, and several tie-ins with Kingston merchants for cooperative advertising.

Flying Boats Ballyhoo Serves Fox Midwest

Fox Midwest in Kansas City tied in with the Navy recently to get added ballyhoo for "Slattery's Hurricane." The theatre threw a lunch for the Navy's hurricane-chasing PBY's as they arrived here with the Naval Air Base Band to provide music and chamber of commerce officials on hand as the flying boats went on display for a day at the Municipal Airport.
This happy showman has

Cisyfteeo

(0mit try to pronounce it-
just play it!!)

*IM IN*
ALL-AMERICAN PREMIERE CONTEST
FATHER WAS A FULLBACK
Sept. 28-Dec. 4

COME TO THE STABLE
Ringing the box-office bell!

WAS A MALE WAR BRIDE
Topping “Belvedere” all along the line!

LATTER'S HURRICANE
Still Storming Across the Land!

YOU'RE MY EVERYTHING
“August Box-Office Champion”
—M. P. Herald

ATHER WAS A FULLBACK
Are you in the $7500 Premiere Contest?

HIEVES' HIGHWAY
“Another Mop-Up for 20th—Fox”
—Daily Variety

VERYBODY DOES IT
“Stars, word-of-mouth assure top
money-maker”—Shomen's

H, YOU BEAUTIFUL DOLL
Every Showman's Thanksgiving delight

There's No Business Like 20th Business!
**Blue Print for Ballyhoo**

American Theatres Corporation is going after more movie patrons for the company's 48 theatres in New England with a Fall Movie Festival campaign whose planning included meetings with film distributor representatives. Seen in photo above are Al Kane, Paramount; John Scully, Universal; E. X. Callahan, 20th-Fox; William Scully, Universal; ATC Head Samuel Pinanski; James Winn, UA; Ross Cropper, RKO, and exploitation men of their companies. At right, Gigi Perreau tells Mr. Pinanski she's happy her picture, "Roseanna McCoy" is to be one of the Festival shows.

**Citywide Campaign Promotes 'Quartet' Opening of New Rochester Art Theatre**

An outstanding citywide campaign representing industry public relations at their peak took place in Rochester, N. Y., recently when Eagle Lion "took over" the opening of the new deluxe Cinema Theatre, leading art house, with a four-week promotion campaign which included publicity and promotion for the Rochester Committee for Earthquake Relief in Ecuador, beneficiary of the opening-night receipts. Putting on the citywide campaign was Max Miller, exploitation representative on the staff of Leon Brandt, EL director of advertising, publicity and exploitation. Miller had the cooperation of Morris Slotnick and Phil Cohen, owners of the house.

Miller's campaign followed plans outlined by Brandt and William J. Heineman, EL vice-president in charge of distribution.

"In four weeks of intensive work," Heineman explains, "Miller not only sold 'Quartet' to the people of the city but definitely established the Cinema Theatre as the leading showcase for fine films in Rochester. In addition, he volunteered his services to aid in promoting and publicizing the local Earthquake Relief Fund for Ecuador."

**Comprehensive, Successful**

The "Quartet" campaign proved comprehensive and successful. Every promotion and exploitation outlet available in the city was tied in by Miller to flood the mid-New York region with newspaper and radio news of the film and the Cinema Theatre; every possible cooperative outlet was tied up for elaborate displays, cooperative advertising and promotions; and all city officials and the public turned out to celebrate the opening of Rochester's newest art showplace.

**'That Kiss' Gets A Rousing Sendoff**

(Continued from Page 11)

MGM exploiters (partial to mayors ever since their Chief, Bill Ferguson, used the late laughing, rotund Andy O'Keefe, then mayor of New Orleans, to good advantage with "The Fire Brigade"), saw an opportunity.

Mayor Samuel, a genial man who is also a competent politician, also saw an opportunity. After all, it would not hurt his prestige to provide visual proof that two local boys, both of whom had made good in different fields, had come from the same end of town.

He turned out to greet Lanza, drove about with him and posed for photographs. He also was good enough to include in his speech, according to Seidler, the foreword about Philadelphia which opens "That Midnight Kiss"—a circumstance which shows the mayor to be a man of fine tact or the MGM ballyhoo boys to be fine artists.

**Set Up Lanza Luncheon**

Then the Chamber of Commerce stepped forward. At its own expense, it set up a Lanza luncheon with the traveling stars as honored guests and to which 300 Philadelphia business and social leaders came.

About this time, the Romanovs of Italy remembered that Lanza, after all, was one of them. Result: A luncheon in his honor at the CR Club. No known expense to MGM.

But it was Mario's own neighborhood, where the folks who used to smite in pride when he was an up-and-coming sandlot ballplayer or raise a wondering eye when he and his pals tangled in bloody battles with rival boy gangs, that really went to town.

South Philadelphia streets grew festive with flags bedecking the doorways and windows of houses, and when Lanza drove through them in triumph, it was under welcoming ban- ners which the citizens put up at their own expense.

Looking at the general results, Seidler points out that they were not only proof of successful exploitation. They were, in addition, he claims, a good public relations gesture. The public in Philadelphia liked every moment of it, and the Boyd Theatre did a record business.

Awarded for the campaign, which was under Seidler's general supervision, are: Warner Bros. Zone Publicist Everett Calloway and his assistant, Irving Blumberg; MGM Area Publicist, James M. Ashcraft, and his aide, Eddie Gallner, and MGM Studio Publicist Barnett Kiesling.

**Grayson, Lanza Tour For 'Midnight Kiss'**

The personal appearance tour of Kathryn Grayson and Mario Lanza, following the recent world premiere of MGM's "That Midnight Kiss" in Philadelphia, was continuing this week with appearances in New Haven, Cleveland, St. Louis and Kansas City, the latter scheduled to take place at Loew's Midland on Sept. 17. The next day the couple were to return to Culver City to begin rehearsals on their next picture, "Serenade for Suzette."

**Bathing Beauties on Stage**

A parade of bathing beauties on the stage of Loew's Poli, Norwich, Conn., was promoted by Manager Joseph S. Boyle as advance publicity for "Neptune's Daughter". Contest was to find a "Miss Neptune of Norwich."
"Top" is tops for Bing 'n Barry

says the N. Y. Mirror
—and tops at delighting crowds at more than 1,250 dates, many of which topped "Connecticut Yankee," "Welcome Stranger" and "Emperor Waltz."

That's why right now your Number 1 Box-office Star's up-to-the-minute hit is top exhibitor-choice. Right now national magazines are singing its praises—and this month Bing'll be back on the air singing its songs and selling this heart-warming show for you as only he can! So play it right now!

It's The Latest Gold-Getter in
PARAMOUNT'S GOLD RUSH
OF '49

BING CROSBY · ANN BLYTH
BARRY FITZGERALD · HUME CRONYN
"Top O' The Morning"

Produced by ROBERT L. WELCH · DAVID MILLER
Written by Edmund Beloin and Richard Breen
Lyrics by Johnny Burke · Music by James Van Heusen
Trial and Test for Exploitation

(Continued from Page 11)

based on actual experience will be planned and again submitted to test. If, on the other hand, the original plan is generally satisfactory but shows certain weaknesses, the weaknesses will be rectified in the laboratory of showmanship experience and the revised campaign sent out.

Further, the campaign will be simplified wherever possible so that the individual exhibitor can use it when he has not the benefit of special assistance from the UA home office. Illustration for the managing editor said that a stunt was now being considered for “Without Honor” which would lend itself to such simplification.

The proposed stunt calls for engaging women with M.A. or Ph.D. degrees to act as contact agents for the pictures with newspapers. It would not be possible for the single, smaller exhibitor to carry this out, LeSieur explains, but he could easily hire a local college authority on domestic relations, about which the picture is concerned, on a local basis and then call in at the local papers.

LeSieur listed the following for release in the Sept. 1949-June 1950 period:


Central States to Run Ad-Editorials

As part of its public relations program, which teed-off recently with the dinner meeting in Mason City, Iowa, for leaders in church, school and civic affairs (STR, Sept. 10, p. 15), Central States Theatre Corps of Des Moines will inaugurate a series of Ad-Editorials to be published in newspapers in towns where the circuit operates. Starting Sept. 21, according to Mr. Blank, circuit executive.

The ads are a full column and will run on the same day each week and in the same location on the same page, insofar as possible. They include such subjects as "I Am a Movie Fan," "Have You Ever Been in the Dumps" and "Movies Are Entertaining—If Not Super-Colossal First-Porti."

The ads will be publicized through a comprehensive promotional campaign on the circuit's screens and through direct mail coverage.

N. Y. Rivoli Observes 'Constitution Day'

Annual observance of Constitution Day was to be held Saturday (17) at the New York Rivoli Theatre, with Daisy Dean, contralto singer and oratorical contest winner, scheduled to sing The Star Spangled Banner and recite Elia Kazan's poem, "I Am An American." Program was also to include a medley of patriotic tunes by Organist Cliff Cameron and the appearance of the color guard of NFA No. 600, American Legion, according to Managing Director Montague Salmon.

'McCoy' to Capitol

Samuel Goldwyn's "Roseanna McCoy" will have its first-run, New York engagement at the Capitol Theatre.

**Showmanship Parade**

Showmanship winners of the $500 prize money offered by Universal for the best campaign on its pictures by Tri-States theatremen are Wally Kemp, Grand Island, Neb., $250; William West, Rivoli, Falls City, Neb., $150, and Dale Russell, Hollywood, Sioux City, Iowa, $100. Contest was held during Tri-States' showmanship drive.

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**Showmanship Parade**

Walter Reade Theatres’ “TWIRP” nights—the letters standing for “The woman is requested to pay”—at the circuit’s Drive-In at Kingston, N. Y., have gone over big, the circuit reports, and arouses a great deal of hilarity among the patrons and satisfaction among the men who are admitted free, paying only the federal admission tax. The girls are requested to pay the bill and, says the circuit, usually enjoys doing it. TWIRP night comes but one night a week and is possible through a party of 950 bottom. Showing men in various stages of surprise, amusement and joy, with various gag lines such as “Hey, men! We’re In,” and “It’s the woman who pays.” The stunt adds to the fun of open air movieng, but Reade has not as yet announced the spread of TWIRP nights to other locations.

Superstition, believes H. Clayton-Nutt of the Broadway Eccles, England, stills’ plays a big part in many people’s lives. Accordingly, he worked on this angle to effect a novel approach for his new release, "The Big Dust," as he calls it. He prepared envelopes on which were printed "This May Bring You Luck" and went on to say that the Ancient Egyptians believed it lucky to carry a little sand in their wallets. The envelope for company’s "Big Dust," which he immediately but to be sure to open before the picture’s playdate. Inside was a small envelope of sand and a printed memo reading, "You are lucky to be reminded of this most excellent film,” and giving the full details. On the reverse was a offer of complimentary admissions to the best postcards giving details of lucky breaks since receiving the envelopes.

A two-way calendar program for the Bantam Theatre, Bantam, Conn., and the Bryan Memorial, Washington, D.C., has reached this desk. Joseph F. Reed is managing director of the Bantam, while Marie J. Reed manages the Bryan Memorial, so it’s all in the family. The Bantam’s program for the month takes up one side, while the Bryan Memorial’s for the month utilize the other. Merchant ads on both sides help defray the cost of printing and distribution. Film titles, by the way, are in large, bold black type so that no one can miss them.

Mighty Joe Young was ugly but docile when led around the streets of Kingston, N. Y., to ballyhoo the picture of that title at Reade’s Kingston Theatre. Manager Betty Risley dressed an usher in a rented gorilla costume and had another attendant lead him around town visiting stores, restaurants and other points of interest along the way. The "gorilla" was also driven around town in the back of a truck and sent climbing around the theatre marquee and the upright sign in the evenings. The ballyhoo paid off: the picture opened strong at the Kingston.

Boy-and-Girl-on-Bench Ballyhoo for "My Dream"

Manager Jerome Baker of the RKO Coliseum Theatre, New York, has given a gesture of enthusiasm for "My Dream Is Yours" with a simple street ballyhoo. On a bench, with a card with picture, theatre and playdate credit, he placed a boy and girl who played a Victoria using the record of the song, My Dream Is Yours.
SKY HIGH START
OF THE BIG
BERGMAN
BONANZA!

THERE HASN'T BEEN
AN OPENER LIKE IT
IN THE MUSIC HALL'S
'49 BOXOFFICE HISTORY!

ALFRED HITCHCOCK'S
'UNDER
CAPRICORN'

IS THE INGRID BERGMAN PICTURE
EVERYONE IS WAITING TO SEE!

Warner Bros. Again!

DIRECTED BY ALFRED HITCHCOCK.
SCREEN PLAY BY JAMES RIDGE.
ADAPTED FROM JOHN COTTON'S
PLAY BY JOSEPH COTTEN.
FROM THE NOVEL BY HELEN SIMONSON.
Port Arthur Cinema Guild Scores Hit

Not so long ago this column went on record as recommending the formation of Fan and Cinema Clubs under local theatre sponsorship with effort guided along lines to increase theatre attendance. At the time it was our impression that in an era that had witnessed the bornint of so many groups seemingly organized for the express purpose of brickbat tossing and fault finding, it would be mighty helpful to have one or more aggregations pledged to do battle for our side. Also we felt that a sincere effort to stimulate a personal interest among the local populace in celluloid personalities and productions would bolster the admittedly waning moviegoing habit.

Back in the early '20s, when the construction details for our present full area exhibition coverage were just taking shape, it was proved that Fan Clubs and Film Study Groups provided material of unsurpassed excellence for the making of our foundation blocks. During that time just about every screen personality who gained sufficient prominence to warrant mention as a cast member was entrenched in public favor—and practically guaranteed a box-office following—through the sure-fire process of Fan Club organization. The job was not difficult and many managers became expert in directing the formations until almost any community boasting a theatre also boasted various Fan Clubs paying homage to some picture celebrity. All that was needed was to determine some angle of merit in the performance of this or that person appearing in pictures and prevail on some member of the "Flapper" or "Jollybear" fraternity. As such they were known then, to become president and solicit memberships for the club named in honor of the star or performer. Usually a "letter to the editor" of the local paper, after a complement of club officers had been selected, was sufficient to skyrocket the club into sizable membership. Letters were then sent (frequently at theatre expense) to friends in other cities, with the chain progressing to national proportions in almost "nothing flat."

Clubs Charged Dues, Used Own Funds for Mailing

Frequently the display of a monster book in the theatre lobby was used to stimulate membership drives. An accompanying sign requested patrons to sign their names and addresses as members who would be favored with an autographed photo of the player. Memberships running into thousands were not uncommon. As the lists grew so did the mailing expense, but box-office returns rose in proportion. In many instances the clubs even charged dues and used their own funds for mailing. No end of these clubs grew to such proportions that they became studio responsibilities, and sizable staffs were required to handle mailing and other details. The history of past—and many of the current—stars who rose to cinema dominance via the Fan club route would require space far in excess of my yearly allotment to enumerate.

Many of the old clubs are still existing but dormant and could, more than likely, be revived in the interest of new personalities if proper stimuli were provided by theatre managers. Just about any columnist is wide open for a feature story about "What Became of the Old Time Movie Fan Clubs." With the interest created it would be possible to hypo the fad into current activity that would do a lot toward bringing 'em back within range of your cashier's smile—^are you still insisting that she smile when she sees those faces at her window?

Just to prove that it can be done and that there is still much pay ore in the film club mine let me tell you what happened at a neighborhood (indie) theatre in Port Arthur, Texas:

Why Didn't the Theatre Play 'Arty' or Foreign Films?

Charlie Brent, owner of the Village Theatre, was approached by a girl newspaper columnist who posed a query as to why the house didn't play "arty" pictures and the outstanding foreign attractions. After explaining the dearth of customers attracted to such showings, he went on to explain the lack of interest in such films as probably being due to the overloaded social agenda of the type of people most likely to attend and the absence of organized effort to emphasize the cultural benefits to be derived. The columnist was so certain that interest could be cultivated she decided to make use of her space to attempt organization.

In a matter of days a Cinema Guild of Port Arthur was formed and officers elected. In a matter of weeks the growth in membership was such as to attract attention of discriminating film seekers from the big sister city of Beaumont, some 20 miles distant, and little sister city of Orange, an equal trek in another direction. The newspapers of those cities took up the Port Arthur story and

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WILLIAM ELLIOTT  WORLD-FAMED
ACTION-STAR

Thunders Across the Serial Screen
As America’s Most Famous Indian Fighter!

THE GREAT ADVENTURES OF
WILD BILL HICKOK

with
WILLIAM ELLIOTT · MONTE BLUE
CAROLE WAYNE · FRANKIE DARRO · ROSCOE ATE
CHIEF THUNDER CLOUD · MALA

Screen Play by George Rosener, Charles Arthur Powell, G. A. Durlam
Directed by Mack V. Wright and Sam Nelson
A COLUMBIA SERIAL  (Re-release)

How They’ll Love This COLUMBIA SUPER-SERIAL...
your ready-made audience of millions of school kids and adults alike who have
read the thrilling story of a peerless American pioneer!
Jackson ...
(Continued from Page 18)

openly deplored the lack of similar effort in their own towns, and recently the Texas metropolis, Houston, editorialized on the pending marriage of culture and industry—Port Arthur being one of the nation's largest concentrations of petroleum refining and processing—as illustrated by the widespread interest in the P. A. Cinema Guild. As this is written I am told that some 1,500 folks have purchased memberships and a series of six pictures—one each month—beginning in September have been arranged.

Letter to the Manager
I'm sure that any effort of mine would only serve to confuse the very clear issue of Guild organization, selection of attractions and theatre participation as set forth in a letter sent to Charles Brent by Miss Freda Halwe of the Port Arthur News, dated July 14, 1949. Here 'tis:

"In connection with the formation of a Cinema Guild in Port Arthur, Texas, we wish to set down for your consideration the principal points of our plan.

"It is proposed to offer to the general public a membership in a Cinema Guild. This membership would sell for $3 and entitle the member to attend the showing of the six Guild selections. These selections are to be chosen by the management of the Village Theatre in Port Arthur from a list submitted by the appointed committee of the Cinema Guild.

For At Least One Night
"Each selection would be exhibited at the Village Theatre for at least one night of each month over a six-month period. The particular night will be selected by the management of the theatre so as to best fit in with its commitments and, at the same time, allow as uniform a showing as possible of the Guild selections.

"The Cinema Guild will pay to the Village Theatre, on the night of the presentation of the Guild selection, a stipulated amount for each member regardless of attendance on that night. The members of the Cinema Guild will be allowed to view the selection without further payment. Of course, the general public will be permitted to attend in the usual manner.

"In view of the required expenses of forming such a group, selling memberships, printing of tickets, and other administrative expenses, it would be necessary for the Cinema Guild to have a ticket surcharge on the individual selection.

Specifically, the Cinema Guild will attempt to sell a minimum of three hundred memberships at $3 each, equivalent to the usual box-office price for six shows at 50 cents each. At present, we have sixty names on file with no effort at a membership campaign, and these sixty have expressed themselves as able to sell some 150 memberships.

'No Refund to Guild'
"On the night of the presentation of each selection, the Guild will pay to the Village Theatre a sum which will be equal to the 50 cents per member less a 15 per cent discount which would be used for payment of expenses incurred by the Guild. There would be no refund to the Guild nor to any of its members due to non-attendance. As to the advantage which may be had by the Village Theatre, it at least would be repaid by the increased publicity and the prestige it would receive.

"It would be necessary for the management of the Village Theatre to agree to such a plan for a period of six months in order that the Guild may sell memberships on the basis above. If this arrangement can be made, and the membership obtained, the Cinema Guild will be happy to continue its active support to such plans in the future.

"An added incentive which could undoubtedly assist sales of memberships would be some arrangement whereby members of the Cinema Guild would be assured seats at the showing of all Guild selections.

'Basis for Membership'
"We hope that this plan will be satisfactory to you and that it will prove as profitable to the exhibitor as to those desiring of seeing such worthwhile pictures.

"In order to have a basis for a membership drive, it is necessary that we have a written reply from you at as early a date as possible, accepting the proposal or making such counter-proposal as you see fit. It is hoped that we may begin our membership drive within the next week or ten days, so that interest already aroused will not be lost. But, of course, we cannot proceed without specific written agreement from you.

"Our list of desired films is enclosed."

Request Was Met
Did you ever scan a sweater deal than that? Brent, or any other theatre executive, would hesitate to advance demands equal to the concessions offered. Miss Halwe has proposed just about everything the theatre could possibly ask for and more. And, the beauty of it is that it's being asked of, and not by, the theatre. You can bet your life its every request was met by the Village Theatre—and promptly. Six weeks later the group had grown to the 1,500 membership set forth earlier and the first screen offering is set for late September because the Guild wanted to make the event as big as possible and was figuring on increasing the membership through solicitation of teachers and students of the local college.

This is practically all brand new theatre money. It's money from that faction this column has often talked about as being highly prospective—the gang who have been over-subsidizing the concert and opera series in all the big and little cities throughout the nation. It's from the pockets of the pseudo-intelligentsia who just have to "keep up with the Jones'.

Take the Lead
There's plenty of ticket swag in those jeans and all you have to do to get the exclusive swapping privileges in your town is to take the lead in a movement similar to the one now promising big revenue to the Village Theatre in Port Arthur. There's surely a columnist in your town who would feel proud to spearhead such a movement. If they're in doubt as to how to go about it, have them communicate with Miss Halwe in Port Arthur. I'm sure she will be more than willing to supply all details and be proud of the fact that her success was intimidating other sections of the land. But, don't overlook the chances of building up revenue from the kind of folks that hold promise of becoming regular attraction-to-attraction customers. The old time Fan Clubs are still replete with the kind of theatre 'stickum' that made them such excellent foundation blocks way back in the early '20s.

Think of the Friends
And, aside from the revenue, just think of the friends you're making and the prestige you'll be building for your theatre. They'll all come in mighty handy if you ever find annoying or discriminating legislation pending on the agenda of the local body politic.
The Box-Office Slant
Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Great Lover
Paramount Comedy 80 mins.

AUDIENCE SLANT (Family) The Bob Hope formula, with the comedian blundering in and out of danger, is repeated here with its usual effect, and those who have enjoyed it in the past will again be convulsed with laughter.

BOX-OFFICE SLANT: This looks like a sure winner in all situations where the Hope name is established as a draw.


Plot: Hope, the leader of a group of pseudo-Boy Scouts on a European cycling junket, is used by Roland Young as a foil in a gambling swindle when Hope falls for the wiles of Rhonda Fleming, daughter of a bankrupt Grand Duke. When Hope discovers his plight, he is forced to contend with the murderous intentions of Young, and the displeasure of his charges. With Rhonda’s help, however, things are eventually straightened out.

Comment: Though somewhat slow in getting started, "The Great Lover" moves rapidly after its main idea has once been established. And when the action starts, Hope is as resourceful as ever in providing laugh-provoking gags. Producer Edmund Beloin has surrounded the star with an expert cast, and the performance of Roland Young as a suave international card sharp with a flair for garnering innocent accomplices is particularly good. The youngsters who form the troop of scouts also turn in uniformly excellent performances, with Richard Lyon and Gary Gray standing out. Rhonda Fleming does what little she has to do very well, and leads charm in all of her scenes. Roland Colver as the Grand Duke, and Jim Backus as a detective, also perform well. The direction of Alexander Hall keeps the camera moving constantly and points the visual gags to full advantage. The direction is particularly effective in a sequence which has Hope riding the anchor from the top deck to the sea, in scenes which are alternately geared to suspense and comedy. This looks like a sure winner in all situations.

The Fighting Kentuckian
Republic Romantic Melodrama 100 mins.

AUDIENCE SLANT: (Family) Plenty of swift action, rugged riding and fight—in this tale of Napoleon's officers exiled to Alabama to please the action fans, with a love story that the women especially will like. Acting and direction are excellent for this pioneer-type Lowell Thomas production.

BOX-OFFICE SLANT: Should do all right as a single in situations where action is wanted and when billed above a comedy elsewhere. Exhibitors have several good action marquees names to play with; also exciting action and two good songs.

Cast: John Wayne, Vera Ralston, Philip Dorn,

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They Like It

The Vallos Circuit's Wheaton at Wheaton, III., reportedly is trying a new stunt to put over single features. A program of singles and shorts, known as the Wheaton Flyer, is being played in to this end with Manager Mike Sill reporting it is meeting with a pleased reception by local audiences.

Oh, You Beautiful Doll

(Color by Technicolor)

AUDIENCE SLANT: (Family) A lively musical which general audiences will find very pleasant entertainment.

BOX-OFFICE SLANT: Songs, pleasant cast, Technicolor and title are exploitable and appealing to general audiences.


The Gal Who Took the West

(Color by Technicolor)

AUDIENCE SLANT: (Family) Told, directed and acted with verve, speed and color, this western comedy-drama is good fun for 75 to 100 per cent of all audiences.

BOX-OFFICE SLANT: Despite its improbabilities, the film is just what the Drs. John Quincy Public ordered for an anemic screen. Showmanly pushing will move it into the big money-making class.


Joe Palooka in Counterpunch

Monogram Comedy-Drama 70 mins.

AUDIENCE SLANT: (Family) Fun for the kids and excitement for their elders is provided generously in this latest of the Palookas.

BOX-OFFICE SLANT: As a worthy successor to the earlier pictures in this series, this should give a good account of itself in most situations.


Plot: Palooka, signed to fight a championship bout in South America, becomes involved in a country dispute and attempts to use him and his party to smuggle counterfeit currency. Despite bungling by Errol, the gang is rounded up through fast action by Kirkwood and Elyse Knox, and Palooka comes from behind to win his bout.

Comment: Under the able guidance of Producer Hal E. Chester, this series has assembled a smooth working cast and crew that make each film fast moving and entertaining. Kirkwood, Errol and Miss Knox give such splendid performances that the impossible characters they portray seem believable and the situations in which they become involved hardly seem exaggerated. In this particular offering, Sheila Ryan, Marcel Journet, Walter Sande and Douglas Dumbrille contribute the best supporting performances.

Drive-In Holdover

Allied Artists' "Massacre River," which inaugurated the first-run policy at drive-ins in the metropolitan territory and at two Salt Lake City spots, the Woodland and Auditorium, was held over at both of the latter.

Comment: Told, directed and acted with verve, speed and color, this picture is good fun for 75 to 100 per cent of all audiences. To be sure, there are improbabilities, but what is an improbability—or a dozen, for that matter—are writer and director considerations. When John Q. unique a screen diversified it, they are all forgotten in this so-different "western"—in its action story, its grimly sardonic humor and the colorfulness of its characterizations. And its general pleasing effect is heightened by its Technicolor photog- raphy. It's a good job, well done by all concerned and will amuse, entertain and often thrill alike patrons of westerns and those who prefer a screen diversified entertainment. This is authoritative and greatly entertaining and is the center of the spotlight. Svele, youthful Yvonne DeCarlo, appearing in place of the expected big-bosomed, broad-beamed grand opera prima donna, charms all the characters—and will charm the public, too—by her singing of Clancy, Frankie and Johnnie, and by her spirited performance. The entire cast is capable, with several worthy of special mention. Particularly noteworthy in this, Russell Simpson as oldtimers, Scott Brady and John Russell as the hating cousins, John Litel and Myrna Dell. Despite its improbabilities and some loose ends, the film is just a good Palooka to date.
SAN FRANCISCO

Reservations for the Pacific Coast Conference of Independent Theatre Owners convention at Sun Valley, Idaho, on October 15-17 are beginning to flow according to H. V. (Rotus) Harvey, FCCITO Board chairman. He stated that the convention’s agenda and principle speakers have yet to be indicated for the convention attendees. Among those who have already indicated their attendance are: Mr. and Mrs. Gerald Hardy, Westland Theatres; Mr. and Mrs. Homer Tegtmeyer, Mr., and Mrs. Ernest Watkins, Mr. and Mrs. Julian Harvey, Westland Theatres; Mr. and Mrs. George Moore, Fairfield theatre; Mr. and Mrs. Ben Levin, General Theatrical; Mr. and Mrs. Ray Syufy, Valley theatre, Mr. Sadie Pollock, City, Mr. and Mrs. Charles Pease, Excedor; Mr. and Mrs. James Lima, San Jose; Mr. and Mrs. Jess Levin, General Theatrical; Mr. and Mrs. Rhoda W. Harvey, Westland Theatres, Mr. and Mrs. Rotus Harvey and Mrs. Hannah Opip. Visitors from Southern California who came to Shelly financier Louis R. Lurie at a testimonial luncheon included Louis B. Mayer of MGM, Sherill Corwin and Sam Levin, Los Angeles Classic Salesman Chan Carpenter has been named to a new post with the Favorite Film organization manager for the exchange headed by N. P. Jacob. Carpenter recently became the father of a 7-1/2 daughter, Catherine Louise.

Publicist Graham Killingsbury, North Coast Theatres, was called from his vacation at Lake Tahoe to open new vaudeville policy at Orpheum, Los Angeles. He has now returned to San Francisco and his regular post... Rio Theatre in Richmond, Calif., was recently purchased by Paul Aglet from Henry Lazarrini.

NEW HAVEN

Members of the press and radio, augmented by city and state officials, played host to Kathryn Grayson, Mario Lanza and Johnnie Johnston, MGM stars of “That Midnight Kiss” at a press luncheon at New Haven’s Lawn Tennis Club. Introductions were made by Loew Poli N. E. Division Manager Harry F. Shaw and Lou Brown, his press chief. Managers of various Loew theatres in the territory chaperoned the visiting press party. Drove from New York with Riss Stewart of MGM and Dan Terrell of Loew’s accompanying them.

Variety Club of Connecticut, Tent 31, will hold a special dinner meeting on Sept. 19 to decide policies for the winter and make plans for entertainment activities,... Mrs. Roger Mahan, wife of the owner of theatres in Waterbury and her son, attended the TOA convention in Los Angeles.

Morris Kepner, former owner of theatres in Glastonbury, announces that his new theatre, the Burnside in East Hartford would be opened on Sept. 14... Buddy O’Toole, son of Tim O’Toole, former Columbia manager, with his wife, is visiting relations in Connecticut. He reports that his father is enjoying the climate in Fort Lauderdale.

Floyd L. Jansen, manager of the Roger Sherman, was on the losing end of his weekly golf match with Poli Manager, Morris Rosenthal. Mr. and Mrs. Al Shuman, of the Hartford Theatre Operating Co., were in New Haven buying and booking... Maurice Bailey of the Bailey Theatres and Mrs. Bailey announce the engagement of their daughter, Joyce Zelda, to Bernard L. Kaye.

DENVER

The Rocky Mountain Screen club started up full activities with the Monday noon luncheon at the Thursday night screenings. Jack Cleary, former manager of the Vogue, has organized the Western States Theatre exchange, and will deal in theatres. Garry Klein, son of Richard Klein, general manager of the Black Hills Amusement Co., Rapid City, S.D., has been stricken with polio.

Tom Bailey has added the distribution of Lippert Productions films in the Denver and Salt Lake territories. Harold L. Beergart, Dallas, Texas, being in Colorado on a sales trip, came on to Denver for conferences with M. R. Austin, branch manager.


Atmosphere

Latest touch in western atmosphere comes from the new all-western Rodeway at Louisville, where the rest-room doors are labeled “Cowboys” and “Cowgirls” and the box-office sign lists admissions as 25 cents for “Oldtimers” ad 15 cents for “Buckaroos.”

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OMAHA

The Holly Theatre at Beatrice was re-opened after remodeling by Frank Hollingsworth. Also over the Labor Day weekend Virgil Harbison reopened the Mayfair at Shenandoah, la., which recently purchased.

Eagle Lion Manager Ed Cohen was in Des Moines... Paramount Manager M. E. Anderson hauled to Chicago for a one-day meeting... RKO Manager Jack Renfro went to Houghton, Kans., over Labor Day to see his father... Tri-States Theatres District Manager William Mitchell went to St. Louis to observe vaudeville on the Fox Theatre stage.

Vacationists include: MGM salesman Fred Fejer, to Black Hills; MGM Cashier Mrs. Evelyn Cannon, to Canada; Bill Taylor, MGM; Teresa Yecho, MGM; United Artists office manager Sidney McAdery, Hazel Brown, RKO, to Rockies; Mr. and Mrs. Carl White, Quality Theatre Supply owners, to Little Rock.

Mrs. William Gaddoni, wife of the MGM manager, flew to Albany, N. Y., to attend services for her father... The Omaha Coliseum held a farewell party for Dave Arthur, resigning RKO salesman... Mrs. H. B. Johnston, wife of the Universal-International manager, is visiting in Los Angeles.

RKO Contract Clerk Phoebe Munford entered the hospital for an appendectomy.

MGM Head Inspector Jennie Stokes is back at work after a summer in California... MGM Cashier Dorothy Kount played short-stop on the Omaha softball team that won the state championship.

BOSTON

Boston Publicity Club President John Malloy has named Lillian Travars as program committee chairman to the annual Red Sox Managers’ dinner which has been held after the last game of the season ever since the 1938 hurricane. Barbara Perry, formerly with MGM and later with 20th-Fox in New York, has returned to his home here and will open a public relations office.

The Kennebunk Theatre, Kennebunk, Me., was burned to the ground shortly after its closing party; loss was $65,000... Duxbury, Mass., has a new playhouse, the Duxbury, reconstructed from a large dairy barn.

RKO’s Red King and Warners’ Art Moger are making arrangements for the annual party of the Hurricane Club at the Hotel Statler on Sept. 21. The convention is held here since the 1938 hurricane.... Barbara Perry, former cashier at the Paramount and Modern theatres, is now managing a tea room in Los Angeles.

Sam Pinkas and Martin J. Mulfin left last week for the Pacific coast to attend the TOA convention.

Joseph Kelly, long an area publicity man
here, has left the amusement field to join the public relations staff of Johns Hopkins Hospital in Baltimore, . . . Bob Vance of Tampa, who has been doing publicity work in Boston for several weeks, has gone to Comedies, Inc. . . . Lou Gordon of the Lockwood-Gordon circuit made a business trip to New York last week.

DALLAS

The Gene Autry Enterprise theatres here have been sold to Robb and Rowley who will take charge of the houses on Oct. 1. It was learned here Monday. Houses owned by Autry are the Hill, Cliff, Queen, Kessler, and Beckley in the Oak Cliff area of Dallas. Robb and Rowley operate the Beverly Hills, Astor, Midway, Bowcaw, Stevens, Texas and Vogue in Dallas.

Marie Wilson was guest of honor at the Dallas Athletic Club Wednesday on her trip here in behalf of "My Friend Irma," which opens at Dallas' Majestic Nov. 22. Among those attending were Duke Clark, regional Paramount manager, R. J. O'Donnell, and drama editors and radio representatives.

Advance sale for Variety's annual Turtle Derby at the Ice House Arena Saturday is strong, according to James O. Cherry, Interstate executive in charge. Proceeds will benefit the Boys Ranch at Bedford, Texas. . . . Interstate Vice-President R. J. O'Donnell says his trip to England has been postponed until April. He was to have appeared at a Sept. 22 installation of a Variety brand in London and toured in France and Italy thereafter.

The Chalk Hill and Buckner Boulevard Drive-Ins here, operated by Underwood and Ezell, are attracting many visitors to their jungelands. The big cages are filled with a variety of monkeys and were put here after similar installations at the circuit's South Texas houses attracted much favorable interest, according to General Manager Al Reynolds.

PORTLAND

Comedies prove the most popular film offerings in the key cities, Manager Frank Pratt of Portland's Paramount finds. . . . Roy and Madeline Brown of the Jones circuit, Portland, weekended in Seattle. . . . Bud Brody, branch manager for National Screen, Bill Shartin of Film Classics and his wife are attending Ellenburg rodeo. . . . Auditor Elmer Sedlin, RKO, is covering the Portland and Seattle exchanges.

Gemma Rodenburg of Monogram, Seattle, is moving to California and is succeeded as secretary to Manager Abbett by Elizabeth Nichols of the Dallas, Texas, office. . . . Jack Thauner, with 22 years' service with Northwest Film Service, resigned to reach it on Whidby Island. . . . Tony Martin finished a successful week at Metropolitan Seattle. . . . "White Heat" heads the bill at Orphenn's 22nd anniversary show, Seattle.

Conflict between regulators and a theatre guild and a Seattle ordinance is forcing leading theatrical agents out of business, says Joe Daniels, Jerry Ross and Bert Lebey. Variety Weekly in another guild action, must register on specific forms which conflict with registration requirements of the city. . . . In addition to the many problems of theatre managers, exhibitors in Syracuse, Wash., are out to exterminate a horde of rats which have no regard for either the house equipment or the patrons.

LOS ANGELES

Western Amusement added a new theatre to its chain on Sept. 15 when it opened the 500-seat Whitney at Lone Pine. The house is the first to bring full time movies to the community. . . . Foster Blake, local Universal sales manager, has returned to his desk after a swing around the territory.

All film row is speculating on what changes if any will occur in the first-run situation when divestment starts. Because every distributor has a showcase here, there are nine separate combinations of theatres which act as first-run houses on a day-and-date policy. It is said to be the only situation of its kind in the country. Divestment may mean the breakup of some of these. The Million Dollar Theatre has succeeded the Orpheum in one Fox West Coast first-run combination. The change was made when the Orpheum returned to a vaudeville policy.

B. F. Shearer of the Seattle accessory house which bears his name, is in town visiting his local branch. . . . Seymour Peiser, Fox West Coast publicist, is back from a short business trip to Sacramento. . . . A. J. O'Keefe, of the Universal-International sales office here is here on a business trip. . . . L. C. Meyers of the New Colton Theatre in Colton was here on a buying trip.

Mary Soloman, former Monogram manager who has been there for some time, is reported making a splendid recovery from surgery at the Cedars of Lebanon Hospital.

ATLANTA

Monogram Southern District Manager Jimmy Pritchard was here from Dallas, Tex., conferring with Monogram Southern Exchange-President Arthur C. Bromberg. . . . Also here visiting from Dallas, Tex., were Sam M. Berry of the National Theatre Supply office in that city, his wife and daughter. . . . West Coast Theatre Executive Oscar Oldknow visited friends here. . . . Astor Pictures President Bob Savini was here from New York visiting his brother, N. E. Savini.

Martin and Thomson opened their 400-car under-skyer at Dothan, Ala., with Rufus Davis, Jr., as manager. . . . Mrs. Ruma Greenleaf has opened her 500-seater at Liberty, S. C., and closed the old Curtis. . . . Graham and Rockholt opened their drive-in at Dayton, Tenn. . . . Ray Eavis opened his new drive-in at Hattiesburg, Miss.

(Continued on Page 26)
VALENCIO

RKO Calgary Salesman Dick Hamilton is the father of a baby boy named Richard L., Jr. ... Industry Newcomer Frank Dwyer is the new assistant manager of the International Cinema, replacing Ronald Houston who resigned due to illness. Gus Hoedc and Mary Hoedc, both of the Lux Theatre staff, are vacationing in San Francisco. ... The downtown Auditorium has reopened after a $75,000 renovation program.

The Alberta Theatres Association has asked the Alberta provincial government to amend theatre regulations to provide for only one projectionist instead of two in theatres having more than 499 seats, following the ruling of a British Columbia labor board to that effect. Vancouver projectionists are opposed to the B.C. ruling.

The Film Exchange Bowling League starts the new season on Sept. 13 with eight teams. New officers are President Doug White, Warner booker, and Secretary-Treasurer Elizabeth Alexander of Sovereign Films. Many Vancouver exhibitors were victims of bogus $10 bills which flooded the city over Labor Day weekend. ... Veteran Doorman James Carter of the Capitol here collapsed and died during Tuesday night's performance last week. His widow survives.

OKLAHOMA CITY

Theatres in Oklahoma will be “seriously threatened” if a 75-cent minimum hourly wage law applies to them, according to Morris Lovenstein, president of the Theatre Owners of Oklahoma, who said he had wired Senators Robert S. Kerr and Elmer Thomas asking them to oppose the proposed law which already has passed both houses and senate, but with details still being worked out in conference.

John Carroll, Hollywood actor-producer-singer, will be in Oklahoma City this weekend for the opening of the new Persian room in the Skirvin Tower Hotel.

Tulsa's newest de luxe downtown theatre, the Kilto, is set to open Thursday afternoon. More than $50,000 has been spent on redecorating and furnishing the house.

The Strand, Tulsa, under new management since the middle of the last week, has returned to a double-bill policy of family pictures with program changes three times weekly. Work will start soon on the first drive-in at Guthrie, Okla., according to Al Powell, manager-partner of the local Griffith theatres.

Ben Adams, 33, who started working at theatres in Altus, Okla., at the age of 17, has been named manager of a new $120,000 theatre at Lebanon, Ore. ... Bound & Hock Drive-in Theatres, Inc., Texarkana, Texas, has been granted a charter, for 50-year term, with $5,000 capital. Incorporators: C. C. Bounds, Leo Bounds and Lawson D. Powers, Jr.

BUFFALO

Lafayette Manager George H. Mackenna, recently spoke before the Women's Auxiliary of the Sister Kenny Foundation of western New York, of which he is treasurer. He described current activities of the Foundation. ... His many friends will be pleased to know that Paramount City Salesman John Good, who was stricken with polo, is showing slight improvement. He still is in an iron lung and not yet out of danger, but doctors are encouraged by his progress.

Pat Haberer of the Paramount branch became the bride of James Davis of Buffalo here last Saturday. The couple is honeymooning in the Thousand Islands country. ... Jennie Buscaglia has joined the Paramount inspection department, replacing Marjorie Nelson, who is also soon to become a bride. ... General Manager Elmer Lux, Dariell Theatres, is a member of the committee for the staging of an Autumn Choral Festival for the benefit of the Edward J. Gohr Memorial Fund.

Paramount Manager Mike Simon has named Oct. 28 Oscar Morgan Week in the local exchange's Gold Rush of 49 drive. Oscar was in Buffalo recently and put some real pep into the local staff. ... Janice Carroll Schuchert, daughter of Mr. and Mrs. Joseph A. Schuchert, Jr., has become engaged to Michael A. Jusko of Buffalo.

Another Step

The Skyway and Parkway under-skiers at Louisville, still bidding for first-run product, joined up in booking "Take One False Step" day and date. The "Ways also lowered prices from the 65 cents usual for first-run films to 49 cents, with kids under 12 free as always.

SENIOR EXECUTIVES MEET ON MOVIE SET. Senior executives of Warner Bros. and Associated British met recently on the set at Elstree Studios in England where Alfred Hitchcock's "Stage Fright," co-starring Jane Wyman, Richard Todd, Marlene Dietrich and Michael Wilding, L-R: Vaughn N. Dzan, general manager of Elstree Studios; Producer-Director Hitchcock; Arthur S. Abeles, Jr., managing director of Warner Bros.—First National Productions, Ltd., and L. Lewis, secretary of that company.

HARTFORD

Wedding bells are slated for Oct. 10 for Assistant Manager Robert A. Hills of E. M. Loew's Plymouth, Worcester, Mass., and Cashier Ann DePari. ... Ann Gilbert is new usherette at the Princess. ... Mary E. Clark is the new cashier at E. M. Loew's. ... John C. McDonald has replaced Dick Kalagher as manager of Interstate's State at Rochester, N. Y. Kalagher goes to the circuit's Strand at Southbridge, Mass.

The Victory, New London, is giving vaudeville on Fridays and Saturdays with films the rest of the week and Manager Charlie Aaron has set new admission scales at 20 cents for children and 44 for adults Sundays and evenings; 12 and 32 cents for weekday matinees.

Don Schuman, son of Hartford Theatre Circuit Executive Leon Schuman left for Switzerland to study the violin at the Conservatory of Music in Geneva. ... Retired New Haven Exhibitor Mike Thomasino has returned from a trip to Europe. ... Universal Exploiter Jerry Evans was a visitor at Hartford, New Haven, Bridgeport and Norwich.

Back from vacation: Manager John D'Amato, Palace, New Beacon; Manager Fred Greenway, Loew's Poli Palace, and Mrs. Greenway; Loew's Poli Stage Manager Lew Mello; Estelle O'Toole, secretary to Warner Theatres Hartford District Manager Henry L. Needles. ... Bernie Morschell of Community Amusement was the star player of the Loew-Poli softball league team which defeated the Allyn team, 5 to 4, on Sept. 11.

Theatre managers and circuit executives of the New England Theatres Circuit attended a divisional meeting last week, with following (Continued on Page 27)
September 17, 1949

Featuring:

CONFECTION MERCHANDISING

Regular Features

Projection Advisory Council

Maintenance Memos
For Managers

Maintenance Memos
For Projectionists

A Section Published
Every Fourth Week By
Showmen's Trade Review

AARON NADELL
Technical Editor
Change dim screen
SQUINT

to bright screen
SPARKLE

with "NATIONAL" HIGH INTENSITY PROJECTOR CARBONS
and make box office
BOOM!

The term "National" is a registered trade mark of NATIONAL CARBON COMPANY, INC., Unit of Union Carbide and Carbon Corporation, 30 East 42nd Street, New York 17, N.Y.

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
$10,950 Yearly Net Popcorn Profit Claimed Normal for Average 700-Seat Theatre

As told to Aaron Nadell
By C. P. O'Grady
Manager, Popcorn Department National Theatre Supply

Yes, it is quite possible to calculate what the theatre's popcorn sales and profits should be. The results will vary in different situations and complete statistics on theatre sales of popcorn have never been gathered on a quantitative, scientific basis, wide experience in many parts of the United States definitely enables one to set, with sufficient margin of accuracy, both the sales and the profits that the average theatreman can expect.

In any such calculation, a few assumptions must be taken for granted. For example, it must be assumed that the theatreman is putting real showmanship behind his exploitation of his popcorn business. It must also be assumed that he is operating that phase of activities in a genuinely business-like way, with proper equipment, good packaging and all the other requisites of any efficiently run business.

If these elements are assured, definite figures can be cited as to the results that should be achieved.

1. It is, for example, known that in average locations five out of every ten persons entering the theatre buy a bag or box of popcorn. In the case of audiences that do not buy popcorn to this extent, the question arises of whether sufficient energy and enterprise has been used in trying to sell it to them, since popcorn sales do reach the five-out-of-ten figure in so many theatres.

Gross Sales, $18,250 a Year

2. The gross business that can be done in popcorn sales, and that is being done today in large numbers of theatres, equals 10 cents per 1/2 patron per show, times 2 shows a day, times 365 days per year. In the case of an 700-seat theatre, this works out to 10c x 365 days = $36.50 per year, or $18,250.00 annually for a 700-seat theatre. It is that simple.

3. On the basis of the nation-wide experience of this organization the above are average figures only. Experience shows that aggressive salesmanship can increase them. Also, they are based on use of a machine that pops 3/4 pound or less of popcorn at a time; whereas this organization has had substantial demand for its larger popcorn fountain, which handles up to 3 pounds of corn per popping.

4. Now, what net profit can be realized on these gross sales? It requires approximately 50 pounds of raw corn to produce 500 ten-cent boxes or bags of popped corn. Assuming that corn is $10.00 per 100 pounds, that is $8.00 cost for corn alone for one day's sales of the average 700-seat theatre here considered.

Next, we need seasoning. For fifty pounds of corn, approximately 17 pounds of seasoning at $3.00 a pound. That is $51.00, bringing our cost, so far, to $10.95 for those 500 bags or boxes of corn. The only other ingredient is salt at the nominal cost of 5c, raising our total to $11.45. Then of course, bags or boxes, and — why not be extravagant? Let's use the best and most expensive! Say, $4.00 worth of bags or boxes for 50 pounds, to bring our cost up to $15.45.

Now we come to two items of expense a little harder to evaluate — electricity and attendant. These two costs will vary all over the country. However, a super-duper machine would not use more than 50c worth of electricity to pop 50 pounds of corn. Figure it that high — and our cost figure is now $15.95. And suppose we put the attendant's salary at $2.00 a week for 7 days; then our $80.00 worth of bags or boxes of corn involve a cost of $3.00 for attendant; and our total cost for them is now $18.95.

Next one must add the amortization of the popcorn machine for all the days through which it serves during its entire useful life. Setting that life at the extremely low figure of 3 years, the machine will have served 1,000 days. Its cost price, which more or less depends on its size, will be somewhere around 1/3rd that many dollars. Let us amortize the machine at 3c per day and add 3c to the figure already given, and our 500 bags or boxes of popcorn now cost us $18.95 + 3c, or $19.28.

To allow for interest on the money invested in the machine add another 3c, bringing our cost figure up to a new total of $19.61.

There is also the cost of bannors, placards, trailers, etc., and anything else that may be used to exploit popcorn sales, plus the vanishingly small rental value of the space the machine occupies in the theatre. All in all, one is quite justified in assuming that, at the most, those 500 bags or boxes of popcorn cost $20.00, every possible expense added in, and figuring everything at maximum cost.

Net Profit, 60% on Sales

Therefore net profit, all expenses deducted, is $30.00, which is 150 per cent on costs, and 60 per cent on sales.

Since the sales, as has been seen, can, do and should total $18,250.00 annually for a 700-seat house, the net profit to such a house, at 60 per cent of sales, would be $10,950.00 per year.

From sale of popcorn alone, almost $11,-000 a year clear, net profit, in an average theatre of 700 seats.

For a 1,400-seat theatre that profit would be doubled.

Calculate for yourself the profit to a circuit consisting of ten 1,400-seat theatres. It's close to a quarter of a million dollars — net.

However, two very vital assumptions were made originally, and these enticing profits are not to be expected unless those

(Continued on Page E-21)
ABOVE: Landscaped parking area has gay beach chairs for patrons in front of first row of seats and in front of refreshment room in projection building, which is 245 feet from screen. LEFT: Refreshments are also sold in this Southern Colonial building under the screen tower, where patrons may congregate as much as an hour before show time. BELOW: Two lagoons, located to left of screen tower and crossed by exit road, reflect the blue-and-gold lighting and white facade of the theatre after dark. A fogging machine eliminates mosquitoes. Drive-in cost $220,000; accommodates 500 cars.

SHEER BEAUTY IN A SOUTHERN DRIVE-IN

Refreshment House, Light and Lagoons Adorn Its Facade

Featuring beauty, O. C. Lam's Cedar Valley Drive-In, six miles south of Rome, Georgia, presents an impressive picture of white, blue and gold at night, and architectural dignity by day. Accommodating 500 cars, and costing $220,000 with equipment, the enterprise has a screen tower 60 feet high, a screen image 54 feet wide, and an elaborate recreation area that will soon include a swimming pool.

Refreshments are sold in the screen tower building shown in these pictures, and in a room in the projection building. To promote use of the recreation area and refreshment counters, the theatre is opened a full hour before the show starts. Concession facilities are complete except that intoxicating drinks are neither sold nor permitted in the theatre. Refreshments are not sold from car to car. Bottle-warming service is offered.

Policy Pointed at Family Trade

Policy includes two shows a night at 44 cents per adult, children under 12 free, and is directed strictly toward family patronage. Newspaper advertising invites workmen in overalls and housewives in slacks or shorts; and announces in large letters that no wine, beer or intoxicating liquors will be allowed, that no disorderly or misconduct will be allowed, and that baby bottle warmers are furnished free.

Provisions for walk-ins and for patrons who prefer to leave their cars include gay beach chairs, some with multi-colored umbrellas, located in front of the screen tower refreshment house, before the first ramp, and in front of the projection house refreshment counter. Ramps are paved with asphalt. A fogging machine is used to combat mosquitoes.

Picture width is 54 feet, projection throw 245 feet, arc current 85 amperes. Sound output is 250 watts, or 1/2 watt per car.
Plugs Refreshment Sales with Trailers, Phono Records, Mike and Wire Recorder

By Walter Dunkelberger

Fargo, North Dakota's new drive-in, the Starlite, uses every trick of showmanship to bring patrons to its refreshment counter. Screen trailers, 33 1/3 rpm transcriptions, and ad lib advertising over the p.a. microphone are among devices used, while intermissions 6 to 9 minutes long give patrons plenty of time to come and get it.

The theatre itself was described in STR for August 20th, on Page E-8. The exploitation used in selling refreshments was developed by Sportservice, Inc., the concessionaire.

Each show begins with a "coming attraction" trailer. This in turn runs into a "welcome" trailer containing traffic instructions and warnings about returning speakers to their posts. The "welcome" trailer concludes with: "May we suggest you step over to our concession stand and have a drink or a snack. But hurry right back." Sound on this trailer is snappy band music.

Intermission Filled with Plugs

A 6 minute intermission follows, during which refreshments are plugged by transcriptions or over the microphone.

At the close of the shorts the following trailer is run—sound again is snappy band music:

"It's intermission time. Folks!" 
"Time for a taste-tempting treat!" 
"From our refreshment stand."
"Enjoy delicious Red Hots!"
"Delicious Fresh Popcorn!"
"CRISP CRUNCHY Crackerjack!"
"Cool Thirst Quenching Soft Drinks!"
"Smooth refreshing Ice Cream Bars!" 

During all the above frames the background has been changing, featuring action shots of the items mentioned in the frame. It makes you hungry to watch it.

The trailer continues:
"For your convenience in carrying refreshments back to your car you will be given, with Sportservice compliments, a handy disposable carry out tray."
"Just another of our special services."
"Use the tray for drinking refreshments."
"Hot coffee at all times."
"The refreshment stand is conveniently located near the projection booth."

"Visit our refreshment stand now—during the intermission—or anytime during the show, and you'll enjoy the rest of tonight's show."
"Relaxed and Refreshed."
"Incidentally—for the mothers—another special SPORTSERVICE. For the small fry we have bottle warmers."

The action shots continue as background to the entire trailer, plugging the copy on the screen.

A 6 to 9 minute intermission follows this trailer. Then the floodlights are turned down and 30 seconds later the feature starts.

The film trailers were made for and are supplied by Sportservice. The transcriptions are 12-inch, 33 1/3 rpm records with five announcements on each side, or ten in all.

P.A. and Wire Recordings Used

To demonstrate the use of the p.a. microphone in selling refreshments, and its superiority to transcriptions when properly used, George Hamilton, Sportservice supervisor, showed how to watch the crowd and give plugs over the p.a system that are specifically slanted to the crowd. For example, on a chilly night when there are lots of old folks in the audience he plugs the sandwiches and hot coffee. On a Saturday night he lures the young fry with eulogies on the popcorn, ice cream and pop. None of his stuff has been set on paper. He works strictly ad lib.

After the opening wire recorders were substituted for phono record recordings, as being less subject to wear.
Recondition Theatre for Live Entertainment

RKO Kansas City House Remodeled and Redecorated, Stage Overhauled, Organ Reconditioned and Facade Modernized for Stage Shows from New York’s Palace

Completely rebuilt inside and out in preparation for stage shows from the New York Palace, the RKO Missouri, Kansas City, Missouri, is effectively a new theatre. It now has a new facade, new interior design in many parts, new seating, carpeting, decorations, air conditioning, acoustic treatment, sound equipment and public address system, as well as a rebuilt stage and renovated organ. Modern materials and decorative schemes were used throughout, without complete sacrifice of the graciousness and charm of a more leisurely age. Modern ideas of comfort again were emphasized in the sacrifice of 685 seats (reducing the theatre’s capacity from 3,908 to 2,615) to provide more liberal chair width and spacing.

Lobby Wholly Rebuilt

Some parts of the house were completely rebuilt, as in the case of the lobby, which was walled with Tennessee marble of dark red color and given a circular box office of marble, stainless steel and glass, and modern display frames of stainless steel, and was floored with made-to-order rubber mats.

The facade was extensively renovated, with new marquee and attraction board. The marquee soffit is now stainless steel and enamelled. A new vertical name sign 100 feet high dominates its surroundings and shoots an incandescent arrow downward to the vicinity of the entrance—from which point running borders of the marquee carry the eye to the box office.

Other Areas Redecorated

The foyer was completely redecorated and given an ultra-modern candy stand in addition to new carpeting of red and tan. Red quilted leather, trimmed with gold braid now covers the wall separating the orchestra promenade from the seating area, while aisle doors leading to the seats are finished in contrasting ivory-beige leather. The auditorium was wholly re-decorated, with beige as its prevailing color and trimming of reds and browns. New chairs, upholstered in coral mohair, new acoustical treatment, new lighting and new heavy pile red plush stage curtain were added.

The mezzanine was converted into a

(Continued on Page E-21)
THE MOTION PICTURE THEATRE

For seating in the modern manner

there is a complete line of

IDEAL CHAIRS

for every situation, every floor condition, every budget.

BETTER LOOKING

Beautifully styled

LONGER LASTING

Durably constructed

GREATER COMFORT

Perfect posture

IDEAL SEATING COMPANY

See our exhibit at the TESMA TRADE SHOW, Sept. 26-28, Stevens Hotel Chicago

IDEAL SEATING COMPANY

517 Ann St., N. W. Grand Rapids, Mich.

☐ Please send literature on Ideal Slide-Back Chairs.
☐ Please send literature on the Chief, Challenger and Mercury Ideal Streamliner Chairs.
☐ Please send literature on Ideal Plywood Chairs.
☐ I am planning on reseating my theatre.
☐ I am building a new theatre.

NAME __________________________
THEATRE ________________________
STREET _________________________
CITY AND STATE __________________
New Sales Techniques Boost Theatre Refreshment Profit

The wide range of methods used by the theatremen in selling and advertising solid and beverage refreshments, and the extremely wide range of equipment that manufacturers have made available for handling such sales in the theatre, are in themselves sufficient testimony to the highly practical importance of this aspect of modern showmanship.

But if still further evidence were needed, there is the now rapidly growing tendency toward re-introducing intermissions into the motion picture program for the sole purpose of encouraging visits to the refreshment counter; and the rapidly increasing use of trailers on the screen advertising the theatre's popcorn, soft drinks, and other wares. One drive-in (see Page E-5 of this issue) now interrupts its entertainment program to play transcribed refreshment "commercials" through its in-car speakers.

Elaborate Sales Installations

Practical, hard-bitten showmen have gone all out, and spent very substantial sums, in improving their refreshment installations. Some are tailor-made to match the decor and other requirements of the individual theatre. These may be extremely expensive. The latest refreshment counter installed in the Roxy Theatre, New York, for sale of Coca-Cola, is said to have cost $25,000. And in planning the layout of a new theatre or the remodeling of an old one, architects and theatremen both consider the location and treatment of the concession arrangements no longer a trivial detail but instead one of the key factors in design, to which other items of lesser importance must be made to conform.

Much of the equipment used by the theatre in its refreshment sales is built either principally or exclusively for theatre use and to meet theatre needs. This is true of many of the newer popcorn machines, of the exceptionally compact soda fountains that dispense carbonated beverages, and of the mobile carts invented specifically for drive-in peddling from car to car. And even manufacturers who aim their products at a broad general market nevertheless require their designers to keep the theatre industry actively in mind as one of the most important users of refreshment sales devices.

Better Merchandise

The merchandise itself has also undergone extensive evolution. Popcorn seasoning, to take one example, is no longer home-compounded by lunch and guess. The manufacture of popcorn seasoning is now an elaborate science. There is even a special grade of salt produced for popcorn use only. The corn is now sold to the theatre in cans instead of in bulk to protect its moisture content against weather changes and its purity against vermin.

And new refreshment items are con-
stantly being developed for theatre use. One that is growing rapidly in popularity is soft ice cream, also called frozen custard, for which Sweden Manufacturing Company has developed a special freezing and vending machine for theatre use. New beverages have also been developed—although not for the theatre exclusively. The most recent is quick-frozen orange juice. The old reliable cola drinks, however, remain the classical and most profitable stand-bys in beverage sales.

Large Margin of Profit

The very large margin of profit in such items as popcorn, soft ice cream and cola drinks results from processing the merchandise in the theatre to increase its apparent bulk. A half-handful of un-popped corn becomes a very large bagful of the popped product; most of the box or bag of popcorn is occupied by air. Frozen custard is expanded in bulk by air and water, and cola drinks are syrup expanded in bulk by water. Selling flavored air and water can hardly help being profitable business.

Specialized devices have been developed to help the sales along—notably coin changers. And there is now on the market a combination penny scale and chewing gum dispenser. There is even a coin machine that sells perfume endorsed by a popular Hollywood star. And, of course, there are cigarette machines.

Drive-in refreshment sales are promoted by special devices. Most makers now equip in-car speakers with special switches that the patron can use to summon the refreshment salesman. Usually the summons consists of a glow-lamp on the speaker post; but there is also an arrangement whereby the switch converts the loud-speaker into a microphone through which the patron can tell the refreshment counter exactly what merchandise he wants delivered to his car.

Manufacturers did not develop all these supplies and devices, nor do practical showmen pay out good money to buy, install and exploit them, just to serve a petty, unimportant side-line business. Theatre sales of refreshments are no longer a side line. They are big business now.

Bottle-warming service helps draw patrons to snack bar in Belknap Drive-in, Fort Worth, Texas, where very wide range of merchandise is sold. Wall signs advertise hot dogs, ice cream and popcorn; candy and cigarettes are stacked behind attendants.

Usher (extreme right) holds back throng while Clifton Webb buys peppermints at de luxe candy stand in Roxy Theatre, New York. Candy stand and matching Coca-Cola bar near it are expensive installations, custom-built of rare, imported woods.

Two carts of 1949 design for sale of refreshments in drive-in theatres. At left: Valley Tool and Precision Corp.'s Vendcar; at right, Atlas Body Corp.'s Vendmobile. Both have insulated hot and cold compartments for ice cream, popcorn, frankfurters, etc.
Family patronage is the backbone of drive-in prosperity. The drive-in eliminates the sitter. Mama can go in her slippers and house dress. Pop can go in his working clothes. And the shades come in—operator uses every lure he can to draw the family.

Long ago, drive-ins put in bottle-warming service. Shetland ponies are common; and sketchily-equipped playgrounds are far from new.

But the year 1949 saw a vast extension of playground development, on the theory that if the theatre draws the kids the kids will bring the parents.

In a forthcoming issue STR will report what leading drive-ins have done this year, and are planning to do next year, in the way of expanding playground facilities. The present report is devoted to the immense variety of equipment that is available; what it is called, what it does; who makes it, how much space it needs and other details of interest to drive-in operators.

**"Stripes" and "Waves"**

Playground and carnival equipment is a relatively new adjunct to the motion picture industry and theatremen may be unfamiliar with much of it. For example, do you know what a “stripe” is? Well, a stripe is a pole set in the ground, that has a small circular or conical cap free to revolve. Dangling from the cap are a half dozen or so rings like gymnastic rings, or other handholds. Kiddle grasps one of them, runs in a circular path part way around the pole to get momentum, and lifts his feet off the ground, and—whew!—he’s flying through the air around the pole. He can’t hurt himself. He won’t let go, and even if he did he’s only inches above the ground. All this kidsie equipment is very safe. That’s one thing its manufacturers must make sure of. They can’t take any chance of hurting the youngsters.

Half a dozen kids can ride the stripe in unison. Some of these devices have flexible ladders instead of rings. The smallest tots grab the lowest rung; larger fry swing by the upper rungs. There is no motor, so the stride is quite inexpensive. And it needs only a space a few feet in diameter.

The “ocean wave” is a kind of variety of stride in which the chains dangling from the revolving cap terminate in a circular seat that swings or revolves or does both with the body motions of the kids occupying it. Some accommodate as many as forty children, and need space up to 40 feet in diameter.

**Merry-Go-Rounds and Trains**

Is there a difference between merry-go-round and carousel? In the terminology of the carnival equipment manufacturers, a carousel is motor-driven; a merry-go-round is a motorless device that is caused to revolve by the children themselves or by an attendant. On some merry-go-rounds the small riders are seated; on others they stand, grasping handholds.

A “whirligig” is a merry-go-round with handholds and no seats; and with one side a few inches higher than the other; hence it is made to revolve by the children themselves moving toward or away from its center. Its normal speed of operation can be made faster or slower by the owner, by changing the tilt.

At the other extreme are such simple toys there are elaborate mechanized devices like the always popular miniature railroad, the motor-driven carousel with horses that gallop, and the airplane and "whip" rides.

The train pictured here has three coaches behind the engine and carries 12 children in each, or a total of 36 passengers. It is powered by a 10-horsepower, 2-cylinder engine, and travels a total distance of 240 feet over a track of 16-inch gauge. Clark Manufacturing Company makes it; it is sold in the theatre trade by National Theatre Supply.

**Motorized Circular Rides**

The same company makes a kiddie airplane ride consisting of five "planes" that hold two youngsters each and travel in a circle around a pole under the impulsion of a 1/4-horsepower electric motor. It needs a circular space 25 feet in diameter. Likewise made by the same company is a distant relative of the carousel in which the platform does not revolve, but the devices in which the children sit ride a circular path around the platform. These may be either pony carts, drawn by ponies that gallop, or miniature fire engines, as the buyer prefers. The platform holds eight of either vehicle and needs a space 20 feet in diameter.

**Outdoor Playground Devices**

American Playground Device Company and General Playround Equipment Inc., both manufacture a very wide range of non-motorized playground equipment currently used by drive-ins. For example, swings. These come single or in pairs (Continued on Page E-23)
they compel attention...sell your show!

WAGNER
CHANGEABLE COPY DISPLAYS

WAGNER TRANSLUCENT PLASTIC LETTERS
Gorgeous jewel-like colors—red, green, blue, amber and black—in 4", 6", 8", 10", 17" sizes. Pressure adjustable to slide on bars with ease or fit so snugly they cannot blow off in the strongest wind... a Wagner exclusive. Shockproof. Only Wagner Plastic Letters can be stacked without warping.

WAGNER ALUMINUM LETTERS
The widest range of styles, colors, sizes: 4", 6", 8", 10", 12", 16", 24", 30".

WAGNER'S PATENTED SLOTTED METHOD OF MOUNTING
prevents letters freezing to sign.

WAGNER FRAMES
alone, permit openings of any size in one panel. (Especially important with drive-ins, where BIG displays are necessary.) The most economical to maintain. Lamps, neon and glass replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave. Chicago 12, Ill.

Please send BIG free catalog on Wagner theatre display equipment, the largest line in the world.

USE COUPON TO REQUEST CATALOG ON EFFECTIVE SHOW-SELLING EQUIPMENT

NAME ____________________________________________
THEATRE __________________________________________
STREET ____________________________________________
CITY & STATE ________________________
When and How to Clean Projection Room Equipment and Fittings

DAILY CLEANING is recommended for the projection lenses, the lamphouse mirror or condenser, the interior of the lamphouse, the film compartments of projectors and soundheads and the projection room floor. Dust should be blown out of amplifiers and rectifiers monthly. Motor-generator lubricant should be drained and replaced at least once in six months. The daily sweeping out of the projection room floor is the business of the janitor's crew, not of the projectionists; and the janitors should also mop the floors of the projection suite as needed. All other cleaning procedures are the responsibility either of the projectionists or of the service engineer.

Such are the conclusions of STR's Projection Advisory Council by majority vote of the members participating in the current month's meeting, at which the subject of discussion was cleanliness in the projection room, its equipment, and its fittings such as port-hole glass.

The general topics of their discussion can be classified as: cleaning optical surfaces; cleaning the interiors of projection room apparatus; draining and replacing lubricants, and cleaning the floors of the projection suite.

Cleaning Optical Surfaces

Projection lens surfaces should, as already noted, be cleaned daily, in the opinion of the majority. The minority specify no fixed interval but recommend that the lenses be cleaned "as needed."

Lens cleaning compounds applied with lens paper or lens tissue are recommended.

Meet Your Council

Rocco Diione, Supervisor of Technical Equipment for Walter Reade Theatres, ranks among the "old timers" in the business. It has been 38 years since he went to work as a helper in the projection booth in the old Broadway Theatre in Long Branch, N. J.

He has been with the Reade organization almost since its inception, and counts nearly 35 years service with the circuit, which grew from one theatre in Asbury Park when he joined it, to more than 40 conventional and drive-in theatres today.

"Rock," as he is known to friends, learned the business by practical application—stripping and then reassembling projection machines in the early hours of the morning until he was thoroughly familiar with what makes one tick. His acquaintance with other motion picture equipment came the same way.

Since 1926 he has functioned as supervisor of all technical equipment for the Reade organization. He still puts in 18-hour days on the drive-in theatres which the Reade circuit is now building.

Rock lives in Red Bank, N. J., is married, and has a son in high school.

One Councilor adds, however, that in the case of coated lenses such cleaning should not be used unless the surface has oil on it or some other obstinate soil, that mere dust should be blown off.

Those who favor leaving this matter to the service inspector also prefer to leave him to decide what method to use. Those who specify daily cleaning say it should be done with lens tissue, except for one Councilor who recommends: "Pipe stem cleaners wet with lens cleaner should be used to clean the lens, then a dry pipe stem cleaner used to polish it."

The Council is agreed by a strong majority that where projection and viewing ports are glassed the glass should be cleaned not less often than once a week, but as to the exact interval there is no agreement. Nearly half the members say "daily." Others say: "once a week," "every few days," and "as needed." Plurality vote favors Ban Ami for cleaning port hole glass. Other preferences include ammonia water and "a good commercial glass wax." Kleenex is also suggested; and still another Councilor says: "Use whatever method is followed for cleaning the lamphouse mirrors."

Cleaning Equipment Interiors

The interiors of the lamphouse should be cleaned daily according to the vote of four-fifths of the members participating. Four-fifths of the members also believe that dust should be blown out of the interior of amplifiers monthly—and that is the maximum interval. The minority view is that this should be done every two weeks.

Monthly blowing of dirt out of supply rectifiers is also recommended by the majority; and again there a minority opinion in favor of doing so even oftener.

One Councilor adds that the optimum interval for cleaning may depend somewhat on the type of rectifier, in that accumulated dust is somewhat more harmful in the stack type than in the tube type and the former, therefore, should be cleaned out more often.

Film compartments of the projector and the soundhead need cleaning daily in the view of the majority; there is a minority that holds that they should be cleaned every time a reel is threaded. Still another minority opinion is "as needed" while one of the Councilors who favors daily cleaning adds: "Clean also during the day if the print is dirty and dust or emulsion has collected."

Clean cloth, and a sign artist's brush for dust, are among the cleaning implements recommended; but one Councilor suggests: "Sprockets and rollers should be cleaned with carbon tetrachloride applied with a toothbrush, other surfaces wiped with a clean cloth."

Cleaning Out Stale Lubricant

Are motor-generator lubricant should be drained or washed out, and replaced, every six months, according to the majority. Minority views are that this should be done either every month or else as often as recommended by the manufacturer of the generator.

No majority formed on the question of

(Continued on Page E-23)

Council Membership

ROBERT P. BURNS
Balaban & Katz Corp.
FRANK CAHILL
Warner Brothers Circuit
GEORGE CUTHBERT
Famous Players Canadian
C. A. DENTELBECK
Famous Players Canadian
ROCCO DILONE
Walter Reade Theatres
HARRY J. GLENN
Wm. K. Jenkins Theatres
IRL GORDON
Skirball Brothers Theatres
PAUL HARRINGTON
Ruffin Amusement Co.
CHARLES HORSTMANN
RKO Theatres
A. C. INCE
Griffith Theatres
LESTER ISAAC
Lew's Incorporate
I. F. JACOBSEN
Balaban & Katz Corp.
NATHANIEL LAPPIN
Fabian Theatres
L. E. POPE
Fox Midwest Amusement
HARRY RUBIN
Paramount Pictures
LEONARD SATZ
Century Circuit
J. C. SKINNER
Interstate Circuit
BILL TONEY
Tri-State's Theatre Corp.
The powerful

Mogul

projection arc lamp

For the Brightest Pictures
on the Biggest Screens

Projects the maximum light that film will accept without damage

When the lamps are STRONG the picture is bright!

THE STRONG ELECTRIC CORPORATION
51 City Park Avenue, Toledo 2, Ohio
NAME
THEATRE
STREET
CITY AND STATE

Use coupon today for demonstration or literature
Wide Range of New Equipment Items to Be Unveiled at TESMA Show

Many Novel Developments Scheduled to Be Introduced by Manufacturers

At Convention and Exhibit Slated for Chicago September 26-28

More than 90 manufacturers will display theatre equipment, a great deal of it entirely new, at the 96 booths and 60 tables that will form the core of the Tesa-Teda Trade show; on that day, the two organizations will hold buffet breakfasts and business meetings on Monday the 26th; Teda will hold another business meeting and Tesa another directors meeting on Tuesday the 27th. The annual banquet of the two organizations is set for the evening of the 27th.

Highlight of the convention is to be the open meeting and subsequent television showing scheduled for the afternoon of the 28th. Exhibits will close at ten o’clock that evening.

Talks on Key Topics

Three of the six speakers to address the open meeting, including S. H. Fabian, will talk on one phase or another of television; Gael Sullivan, TOA’s executive director, will speak on “The State of the Industry”; and the other addresses will deal with drive-ins and admission taxes.

In addition to the list of exhibitors published in STF on July 29th, the following firms will also show their wares: Chicago Used Chair Mart; Continental Electric Company, Mission Dry Corporation, radiant Manufacturing Corporation, Trudc Television Company and Valley Steel Products Company.

Projection and Drive-In Items

Projectors will be displayed by Ballantine, among others, as well as by Moticograph and RCA; while Century will show some new projector parts, including a water-cooled aperture, and an improved threading aperture so new it is not yet commercially released, in addition to their new dummy projector head for use with film that carries sound only.

Moticograph will also show the Motiograph-Hall lamp, and their new line of motor-generators.

Bausch and Lomb will display a complete set of 35-mm, lenses, condensers and reflectors, including their new Super-Cinephor lens which has not previously been displayed to the public. Baldor Electric Company will exhibit their Rect-O-Lite arc supply rectifiers.

Best Devices Company will show visitors their new Opti-Kit, consisting of framed, adjustable, projection port protectors using reflection-coated optical glass. Several new screens will be introduced including Radiant Manufacturing Company’s PerFold with a new non-glare, diffusing matte surface, and RCA’s latest Snowhite.

E. W. Hutlelt Manufacturing Company will present a reel-end alarm developed, since last year’s Tesa show, for the new, deeper projector magazines; and their latest lens rouge.

In the field of 16-mm projection Victor Animatograph Corporation is to be represented by their Envoy, Lite-Weight and Triumph 60 models, as well as their arc lamp model 16-mm sound projectors.

Century and Moticograph, among others, will present their latest amplifying equipment.

Both those companies also will show new drive-in equipment, of which Century’s is so very recent it is not yet commercially released. Autocrat, Inc., has a number of new in-car speakers, a new ramp control panel and new in-car heater; and will give the theatre public its first chance to see the Autocrat-Crosley Concession Car for drive-ins.

Ballantine will introduce their drive-in amplifiers, speakers and electric signs for the first time at any convention; and they will also stress their new “Turn-Key” drive-in plan, described elsewhere in this issue, under which they build and equip a complete drive-in theatre, and deliver it ready to operate, at set contract price.

The Whitney Blake Company will set out Teleseal Underground wire for drive-ins; and straight and “killed” speaker cables, including anti-span, tis-proof speaker cords that have a steel cable built into them which is rated to withstand a pull of 400 pounds before breaking.

Stage and Auditorium Items

For the indoor theatre, curtain control machines and tracks will be shown by Automatic Devices Company and by Val- len, Inc. The former also has a new “selector slide” operating on slide-rule principles designed to enable any theatremen to compute easily the length of curtain track, type of track and type of curtain machine he needs for any theatre, and thus help him to choose and order such equipment more accurately.

Griggs Equipment Company has two new chairs, their No. 20 line, which will be shown with their No. 16 line, which has been seen before. New features of the No. 30 chair include automatic lifting hinge; DuPont “Fabrilite” and mohair upholstery; long extended metal back and one-piece metal bottom. A. & M. Karageusian will display carpets that are new in texture, weave and color combinations, including their “Bird of Paradise” design.

Marquees and Their Letters

Poblocki and Sons will demonstrate a patented attraction board and marquee which is serviced from within, and stress their readiness to make that design available to other manufacturers.

Adler Silhouette Letter Company will present their new letter, previously shown “Lok- (Continued on Page E-23)
CANNOT FALL OFF OR BLOW OFF THE SIGN REGARDLESS OF ANY WIND OR WEATHER CONDITIONS, BECAUSE THIS NEW CONSTRUCTION, MOLDED INTEGRAL, MAKES THESE LETTERS SELF-LOCKING ON THE FRAMES...YET LETTERS ARE EASILY HANDLED IN AND OUT FOR QUICK CHANGING!

**ADLER** Alone Has "REMOVA-PANEL" FRAMES TO FILL LARGE OPENINGS OF ANY HEIGHT OR LENGTH WITHOUT DIVIDER BARS, PERMITTING ALL MAINTENANCE ANYWHERE IN THE SIGN THROUGH "REMOVA-PANELS", WITHOUT REMOVING FRAMES.

SEE US AT TESMA EXHIBIT, SEPT. 26-28, BOOTH 61-62

ADLER SILHOUETTE LETTER CO.
3021 e West 36th Street, Chicago 32, Illinois
1451 e Broadway, New York 18, New York
CHICAGO • NEW YORK • TORONTO, CANADA
LONDON, ENGLAND

Covered by Patents Granted and Pending.
Approved by Underwriters' Lab., Inc.

TEAR OFF AND MAIL

Adler Silhouette Letter Co., 3021 e West 36th Street, Chicago 32
☐ Please send sample 17" Adler "Plastic Lok-Lip" Letter on approval for us to try out in our own sign.
☐ Please send Catalog.

Name
Address
City & State
Individual
MODERN FACADES

B. F. Shearer Co. of Los Angeles installed this Wagner attraction board using Wagner letters on the Imperial Theatre at Inglewood.

Remodeled facade of Olympia Theatre, Miami, with Adler green and red 17" and 10" plastic letters, and Adler attraction panels.

Adler 17" and 10" plastic letters on Adler "Remova-panel" frames advertise the show at the Hollywood Theatre in Portland, Oregon.

Century Circuit's Rialto Theatre, in the heart of Flatbush, displays 17" and 10" Adler red and blue plastic letters on Adler panels.

Drive-In installation at the Edwards open air theatre at El Monte, California, with Wagner frames, glass and letters.

Long Sign Company of Detroit added this display to that city's Century Theatre. Frames and neo-flashed glass are by Wagner; letters are Wagner's 17" and 10" red plastic and 10" blue plastic.

Mayfair Theatre in San Jose, California, uses Wagner red and green translucent letters in various sizes, and Wagner Master Multiple flashed glass panels, to form this copy on its marquee.

Showing what can be done in the way of sheer beauty with modern outdoor advertising equipment, these recent installations constitute fair examples of the way today's theatremen combine effective come-hither copy with the gayety that belongs to entertainment and the dignity of an important business enterprise. "Flash" no longer means vulgarity; with current facilities it means appeal attractively presented by an institution that is one of the important pillars of the community. Yet every possible advertising value of light, color and pace is utilized to the utmost by showmen whose theatres are pictured here.
Graceful lines of Heywood-Wakefield Encore seats harmonize with handsome interior decor.

SCHINE'S NEW MILFORD features Heywood-Wakefield Comfort

EXPERIENCED operators know it pays to leave nothing to chance in assuring patrons' comfort. That's why Heywood-Wakefield seating is such a consistent favorite for both new theatres and modernization projects. For Heywood-Wakefield designs are outstanding for both comfort and convenience. Sturdy, steel construction and coil springs, together with time-tested operating features assure long service and a minimum of maintenance cost.

Learn at first hand how the good looks of Heywood-Wakefield seating can add distinction to your house and assure the kind of comfort that brings profitable repeat business to your box office. Get in touch with your nearest Heywood-Wakefield distributor or one of our sales offices in Baltimore, Boston, Chicago or New York.

"It's a pleasure to open a new house when you can count on the kind of patron satisfaction that comes from the easy-chair comfort of Heywood-Wakefield chairs," says Harold deCraa, District Manager, Schine Circuit, Inc.
Reductions in Burglary Insurance Premiums Make Money Chest Purchase a Paying Venture

As told to Aaron Nadell
By JOHN MOSLER
Mosler Safe Company

Most of the things a theatreman buys are necessities—he pays their price because he needs and must have them.

A money chest is a necessity for the protection of the theatre's cash—but it is a purchase that pays a profit on its cost to the man who buys it.

The profit comes out of lower insurance rates that are sometimes as much as 70 per cent lower. Theatre owners find that the price they paid for their money chests comes back to them in the form of insurance premium discounts over a period of about three years on the average; and that after that, throughout the whole of the safe's long useful life, the reduction in insurance charges constitutes a recurring profit, year after year.

It is not every kind of safe, however, that will pay this profit. To qualify its owner for the lower "F" Mercantile Burglary Insurance rate the money chest must be of the type known as X60—meaning that it has passed the Independent Underwriters Laboratories "X60" test and has been awarded the right to carry the Underwriters "X60" label.

There are other types of safes that are built primarily for fire protection rather than burglary protection. Such safes have their place, but they are not so made that they can pass the X60 test and they are not accorded the "F" Mercantile Burglary Insurance rate which provides 70 per cent discount on insurance premium for its contents.

The critical X60 label means that the money chest that bears it defined for 60 minutes a team of the world's most expert safe-crackers who used every known means to try to open it—including explosives.

It's a Miniature Bank Vault

Such a chest is actually a miniature bank vault; yet it can be installed anywhere. If floor space is cramped, a vertical unit can be used.

The safe shown in the accompanying pictures weighs 790 pounds, empty. Additional security can be obtained by mounting it in a steel-clad, reinforced concrete block supplied by the manufacturer, whereby the total weight is increased to 1,400 pounds. Still further, the concrete block can be anchored to a concrete floor in such fashion that burglars cannot move it without first chopping away the concrete that has been poured around the anchoring bolt.

The doors of this chest have a minimum thickness of 1/2" solid steel plate, machined from a single piece of 3" steel and case-hardened. The lock is a three-turn, dial type capable of 1,000,000 combinations, and equipped with an Underwriters-approved relocking device for added protection against mechanical or explosive attack. Drill-resisting pins protect the locking bolt. The body of the chest is 1" thickness of case-hardened steel. Finish is wrinkle green, with black and white enamel on the combination dial.

For protection against holdups the safe has an inner compartment (as the lower-right-hand picture shows), protected by a slotted door. Surplus box office cash is dropped through the slot into the inner compartment; after which it cannot be removed until the slotted door is opened—and that requires two different keys, one of which the cashier will never have.

Outside dimensions, of the money chest alone, are 14½" wide by 12" deep by 32" high. When the money chest is installed in armor-clad, reinforced concrete block, the exterior dimensions become 17½" wide, 15½" deep and 32" high. The top compartment pictured here measures 12½" wide by 10½" deep by 6½" high; the lower compartment has the same width and depth but is 12" high.

New Movie Camera Costs More Than $100 Per Pound

A new portable motion picture camera, now being tried out by Paramount, MGM and others for location work, weighs less than 15 pounds and costs more than $1,500. It is driven by a 6 volt motor operated by unspillable storage batteries, and has a 3-lens turret that takes a wide range of standard lenses. Called Cameatte, the device is of French invention and manufacture, sold in Hollywood by Robert Sussfield at Atkinson Laboratories.
ASHCRAFT SUPER-HIGH PROJECTION LAMPS WERE SELECTED OVER ALL OTHERS FOR THEIR BRILLIANT PERFORMANCE AND PROJECTION EXCELLENCE

The Ashcraft SUPER-HIGH lamp at 84 amperes has replaced 135 ampere condenser-type high-intensity lamps in the Criterion Theatre.

NOW THE LIGHT IS TWICE AS BRIGHT!

See Your Independent Theatre Supply Dealer
Canadian Distribution: Dominion Sound Equipments, Ltd.
Foreign Distribution: Westrex Corp.

C. S. ASHCRAFT MFG. CO.
36-32 THIRTY-EIGHTH STREET
LONG ISLAND CITY, N. Y.
Ballantyne Now Will Build and Equip Your Drive-In at Set Contract Price

“Everything necessary to complete a modern, drive-in is included for the contract price except hot dogs and coke,” the Ballantyne Co. says in announcing a plan whereby they will build and equip a complete drive-in in three weeks anywhere in the United States. The plan is already in operation. Five crews are now engaged in constructing these contract outdoor theatres.

Ballantyne has undertaken the new operation in conjunction with Tom Grif-

fing, Abilene, Texas, contractor who has built 38 drive-ins from Texas to Maine.

The purchaser can order a theatre of any size from 400 cars up, sign the con-
tract, take a three-week vacation, and come back for opening night, the Company
explains. For this reason Ballantyne calls these new theatres Turn-Key drive-ins.

In brief, the specifications call for:

Necessary grading and ramping. Surfacing with wet rolled gravel, stone or
whatever material is plentiful in the locality—hot top surfacing at extra cost.

Erection of screen structure consisting of telephone poles with wood bracing and in-
terior guyings, the whole completely enclosed with either asbestos board, aluminum
or sheet metal, whichever is available in the locality. The entire screen structure
be painted in any color desired. Construction of projection building and con-
cession building, with rest rooms at the rear of the projection building and all
plumbing and fixtures installed. Wiring of the grounds for speakers—and speaker
post downlights where “de luxe” equipment is specified. Erection of speaker posts.

Septic tank or connection to city sewer line. Connection to water line, or dug well,
or 500 gallon mobile tank with centrifugal pump for water supply.

Also a 4x6’ box office; attraction board either mounted on the screen structure or a
two-way attraction board near the theatre entrance, whichever the purchaser
prefers; wing fences 90 feet in length and 7 to 8 feet high; connection to electric
power; where speaker downlights are not used a 70-foot pole for moonlighting is
supplied and installed.

Projection and sound equipment, by Ballantyne, may be either “standard” or “de lux.” Refreshment room furnishings include full-length counter, two hot-dog steamers and hot plates; two ice cube
metal bins; six case bottle storage bin,

sink and plumbing connections, and a large picture window through which patrons
can watch the screen while consuming refreshments.

Car Heaters Aid to Drive-In Wintertime Operation

TheatreCraft Manufacturing Corporation, maker of in-car combination heaterspeakers, has brought out a separate in-car heater.

The new heater bracket attaches to any standard speaker post between 1 and 2
inches in diameter; and can also be mounted to wooden posts.

Concealed lights mounted in the bracket enable the patron to see and grasp the heater
without difficulty.

Heater case is cast aluminum alloy fin-
ished in baked enamel. Within the hous-
ing are two elements: a 250-watt General Electric calrod heating unit, and a fan
with a permanently-lubricated motor. The handle is isolated from the heating ele-
ments by ceramic housings, and thus re-
 mains cool at all times.

The patron controls the action of the heater by means of a switch mounted on
its face, turning it off when he considers his car warm enough. According to the
manufacturer, the unit will raise the in-
terior temperature of an automobile from
30° to 70° in less than 15 minutes.

Circuit Contracts for its Eleventh Drive-In Theatre

Landsman-Richter Enterprises of San
Antonio, Texas, have contracted with Bar-
rett-Lively Construction Company for the
construction of a 600-car, $97,000 drive-in
theatre in the Highland section of San An-
tonio. It will be Landsman-Richter’s ele-
venth drive-in, and their fourth in San
Antonio. Arthur Landsman is currently
touring the United States to study the con-
struction, operation of management of
drive-ins owned by other operators.

Lorraine Distributor in Boston

P. E. Comi’s Massachusetts Theatre
Equipment Company has been appointed

outdoor distributor for Lorraine projection carbons in the Boston exchange area; Ed Lachman, President of Carbons, Inc., announces.

Make a Clean Sweep With The Specialized SUPER

The modern theatre needs a modern cleaner to meet today's cleaning problems. The Super
Heavy Duty Theatre Cleaner with its specially
designed theatre tools meets today's theatre cleaning problems.

- Automatic felt filters: after the sum-
mer's heavy demands are safely
and efficiently freed of clogging dirt.
- Popcorn boxes, candy wrappers
and other debris is conveniently
and easily boosted from under
seats. Down the aisle to the
front for easy disposal leaving
hard-to-get-at areas
free for cleaning.
- Dark recesses behind
stationary objects or
under seats are
brilliantly illuminated
by the Super Spot-
light attached to
the handle. Saves
houselights.

National Super Service Company, Inc.
1951 N. 13th St., Toledo 2, Ohio
National Super Service Company of Canada
Toronto, Ont.
Vancouver, B. C.

BALCH GLASS EXIT DOOR RELEASE for Theatres and All Public Buildings Requiring Emergency Exit Doors

Automatic mechanical device, actuated by weight of person stepping on platform approach. Concealed
mechanism makes it impossible to gain entry from outside without key. Replaces ordinary panic bolt
hardware. Meets all requirements of building ordinances.

WORKING MODEL DISPLAYED AT BOOTH 25 TOA SHOWMEN'S CONVENTION, LOS ANGELES
BALCH GLASS EXIT DOOR RELEASE
2933 ROWENA AVENUE LOS ANGELES 26, CALIF.
$10,950 Yearly Net Popcorn Profit in 700-Seat Theatre

(Continued from Page E-3)

assumptions are carried out to the fullest extent by the owner of the theatre.

It was assumed:
1. That the popcorn business would be operated in a business-like way; and
2. That popcorn sales would be exploited with showmanlike diligence and energy.

These requirements are basic. If they are not met, the potential profits certainly will not be realized.

For the meeting of these requirements five suggestions can be offered. Most of them, of course, are obvious.

1. PROMOTION. To build up business in a new location, or at any time or place where popcorn business is less than the average figures cited above, hand out free samples to the patrons for a time. This has proved very effective.

2. PROPER LOCATION. The popcorn machine should invariably be located where patrons cannot miss seeing it as they walk from the box office to the auditorium. If the geography of the theatre allows, it should be placed where it will be seen before change received at the box office has been put away.

3. ATTRACTIVE APPEARANCE. The popcorn machine is selling food. It must present an appearance that is both clean and appetizing. Good lighting on the machine and on the corn itself is essential.

4. EFFICIENT MACHINE. A machine that pops corn to its maximum fluffiness produces the maximum number of bags or boxes per pound. Such a machine was assumed in the figures given above.

5. BEST INGREDIENTS. For maximum repeat sales only the best corn and the best seasoning should be used. Such ingredients were implicitly assumed above when it was calculated that an average 700-seat theatre can continue to sell 500 bags or boxes of popcorn day after day.

Reconditioned Theatre

(Continued from Page E-6)

restful area by use of solid color burgundy carpet, French gray walls and comfortably upholstered furniture. The ladies’ suite has three kinds of carpeting and wall treatment: powder blue carpet and pink walls in its foyer, rose carpeting and French blue walls in the lounge, and gray carpeting and gray walls in the powder room. One wall of the powder room, however, consists entirely of mirrors. The men’s lounge, circular and roomy, was given a neutral treatment of gray and brown.

Among other changes, the stage was overhauled and partly rebuilt, and the hydraulic lift organ restored to perfect condition. A new cooling system, utilizing 250 horsepower, was also added to the Missouri’s facilities.
I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

Local No. 386, Columbus, Ohio, greeted its employers and the general public with a "good will" advertisement in the Fiftieth Anniversary Edition of the Columbus "Citizen." The advertisement was set in the form of an open letter from the local to "The Motion Picture Theatre Owners and General Public of Franklin and Delaware Counties," and read:

"We take this opportunity to tell you that it has been an honor and a pleasure to serve you for the past 30 years.

"To the theatre owners we wish to express our gratitude for their fine cooperation. They have contributed to our welfare as well as promoted the American way of life by their consideration, particularly in the improvement of working conditions in our projection booths.

"We thank the general public for their patronage and support. As a group, we pledge to continue efforts to advance our profession so that entertainment in the field of both motion pictures and television may be enjoyed with safety and ease."

I. A. T. S. E.'s Documentary Film of the history of the motion picture industry and the place of the I. A. in it may have set an example that other national unions will follow. At the recent showing of film before delegates from 23 locals of the Federal Sugar Workers, AFL, in Denver, the delegates expressed themselves enthusiastically about the potentialities of such films in local union educational programs. The Documentary was made last year by members of Hollywood locals, and shown for the first time at the 1948 I. A. convention in Cleveland.

George Ferris, Business Agent of Local No. 510, Fargo, North Dakota, and his wife Antonette, are serving as joint chairmen for entertainment of union members and their wives attending the North Dakota Labor Convention in Fargo. They have arranged: a tour of the city; a banquet, a special breakfast for the ladies, visits to two special radio shows, and souvenirs from some 30 local merchants.

Walter Dunkelberger of Local No. 510, Fargo, North Dakota, is a professional photographer whose pictures have been carried by Life Magazine among others—in addition to being a graduate electrical engineer, projectionist at the Isis Theatre, and STR's correspondent in Fargo. "Dunk" has just been notified that all three of his entries to the Red River Valley Photographers' Saloon will be hung.

Chester Demaree, President of Local No. 163, Louisville, Kentucky, and projectionist at the Loew theatre there, is mourning the death of his brother Lester, who died August 22nd on his fiftieth birthday. Lester had been a member of the Louisville Police Department, with which he had served for 16 years.

It's New! Exclusive!

BALLANTYNE'S Complete "Turn-Key" Drive-in

YOU FURNISH
THE LAND
WE'LL DO
THE REST!

ANY SIZE
THEATRE—
400 CARS
OR MORE

PRICES
GUARANTEED
NO ADDITIONS

CONTRACTS
TAKEN NOW
FOR 1949
AND 1950

Just sign the contract... go away on your vacation and come back opening night.

Completely built and equipped... everything you need, including Ballantyne sound and projection equipment.

Save several thousand dollars. Cost is far less than you can build for yourself.

AverAge building time from rough ground to finished theatre is from 14 to 21 days.

Get the complete facts immediately on this sensational "packaged" drive-in theatre. See your Ballantyne dealer, write direct for literature, or visit the Ballantyne booths at the TOS Convention, Sept. 12-15 in Los Angeles, and at the TESMA Convention, Sept. 26, 27, 28 in Chicago.

THE BALLANTYNE CO.
1715 Davenport St. Omaha, Nebraska

At TESMA... Booths 39-40

J. E. ROBIN, Inc.

displays a complete line of
POWER-PICTURE-SOUND EQUIPMENT

ROBIN-IMPERIAL RECTIFIERS
ROBIN-IMPERIAL GENERATORS
ROBIN-WEBER PROJECTORS
ROBIN-WEBER SOUNDHEADS
ROBIN-WEBER AMPLIFIERS

VISIT WITH US

J. E. ROBIN, INC., 330 W. 42 St., N.Y. 18, N.Y.

Mention SHOWMEN'S TRADE REVIEW When writing to Advertisers
New Equipment Items
At TESMA Show
(Continued from Page E-14)

Lip” 17-inch two-tone plastic letter, designed to lock on Theatre Specialities Company and Wagner Sign Service, Inc., will show their latest marquee changeable letters.

Black Light and Housekeeping

Some new items will be on view in the Black Light Products booth. These include the convention to introduce black lettering signs that glow under both daytime and night time conditions; new black light mural designs, fluorescent plastic fountains with built-in light sources that cause the water to glow in nine colors, and fluorescent ornamental materials. The same company will also demonstrate a new and less expensive lighting technique for activating black light materials.

Breuer Electric Manufacturing Company will present a cleaning machine, not previously exhibited, that serves both as a vacuum and as a blower.

Refreshment Sales Equipment

Entirely new combination popcorn and French fry machines intended for drive-ins will be among the innovations seen at the booth of Krispy Kist Korn Machine Company. Pronto Popcorn Sales has an improved model popcorn warmer and will utilize the convention to introduce its recently developed immersion heater for liquefying popcorn seasoning.

Drive-Ins Acquire Carnival Atmosphere and Equipment
(Continued from Page E-10)

ly, or in pairs, or in groups of six or more. There are seat swings for very small children with sliding bars that keep the child from falling out. Both companies also make the slides and ocean waves already described. Both make slides of several kinds; and outdoor gymnasium equipment.

American Playground Device Co. has combination units that include flying rings, trapeze bars, sawings and seesaws, and also such combinations with slides and merry-go-rounds added. They make pipe-climbing structures of several kinds, some of which can accommodate 35 or more children simultaneously; and horizontal ladders, parallel bars, and tennis, basketball and shuffleboard equipment.

General Playground has a spiral slide among others; outdoor gymnasium equipment such as climbing poles, flying rings, traveling rings, horizontal ladders and etc., sand boxes, kindergarten-size seesaws; tennis, basketball and hurdle equipment, and complete equipment for swimming pools.

W. F. Harris is now associated with Bryant Theatre Supply Company of Charlotte, North Carolina, as Vice President and Treasurer. He had formerly been with Wil-Kin Theatre Supply Company.

PROJECTION ADVISORY COUNCIL
(Continued from Page E-12)

how often the projector motors (if not of the permanently lubricated type) need the same treatment. Opinion is rather evenly divided between members who think they need to be re-lubricated every month or every few weeks, and those who feel that once in six months will be enough. It is also suggested that on this point the theatre request and follow the recommendations of the motor’s manufacturer.

Where projector gears are oiled by the sump and spray system the Council is entirely agreed that the oil needs to be drained out and replaced at reasonable intervals, and plurality opinion favors doing this once a month. Other views include: every 360 operating hours—one every six months—and according to the instructions of the projector’s manufacturer.

As to the projection room floor, the majority feel that it needs daily sweeping, and mopping or scrubbing either daily or not less often than twice a week. The majority also think that cleaning the projection room floor is the responsibility of the janitor crew; but on that point one member dissents: “Everything in the projection room is the responsibility of the projectionist. Who does the actual work depends on the theatre’s cleaning arrangements, but the projectionists are responsible for seeing that it is done even if circumstances are such that they have to do it themselves.”

NOW! “TAILOR MADE” PROTECTION
FOR BOX OFFICE CASH —
the MOSLER BOX OFFICE MONEY CHEST

Here’s an end to your nightmares about burglary and holdup—a safe specifically designed to protect box office receipts. The Mosler Box Office Chest is the closest thing there is to having your money in a bank vault—offers all these outstanding features:

1. Armored steel chest, secured in steel-clad reinforced concrete block. Can’t be burglarized—can’t be carried away.
2. Installed right in your box office—no need to carry cash to an inside safe.
3. Gravity safety lock and spring for instant closing.
4. Divided into upper and lower compartments for extra protection.
5. Receives “F” Mercantile Burglary Insurance rate—pays for itself in savings on burglary insurance premiums.
6. Carries the “X60” Label of the Underwriters’ Laboratories, Inc.

It costs you nothing to get full information about this modern, tested money chest.
For your own peace of mind, send in the coupon today.

The Mosler Safe Co.

Main Office: 320 Fifth Avenue
New York 1, N. Y.

Dealers in principal cities
Factories: Hamilton, O.
Largest Builders of Safes and Vaults in the World

Builders of the U. S. Gold Storage Vault Doors at Fort Knox, Ky.

The Mosler Safe Co., Dept. SR
320 Fifth Ave., New York 1, N. Y.

Yes, I’d like to have full information, without obligation, about the Mosler Box Office Chest.

Name ___________________________

Firm __________________________

Address _______________________

City ___________________________ Zone State __________________________

Printed in U. S. A.
E. O. BRILES—Owner and Manager, Lyric Theatre, Emporia, Kansas—writes:

"RCA Service, over a period of 15 years, has proved its value to us in consistently good sound quality and trouble-free operation. We are ‘RCA All The Way.’"

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

**DRIVE-IN EXHIBITORS PREPARE!**

Now is the time to buy on the S. O. S. LAY-AWAY PLAN to avoid delaying your opening. We will take your order with small deposit for delivery next Spring or whenever you say.

At S. O. S. you are assured of top quality equipment. We make or sell the following new or rebuilt:

- Tester, Pros, and Repairs
- Complete Installation

REBUILT LIKE NEW DeVeY Equipment with
- Dual Sound Projector, Storch, Magazines, Lenses, HI Arcs, Rectifiers and HI power Amplifier.

**AVAILABLE ON TIME PAYMENTS**

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<th>Item</th>
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Other Makes New and Rebuilt Outfits: Available at Equally Attractive Prices.

**SPECIAL SPEAKER SALE**

In-A-Car speakers, price per pair including junction box ........................................ 15.97

Write for Details on Time Payment Plan and 1949 Catalogue Featuring Drive-In Section

S. O. S. CINEMA SUPPLY CORP.  
Dept. B, 602 West 52nd St., N. Y. 19

**MAKE MORE MONEY**

WITH **JOLLY TIME POP CORN**

Many increase profits 10% to 20% with this big popping, "Volumed" corn. Try it. Guaranteed to please. COMPLETE SUPPLIES for money-making operation. Marvelous new seasoning, salt, seasonings, oil. Write today for low prices. No obligations.

**JOLLY TIME POP CORN**

AMERICAN POP CORN CO  
SIOUX CITY, IOWA

**COMPLETE STAGE LIGHTING EQUIPMENT**

CAPITOL STAGE LIGHTING CO.  
527-329 WEST 45TH STREET  
NEW YORK 19, N. Y.

**Maintenance Memos**

**FOR MANAGERS**

**OCTOBER, 1949**

1. Do your entrance and lobby impress patrons as clean, comfortable and inviting? Is the cashier neat, pleasant and invariably courteous to every one of your guests?
2. Are all heating and ventilating systems in good condition? Have you installed adequate and correct fire alarm systems? Have you rated these systems with the authorities? Are the fire alarm systems correct in all respects?
3. If you have revised your fire alarm systems to comply with the necessary requirements, have you installed an adequate fire alarm system in your theatre?
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31. Do you have a properly installed fire alarm system in your theatre? Have you installed an adequate fire alarm system in your theatre?
New Principle Employed to Reduce Heat in Arc Lamps

A new and different method of burning the carbon arc, said to produce 20 per cent less heat at the arc without sacrifice of light, has been developed through a series of detailed experiments of C. S. Ashcraft Manufacturing Company and is embodied in that organization's new Superhigh lumphane. In that lamp, the new 9mm. carbon is used as a rotating positive, with a \( \frac{3}{4} \)" copper-clad negative.

The development is explained by C. S. Ashcraft, head of the organization, in the following description of the new lamp, which is now in full production:

"The problem of film buckle with its attendant in-and-out-of-focus effect, caused by imposition of excessively high light beam temperatures, is now a matter of extreme practical importance to the motion picture industry.

"If film is buckled during the first show that film will never again produce anything but an erratically blurred picture. Nothing can ever be done to keep that picture in decent focus except throw away the print.

"But the same thing will happen with the next print the first time it is run if the light beam temperature remains too high.

Number One Problem

"Increasing production of black and white prints of greater density as well as color prints, and the rapid growth of drive-ins, all requiring more light have made this problem of film buckling a number one if not the number one problem of projection today.

"The solution to the problem is to find a way to get more light on the film without corresponding increase in heat.

"That solution has been found, and is presented here. It is based on an investigation by C. S. Ashcraft Manufacturing Company, into previously-unknown burning characteristics of the new 9-mm. carbon. Under investigation that carbon has proved capable of operating at a lower arc voltage when burned at a different angle between positive and negative than commonly used or previously recommended—and meter measurements prove that when the carbon is burned in this new way it gives more light with less heat.

"Measurements and tests demonstrate a light output of 20,500 lumens without a trace of film buckle.

\[ \text{Figure A shows conventional high intensity operation. In Figure B, the angle between the carbons has been reduced to } 25° \text{, which lowers the arc drop by 8 volts. In Figure C, the negative carbon has been raised to bring its upper tip in line with the axis of the positive crater. This further reduces the arc drop another 4 volts, and increases the light output approximately 10 per cent. Comparison between Figures A and C demonstrates the essentially new principle of arc operation designated by the term super high intensity.} \]

"Our tests prove that there is no question about the new principle of carbon consumption involved in burning the new 9-mm. positive at 46 volts instead of the recommended 58 volts, and at a positive-negative carbon angle of 25° instead of 35° to 55° according to previous practice; and with an arc gap approximately \( \frac{1}{4} \)" instead of the previous 7/16th inch; and with the tip of the negative carbon approximately in line with the axis instead of the lower edge of the positive crater.

"The cumulative effect of these changes (Continued on Page E-27)
OCTOBER, 1949

1. Examine all sound and projection optical surfaces, including port-hole glass, for immaculate cleanliness. If all are not found perfect, improve cleaning procedure or routine.

2. Time to re-inspect the sound system's water-pipe ground connection? Remove it from the pipe, check for perfect contact and freedom from corrosion, improve it as needed.

3. With an audience present, run sound and operate all volume controls over their full range. Clean, adjust, repair or replace any that are not perfectly noiseless in operation.

4. Are you careful to keep all lubricant containers hermetically closed? Dust contaminates lubricant; water vapor condensing in it ruins parts on which lubricant is used.

5. Check all tubes that can be read with built-in meters and record readings. Replace any that have grown seriously or rapidly weaker since last readings were recorded.

6. Check all tubes that must be read with portable tester and record readings. Replace any that have grown seriously or rapidly weaker since last readings were taken.

7. Using a deep-color galvanite examine the filaments of all tungar-type rectifier tubes. Replace (or watch) any that show serious sagging of the filament.

8. Inspect all sprockets in projectors and soundheads. If any show serious signs of wear, don't wait to order new ones until you need them desperately. Place order now.

9. Inspect all tension shoes, film guides, idlers and other parts in contact with film. If any are worn enough to need replacement soon, order new ones in advance.

10. Go into auditorium with or without audience and listen to sound critically for wavers, flutter, hum, noise. Trace and remedy cause of any such fault in either machine.

11. How long since you checked screen deterioration? Pin up a piece of white paper or of original screen material, project white light and observe comparison.

12. If your sound system uses pre-focused exciter lamps insert all of them temporarily in operating position to make sure all are ready for instant use if needed.

13. Check backscreen speaker connections to make sure all are still tight and uncorroded; check all backscreen speaker fuses for signs of over-heat operation.

14. Remove all tubes from their sockets, examine tube prongs and socket contacts for dirt and for evidence of poor contact or sparking across prong contacts.

15. Time to make another thorough experimental check of the action of all safety shutters for reliability and fast response? Adjust them as found necessary.

16. Go over all motors and motor-generators for condition of bearings, brushes, commutators and lubrication; have all indicated repairs and adjustments made promptly.

17. Examine take-ups and their belts or chains; make certain take-up action is flawless and that belts or chains are in good condition and satisfactorily taut.

18. Carefully examine the contact blades and contact clips of all power and arc switches. Clean, burnish and adjust them as necessary, or order needed replacements.

19. Time again to inspect carbon jaws in ALL lamphouses? If any are not in perfect condition, sand off roughness or make other needed adjustments or order new ones.

20. Re-check the contact blades and contact clips of power switches on large amplifiers. Clean, burnish and adjust them as necessary, or order new ones if needed.

21. Time to re-check the non-syn for quality of sound, signs of wear, need of lubrication? If you have a little-used announcing microphone, try it out now.

22. Inspect changeover mechanisms and their switches thoroughly for any signs of wear. Order any replacements that may be needed soon well in advance of actual need.

23. Test the action of automatic fire devices in all projector heads to make sure they are still in good condition and completely reliable in their action.

24. Test for another examination of all circuit-breakers and automatic motor starters for accuracy of action, condition of contacts and adequate lubrication?

25. How long since the accuracy of projection room electrical meters has been checked? Borow an accurate test meter, or else check them against each other.

26. Time to re-examine the condition of all projection reels? Don’t risk having to put shipping reels into your magazines. If new projection reels will be needed soon, order them now.

27. Go over assembly nuts of all transformers and choke coils in all amplifiers and rectifiers. Tighten any that have worked ever slightly loose. Loose laminations cause hum in sound.

28. Time again to re-examine all soldered connections throughout entire sound system? Inspect each one carefully; re-solder any that appear to be even slightly doubtful.

29. Time again to blow accumulated dust out of amplifiers, rectifiers, motors, etc.? Use bellows, vacuum cleaner, or vacuum cleaner reversed so it serves as a blower.

30. Is film cabinet still in perfect condition? Do all its doors still close perfectly? If not, ask for repairs or replacement; take no chances with safety or safety regulations.

31. Use field glasses or go to front of auditorium to observe picture closely for perfection of focus, even illumination, and complete absence of travel ghost, jump and weave.
New Principle Employed to Reduce Heat in Arc Lamps

(Continued from Page E-25)

in arc operation is a new kind of arc that is neither Suprex nor conventional high intensity. We call this arc the superhigh intensity. It is both new and different. It needs a new and different lamp, which we call the Ashcroft Superhigh.

“The orthodox power consumption of the 9-mm. carbon, operated as previously recommended, is 85 amperes x 58 volts or 4,930 watts. Burned according to the superhigh principle the power consumed is 85 amperes x 43 volts or 3,610 watts. This difference of 20 per cent in power consumed is reflected in a difference of 20 per cent in radiated heat with no reduction in light output. That 20 per cent reduction in heat energy is the reason why we can claim that this lamp does not budle when illuminated at 20,500 lumens by the Superhigh lamp.

20% Saving in Power Cost

“There is also, of course, a 20 per cent saving in power consumed; and still further, the lower operating voltage means that in many cases theatres will not have to replace existing generators or rectifiers in order to utilize the new 9-mm. carbon.

“The Superhigh lamp is not a modified Suprex nor a modification of any other lamp.

“The lamp embodies advanced mechanical features including the use of ballbearings throughout; reduction of all mechanical operations to their extreme of simplicity and absolute minimum of parts; and water-cooling of the positive to prolong the life of the parts.

Carbon Jaws Never Deteriorate

“The water-cooling—it should be noted—is not needed for the operation of the lamp. From the point of view of operation, heat output, and screen light, it does not matter whether the water is turned on or off. What the water does is to afford protection against the deteriorating effects of high temperatures on metals, and particularly on carbon jaws. The positive jaw runs cold. You can grab it with your bare hand and feel no heat whatever, one second after you switch off the arc current, and while the carbon tips are still glowing cherry red. The jaws never need changing, filing, sanding or smoothing—in fact the instructions that accompany the lamp request the projectionists never to remove or disturb them.

“The mechanical details of the Superhigh lamp are those of a first-class lamp-house of advanced modern design—but to that extent the Superhigh is merely a darn good lamp and nothing more. What is really important about it is not its mechanical details, excellent as they are, but the fact that it is basically new in principle—"a lamp that burns less wattage and therefore produces less heat without any diminution whatever in the quantity or quality of its light.”

Color Pictures to be Major Topic at SMPE’s Convention

Techniques required for making better color motion pictures will constitute the major topic of discussion at the 66th semiannual convention of the Society of Motion Picture Engineers, scheduled to be held at the Hollywood Roosevelt Hotel from Monday, October 10th through Friday, October 14th. No less than four sessions will be devoted to color alone; one on Monday evening and the others throughout Tuesday.

Among other business to be transacted, the members will discuss the proposal to change the organization’s name to "Society of Motion Picture and Television Engineers." The Society’s Progress Medal, Journal Award and Samuel L. Warner Memorial Award will be presented at the banquet to be held Wednesday night, October 12th.

---

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**GLASCREEN** is standard equipment for all Loew’s theatres throughout the world... and now being installed by Interstate, Fabian and leading independents. **WHY?** Because ONLY woven GLASS gives the show EVERYTHING: depth, color, perfect sound for every patron. Smart showmen everywhere are jumping on the GLASCREEN bandwagon because GLASCREEN is IT! The screen you can’t afford to be without!

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Non-Perforated Sound Screen, The Cycloramic, Enters Theatre Market

A new theatre screen without perforations has been put on the market by B. F. Shearer Company. It is called the Starke Cycloramic Custom Screen, and is built of three plies of ordnance and special fabric. Here is an account of the non-perforated Cycloramic screen, by Ben F. Shearer, President of the B. F. Shearer Company:

"The Cycloramic Screen is designed on a new principle—the elimination of perforations, while increasing the light and maintaining sound transmission through the employment of improved materials chemically treated."

"One of the features of the Starke Cycloramic screen is its satin smooth white surface. This surface is chemically treated so that it will always stay white, and thus faithfully reflects all colors. There are no plasticizers or pigments used in processing, as these, whether of a cellulose or metallic base, are likely to deteriorate and yellow with age. Plasticized surfaces, moreover, are hard and therefore easily marked, whereas the Cycloramic screen is highly resistant to the customary acts of vandalism.

"The surface material of the Cycloramic screen is of a special weave, and finely tailored so that the seams are practically invisible. The webbing is of heavy-duty synthetic yarn, while grommets are of specially selected nickel. It is flame proofed by an approved method, and fungus proofed at the same time so that it may be used in tropical or damp climates."

Custom-Tailored to Theatre

"Another characteristic of the new screen is that it does not come in ready made standard sizes, but is strictly custom tailored to suit each theatre. It is equally effective in small intimate theatres or in mammoth road show installations."

"It is not difficult to understand that the Cycloramic screen should give more light, inasmuch as it conserves the twenty per cent of screen area which is lost in the perforated screen. This fact is further verified by screen brightness tests conducted under date of December 30th, 1948, by the Photo Research Corporation of San Fernando, California, which reports:

"Measurements taken from various positions on the main floor and from the balcony gave 76.6% as the average reflectance.

"The color temperature of the light source at the time the test was made was 5600° Kelvin. With this light source falling on the screen, the light reflected by the Starke Screen was 5467° Kelvin, while the light reflected by a perforated sound screen used for comparison was only 5330° Kelvin.

"Our tests indicated that the Starke Screen had more uniform reflectance over the entire screen area, and in addition, the color temperature readings showed the Starke Screen to be tested even whiter than the perforated sound screen."

"The screen has a patented light stop, the laminated "bluebark," which prevents light leaks and gives greater brilliance and definition.

"One of the chief claims made for the Starke Cycloramic Screen is that of vastly improved vision from the side sections and front seats. Better side vision would apparently result from the fact that the light reflected from the new screen is without glare or distortion. In any event, installations of Starke Cycloramic screens, especially in wide theatres, have found exhibitors in agreement that front and side seats seem to be as good as central rear seats.

"There is no difference with sound transmission, as equal sound distribution is obtained from all areas of the screen. There is likewise an elimination of back stage reverberation.

"As there are no perforations, the screen is easily cleaned with a soft brush or a vacuum cleaner. Stains may be removed by the use of a powder."

Drive-Ins Lead Indoor Theatres Two to One

New theatre construction projects reported by STR during month of August showed a sharp decline from July figures, but with drive-in projects still far ahead of new brick-and-mortar theatres. The drive-in lead is, in fact, exactly 2 to 1, with 14 new open air theatres reported as against 7 of conventional type.

However, activity is down two-thirds compared with July, when 67 new projects were reported.

This month's drive-ins average 636 cars capacity, and $168,000 in cost. Where capacity and cost figures are available for the same theatres, the average cost per car works out to $264 against $210 for July's new drive-ins.

The largest number of new drive-ins is reported from Missouri, namely, 3. Connecticut, Mississippi and Texas report 2 each; and 1 each is reported from Indiana, New Mexico, North Carolina, Ohio and Rhode Island.

New indoor projects totalled 7, with an average seating capacity of 1,090 seats. Two each are reported from New York and from Texas, and one each from Indiana, Missouri and Ontario.

Two remodeling projects were reported; both in Arkansas.

Theatre Executive Attends At Fire Prevention School

William J. Davis, executive assistant to President William K. Jenkins of Georgia Theatre Company, took two days from his office duties this August to attend Atlanta's annual two-day School in Fire Prevention. The school is conducted by the city's Fire Department under the joint sponsorship of Georgia Institute of Technology, the State Department of Education and the Atlanta Chamber of Commerce. Davis was duly "graduated" with the customary certificate.

77 Stations Now Broadcast Video

Seventy-seven television broadcasting stations were operating in the United States as of August 25th; 38 more were building; and applications for an additional 348 were pending before the FCC, according to Television Broadcasters Association, Inc.
Theatreman Expected to Have Choice of Eight Video Programs of Best Color Movie Quality

The theatreman will eventually have at his disposal choice of any of eight large-screen, full-color television programs, each in quality to the best modern motion pictures, and offered to him by four different distributors—if recommendations submitted by the Society of Motion Picture Engineers to the Federal Communications Commission go through.

The programs will be broadcast on frequencies to which no existing home television receivers are tuned. The recommendations, submitted at the request of the FCC, contemplate four competing services in each location, each offering its theatre clients a choice of two programs, or eight choices in all.

SMPE further specifies that bands wide enough to carry pictures equal in quality and definition to film pictures—very far superior to anything that can be seen on video today—are in full color.

The frequency assignment requested is 5,925 to 7,125 megacycles. Present-day home receivers operate on 50-62 mc. and 176-211 mc.

The width of the requested assignment, 5,925-7,125 mc., is 1,200 mc. This would be divided into four 300 mc. channels for use by four different distributors. Each distributor’s 300 mc. channel would be subdivided into six 50 mc. bands. The distributor would use two of these for links between the roving pickup cameras and the broadcasting station; two more to give his clients a choice of two programs, and the last two for his inter-city transmissions of two different programs.

The extremely high quality of the ultimate theatre TV image to which the SMPE looks forward is embodied in the request for channels 50 mc. wide to carry it. Present-day home broadcasting utilizes channels only 3 to 5 mc. wide, and the pictures are coarse-grained accordingly.

Altec Lansing Corporation
Making Television Receivers

Altec Lansing Corporation, manufacturers of “Voice of the Theatre” loudspeakers and other theatre and sound equipment, is now in production on television receivers having 12½-inch picture tubes and 8-inch Dia-Cone speakers. Prices range from $408 to $308 dollars, according to model. Picture and sound quality are said to be superior. A. A. Ward, Altec Lansing Vice President, declares that the new video receiver is not mass-produced but designed for the “high end of the high-quality market.”

Royal’s “External” House Organ

A new “external” house organ, which is distributed monthly to the company’s 15,000 dealers and salesmen, has been brought out by Royal Metal Manufacturing Company, makers of Royalchrome lounge furniture, soda fountain chairs, cashier’s chairs, projection room chairs, executive office chairs and similar furnishings.

J. H. Temple, Secretary-Treasurer of Local No. 417, Durham, North Carolina, and charter member and past president of that local, has been elected president of the Durham Central Labor Council, succeeding Leo Hicks of Tobacco Workers Local No. 183.

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An amazingly low-cost Prefabricated Drive-In Theatre Unit ready to set up on any suitable lot.

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- In-Car Speakers
- Lamp Rigs
- Admission Systems
- Mobile Refreshment Vending Devices
- Car Heaters
- Car Coolers

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- Interior Wall
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- Lighting
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- Stage
- Maintenance
- Theatre

### EQUIPMENT LITERATURE

One stamp and addressing only one envelope bring you quotations as per our obligations. Write for appropriate key numbers in the coupon. For literature on matters listed in the coupon, check adjoining squares.

**ACOUSTICAL MATERIALS** made of spun glass are described and pictured in an eight-page, two-color booklet issued by Owens-Corning Fiberglas Corporation. These include blues, whites, grays, and opalescents; woolly webs, and glass blankets built on metal mesh. The booklet illustrates and diagrams methods of installing these acoustical materials where appropriate to the physical dimensions, sound absorption coefficients, and maintenance and painting requirements. Architectural specifications for use of these materials are given; and, finally, there is a list of the street addresses and telephone numbers of the company's branches in 29 cities in the U. S. and Canada where still further information can be obtained. (21)

**ARC LAMP DATA.** A great deal of valuable information about arc lamps and their optics is packed into a small, pocket-size booklet put out by Heyer-Schultz, Inc. It details the reason for, and importance of, matching lamp and reflector space to teta how to determine the reflector working distance for any given lens speed, and explains the optical details of reflector action. Additionally, it describes the Heyer-Schutz optical reflectors, how to install and how to maintain them; and explains the use of the company's hole aperture plate for aligning optical elements, and split aperture plates for balancing light from two projectors. All projectors and all technically minded managers will find this booklet interesting and valuable. (22)

**CLEANING AND SHAMPOOING.** Effective cleaning of theatre screens, drapes, ornamental surfaces, and upholstery; and in-place shampooing of carpets, are pictured and explained in a four-page folder by National Super Vacuum, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and technical details of the cleaner itself. It will prove definitely helpful to any one concerned with problems of theatre housekeeping. (23)

**DRIVE-IN AIDS.** Lamp lights, illuminated traffic directional signs, speaker post lights, car-side speakers, in-car speakers, ramp control panels, projection room ramp monitor, junction box, amplifier, pre-ampifier and exciter lamp supply panel are illustrated, described and priced in a three-color pamphlet issued by The Ballantine Showmen. Showmen will want to read through this pamphlet, get ideas from it, and study its pictures and descriptions of up-to-date facilities for outdoor entertainment. (24)

**FLUORESCENT COLOR CARD.** When specifying fluorescent lamps of a certain color, do you know exactly what the color will be like when those lamps are installed and lighted? Supro Lux Manufacturing Company Inc., has had the solution to that problem in the form of a very accurately printed color card showing the exact appearance of the twelve most popular fluorescent hues. (25)

**GENERAL CATALOG—**for every part of the theatre—is issued by S.O.S. Cinema Supply Corp. Nearly a thousand items are included in its wide line to solution to that problem in the form of a very accurately printed color card showing the exact appearance of the twelve most popular fluorescent hues. (26)

**GENERAL EQUIPMENT.** J. E. Robin, Inc., has an eight-page folder picturing and describing a wide variety of items for the motion picture theatre and for drive-in theatres. Included are the Robin-Snaplite projector-soundhead (a single unit), Models "E" and "400" separate soundheads; the Robin-Imperial motor generators and rectifiers; the Robin-Tarrytown in-car speakers; Robin-Arc projection room accessories; Ideal SlideBack theatre chair; the Robin-Rogel theatre chair; and Imperial replaceable seat cushions. The folder carries photographs of nearly all these items, and concise descriptions of their outstanding features. (27)

**LENSES.** The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure by Kollmorgen Optical Corporation. Also described is the Kollmorgen Series 1 Snaplite. Included is a list of fittings, by means of which any Kollmorgen lens can be fitted to any of 28 models of American-made projectors. (28)

**PROJECTOR MECHANISM.** Mechanical details of the Century Projector Corporation's single shutter projector are set forth photographically and diagrammatically in a four-page, two-color booklet. Text material explains the gear arrangements, construction, controls. and accessories; and illustrates a concise, interesting and easily understood presentation of a modern motion picture mechanism. (29)

**PROJECTOR PARTS.** Latest catalog issued by Wenzel Projector Company, although primarily intended for users of that company's equipment to assist them in making repairs and ordering spare parts, will be of interest and value to anyone concerned with projection. Its "exploded" drawings and photographic illustrations convey an abundance of detailed information about the construction of modern equipment and accessories. Catalog and its associated data sheets constitute a valuable tool for building a budget of technical information. (30)

**SAFETY LADDERS.** Two types of all-aluminum safety ladders are announced and described in a two-color, one-page folder by The O'Connor Company. The Safety ladder has steps on one side only, but its pail rack will support a man's weight. It comes in heights up to 8 feet. The "A" ladder has steps on both sides and no pail rack; it comes in heights up to twelve feet and will support three men at one time. Steps are serrated to a depth of 1/64th inch, and a safety guard against both skidding and electric shock is further provided by rubber pads 1/4" deep on which the ladder stands. (31)

**SPRAY GUN AND KIT.** A two-color, two-page folder by Selko Corporation describes a new paint spray gun that weighs only 17 pounds complete with kit and carrying case. It is handled like a revolver and its action is trigger-controlled. The gun is rated to spray 1 quart in 4 minutes. It can be used for disinfectants, insecticides, liquid waxes and weed killers, as well as for oil or water base paints, lacquers, varnishes and stains. The kit contains a spare aluminum canisters, strainers, covers, respirator with filters, gaskets, brush, oil and instruction manual. (312)
Luck of the Irish

The 400-seat State Theatre, Hartford, Conn., has resumed its vaudeville policy, and for an opening engagement Managing Director Ted Harris announced that the first 25 McCarthy's in line opening day would be admitted free of charge. "All that members of the McCarthy clan have to do," said Harris in advance newspaper breaks, "is to identify themselves by driver's license, bankbook and the like at the box-office, which opens at 11:30 A.M." On the stage bill for the opening show were Edgar Bergen and Charlie McCarthy.

MINNEAPOLIS

Walter Hoffman, former exploiter for 20th-Fox, is now handling advertising and publicity for Ted Karatz' drive-in theatres. Walter Wexel plans to open his new theatre at Eureka, S. D., the first part of October. His old house will be dismantled. Roy R. Stephens, Daniel Prinzing and Clarence Leech have opened their new 425-seat Trojan at Rushford, Minn.

Minnesota Amusement Company has completed negotiations with the owners of the O'Klare and Badger at Eau Claire, Wis., for extension of leases for a 10-year period, according to Harry F. French, circuit president. The circuit will include the Ted Gamble-Jim Coston L. F. Gran Standard group for the leases. MGM has joined with Warner Bros. and 20th-Fox in granting a 28-day run to the Lynyx, combination legitimate and film house in the loop.

Valentine Jaeger is the new owner of the Orpheum, Timbner Lake, S. D. Ervin Hakutedi, who is constructing a new $65,000 house at Cosmos, Minn., is conducting a contest for a name for it. An early morning attic fire did extensive damage to the projection room, ceiling and roof of the Orpheum at Menomonie, Wis.

TORONTO

The first real demonstration of television in Canada, where the Dominion Government has not yet sanctioned its use, was featured at the Canadian National Exhibition in this city when many of the leading manufacturers (Continued on Page 28)

SALT LAKE CITY

A son was born this week to Columbia Booker John Dahl and his wife. Delbert ("Les") Less, assistant to Utah Theatre Theatre Manager Charles Ficus, in Denver recently attended the dog races with Paramount District Manager Bill Prass whose bets, he said, usually won.

Eagle Lion Sales Manager Art Jolley, returning from Montana, reports the opening of a new suburban theatre at Missoula, that state. The new Art Theatre is located in the Film Center Building here opens Saturday of this week with "The Quiet One." First season's legitimate attraction at the remodeled and renovated Capitol Theatre here will be "Finian's Rainbow," with two performances on Sept. 23, intermountain Vice-President and General Manager Tracy Barham announced.

Funeral services were held last weekend for George Oliver Taylor, Broadway legit actor, who died while visiting his 100-year-old mother at Parwan, Utah. It was his first visit to his former home since he left 30 years ago.

CHICAGO

A son was born Sept. 5 to National Screen Service Porter Clerk "Chubby" Bahasek and his wife. . . Bill Galligan, retiring manager of the Esquire, Chicago, was hosted by H. and E. Balaban circuit executives at the Adolph restaurant. He had been with the circuit for 11 years. . . Alliance Circuit's S. J. Gregory is visiting his family at their home in Laguna, Calif. . . B. N. Sier of New Theatres, Ltd., Calcutta, India, was expected in Chicago this week.

Benson Booking Agency's Charley Benson reports he is now booking five acts of vaudeville for Saturday and Sunday shows for the Lubliner-Booth circuit's Palace at Cicero, Ill., and the same number of acts for the Arcada at St. Charles, III., and from Wednesday through Saturday for Jack Kirsch and associates' Englewood on Chicago's Near West Side. Benson reports other theatres are considering "bile" but that the problem is obtaining enough suitable acts to meet the demand. Den Scott and Eugene Wilhelm have incorporated Finer Amusements, Inc., Chicago, to conduct theatres.

LOUISVILLE

Joseph Goldberg of Realart Pictures in Cincinnati returned to his Louisville home following a two-week trip through West Virginia. . . Richard Bernard of the Sunset Drive-In at Bowling Green stopped over on route to Bryn Mawr, Pa., for a short vacation in his home town. . . Stopping over en route to a Canadian vacation were the Clyde Marshalls of the Columbian in Columbus. . . Jim Howe of Carosella stopped off on his trip up the Mississippi and Ohio Rivers on the Delta Queen. . .

Others seen on the Row recently include the following out-of-town exhibitors: Frances Wessel of the Royal in Carrollton, F. X. Merkley of the Royal in Columbus, R. H. Robertson of the Majestic in Springfield, George Lindsay of the Lindsay in Brownsville, Edwin St. Clair of the St. Clair in Lebanon Junction, R. L. Gastros of the Victory in Vine Grove, Eugene Martin of the New Arc in Brandenburg, James Totten of the Lake View Drive-In in Pendleton and Tom Speer of the Monroe in Monroe City, Ill.

Continuous matinees were in evidence at quite a number of the suburban houses on Labor Day. . . The 1949 Amphitheatrical season has been reported as the second most successful in the 11-year history of musicals at the Iroquois park show place.

THE NEWSREEL...
showed their latest equipment. Attendance at the exhibition was some 2,300,000.

All branches of the film industry will be represented at the Ottawa meeting on Oct. 12-13 of the National Committee of Motion Picture Exhibitors' Association of Canada. Chairman J. J. Fitzgibbon announced.

The front of Loew's downtown has been shaved off, the box-office moved inside and a temporary catwalk put up as the only access to the theatre, due to the start of the first subway project in Canada. The next theatre to be affected will be Famous Players' Imperial.

Famous Players Canadian has arranged to introduce its new block of British features with the playing of "The Fallen Idol" at two theatres which will follow a British film policy, the Eglington and the University in this city. Former Eglington Manager Robert Eves is exploiter for the group.

Comic Ole Olson cut a huge cake in the lobby to commemorate the first anniversary of the Odeon Toronto. . . . This city wants a larger share of the Ontario 20 percent amusement tax for its hospitals.

PHILADELPHIA

Local B-100, LATSE theatre employes, has signed a contract with Stanley-Warner and other theatres calling for a 10-cent an hour increase for ushers; and 12½ cents an hour increase for cashiers, doormen, and cleaners. The increase is retroactive to Aug. 1948.

Hal Warner of the Benson is enjoying his vacation in Florida in spite of the hurrican.

Elmer Holland, Allied Booking Service, said "I do" to Virginia Ann Hogan of St. Louis. They are honeymooning at Hershey, Pa. . . . Harry Klapowitz, Warner Bros. New York office, has been named assistant to Lon Davidoff, S.W film buyer.

John Goldier of Jam Handy Films has returned from a trip to Atlanta and other southern towns. . . . Francis Flammer, formerly with Columbia, is the new Paramount salesman in the Scranton and Wilkes-Barre territory, replacing John Kane who has resigned to go into the theatre business. . . . Warner Salesman Tom Noble has had the cast removed from his leg and is improving nicely at home.

. . . . MGM Salesman C. C. Pippin is in Frankford Hospital for an operation.

Leona Smith, secretary at United Artists, returned from her vacation in Canada and announced that she would be married on Oct. 8 to Bill Higgins. . . . S-W Booker Reesa Cooper is back at her desk, but her heart is somewhere in the Catskills. . . . Esther Rudo, secretary at Columbia, was given an office party with gifts by the girls upon completing 20 years with the company.

KANSAS CITY

Commonwealth's Summit, the circuit's subsequent-run on the West side reopened Thursday after being closed for most of the summer for remodelling. Manager Frank Meyers and City Manager Eddie Mansfield, held open house for the film trade on Thursday night, and the theatre was opened to the public on Friday. . . . The Tower will have a stage attraction in the person of Dr. I. Q. for seven weeks beginning Sept. 30. . . . Fox Midwest had a special combination of theatres for showing of "Not Wanted" last week. Apollo Theatre, ordinarily subsequent, was taken out of its usual policy and combined with the Esquire, downtown first-run, for a day and date playing.

Commonwealth circuit managers and officials met this week for their annual convention at the Elms Hotel, Excelsior Springs.

Eddie Aaron, Twentieth-Fox division chief, is back in the territory after a whirlwind trip to the Coast. No sooner was he back in town than he had taken off for St. Louis and a swing around his division.

INDIANAPOLIS

Meri Whallon, succeeds Elaine Van Splinter, as secretary to Jack Dowd, manager at Republic. . . . James Lyons, assistant shipper at Republic is on vacation. . . . Mrs. Iv Moore, operator of the Orpheum at Mitchell, Ind., has completely modernized her home. . . . Exhibitor Al Borkenstein is planning an outing at his cottage in nearby Starlite, for home salesmen and exchange executives. . . . Harry Hayes, United Artists salesman, is spending his vacation in Kansas City. . . . Peggy Swing, manager's secretary at Eagle Lion Pictures, has resigned her post and joined the booking desk at Affiliated Theatres. She succeeds Dorothy Robison, who is going to the West Coast to live. . . . R. S. Welter, operator of the Ritz, Alexandria, is a victim of hay fever. . . . The Brokau Theatre at Angola, and the Star, at Fremont, have been transferred to the Indianapolis exchange district.

Mrs. Hollis Boss, operator of the Ritz at Owenville, Ind., has been called to the bedside of her mother, who resides in Enid, Okla., and is critically ill. . . . Columbia Office Manager Gus Heinrich was saddened by the death of his brother Fred, who passed away Sept. 2 at his home in Miami, Florida.

ALBANY

Bob Ferber, former booker at Eagle Lion and now Universal salesman in Philadelphia, paid a visit to Albany. . . . Donald Kranze, of Lonom Associates, last Saturday to Beebe Yuni of Forest Hills, L. I., at the Ritz Carlton, New York. The couple is honeymooning in the Adirondacks.

The employes of Eagle Lion held a dinner dance Sept. 19 at Denny's Terrace Garden to celebrate winning one of the special prizes in the recent Jack Schlafier Drive. . . . MGM manager Jack Goldberg is vacationing at Atlantic City. . . . Columbia Manager Jack Bawlik returned to his desk after an illness.

Milton Schosberg, manager of the Grand, resigned with future plans not yet being announced. . . . Johnny Ross, head shipper at RKO, and Mrs. Ross, inspectress at Paramount, fielded in New York. . . . Bertha Knott, RKO typist stenographer, is resigning to be married Oct. 9 to John Cramer. . . . Columbia salesman Charlie Dottie is attending a salesmen's union meeting in New York. . . . Sylvia Chossin, secretary to Jerry Atkins and Walter Van Bergen were married recently. New employes at MGM are Charlotte Cherry, booker, and Idester Miller, billing clerk. Inspectress Betty Van Amburg resigned.

Vi Dettarick, telephone operator at Paramount resigned. . . . Charlie Deitche of the American at Schenectady, died suddenly last Monday at the Ellis Hospital in that city.

ST. LOUIS

John Greenmore has succeeded James Fe- noglio as manager of Frisina's Roxy, Shellyville, Ill. Fenoglio has bought the Aida, Oglesby, Ill., from John Clydesdale and will operate it. . . . Mark Holman, former leasee of the Aida, has bought a theatre in Ft. Dodge, Iowa. . . . Mr. and Mrs. George P. Thye have bought the State, Oquawka, Ill., from Mr. and Mrs. George Richardson and intend to move there Sept. 20. . . . Vi Dettarick, telephone operator at Paramount resigned. . . . Charlie Deitche of the American at Schenectady, died suddenly last Monday at the Ellis Hospital in that city.
SHOWMAN'S TRADE REVIEW, September 17, 1949

REGIONAL NEWSREEL

He suffered a fractured skull, fractures of both arms and possible internal injuries.

Benjamin B. Reingold, 64, former 20th-Fox manager here for 17 years, died Monday, September 7, at his home in Santa Monica, Calif. Mrs. Watson Barrett, wife of the assistant production manager of the St. Louis Municipal Opera Company, died Sept. 3 following a long illness.

CINCINNATI

The Mayfair Theatre, Dayton, Ohio, formerly a burlesque house, will now show straight features, on first subsequent availability, according to Manager Hy Bloom. . . . Warners salesmen in this city, as well as branches throughout the country, will soon be riding around in company-owned autos . . . District Manager Max Dugan of this district said he had been interested in show business recently and bought the only house there for G. W. Taylor. Then he said, that when certain exhibitions was by reading trade papers. He got so engrossed in his new project that he forgot the ranch with the result that his also burst, spilling water all over the landscape. But the show at the Round Valley went on schedule.

It was also recently announced that Horwitz and Jack Shulman and their associates have sold the Metropolitan Theatre Bldg. to Eucal Ave., to Radio Station WHK for a reported $120,000. . . . Eagle Lion Exporter, Max Miller was in town.

PICTSBURGH

Warner Eastern and Canadian Division Sale Manager Jack Lapidus presided at a meeting here on Wednesday of the company's central district sales heads. Attending were: District Manager Charles Rich from Cleveland and Branch Managers J. A. Abrose of Cincinnati, J. M. Wechler of Cleveland, C. W. McKeen of Indianapolis and F. D. Moore of Pittsburgh.

The Silver Lake Drive-In Theatre, on Washington Boulevard, the first drive-in to be established within the Pittsburgh city limits, opened Friday evening.

Frank Panopoulos, veteran exhibitor, who owns and operates the State Theatre, Clairton, Pa., is at the Mayo Clinic for a checkup. . . .

John Harris, Jr., son of the head of the Harris Amusement Companies, having completed his elementary course at a West Coast military school, has enrolled at the Malvern Prep school, near Paoli, Pa.

Harry E. Long, vice-president and general manager of Cooperative Theatres Service, died Monday in the Mercy Hospital from a heart attack after several days before. Funeral services were held Thursday morning, after which the body was taken to Detroit for burial. He is survived by his widow, three brothers and one sister. Before becoming associated with Cooperative Theatres Long had been a division manager for Loew's Theatres out of Pittsburgh.

New Theatres

Buffalo—H. Lemberg, an under-skyer at Stratford, N. Y.

Milwaukee—Joseph Floyd, a drive-in at Grand Forks, N. D.; a community theatre at Kewaskum, Wis.

Hartford, Conn.—Nineteenth Century Theatre Corp., a 664-seat, converted theatre, driven on at Killingly, Conn.

Vaucluse, B. C.—Famous Players, a drive-in five miles from Nanaimo on Vancouver Island; it also plans a 1,000-seat theatre now known as the Nanaimo.

Cleveland—Herbert Ochs, will add two more to his chain of theatres for the fall season, one before. Funeral services were held Thursday morning, after which the body was taken to Detroit for burial. He is survived by his widow, three brothers and one sister. Before becoming associated with Cooperative Theatres Long had been a division manager for Loew's Theatres out of Pittsburgh.

DES MOINES

The Paramount Theatre, Des Moines, celebrated the completion of its remodeling with Mayor Heck Ross throwing a switch that illuminated the new front for the first time. Special favors were presented to the guests at the premiere showing . . . . The premiere of "Chicago Deadline" was held at the Ritz and Iowa theatres at Desiron, Ia., on Oct. 13 with Donna Reed, Desiron-born girl who plays, a starring role in the film to return home for the occasion. The premiere originally was scheduled for Chicago on Nov. 9, but was changed to Desion to tie in with the celebration of the diamond anniversary of the Desion bulletin, a weekly newspaper. A petition bearing the signatures of 200 residents of northwest Davenport was presented to the city council charging that the drive-in theater at the Mississippi Valley amusement park was "nothing more than a passion pit for lovers."

Joe Ancher, United Artists former booker and office manager, has returned to Warner Bros. to take over the same post. Ancher formerly held the position at Warners prior to his deputation to Arizona for the Hynes is a new bidder at Republic . . . The Rex at Scranton, Ia., has been sold by George White to Gale Ambrose of Gravity . . . Dwight Hansen, manager of the Valley at Eddyville, Ia., has purchased the house from Robert Fridley and Beverly Mahon of New Sharon.

NEW ORLEANS

An insurance salesman, who robbed the Loew's State Theatre in New Orleans Sept. 6, was captured by a foot-rocket, ten-age usher at the theatre within a minute after the robbery. The man admitted taking $167.50 from the cashier at the S. Rampart Street entrance to the theatre. He was later identified by a cashier at the Poche Theatre as the man who robbed her of $120 at that theatre on Aug. 23, the police report.

Republics New Orleans office will move Oct. 1 to the Liberty Film building on Liberty Street. The Lake at Campi, La., has changed ownershion. J. B. Brocato having sold it to Mr. Girard who has renamed the house the Hedy Rose . . . MGM Manager C. B. Branti is recovering from a recent operation. Internal Revenue Collector Charles A. Donnelly reported federal taxes on admission tickets collected in Louisiana during the first nine months of 1949 were $200,000 better than for the same period last year.

COLUMBUS

The fall season of name band attractions at the Palace here opens Sept. 19 with Dizzy Gillies and band . . . Virgil Jackson and John Martin of the Univer at the theatre with shows with awards of $10, $3 and $2 with a grand prize of $20 at the end of eight weeks . . . The stolen automobile of William S. Cunningham, for theatre editor of the Columbus Dispatch and now in Paramount's studio public- ity department, was found burned near the Berwick golf course. Car was stolen from a parking lot while Cunningham was working on his new mid-summer edition.
**PRODUCTION PARADE**

**By Ann Lewis**

Producer Frank Melford and Director John Rawlins have formed a new independent company, Ventura Pictures, to make three pictures for Eagle-Lion release. Present plans call for "The Boy From Indiana," an outdoor action story, to be their first, to hit the cameras late this month. Lon McCallister has been signed for the title role.

Margaret Champion, widely-acclaimed comic star, and Fernando Lamas, Argentine actor and baritone, are the latest additions to the MGM contract roster. The Champions will make their debut sometime next year in the studio's all-star Technicolor version of "Show Boat." No assignment has been announced for Lamas.

Keith Anics, young singing star who played the role leading in the Los Angeles company of "Kiss Me, Kate," was signed to a long-term contract by RKO. He doesn't report for film work until June, 1950, when he finishes his run in the show.

Actor-Writer Charles Lang has been signed by Producer Lindsay Parsons to do the screen treatment on "Killer Shark," next Roddy McDowall starter for Monogram. Film starts in about two weeks.

Jeff Chandler, comparative newcomer, has been selected by Universal-International to co-star with Marta Toren in "Deportes," which will be filmed in Italy. Both Robert Buckner, producer, and Robert Siodmak, director of the picture, wanted Chandler for the part after seeing the excellent job he did as the underworld leader in "Sword in the Desert."

Don DeFore's option was taken up by Hal Wallis via cable as the producer sailed from England for New York. Under the new contract, DeFore will appear in one picture a year for Wallis, who releases through Paramount.


Evelyn Keyes gets an important role in Columbia's "The Killer That Stalked New York," story of a deadly epidemic that struck the metropolis. The picture, to be produced by Robert Coen, will start in October. Story is an original by Harry Essex, based on a national magazine article.

"Elmer the Great," that classic baseball story by Ring Lardner and George M. Cohon, will have Jack Carson in the starring role. Warners are planning to put the picture before the cameras late this month with Richard Barre directing and Saul Elkins producing. Blake Edwards wrote the script.

One of the two male leads opposite Deborah Kerr in MGM's "King Solomon's Mines," goes to Richard Carlson. This marks Carlson's first film assignment at MGM in some time.

Jack Schwarz and Harry Thomas, producers who released their Equinox pictures through Eagle Lion, are planning to broaden their individual production activity to make independent films, in addition to their joint efforts. They are currently formulating these plans, to be announced shortly.

**NEW MOVIE IDEAS URGED BY KRAMER**

Speaking via telephone from his office in Hollywood one day last week to the Fourth National Convention of the Paraplegic Veterans of America in New York, producer Stanley Kramer ("Champion," "Home of the Brave") declared that 30 million cash customers could be lured back to box-oftices through new and vital ideas in motion picture entertainment.

These 30 million, Kramer pointed out, are "fed up with formula fare, with weak stories propped up by so-called starring combinations."

They are older people, thinking people, men and women above 30 who insist that entertainment cannot and should have something vital in content, that it can grapple with life and its complexities without preachments or speeches. They say to us: 'Grow up. We have.'"

"The formula film is out," the producer emphasized. "The star combination is no longer important. Our market is one in which new ideas are the surest-fire commodity."

Speaking on behalf of his next production, "The Men," which deals with the lives, loves and problems of paralyzed war veterans, Kramer promised that it "will be an honest, forthright film with something to say. It will, I hope, be among those pictures which will help bring back the customers of yesteryear."

**THREE ORIGINALS ARE ACQUIRED BY UNIVERSAL**

Universal-International has acquired three new story properties, all originals, and has signed writers to develop them.

"Parlaine Cushman," by Sam Shaw, is being scripted by Gerald Adams for Producer Aaron Rosenberg, "Flame Blue Glove" is being developed by Louis Eby and John C. Fleming from their own original, also for Rosenberg. "Vauntie Pirate" is an original story by Herbert Margolis and Louis Morheim, who are also writing the screenplay, Ted Richmond will produce.

**FOX PLANS 'DR. FREUD' AS 1950 PRODUCTION**

Planned for production next year by 20th Century-Fox is "Dr. Freud," a screen biography based on the life of Sigmund Freud, Viennese founder of psychoanalysis. The screenplay is being prepared by Charles Kaufman under the supervision of Producer Julian Blaustein, who is completing production of "Broken Arrow," starring James Stewart.

No actor has yet been chosen to play the title role in "Dr. Freud."

**SCORE 6 WB PICTURES**

Six films are in musical scoring stages at Warner Bros. Musical director Kay Heindorff is scoring "The Daughter of Rosie Kelly" and "Always Leave Them Laughing," both musicals, and "Young Man With a Horn." Max Steiner is scoring "Beyond the Forest," "Chain Lightning," and "Perfect Strangers."
London Observer in Italy

Italy Near Top as European Producer; Foreign Unit Invasions Raise Problem

By JOCk MacGregor

Italy is becoming the biggest film-producing country in Europe. Besides its own growing industry, its natural facilities are attracting British and American companies. The weather is such that many pictures can be shot entirely out of doors; labor is inexpensive, and its demands and dead-keen at its work; frozen lira can be absorbed. The authorities, however, are none too happy over this invasion. Equipment and labor is still restricted, and they see costs rising making it less economic for their own people. Dr. Amministo Scullini Sorge, the government director general responsible for cinemas and studios, is worried about the number of foreign technicians entering Italy freely. He would like British ACT to reciprocate by allowing an Italian unit to visit England to make a film.

Currently, the Italian trend in production is realistic rural subjects which they find are particularly acceptable in foreign markets. Furthermore, they can be shot on a modest budget to take full advantage of the natural facilities. "Wild tracks" are usually all that are recorded on location, and the technicians have become such experts at lip-synchronizing that other artists are often used to speak the dialog. In "The Mill on the Po," which I saw at Venice, a farmer gives a fine performance in a leading role, but his voice is provided by a professional.

The Italians feel that in view of the number of American and British pictures which play in their cinemas, their productions should have a wider screening in the English-speaking countries. They quote the success of "Paisan," "Open City," "Four Steps on the Clouds" and others.

I think I made it fairly clear that our patrons must have stars whom they know and secondly, in view of many of the films available, dubbed dialog or subtitles are not acceptable to the general run of audiences, no matter how good the pictures may be. This latter point is not easy to put over to people who have been brought up to take them for granted.

While in Venice, I motored with Capt. Peter Moore and Dr. Georgio Conti, of Korda's Rome office, 120-mile drive to Trento to have lunch on location with Sidney Gilliat and the Individual Films unit making "State Secret" in the Alps. I think publicists waiting on arrival was the one spot in Italy where it was raining and shooting was held up.

Douglas Fairbanks is starring with Glynis Johns in this tongue-in-cheek adventure story set in a mythical Southern European country. For the scenes to be shot, the unit had taken over the cable railway to the mountains, and the longer they waited for the sun, the more people waited on the top to come down to the valley.

The unit was not finding Trento the brightest spot in Italy. The local cinema was showing "King Kong," though the language is insufficient to know if it was a reissue. When it came to night location shots in the town, entertaining house owners let their balconies to spectators. The local showman, incidentally, did a roaring trade by screening the daily rushes as part of the evening's program.

I shall probably remember the trip best by the fact that Publicist Uni Park guided our car to quite the most unsa]ooking bridge I have ever seen. She wanted to cross it, but we piled out quickly and walked over it, congratulating our-selves that we did not make the journey every day.

Peter Moore and Georgio Conti deserve full marks for the trip, and I suggest the BPFA should get them to handle their side of next year's Film Festival. They Park guided our car to quite the most unsa]ooking bridge I have ever seen. She wanted to cross it, but we piled out quickly and walked over it, congratulating our-selves that we did not make the journey every day.

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Venice, incidentally, is likely to be seen in many films in the near future. David O. Selznick has fallen in love with the ancient city and plans to buy a house there. He tells me he will make a movie there but will not use color as he believes its character and beauty can better be conveyed in black and white. The title will be "Venetia," and he has purchased the song of that name which (Continued on Third Cover)

Schenck Leaves EL To Join Universal

Audrey Schenck, last of Eagle Lion's contract producers, has left that studio to join Universal-International in the same capacity.

The Schenck operation of Eagle Lion, now in process of reorganization with new financing, is expected to be confined for the most part to distribution of independently-produced pictures.

Pine-Thomas Name 'Outcast' Their Next

"The Outcast," an original screenplay by Geoffrey Homes, has been announced as their next production for Paramount by William Pine and William Thomas. Because of the Mexican background of the story, the picture will be filmed on location in a town having a large Mexican population.

Lippert Productions To Make 33 in '49-50

Lippert Productions (formerly known as Screen Guild Productions) Tuesday announced a 1949-50 production schedule of 23 full-length features including three high-budgeters, six Black Rider series westerns, four Don Barrys, and a program of six "Western Kid Romances" shorts. The shorts, according to President Robert L. Lippert, will be one-reelers filmed in color and using child actors.

FICTURES STARTED LAST WEEK

COLUMBIA: Mark of the Gorilla—Principals: Johnny Weissmuller, Director, William Berke. MONOGRAM, Six-Gun Mesa—Principals: Johnny Mack Brown, Max Terhune, Director, Wallace Fox.


NEW YORK: Planter's Merchants—Principals: Monte Malo, Paul Reubens, Director, Phil Ford. 20th CENTURY-FOX: Gun Fighter—Principals: Gregory Peck, Helen Westcott, Leon Packer, Director, Henry King.

Big Fall—Principals: John Garfield, Michelle Poll, Director, Jean Negulesco.

UNIVERSAL-INTERNATIONAL, Double Cross—Principals: John Wayne, Teresa Wright, Director, H. C. Helms. 20th Century—Principals: Gary Cooper, Director, Charles Barton.

Outside the Wall—Principals: Gale Storm, Richard Basehart, Director, Crane Wilbur.

INDEPENDENT: Guilty of Treason—Principals: Donita Jacoby, Dick Forrester, Paul Kelly, Director, Felix Feist.

TITLe CHANGES

"Bell Bond Story" (RKO) now DANGEROUS PROFESSION.
Featuring Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and reissues) with a running time of 60 minutes or more. For data as to running time, stars, etc., refer to title under distributor company listing.

SNOWMEN’S TRADE REVIEW

A

Title
Company
Abandoned
U-I
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Alaska
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Adventures of Don Juan
WB
Adventures of a Rogue
UA
Africa Screams
UA
Afraid N. W. Shute
WB
Agony in Six Lessons
UG
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Alimony
Elk
All Men Are Aliens
WB
All the King’s Men
Col.
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A Mailing Address
Pacific
Alex And The Champ
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SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMAKERS' TRADE REVIEW in which data concerning the subject appeared.

COLUMBIA

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ASSEMBLY OF SHORTS (9)

CARTOON TOP TIE (5)

COMEDY VARIETIES (6)

FOX AND CROW (8)

FILM NOVELTIES (8)

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SPORTIVENESS (10)

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PARAMOUNT PACEMAKERS

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1949

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1950

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REPUBLIC

SERIALS

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1956

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1958

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13 White-Collar Girls (18)

14 White Rose of Germany (10)

15 Battle for Germany (10)

16 The Airman (10)

17 The Dust Storm (10)

18 Whistledown of the Mail (16)

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1422 Charlie You're Married! (17)

1423 Pardon, Bedroom and Dining Room (17)

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1426 Risicop (16)

1427 Fresh Meat (17)

1428 He's In Again (10)

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1602 Swing Monkey Swing (8)

1603 The Little Match (8)

1604 Gee Worms (7,9)

1605 Bad Betsy (7)

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1607 Blue Heaven (8)

1608 Two Lazy Crows (7)

FI lm NOVELTIES (8)

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1802 Acrobatic Babies (9,10)

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1804 Flashing Flies (10,11)

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1811 التجربة الفنية (10)

1948-49

COLUMBIA

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PARAMOUNT PACEMAKERS

REMOVABLE MAKE-UP (10)

SCREEN SCREEN (1)
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JACKSON GATHERS FACTS ON INDUSTRY'S LEGAL BATTLES

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The kind of drive that gets the money for you, Mr. Exhibitor, is the steady delivery service of M-G-M! All summer long Leo faithfully delivered the goods ("Neptune's Daughter," "Barkleys of Broadway," "Stratton Story," "Any Number Can Play," "Good Old Summertime" to name just a few). Now the gravy wagon rolls on with "Midnight Kiss" (broke 20-year record in Philly), "Madame Bovary" (gold-digger), "The Red Danube" The Big Picture (watch 4-city premiere Boston, Frisco, Memphis, Houston), "That Forsyte Woman" (coming to Music Hall), "Adam's Rib" (Coast Preview hails it Funniest Picture in Ten Years!) "The Doctor and the Girl" (a sleeper) and many more. And remember, M-G-M's "Battleground" is the greatest picture since sound!
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extends a cordial invitation to

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the finest entertainment

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at nationwide

Trade Shows

of

Olivia de Havilland

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Ralph Richardson

in

William Wyler's

"The Heiress"

with

Miriam Hopkins

Mona Freeman

Produced and Directed by William Wyler

Screenplay by Ruth and Augustus Goetz

Based on their stage-play
1949 Thinking

The motion picture industry has something mighty valuable in the existence of an atmosphere conducive to intra-mural cooperation—as evidenced in many things and events of recent occurrence. The demonstration of earnest goodwill toward proposals for an all-industry public relations effort at the recent Chicago Conference, the events related to that starting point for real cooperative spirit and action—the approval of the TOA Convention given the Public Relations plan, the many outstanding exhibitor organization campaigns as well as circuit and individual theatre activities to sell the industry and movie-going to their localities—for example.

It will be a grand opportunity missed should any group or section of the industry fail to exert every effort for furtherance of this trend in 1949 thinking to the point where concrete results are realized in definite and workable programs of action.

The exhibitor organizations must go along with this 1949 thinking and move as far in the direction of conference table negotiation for relief of their problems in buying and booking, and as far away from the opposite thereof, by litigation, as the urgency of their situation permits.

The distributors had better grasp this opportunity for improved trade relations with their exhibitor customers. Whatever the source of friction and conflict it will be well worth the cost in sweat and treasure to accomplish elimination, if possible, or at least mitigation of the cause of contention. The distributors will not be in tune with this 1949 thinking should they allow the growing discontent over shortages of prints to worsen into outright resentment. Further, they would do well to pay heed to complaint that there is too much over-rating in the allocation of pictures unqualified for the percentage bracket given them.

As for the production branch, the men who pick the story material and make the pictures had better keep an eye on the exhibitor’s needs, both as to the kind of product that will pay off at the box-office and the quantity required to keep the theatres supplied with enough shows to meet demands. It’s tough luck if a theatre can’t play a picture for as long an engagement as during the war, but the exhibitor must suit his program changes to the turnover at his theatre. And it’s also tough that the exhibitor cannot boost his admissions so the distributor and producer can collect a bigger dollar volume on the percentage earned—whether the booking be on percentage or flat—at each theatre booking. But facts are facts and there’s no use trying to run away from them.

The weather conditions are favorable, the objective is clear and filled with promise of reward for all. If the industry closes ranks to march as a united force it can overwhelm all obstacles and reach the goal.

Deserved Tribute

We are glad to see a film company head pay tribute to the exhibitors who are doing a real job of showmanship in selling movies to the public—such as Republic Head Man Herbert J. Yates accorded the theatremen in announcing a very promising line-up of strong new product to the sales forces of his company at their meeting in New York this week.

Yates acknowledged the debt of gratitude the producers and distributors owe to the exhibitors who have “initiated plans to create the greatest market we have ever enjoyed.” He is 100 per cent right in giving credit where it is due and in recognizing that these exhibitors are increasing the potential patronage for the producers’ pictures. The exhibitors who are doing this good job of work, also, are furnishing producers with the incentive to make better product.

The TESMA Exhibit

While Hollywood is making claims — and appearing ready to back them up — of far better product for the screens, the exhibitor also has cause for optimism in the improvements and advances made by manufacturers of equipment and accessories for the theatre plant and merchandise vending. Several new models of machines and products for theatre construction, equipment and furnishing, and merchandising activities will be unveiled at the Theatre Equipment and Manufacturers trade show in Chicago commencing Monday September 26. Every theatreman who can make it, should attend that show and thereby canvass a huge segment of the market for needed equipment and supplies.

The TESMA show has become one of the really important industry events.

—CHICK LEWIS
Exhibition

Cracking popcorn and gurgling drinks sing a sweet tune for exhibitors generally, Alfred William Ainsworth, chairman of the Theatre Owners of America concessions committee, revealed, with the concession profits zooming into a half-billion-dollar-a-year business. Specifically, National Theatres Charles Skouras revealed that his houses did $4,000,000 in popcorn and half that in soda, which is very important with Film Classics for “Never Fear”; and double features were described as “an abomination” which the public wanted by MGM’s Maurice N. Wolfe before the Ansonia, Conn. Rotary Club.

Slot machines and lotto games took the count in New Jersey this week as a result of exhibitor protests. The state’s attorney came through with a ruling based on the practical justice of the fact that since he had kayoed bank nights in the state, the exhibitors certainly had a legitimate squawk against gambling which might take away business from their stands.

And speaking of business, exhibitors in New England are a happy lot, due to the cooler weather, and it is generally felt that business is on the upgrade. Showmen give two reasons for the boost in a territory which had been off as much as 20 per cent. They are: Better product; better exploitation.

In Kentucky, the Kentucky Association of Theatre Owners is doing a bit of public relations by requesting its members to call on all candidates for the legislature and extend to them a vote, even though they are running against them, with the problems of exhibitors. In Texas, Interstate is putting in a rate of junior admissions which will let the audience of the future in for 40 cents instead of 60 cents at night and which descends progressively in the other admission brackets. In Boston, exhibitors, who heard Treasury General Counsel Thomas Lynch advocate keeping the amusement tax but letting the states and cities share it, were told by the state and federal government, were cold to the idea, even though Lynch pointed out that such a system would kill duplication of taxes. And in Indiana, the Independent Theatres Owners of Ohio (Allied), in convention assembled, heard National Allied President C. E. Cook, who described the movies as offering opportunities to the individual, greater than other professions such as law and medicine or other industries such as automobiles and girdles. Ainsworth declared the exhibitor today was respected in the community because of his work and urged showmen to do their part for public good along with legislators and business men.

The same convention also heard Jack Brunagle, who handles the Commonwealth circuit’s drive-ins, declare that underkays built up business for under-roofers, especially winter trade and predicted there would be 5,000 open-airers by 1950 doing a business of $150,000,000 gross.

In Kansas City the Kansas - Missouri Theatre owners elected C. E. Cook, presi dent, in New Jersey, Allied threatened to try the Smithberger consolidation plan, found it wanting and decided to study lend-lease movement onto distributors about putting too many pictures in the percentage bracket. In Kansas City, too, the industry was honored at a Chamber of Commerce luncheon, where Fox Midwest’s Elmer Rhoden revealed that movies had a $5,000 payroll in the city and employed 2,029 persons.

Distribution

Republic plans a program of 30 features, 6 Roy Rogers, 5 Rex Allen’s, 12 westerns, 4 serials and four travel shorts. Eagle Lion has signed a deal to handle five independent productions. Ida Lupino has canceled her contract with Film Classics for “Never Fear”; and double features were described as “an abomination” which the public wanted by MGM’s Maurice N. Wolfe before the Ansonia, Conn. Rotary Club.

Production

There are too many old men in studio commissariats, David O. Selznick, who wears gray hairs becomingly himself, declared before sailing to Europe this week. Selznick also said that motion picture industry was one of the few whose founders were still actively in charge and suggested that they kick themselves up stairs. He plans a combined program of production in Hollywood and abroad.

Back from abroad this week, Darryl F. Zanuck found an “uptrend” manifesting itself in the business but bemoaned the loss of holdovers.

Litigation

The Justice Department Tuesday filed what it thinks should be the final decree in the anti-trust suit. It would require it divorce in 18 months. Meanwhile protest against further delay in compelling RKO to divorce under its consent decree was filed by Ellis Arnall, president of the Society of Independent Motion Picture Producers.

In Minneapolis, the American Society of Composers, Authors and Publishers surrendered to the North Central Allied Ben Berger by allowing the appeal deadline to pass.

General

England pared 30 per cent off its pound compared to the dollar, other countries followed suit, and American film interests are again taking a whacking, though how much and how serious is still an open question. (P. 7.)

In Hollywood the IATSE won jurisdiction over the scene decorators, a squabble which started the celebrated 1A-Studio strike. In Washington Sen. William Langer wants the Senate to investigate 20th-Fox and Loew stock deals.

Financial: Columbia, dividend of 50 cents on common payable Oct. 14, Paramount, estimated earnings for second quarter ending July 2, 1949, $7,000,000 including $4,500,000 special income from sale of theatres under the consent decree to date. Same period last year, earnings $13,475,010. Paramount announced that it had received $1,700,000 and nine theatres in the Malco chain split up.


TOA Committee Winds Up Meet

STR Hollywood Bureau

The Theatre Owners of America’s Executive Committee met last week after the final session of the organization’s convention to wind-up the proceedings and to act upon such matters as were referred to it from the convention floor.

Chief of these was the matter of regional vice-presidents, unsolicited at the convention itself because of a desire to realign areas now controlled by local sweepers. The Committee decided to throw the problem into the lap of Robert O’Donnell’s organization committee for later action. O’Donnell, together with President Sam Pinanski and Giel Sullivan, executive secretary, will make a nationwide tour in February for a first hand study of regional conditions.

The Executive Committee declined to act on the matter of Daylight Saving, as urged by some delegates from California which will vote on fast time next November; on the ground it is not a question for discussion at the national level.

The Committee instructed President Pinanski to appoint a committee to work on a fair trade code for bidding and other distributor relations. O’Donnell’s organization committee was also asked to study a proposal to admit exhibitors from Mexico into TOA membership. It was added that if the recommendation is to make TOA an international organization, its base of operation may eventually be broadened to include all the Americas from Canada to Argentina.

A motion to engage a paid publicist for the organization, as proposed by the committee on public relations, was tabled until the next meeting of the Executive Committee in November.

Dinner Highlight

Highlight of the post-convention activity centered on the President’s Dinner, at which following a serious talk by Defense Secretary Louis Johnson, the delegates were entertained by a two hour program produced by Joe Pasternak with the aid of Les Peterson. The show was broadcast nationally over CBS and featured such entertainers as Jimmy Durante, Eleanor Powell, Red Skelton, Judy Garland, Gordon MacRae, and Danny Kaye. George Murphy acted as Master of Ceremonies.

Kato Seeks to Elect Friends

All members of the Kentucky Association of Theatre Owners this week had been enlisted in a campaign to visit their candidates for the legislature to acquaint them with Kato’s views on legislation and to find out what the prospective and actual solons thought of exhibitor problems.

The move which seems to be one of the most
**Gov't Files Proposed Decree; Wants Divorce in 18 Months**

The Justice Department Tuesday filed its proposed decree in the Government anti-trust suit which would require, if approved, the theatre-owning defendants—Warner Bros., Loew's (MGM) and 20th Century-Fox—to divorce themselves of their theatre holdings within 18 months after the date the decree is entered. The proposed decree, presented by the three-judge federal statutory court in New York, is scheduled for argument on Oct. 17. It apparently follows closely the court's opinion, but is harsher on the theatre-owning defendants—"the Big 3"—and was on Paramount and RKO, who escaped its proposed terms by signing a consent decree with the Justice Department.

Under the consent decree, the new RKO and Paramount production companies could eventually own theatres of their own. Further, the new RKO and Paramount theatre companies could enter production if they wished. These privileges apparently are not granted to the Big 3—Universal, United Artists, Columbia—under the proposed decree. Whether the Little 3 will seek an appeal if the Government's proposed decree is accepted, is an open question. The decree terms in the main apply to divorce and divestiture, both of which do not apply to the Little 3. But the sales provisions of the decree, to be considered later do. So far, Universal has nothing to say on the subject. United Artists is studying the matter and Columbia, on the basis of evidence to date, is not considering an appeal.

Otherwise, the only other companies on the Government's list of the 35 or so that they would like to see married by a decree, are the new RKO and Paramount companies, which have already been married. By decree, the new RKO and Paramount companies will be allowed to keep their theatre holdings.

By BILL SPECHT (News Editor)

**Britain Devalues Pound; Hollywood Ponders Problems Which May Arise**

England this week devalued the pound approximately 30 per cent, 23 other nations followed suit by devaluing their currencies in varying amounts, and America's motion picture industry had another headache. The move, which will probably cost the American motion picture industry a good part of its frozen earnings from the Baltic Sea to the Mediterranean, is universally considered important. In some circles it is viewed as a step toward making things better in the near future. In all circles it is accepted as a situation which presents immediate problems.

First of these problems is that film rentals in all European countries. While any amount of talk may describe this as a paper loss, the fact remains that it can be an actual loss. A wild guess, according to a well-informed film executive, is that the frozen fund situation in Europe amounts to only £30,000,000. These figures, if correct, indicate that the motion picture industry, through the Motion Picture association's Eric Johnston and its foreign department, have been rather smart in getting money out of Europe through various devices despite the frozen fund edicts.

**Drops**

Yet, in every country whose currency is devalued, the value of these frozen funds, valued in American dollars drops. This problem cannot be relegated to the realm of an academic issue by the mere statement that the vast bulk of these funds might never have reached the United States anyway. The fact remains that devaluation has dropped the value of dollars. The fact also probably will be, and only the future will show, that the value of these funds have been also reduced in the impounded countries because devaluation is apt to be followed by increases in commodity prices. Many of the countries devaluing are attempting to stop this through price controls, but it seems fairly evident that there will be demands on the part of labor for increased wages, that building costs will rise and that production costs will rise. This of course gives rise to other problems.

In Britain the pound's devaluation makes it necessary for American films to make more pounds to reach the $17,000,000 which they can take out of the country in dollars each year under the Anglo-American film agreement. Before devaluation it took approximately 4,500,000 pounds to make 17,000,000 American dollars. Now American pictures will have to make 5,000,000 pounds to equal this $17,000,000.

The films themselves have every chance to make it—provided Britain's economy does not change. But Britain itself imports a large amount of its foodstuffs. Insofar as these foodstuffs come from countries which have also devalued their currencies, there should be no marked increase in price to the British. But products which have to be bought with a devalued pound in say a dollar market, are bound to rise. That the British subject expects his living costs to go up is amply evidenced by reports from London where housewives are already worrying.

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**Popular 'Abomination'**

Double features are "an abomination" which have obviously gained public favor. MGM's Maurice N. Wolf told a recent meeting of the Rotary Club at Ansonia, Conn. The practice of showing duals, Wolfe declared, started in Boston 30 years ago. A poll taken just a year ago, demonstrated, he added, that "70 per cent of the people questioned favored double features."
30 Features, 6 Roy Rogers Included in Republic Plan

Plans for a production program which would provide a 1949-50 releasing schedule of 30 features, 6 Roy Rogers in Trucolor, 5 Rex Allen, 12 westerns, four serials and four Trucolor travel shorts were jointly announced this week by President Herbert J. Yates and Executive Vice-President James R. Grainger.

The executives paid tribute to the efforts made by "exhibitor organizations, both large and small, who have worked to create the greatest market we have enjoyed. These programs, they said, are being characterized by good showmanship.

The program covers:


The company's Variety Group will contain:


Two Western Groups

The westerns are split into the Action Group of four starring Monte Hale and Paul Hurst, and eight Famous Westerns, starring Allen (MacKaye) Lash and Paul Hurst.


The four Trucolor Travel Shorts are titled, "This World of Ours," and cover Norway, Denmark, Sweden and Belgium.

**Eagle Lion to Handle 5 for Independents**

Eagle Lion Operations Vice-President William C. MacMillen, Jr., this week announced from Hollywood that his company had signed distribution contracts for five films to go into production shortly. Two of the Five will be made abroad. The deal includes:

- "Sunken Treasure," planned for 1948 release: "The Mexican War," the made in England—both by James S. Burket; two films by Ventura Pictures, one as yet untitled, a second to be known as "The Boy from Indiana," and one—"The Bone Is Pointed" to be produced by Howard C. Brown Productions in Australia.

**No 'Without Honor' Boston Censor Troubles**

United Artists said this week that word had been received from Boston to the effect that there would be no censorship trouble over the release of Hakim Bros; "Without Honor." The picture gets a day-and-date premiere at the Boston Paramount and Fenway Theatres Oct. 17 and presumably goes into regular release on that date or shortly afterward.

**Filmmakers Cancel Film Classics Deal**

Filmmakers, Inc., the Collier Young-Ida Lupino company, this week announced from Hollywood that it had canceled its release deal for "Never Fear" with Film Classics. The group has a program of six pictures in work with "Never Fear" now before the cameras. A new release deal will be negotiated for it later, the announcement said.

**American Films Place At Cannes Festival**

Script of Film Classics' "Lost Boundaries," written by Virginia Shaler and Eugene Ling with screen adaptation by Charles A. Palmer, won the prize for the best scenario at the third international Film Festival at Cannes last week.


Bette Davis was voted the best photography prize and Walt Disney's "Seal Island" was awarded a special shorts award for best reporting. Best musical score went to the Mexican "Puchlerina" and best setting to the French "Look for Amelia." Britain's "The Third Man" won the grand prize and Isabella Rossellini won the best female actor prize for her work in "Beyond the Bars," an Italian film whose director, Rene Clement, took the best directorial prize.

**$ome Profits**

Sales of popcorn, candy, soft drinks and other concessions items have zoomed into the half billion dollar-a-year business in theatres. Alfred Starr, chairman of the Theatre Owners of America, conceded the recent TOA convention at its closing session.

Starr, who advocated merchandising hot dogs, declared that almost any theatre could build concession sales to figures ranging from $50 to $1,000 a week. His "putting in the dog" recommendation met with the approval of Fox West Coast Theatres President Charles Skouras who, however, told the convention his houses did $4,000,000 annually in popcorn trade and half that in Coca-Cola.

**Sales Rise, Profits Down**

Net sales and operating revenue for 10 motion picture companies jumped from $973,039,000 in 1946 to $983,642,000 in 1947, but the net profits of these companies declined $34,000,000 in 1947 over the previous year, the Securities Exchange Commission's profits and operations report revealed in Washington this week.

The companies reported on were Columbia, Loew's (MGM), Warner Bros., Monogram, Paramount, RKO, Republic, 20th Century-Fox, Universal, Walt Disney. Their selling and administrative expenses rose from $16,052,000 in 1946 to $17,756,700 in 1947 while their dividends fell from $51,930,000 in 1946 to $50,997,000 in 1947.

**Theatres Report**

Four theatre companies—Consolidated Amusement Company, District Theatres Corp., Loew's Boston Theatres and the Penn-Federal Corp., included in the report showed a net profit decrease from $1,767,000 or 14.4 per cent of net sales, in 1946 to $1,548,000 or 13 per cent of sales in 1947, with net sales off from $12,245,000 in 1946 to $11,979,000 in 1946. Dividends paid by the four totaled $815,000 compared to $12,000 in 1946.

**Green Will Launch Roadshow 'Trovaro'**

Plans for the roadshowing of "IL Trovaro," Italian picture version of the Verdi opera with English narration, on a two-a-day basis, were being laid upon his return to New York this week by Joe Green who, in association with Michael Hyams, operates Globe Films.

Green also procured American rights to the Film Polski "Border Street," a series of 30-minute ballets danced by the Monte Carlo Ballet Russe, two of which are now ready and the remainder of which are now ready and the British, "Singer Taylor" and "Mudler in the Windmill Theatre.

**MGM School Goes Into Second Phase**

MGM's Executive Training Group began its second round of activities last Tuesday with a series of meetings devoted, among other things, to the legal aspects of sales. The group had previously met with Assistant Sales Manager E. M. Saunders and with Charles M. Reagan.
Smithberger Plan Fails in Jersey

Failure of the Smithberger conciliation plan to work in its territory was officially reported behind closed doors last week at the New Jersey Allied Convention. The convention also is launching a drive to combat what it considers too many percentage pictures and will study theatre television.

Failure of the Smithberger plan, devised by Minneapolis Allied President Ben Berger and 20th Century-Fox General Sales Manager Andy W. Smith, Jr., to function in the New Jersey territory was said to have been caused by alleged delays in getting things settled. Both Smith and Berger were present when former New Jersey Allied President Ed Lachman reported lack of success. Neither commented.

In New York this week, present President Wilbur Snaper declared that the study of theatre television would be conducted because of percentage pictures.

"We don't object to paying equitable film rentals but we do complain about improper allocation of pictures," Snaper declared. "I would say that 60 per cent of the pictures that are not designated as percentage pictures, you don't even want to run."

Kato Seeks to Elect Friends

(Continued from Page 6)

thoroughly arranged in exhibitor circles, is made from a list of candidates compiled by Kato upon the exhibitors who are urged to call and then report back the results of their interview to Kato headquarters.

Kato believes that it will continue to have several strong friends in legislative circles but also takes into account that it will have some opposition. One of the fears is that a censorship bill may be reintroduced by Sen. Stanley Blake, who will be reelected without opposition. Blake had introduced a previous unsuccessful state censorship bill which was not passed.

'Kitty' Salutes Film Industry

Kansas City took off its hat to motion pictures this week when the industry was recognized as a strong contributor to the city's prosperity at the "Kansas City on Parade" luncheon held Wednesday in the Hotel Muehlebach by the Chamber of Commerce.

Fox Midwest Circuit President Elmer Rhoden, who was toastmaster, revealed that

(Continued on Page 12)

Arnall Kicks

Ellis Arnall, president of the Society of Independent Motion Picture Producers, now in Paris, protested to the Justice Department over any extension of time which might be granted RKO in divorcing its theatres from production, Washington sources revealed this week.

Arnall reportedly told the Justice Department that the anti-trust suit had dragged out over 11 years and that any further delay would set a "dangerous precedent."

The consent decree which RKO signed calls for divorce by Nov. 8, 1949. RKO is seeking more time.

Grable, Dailey Encore

Twentieth Century-Fox will team Betty Grable and Dan Dailey once more in a Technicolor feature on television to be known as "My Blue Heaven." Production Chief Darryl Zanuck declared in New York this week: "We have got another Columbia Pictures story which is based on an original..."

Another Boy's Town, "The Torpedoes' Book of the Month," is set to follow Webb's next—"Cheaper by the Dozen."

Selznick Wants New Studio Blood

New blood for top studio posts was recommended Wednesday by David O. Selznick before he left for Europe.

Selznick, who explained that most of the successes of producers had occurred during the period when they were in their 20s or 30s, suggested that studio heads who had reached a respected period in age should kick themselves upstairs into positions of chairmanship of the board, "as they do in other industries."

He pointed out that Louis B. Mayer had done this by retaining control of the studio, but had relinquished the reins to a younger man—Dore Schary. The industry is unique, he said, in that it is still being run by its founders.

Selznick, in his interview pointed to the fact that tailor-made pictures could be successful with the audiences that had money and defended the present motion picture code on the whole, claiming that it changed with the times.

Nix 'Matter'

However, he revealed to the press conference that he was holding, that the MPAA code had prevented him from producing "The Heart of the Matter" by Graham Greene.

Questioned after the conference by Showmen's Trade Review, he said that he had abandoned the project largely because of the changes he would have to make to meet code approval as demanded a year ago.

One of these changes, he revealed, was on the subject of suicide. Later, he said:

Needs Revision

"A code which denies that picture to the screen, faithfully produced, needs revision."

Selznick said that some producers in Hollywood had fallen into the rut of doing the same thing and reminded reporters that he had never stood for machine production. He thought that Hollywood might be in a period of revision insofar as its production policies were concerned and said that he planned production both in Hollywood and abroad. His foreign program, he said, hoped to reach six pictures yearly, two in England, two in France and two in Italy.

Selznick claimed that he had selected the Sutton Theatre in New York as the opening place for his "The Fallen Idol" rather than the Music Hall. Selznick aide claimed that this deal was made because the Music Hall had offered the picture an interim date, limited in running time to the opening of the next engagement and that by taking the Sutton run the film stood a chance to play longer in New York before going out on a general art-house run.

Zanuck Notices Film 'Uptrend'

An optimistic Darryl F. Zanuck, back in New York from a working trip to Europe, found an "uptrend" manifesting itself within the United States industry and visited valuation of currencies abroad with some caution and some concern.

"Anything that prevents a cut in our revenues presents a further push to production," he told a press conference Tuesday.

"It would surprise you," he continued, "to see some of the pictures that end up net losses, and the number of them—in all companies." This connection Zanuck pointed to changing run practices and the decrease of the holdover.

"The first week," he declared of a picture's run, "is like your first week during and after the war, but your holdover has dropped. Naturally there goes your chance to break even."

While noting this applied to comedies as well as more serious features, Zanuck was not pessimistic.

Feels 'Uptrend'

"I feel an uptrend coming now," he declared.

"I feel a different feeling about our business after coming back."

Centaur Century-Fox will make 14 pictures in the coming year with a spurt scheduled for production during January and February. While having a fixed release schedule, Zanuck said, Fox never had a fixed production schedule.

"We will continue to produce as many pictures as we can find stories and casts to fit," he declared, adding that production costs would have to come down but that he didn't know how this could be accomplished.

Zanuck did not seem to think that production would be increased by Americans in Europe if devaluation reduces costs. He repeated his statement that a picture produced in Europe only if the locale or the story warranted it, declaring "working conditions aren't as simple as they are here."

"Equipment," he said, "is not up to our equipment." Cutting I find awfully difficult as a mechanical problem in European studios.

"Sometimes," he continued "you wonder whether they manage to make some of the good pictures that they make with some of the facilities which wouldn't be tolerated in a minor studio here."

American companies shooting there, he said, had contributed to raising the wages of studio help, but not excessively as charged. "I might say," he declared, "that the increases in some cases were decency increases."

"It takes longer to make a picture there than in Hollywood," he added. "In England you get three to three and a fourths days a week compared to six days in America."

Under questioning by Showmen's, Zanuck confirmed the fact that American companies were supporting their production abroad with dollars sent from the United States.

Pump Dollars

"We pump dollars into all of them," he asserted, saying that the "Prince of Foxes" loan of $400,000 sent to Britain in addition to frozen funds in Italy, while "I Was a Male War Bride" received $2,000,000 from the United States and "The Black Rose" another half million. He estimated that only one-eighth of "Two Corridors East," now in production, would be met with frozen German marks.
World premiered in Atlanta, Memphis, Nashville, Charlotte and more than 400 other top theatres throughout the South, "THE GAL WHO TOOK THE WEST" came off with flying colors. First reports indicate holdover business in every situation. Yes sir, it's a combination that can't be beat—a comedy Western, in Technicolor, backed by the kind of showmanship that makes the industry say: "U-I is the Showman's Buy."
London Devalues, H'wood Ponders

(Continued from Page 7)

about another crack in their home budget dikes and labor is nulling higher wages.

Should living costs go up in Britain the question arises as to whether box-office receipts won't go down, for the average wage earner will not have as large an income as he did before. In the meantime this in turn would mean reduced American film receipts.

MPAA President Eric Johnston considered discussion of such a subject premature in a brief talk he had with representatives of member exhibitors who had gathered to discuss another topic. Johnston later, before flying to Paris, was quoted as acknowledging that the immediate effect of devaluation would lead to lower box-office receipts but anticipated they would rise again as box-office admissions went up under the impact of increased costs of living. This view certainly accepts the fact that the devaluation countries are going to face higher costs and living expenses. In addition there was indication that the U. S. would soften up on the anti-discrimination clauses in its trade deals, something which Hollywood sought to tighten politically to fight British quotas.

Not Cheaper

But the industry so far has been slow either to act on the subject or to make comments. In Washington the Commerce Department's Commonwealth section declared that it had not studied the effect devaluation would have on any particular industry so it could not estimate what the reduced pound or the guilder or the franc, might do to American films. In Hollywood Gunther Lessing, board chairman of the Society of Independent Motion Picture Producers, took the view in the main that devaluation would help Britain and thereby help American films. Other industry chiefs cited this view last week as proof that they were facing with immediate losses and problems.

One theoretical solution to devaluation was that it would make production abroad cheaper and would result in more American production abroad. A motion picture statement from Roy Brewer, west coast representative of the International Alliance of Theatrical Stage Employes, that his organization would resist such a move and that there was too much activity abroad now.

But stronger than the IATSE opposition, is the European production situation itself.

Today, no American producer has found production in Europe any cheaper than production in America. The need of paying American casts and technicians in dollars takes away some of the advantages to be found in using up frozen funds to pay cheaper foreign technicians and living expenses. Any way the factors do not indicate that cheaper production in Europe will offer the Americans a sure way to recover their frozen funds under devaluation.

Junior Break

Interstate Theatres in Dallas is putting a junior price into effect as of Sept. 22. at the request of PTA's and other groups, according to Circuit General Manager R. J. O'Donnell. The new scale will reduce the 60-cents admission to 40 cents for minors. Fifty-cent and 44-cent admissions will be 35 under the junior scale. Forty-cent tickets drop to 30 cents and 35-cent tickets dock to 25 cents.

Paramount Wins

Paramount this week revealed that it had succeeded in amending its consent decree whereby stockholders would have to pay income tax only on the amount of dividends declared and not on the amount declared. Under the decree, stockholders owning stock in the new Paramount distributing company and the new theatre company would not receive the full dividend of the theatre company as a club to force them to sell stock in one company. The unpaid part of the dividend is held until the stockholder sells his stock. Original decree provisions required the stockholder, however, to pay tax on the amount withheld as well as the amount paid.

‘Kitty' Salutes Film Industry

(Continued from Page 9)

movies held an important position in the city’s economy. They have some 2,929 employees in exchanges, theatres and the like, he said, and the annual payroll exceeds $6,000,000.

The short, "Movies Are Adventure," was shown, together with exhibits of equipment, posters, etc. Joe Breen, head of the Motion Picture Association's code, came from Hollywood to be the principal speaker and other speakers included Theatre Owners of America Executive Director Gael Sullivan and TOA delegates returning from their most successful convention in California.

About 300 persons attended the luncheon, one in a series treating of the city's industries. Paramount's Arthur Cole arranged the program.

Opportunities in Movies,
Ainsworth Tells Ohioans

Motion pictures, under the present government policy of busting monopolies, today offer the individual opportunities greater than the professions or industry, national Allied President William Ainsworth told a convention of the Independent Theatre Owners of Ohio (Al- lied) at the Deshler-Wallick Hotel in Columbus, Wednesday.

Ainsworth told the convention that the exhibitor today holds a high place in his community due to his participation in civic affairs and that it is his duty to work in cooperation with legislators and business men for the best interests of the entire community.

The convention heard national Allied General Counsel Abram F. Myers declare that bidding is not the answer to competitive exhibitor buying but that this problem must be solved by common sense and fairness.

KMTA Elects Danielson

The Kansas-Missouri Theatre Ass'n Wednesday elected Dale Danielson president, with C. E. Cook, vice-president; Leo Huyob, secretary, and Fred Meyn, treasurer, at its annual convention. Directors elected include Virgil Harmison, Frank Weaver, Jay Means, Gene Hall, R. B. Echelle, Homer Strowig, Ralph Windholz, M. Burnett, Gordon Holliday, George Baker, Elmer Rhoden, Robert Shelton, Ed Kidwell.

‘Stable Wants Longer Run

Federal Judge Michael Igoe is thinking over the request of the United Artists Theatre as to whether 20th-Fox's "Come to the Stable" should be allowed a longer run than the two weeks. The studio wanted to loop first-run houses under the Jackson Park Theatre decree.

Prohibits

Further, the proposed decree contains clause which the U. S. Supreme Court upheld. They are:

Prohibitor's from:
1) Fixing admission prices to theatres.
2) Fixing clearance through agreements among themselves or with distributors.
3) Granting of dumping to auctions in ‘substantial competition’ or from granting unreasonable clearances.

(Continued from Page 7)

the court's opinion. It would order that:
1) Divorce be accomplished within 18 months. That 90 days after the judgment had been enter-
ed, the Big 3 would submit a plan to separate their distribution-production from their theatres and that the new companies be actually inde-
dependent of each other. The Government would have 60 days to study the plan and file an an-
swer. No officer of any defendant company or its successor, may hold office in both of the new companies or own stock in both of them, and they may not engage in exhibition while the new exhibition company may not engage in distribution.
2) Within one year after the entry of judgment, the Big 3 and the Government will submit a plan whereby the defendants' circuits shall divest themselves of sufficient houses to meet with the U. S. Supreme Court opinion on the subject of divestiture. (This applies to getting rid of houses in order to open up competition.) Each side shall get rid of enough houses so as to meet the opinion.
3) Until divorce and divestiture are in effect, no defendant shall expand his theatre holdings.

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1) Fixing admission prices to theatres.
2) Fixing clearance through agreements among themselves or with distributors.
3) Granting dumping to auctions in "substantial competition" or from granting unreasonable clearances. (Distributors will have the burden of proving why clearance was granted before attacked by exhibitors.)
4) Issuing franchises or making formula deals.
5) Conditioning the sale of one picture upon the sale of another or others. (Exhibitors buying more than one picture at a time, sight unseen, have the right to cancel 20 per cent of such purchases within 10 days after they have had an opportunity to look at the picture or pictures.
6) Selling any picture excepting theatre-by-theatre sale only upon merits and without discriminating in favor of affiliated theatres, circuits, etc.

Exhibitor defendants in the suit—theatres of 20th-Fox, Warner Bros. and Loew's—are further prohibited from:
1) Making pooling agreements.
2) Making or continuing agreements that one of the defendants may not acquire theatres in a competitive area where there is a pool without offering them for inclusion into the pool.
3) Making agreements restricting the right of another exhibitor to acquire a theatre.
4) Making profit sharing leases with other defendants or independents for a theatre in any area.
5) Buying or booking for any agent who also represents another exhibitor.

Showmen's Trade Review, September 24, 1949
Strange Bargain

RKO Radio Mystery 68 mins.

AUDIENCE SLANT: (Adult) While short on impressive length, this murder-mystery is long on entertainment and suspense. Not a prize winner by any means, but a picture most diehards will enjoy. "A" production, performance and direction values on "B"-length film.

BOX-OFFICE SLANT: For exhibitors willing to expend a little extra exploitation effort, this should bring in some extra shekels at the box-office. More likely than not, however, it will play second fiddle to a stronger feature or possibly top a weekend action bill. Whatever its box fame, exhibitors can have very reassuring comfort that their patrons will like it.


Plot: A bookkeeper gets involved in the insurance murder of his employer and very nearly loses his own life because of his loyalty to his employer.

Comment: This little murder-mystery will hold the attention of every spectator, whether it is playing as the second feature on a dual bill or topping a weekend action bill. And the picture would be true if it were playing alone in a top first-run theatre, though there seems little chance of that happening, for the film lacks big star names and is short on impressive length. Even so, it's long on entertainment and suspense, and from the direction, production and acting standpoint it is several notches above the usual "B" film. As the title implies, it is indeed a "strange bargain" Jeffrey Lynn makes with his employer, and the picture, though lengthy, is only the keenest of armchair detectives will penetrate before the denouement. While the performances of Martha Scott, Jeffrey Lynn, Henry Morgan, Katherine Emery, Richard Gaines, Henry O'Neill and others are not exactly of hollywood-quality, they are nonetheless simple and convincing, and Will Price's direction is indicative of even better things to come from him, depending upon future assignments. Sid Rogell's production values are excellent. "Strange Bargain" is short on length but long on good entertainment. That doesn't mean critics will acclaim it or that it will hit the "top ten" list, but much more will. Good will enjoy it, and that's comfortable for the exhibitor.

I Married a Communist

RKO Radio Melodrama 72 mins.

AUDIENCE SLANT: (Adult) Well-written drama against Communist doctrines and practices that will hold one's attention and stimulate discussion. Good performances help make the story believable.

BOX-OFFICE SLANT: Timely, and with title and cast that should draw, this film should do good business in most theatres.
Facts on Industry Lawsuits—Part 1

Even to the casual observer it is emphatically evident that, in recent years, theatre business has drifted a long way from its once sound practice of solving its problems by the proved and inexpensive application of liberal portions of the common garden variety of mental "wits." As of this writing there is an abundance of evidence to indicate that, to an alarming extent, the less effective and more expensive court "wits" has become the accepted choice of procedure for the settlement of each and every industry dispute.

Believing that court writs are like boll weevils this writer polished his listen lobes and hied himself to an undisputed fount of knowledge for some crystal clear facts about the "whys" and "whats" of industry lawsuits. From one of the nation's acknowledged topflight motion picture legal minds—a veteran of some 30 years of big and little court battles—who requests anonymity, I garnered so much in the way of unprejudiced and indisputable common sense, step-by-step, analysis of the basic principals underlying most theatre litigation that its chronicling (I hope and keep telling me) holds high promise of encouraging the use of more "wits" and fewer "writs" in the settlement of industry dispute.

Invaluable as a Basis for Analyzing Your Position

It is doubtful if all the factual matter I bundled up at this interview can be set forth in the weekly space allotted me but I'll go as far as I can and continue the discourse next week. It is my belief—and ardent hope—that these two articles will find a place in your files. They should prove invaluable as a basis for analyzing your position and determining your chances for success if and when you contemplate resort to the courts on matters of run, clearance, availability, etc. If this chronicling prevents the filing of just one single lawsuit it will more than justify the time spent in gathering and typing the material. (It may even be that the money rescued from the pockets of lawyers will find its way into the skimpy envelopes of pay envelopes now going to underpaid staff and manager employees. Who can tell—and wouldn't it be swell if things turned out that way?)

What follows are excerpts from—and the paraphrasing of—the spoken and written remarks of the legal light mentioned earlier:

The question of maintenance of first run in large down-town theatres has been the subject of much dispute with argument rife as to the possibility of multiple neighborhood exhibition, immediate move-over to strategically situated outlying theatres, etc. being in the nature of a public convenience and providing equal or better admission revenue. Following is a practical, common sense basis for reasoning—you analyze your own situation and arrive at your own conclusions—the "pro" and "con" of the matter:

Protection of the exhibitor's large down town investment and the distributor's large revenue from these houses cannot be overlooked as a vital factor in justifying the practice and warranting its continuation.

Every Argument Pre-Supposes There Is Something Sinister

Any change in the procedure means experiment with grave risks because there exists no actual experience as a guide. To justify asking the down-town first-run exhibitor to risk impairing the earning power of these houses, or the distributors, to risk diminishing revenue so essential to build and develop production, it will be necessary to establish that the distributor's and exhibitor's continuation of this traditional practice is illegal or to offer an alternative which will yield better results to (a) distributor, (b) exhibitors (as a whole) and (c) the public.

The argument is made that large luxurious suburban houses, conveniently located and provided with better projection and sound as compared to the larger old-fashioned down-town house can, in the aggregate, better serve the industry and the public; that, even if first run is maintained down town, day-and-date playing, "move-overs" following first run, or an extremely brief clearance after first run, with these suburbs can be justified.

It is obvious that every argument against the existing practice pre-supposes that there is something sinister or illegal in the present system; that the distributor has somehow lost his power to choose his customers, must change the old for some new way of doing business in order to serve the public interest and comply with law. (Note that the argument, aside from any court decree must apply to any distributor, if they are valid.) The argument seemingly assumes that the down-town exhibitor has lost his right to protect his stake and the distributor his right to protect his relatively assured income.

To determine the validity of the arguments and discover whether any other basis for the established practice exists, these two questions must be answered:

1. "What function does the large downtown first-run theatre perform?

2. "Can that function be performed as well or better by any other theatres, either alone or in combination?"

Following is an attempt to explore the problems primarily from the points of the public interest and with the question of protection of investment and revenue in a minor position. It does not pretend to be a full development of the arguments on either side. It does attempt a positive approach conditioned from the standpoint of the public interest and the interest of the industry at large. The whole effort is directed to finding the answer to the question: "what can and does the big downtown house do that the neighborhood houses, individually and in the aggregate, cannot do?"

1. Location. Every community has a center of activity. The town of 1,000 as well as the city of millions has a "main drag." This "main drag" has rather definite boundaries. To this center of business activity all persons, sooner or later, come on varied missions.

2. Transportation. Because there is a center of the community all public transport and all arterial highways are designed to reach that center. The community habit has caused builders of streets and transport lines to follow this pattern.

3. Audience. Every audience at the downtown theatre represents a cross section of the population. Customers arrive by bus, trolley, auto and "Shank's mare" but it is a certainty that every section of the city is represented. Also, the visitors, transients from nearby states and cities, buyers, salesmen and amusement seekers from the trade area, are all potential customers.

4. Explotation. Large income from these houses both requires and permits heavy expenditures on promotion and exploitation—requires because the risk of not advertising is too great; permits because of available funds, large in amount but relatively small percentagewise. A skilled staff is maintained whose familiarity with the community and personal relations with the press, civic and social groups, merchants and merchant organizations develop tie-up activities and publicity essential to the process of bringing the picture to the public and the public to the picture.

5. The audience as advertising agents. The industry has long recognized the value of word-of-mouth advertising as a factor in attracting patronage. The downtown theatre's audience carries the word to every part of the city and trade area. This builds both revenue and public consciousness of the value of the picture that reflects to its favorable and profitable reception at subsequent runs and in neighboring towns and cities.

6. Institutional Habit. People are subject to

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Box-Office Slants

The Hasty Heart

(Continued from Page 13)

stand in good stead for the box-office stakes.


Plot: Richard Todd, a surly friendless Scot, is held in a Burmese hospital after the war. He makes a liaison of sorts to live. The Commanding Officer has asked the sister, Patricia Neal, and the five remaining inmates of the ward, to be as nice as possible to him. At first he will not understand, but later he learns the meaning of friendship and asks Patricia to marry him. She accepts. When he is offered immediate repatriation to Scotland by air, he becomes suspicious, finds out the reason and then believes he has got his war; his sympathy. Finally, he realizes how much they matter and decides to spend his last days with them.

Comment: This is an engrossing and intense modern study of a man who has never known friendship, for he has feared the help of fellow men. This difficult role has been brilliantly portrayed by the British newcomer, Richard Todd, so that he literally dominates the screen. This is a most powerful performance and is achieved in the face of stiff competition from Ronald Reagan and Patricia Neal. The setting is a base hospital in the latter part of World War II, and it is clear that the two personalities, and it is to the scriptwriter's and Director Vincent Sherman's credit that they have managed to inject so much movement into what is still basically a stage play. Even now, a little cutting would improve the acting. It is uniformly excellent and each member of the cast deserves top marks. Howard Marion Crawford is the beefy cockney, Ralph Michael the New Zealander, John Sherman the Australian, and Orlando Martins a Basuto African who cannot understand English. Ronald Reagan is, of course, the American patient. This is an unusual and attention-holding drama with a strong world-wide appeal for first-run entertainment for audiences in the majority of situations.

Miss Grant Takes Richmond

Columbia Comedy 87 mins.

AUDIENCE SLANT: (Family) Delightfully amusing entertainment for average audiences. There is an idiom about halfway through, but this defect is not likely to overcome the hilarious laughter and swift pace generated by the early and late sequences. Lucille Ball is excellent in the title role and will take audiences with her splendid comedy.

BOX-OFFICE SLANT: Should balance with fun and laughter a program weighted at the other end with drama. It isn’t likely to break box-office records, but exhibitors should do considerably well with it.


Plot: Picked for her dumbness, Lucille Ball becomes a secretary in William Holden’s realty firm which, unknown to her, is a front for a bookie service. In trying to make good, Lucille becomes much of an annoyance to her employer and involves him in complications, but love eventually solves everything.

Comment: To most exhibitors, a comedy is as welcome as the flowers in May. It is sweet music to their ears to hear audiences laughing and enjoying themselves. Consequently, “Miss Grant Takes Richmond” is in the bag. It is by no means a world-beater, but from a pure audience standpoint—average business—this is a rather charming amusing entertainment. It’s only drawback is a letdown of pace halfway through. Some judicious editing in this middle portion might have tightened things up and speeded the pace. But even as it stands, this defect is not likely to overcome the hilarious laughter and swift pace generated by the early and late sequences of the picture. Lucille Ball is the star, and that’s not merely from a billion standpoint. She is probably the screen’s only feminine performer who is lovely to look at and able to tickle an audience’s resistibilities at the same time. Generally, one attribute has to be sacrificed for the other, William Holden to either the comedy or the action. The latter is contributed by James Gleason and Frank McHugh. Janis Carter, Gloria Henry, George Cleveland and Stephen Dunne are all good in supporting roles. Except for the middle section between the two directions, succeeds admirably for comedy’s sake, and S. Sylvan Simon’s production values are of a high standard. Undoubtedly, “Miss Grant” will take most moviegoers. And this picture will balance with fun and laughter a program weighted at the other end with drama. It isn’t likely to break box-office records, but exhibitors should do comfortably well with it.

‘Miss Grant’ Premieres

At E. M. Loew’s, Hartford

World premiere of Columbia’s “Miss Grant Takes Richmond” was held at E. M. Loew’s Theatre in Hartford. Conn., last week, with George F. Landers, E. M. Loew’s Hartford division manager, and Harry Bernstein, Columbia exploitation man, inviting 25 local office secretaries to attend a special screening. Radio station WONS interviewers interviewed the girls in the lobby following the showing.

Guest tickets were offered to radio listeners for the largest number of letters in which the correct answer to the question: “What is the name of the actress who stars in the play?” was plugged. The fact that the local showing of the film was a world premiere engagement—1HFD.

Gene Autry Begins Fall Rodeo Tour

Gene Autry started the first leg of his annual rodeo tour last weekend when the cowboy star and his band kicked off at Madison, Iowa Colosseum. From there Autry flew to Chicago for business conferences with Columbia Pictures district executives and others. On Sept. 29, Autry opens in New York’s Madison Square Garden, in which he will play the Boston Garden beginning Oct. 22. He will return to Hollywood in November to begin his next Columbia picture, “Beyond the Purple Hills.”

Jackson... (Continued from Page 14)

institutional and crowd habits. They like to go where others are and form beaten paths to certain institutions. They rarely ask: “What picture do I want to see?” They usually ask: “What picture is playing?” They do not ask this question in terms of their habits of theatre patronage and it is indisputable that the going downtown habit for work and pleasure is a strong one. The practice of placing the best pictures for first-run in the downtown houses has fortified this habit and the booking of a picture at the downtown theatre amounts to as much of a guarantee as this industry can ever offer its customers.

7. Prestige. As in most matters involving human habits, closer reasoning rarely gives a true picture. The line between cause and effect is quite often too narrow for the human mind to grasp. Whether, therefore, it be cause or effect, the downtown theatres provide that which the economists call “time-utility.” For instance: If in a group of friends one has read a current best-seller he acquires a certain amount of social prestige by his ability to discuss it or merely to say that he has read it. If a woman in the crowd has on one of the atrocious new styles it may be very unbecoming and hideous but she “has it first” and has acquired a certain amount of social prestige. The “firstness of the crowd” is important in inducing people to undergo whatever discomfort or consumption of time required for attendance at these downtown theatres because they become equipped with a sort of badge of distinction as being completely up-to-date.

These seven reasons set forth pretty clearly the exact function—of both public and industry interest—performed by the downtown first-run theatre. It serves to give a pretty fair idea of the basic reasoning that provides foundation and substance for the defense of the long established practice of downtown first-runs. And, above all, to illustrate the hills ahead in any legal attack on those objectives that might alter or change the practice. It would be well for everybody contemplating court action to effect any change that would react to the benefit of his theatre to accurately gauge his position in relation to this seventh-picket fence before cutting the legal bounds loose.

The premise of reasoning set forth has the pleasing aroma of “common sense stew” without flavoring of bias or prejudice and, as such, provides good food for thought to those who contemplate court action based on differences of opinion concerning run and availability. As conjectured earlier, there “jes’ ain’t room for my going on to the answering of the second important question: “Can the function performed by the downtown first-run theatre be libelated or bettered by any other theatres either alone or in combination?” Space limitations demand that the reasoning of my learned and competent informant as to that phase of the “whys” and “whats” of industry legal battles be deferred till next week.

Watch for this second section of the basic reasoning of one of the industry’s better trained and most prominent legal minds as concerns court action based on differences of opinion concerning run and availability. The combination of this and what’s coming may serve to save you a lot of legal fees. And, if you’re really stubborn about matters and are going to sue anyhow, you’ll be better off with your lawyer by letting him burn the midnight candle puzzling out a way to surmount the barriers of existing practice as rooted in industry tradition.
'Task Force' Gets 2-Ocean Navy Bow

A special two-ocean premiere of Warner Bros., "Task Force" was conducted Tuesday by the United States Navy aboard the carriers U.S.S. Midway in the Atlantic Ocean and U.S.S. Valley Forge in the Pacific. The premieres, before audiences of distinguished guests including leading government officials, publishers, editors and business executives, were part of an all-day demonstration of actual naval aviation operations at sea.

The Midway put to sea from Gravesend Bay, off Fort Hamilton, in early morning, and those aboard were treated to a display of present-day carrier activities. A special luncheon was held before the showing of the film. During the ceremonies on the Pacific Coast Under-Secretary of the Navy Dan Kimball presented to Warner Bros., Vice-President J. L. Warner the Navy Distinguished Public Service Award for "Task Force" and other Warner films devoted to the story of the defenses of the United States.

Truman Speech Gives Carroll 'Menace' Break

One of those opportune coincidences between the day's news and a theatre's current program occurred recently when "The Red Menace" played the Esquire and Apollo theatres, and Bus Carroll, manager of the Esquire was quick to make the most of the break. While the picture was just beginning its week-long run, President Truman made his speech in which he said we "must halt the Red Menace."

The Kansas City Star ran its story of the Truman speech under the headline, "Must Halt Red Menace." Carroll picked up the phrase, quoted the Star headline, and topped his display ad with the catch-citation. The tieup contributed a good deal to local interest in the picture, which did all right for itself and the two theatres.—K.C.

LOEW'S GREATER MOVIE SEASON BALLYHOO. Inaugurated during the summer, the Greater Movie Season campaign of Loew's Theatres gains additional momentum as the circuit lines up more outstanding film attractions. Five floats, similar to the one above on Paramount's "Rope of Sand" and Universal-International's "Calamity Jane and Sam Bass," are touring metropolitan New York. Pretty models, in cheerleader costumes and carrying megaphones, feature each float. Loew theatre marquees are decorated with attractive metallic garlands, while lobbies display cutouts of the cheerleaders with advertisements for coming attractions on the megaphones and flags which the girls hold.

Personal Letter Ad

A quarter-page newspaper ad in the form of a personal letter to "Mr. and Mrs. Moviegoer, Springfield, Mass." was employed by Manager Herbert Brown of the Victoria in that city to get public attention for "The Stratton Story." In his letter-ad, Brown wrote about his personal reactions to the film, adding his endorsement of it.—HPD.

'Battleground' Campaign
Is Speeded by Dietz

Appointment of Gen. McCulloh to the post of Chief of Chemical Warfare late last week served as a cue for Howard Dietz, MGM vice-president and director of advertising, publicity and exploitation, to start immediately on the advertising campaign for "Battleground," which has its world premiere at the Astor, Nov. 11. Dietz was in Europe at the time the story "broke" and lost no time in telephoning Si Seadler, who has been pinchhitting for him, giving Seadler the green light on starting the advertising campaign ahead of schedule.

Dietz, who returned this week from France, ordered the biggest ad campaign to herald a motion picture in the New York market. The first ad appeared last Sunday in the New York (Continued on page 20)

U-I Field Men Off On 'Columbus' Openings

Eleven special Universal-International field representatives left New York last weekend to cover a minimum of 23 key city openings of J. Arthur Rank's "Christopher Columbus," which is being given a mass key city opening on Columbus Day, October 12.

U-I expects between 150 and 200 Columbus Day dates on the picture. Additional field representatives are being lined up.

Youngstein to Hit Road for 'Heiress'

Paramount National Director of Advertising, Publicity and Exploitation Max E. Youngstein, is to be sent out on a one-man exploitation tour of 31 key cities on behalf of "The Heiress" shortly after the William Wyler film opens at the Radio City Music Hall, it was announced this week.

Youngstein's trek heralds advance exploitation to be done by a special crew of drum-beaters who will be assigned to ballyhoo the picture and who will begin to work eight weeks before the opening in each key situation and who will stay with the picture through its initial run.

To Talk to Exhibitors

Youngstein's purpose is to talk to exhibitors and exhibitor ad and publicity men to find out the most effective ways for exploiting "The Heiress" for each local situation. During the trip he will also appear as luncheon and dinner speaker and at campaign meetings (non-political), where he will explain the necessity of intensive cooperative merchandising between exhibitor and distributor on all pictures. His tour begins with the opening of the picture in Los Angeles, after which he goes to San Francisco for the Thanksgiving Day opening at the St. Francis in that city.

Novel Exploitation for 'Jolson' in Baltimore

An exploitation stunt which paid off big was worked in Baltimore for the opening of "Jolson Sings Again" at the Hippodrome when Columbia press agents handling the affair arranged to have all the disc jockeys in the city invite their fans to be present at the station to welcome Barbara Hale, star of the film, who was arriving for the local premiere.

Placards bearing the names of the various radio personalities were placed around the waiting room, making a convenient place for the fans to gather, and the turnout which resulted from the air plugs gave Baltimore one of the biggest "welcoming committees" in the city's history.

Tri-States Names 'Tulsa' Winners

Winners in Tri-States Theatres' circuit-wide "Tulsa" exploitation campaigns were announced this week, and checks totaling $500 were mailed to the winners by Eagle Lion, which is releasing the film. The contest was judged by Russell Fraser, director of advertising and publicity for the circuit, and other circuit executives.

First prize of $250 went to Everett Peterson, Paramount Theatre, Wauvelo, La.; second prize of $150 went to W. R. McCullock, Fort Theatre, Rock Island, Ill., and third prize of $100 was won by William Wenz, Rivoli, Falls City, Neb.

Max Youngstein
JUDGE FABIAN 35th ANNIVERSARY CAMPAIGNS. Fabian division managers met in New York this week to select district winners in the showmanship competition conducted during the circuit's 35th Anniversary Jubilee celebration in August. Seen here, analyzing and discussing campaign merits, are (l-r): Harold Fisher, New York City area theatres; Lou Golding, Pennsylvania and Virginia theatres; Lou Goldberg, New York City area theatres; Harold Blumenthal, New Jersey division, and Saul Ullman, upper New York State division. Prizes total $3,275, and include a circuit-wide prize of $700, plus awards in each division. Announcement of winners is expected to be made next week.

Record Showmanship Achievement Set By S. I. Theatres in Fabian Jubilee

Doing their part in the Fabian 35th Anniversary Jubilee, the circuit's Staten Island theatres ended the month-long celebration with a record of real achievement in showmanship. The celebration was officially launched August 1, when Borough President Cornelius Hall presented a plaque to Si Fabian and Sam Rosen on the St. George Theatre stage. The plaque cited the Fabian organization for its war work and civic undertakings. Vera-Ellen, young film star, made a personal appearance and extended congratulations to Fabian and Rosen. A 60-piece band and a 1914 car with a couple attired in dusters in front of the St. George lent a gala atmosphere to the evening.

George Kemp, Paramount manager, had a solid month of attendance-stimulating contests and stage attractions. One of his biggest successes was a men's weight-lifting contest held on stage. This went over so big that Kemp followed it three weeks later with a women's weight-lifting contest. A Sweater Girl Contest, a Tarzan Contest, and the finals of the Staten Island Bathing Beauty Contest were all highly successful. The grand prize in the Bathing Beauty Contest, promoted by Kemp was a vocation for two in Bermuda with round trip transportation by air. Wild West Jamborees, Teen-Age Jam Sessions, popular baseball player contest, and giveaways were other stunts used by Kemp to keep the patrons coming during August.

Prizes for Largest Fish

Spencer Bregoff, Palace manager, ran a Huckleberry Finn Fishing Contest, with prizes awarded to the kids bringing the largest fish to the theatre. Other stunts used by Bregoff included a series of baseball quizzes, goat-milking contests, pie-eating contests, old photo contest, teen-age talent quests and accordion shows.

Bill Hamborsky, Capitol manager, had a hang-up campaign which included cockeyed auctions, bicycle giveaways, spaghetti-eating and needle-threading contests, kiddle quiz contest and best-dressed cowboy and cowgirl contest. Al Copins, drive-in manager, presented a Talent Quest every Monday night. Pie-eating contests were held every Wednesday night with a bicycle as grand prize. On Saturday nights, Copins ran a series of Hillybilly and Square Dance Jamborees with a professional caller. Cash prizes were given to the winners.

Jack Trachteben, Liberty manager, gave out free balloons to the kids and featured a series of balloon-blowing contests. A beautiful Chinese lamp was awarded to the person guessing the correct number of marbles in a bowl in the theatre lobby.

All contests and stunts in the Fabian Staten Island theatres were completely sponsored. Prizes and costs of trailers, lobby advertising and contest blanks were entirely paid for by cooperating merchants.

I.M.P.S. Member Report

Chicago Negroes Honor Hugh Borland

Side, has become a familiar figure in these columns for his excellent showmanship.

Recently Brother Borland distinguished himself again when the Inter-Racial Brotherhood Society of Chicago presented him with a plaque for his outstanding community activities in behalf of the Negro people of the South Side. It is the Society's creed "to give commendable recognition to persons, or groups of persons annually, striving and accomplishing our objective of 'better racial and group unity,' when it is found beyond a reasonable, doubt that they are justified in receiving same."

The Borland award is a lesson in tolerance. As manager of a last-run theatre in the heart of the Chicago Negro district, Brother Borland has not only exploited his theatre and his attractions but has always eagerly and willingly cooperated in Negro community activities, thus fostering friendliness and goodwill and promoting "better racial and group unity."

All Chicago papers carried stories and pictures of the presentation, and Arthur Godfrey commented on it during one of his recent morning programs.

Speaking of public relations these days, Borland seems to be doing a swell job.
She keeps the romance running smoothly...

THE spell of this picture's song and story might suddenly be broken ... but for film row's "first lady," the exchange inspectress.

With unrelenting vigilance, she has inspected every inch of film before each booking ... checked it for worn perforations, torn splices, and other signs of wear and tear that might hinder smooth projection and mar the enchantment of the show. By this painstaking care of film and unceasing effort to keep each reel running smoothly, the inspectress has earned a place of importance behind the scenes of motion picture distribution.

And her work is all the more easily done for the quality and reliability she finds in the release prints made on Eastman film.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
Hoosier Critic Differs From Colleagues: He Enjoys Movies 'An Awful Sucker,' Muncie Reviewer Admits; Theatre Thinks Not, Bills Remarks

On many occasions the public disagrees with the movie critics. But there's one movie critic who often disagrees with his colleagues. He admits that 'under severe pressure I could be forced to admit that I am not a good dramatic critic,' but he just can't help enjoying many of the movies which other critics frown upon.

This specimen, which other movie reviewers might like to gaze at through their analytical microscopes, is Macom W. Bingay of the Muncie Star, Muncie, Indiana.

"I am an awful sucker at a show," wrote Bingay in his column recently. "I sit back and thoroughly enjoy it before realizing that it is no good and that I should suffer through it and get mad about it instead of laughing heartily."

"If only I had sense enough to read the critics first, I would know better."

"Sometimes it takes me several days before I realize that the performance I so greatly enjoyed was strictly corn and ham. My delayed analytical sense has caught up with me. Yet, like a victim of the opium habit, I go back again and laugh just as hard as ever at the forbidden dope."

Bingay, who reads the comments of other critics "religiously, if not devoutly," learned that "The Barkleys of Broadway" was "poor." Just hokum, they said, the same old routine, and Rogers and Astaire were not what they used to be.

But he wanted to get out of the hot weather, and the theatre was cool, and so he went in—with the critics' warning ringing in his ears.

"And I had one of the nicest, most pleasant evenings in years," he fearlessly reported in his column. "The story was wholesome and tender. As far-fetched, of course, as all farce comedies but glorious entertainment. Was 'The Student Prince' or 'Oklahoma!' sound in plot? I never saw Ginger so beautiful and Fred was superb. Best dancing they ever done."

"And so I owe the critics a debt of gratitude. If they had boosted the film, I might have gone with great expectations, and anticipation could never have caught up with realization. I'm so glad they punished it because it put me in just the right frame of mind to enjoy it by being surprised at its excellence."

The Hoosier critic pointed out that the high-brow critics 'denounce a film or a show for the same reasons that the Greenwich intellectuals who are our literary critics denounce books. They are either not in keeping with the Communist party line, they do not advocate some 'cause,' or they are just sufficiently healthy and normal and pleasant to be enjoyed by the average American, and this in itself is a cardinal sin.'"

"When I go to a show and the thing strikes me as funny, I cannot remember that I am supposed to be outraged because the fun is beneath my intelligence. As a dramatic critic, I'm like an old alley cat having its back rubbed. I purr without ever stopping to realize why I enjoyed it all."

Bingay went to another show—"It Happens Every Spring." He howled with joy. But after several nights sleep he 'realized that it was utterly impossible, that there isn't any such acid (as used by Ray Milland in the comedy), that the professor's identity would have been discovered, that what this professor did was not ethical, not even sporting."

"But then, I go to the movies to forget and have fun and that is why I will never be a good critic."

So pleased was Vic Sicilia of the Rivoli Theatre with Bingay's comments that he re-produced his column in the theatre's ad on "It Happens Every Spring." Exclaimed Sicilia: 'You are so right, Mr. Bingay. You certainly hit the nail right on the head, and we heartily agree."

National Bible Week To Be Held Oct. 17-23

The importance of the Holy Bible in the everyday life of the American family will be stressed during National Bible Week, Oct. 17-23, which will be proclaimed by Mayors throughout the country as well as by the Governors of 48 states.

Founded by the Laymen's National Committee, a non-sectarian, non-profit organization nine years ago, the purpose of the annual observance is to "make people Bible-conscious at least for one week in the year."

Exhibitors Exploit Full Month of Hits

Numerous special trailer orders from a large number of exhibitors indicates that special exploitation efforts are being devoted to the theme that "October Uilders in a Fall Harvest of Hits," according to President Irving Mack of Filmack Trailers, Chicago.

Mack reports that a strong bid for October business is being made via copy appeal which invites patrons to reserve October for their greatest screen-time of 1949 because that's when they'll see the newest pictures, best stories, stars, etc. The exhibitors list the title, cast and descriptive catchline of every new release they have booked for the month.

Terry Turner Subject Of Newspaper Article

Terry Turner, RKO Radio national director of exploitation, is the subject of a feature article written by Hal Clancy in the Boston Traveler recently. The article traces the career of the veteran showman who created flagpole sitting, the trick of burying people alive and whose recent stunt included giving away horses on the Boston common, all in the interests of publicity.

Turner turned staid Boston inside out with his circus campaign on "Mighty Joe Young," and much of the credit for the success of "Roseanna McCoy" in the Boston area, is credited to the campaign staged by Turner and his crew of field men.

'Battleground' Campaign

(Continued from Page 17)

Times, a half-page insertion headed "Nuts, Said the General."

It was Gen. McAuliffe who blasted the word when his men were surrounded by the Germans in Bastogne. The word has made history. "Battleground" will have a special premiere preview performance at the Astor, Nov. 10, to be attended by Schary and a number of stars.
GRIST for the SHOWMANSHIP MILL

NATIONAL OBSERVANCES

OCT. 2-4—FIRE PREVENTION WEEK. Clean up fire hazards. Let citizens know what precautions to take; encourage family meetings; invite them to inspect the premises. Ask local fire chief to give a talk at business and school meetings; get him to list his suggestions and post the list in the lobby and home. This plan is excellent for all cities and in ads. This proves the exhibitor's interest in the community. Get publicity for the safety of the theatre and precautions taken against fire and publicize the fire drill with newspapers. Do not ask for preventing fires. The great Chicago fire occurred during this period last year. (Note: It is suggested that the country's (or the city's) great fire. Fire department might sponsor it, with a newspaper, and donate prizes.)

OCT. 4-9—NATIONAL PHYSICALLY HANDICAPPED CITIZENSHIP WEEK. This day is devoted to health, welfare, civic and women's organizations to sponsor a campaign to show that the physically handicapped, and put it in all possible ways for the good will it will engender for the theatre and the exhibitor. This is an opportunity to run a series of stories on examples of the handicapped who have made good in some business or profession. If possible, have a show in the lobby of the handicapped's shop, or have a handi-lottery for various handicrafts.

OCT. 11-16—INTERNATIONAL GOLDEN RULE WEEK. Churches are apt to observe this occasion; if not, urge them to do so and offer to have a display (even a one-day display) for a meeting place. Try for theatre-church-newspaper-school spon sorship for this week which holds the slogan, “Do unto others as you would have others do unto you.”

OCT. 16-22—PHILANTHROPIC WEEK. Theatre may get any local observance held on stage of theatre. Book a film to demonstrate how one theatre does its campaign, and issue a national holiday. Offer tickets (and promote) prizes for the best biographical sketches of Columbus by high school students. Have picture of Columbus drawn by a member of a grammar school drawing class. Provide for art showing of one of Columbus's ships, or a model of one of them.

OCT. 16-23—NATIONAL BETTER-WRITING WEEK. Approach stationery dealers for co-op ad and show display, and have a card on theatre's current or coming feature. Arrange with one or more dealers to sponsor a letter-writing contest or on some other idea. Hold a request card, or letter to “Theatre I liked best,” or “What coming pictures I want to see next,” and give a chance to donate prizes. A newspaper-school contest on “What constitutes a good film” is a good idea. Offer first prize, and guest ticket, will get a good response. Post replies in lobby; ask editor to publish them.

OCT. 17-22—NATIONAL POSTURE WEEK. Public health clubs and teachers are especially interested in this problem as it applies to their pupils. Try for a three-way (newspaper-school-television) campaign. The posture week is a lead-in to the National Posture Week, with prizes. In fact, the week is designed to have the best posture.

OCT. 23-29—NATIONAL BIBLE WEEK. Try for a Sunday School or public school essay-writing contest and try to encourage interest in the world's various religions. Christian, Hindu, Moslem, etc. Study the book of John and the Romans; plan chief prizes, suggesting to guests tickets as others. Alternate subjects: “The Bible story (or stories) I like best”; “The Bible as literature” (for high school); “The Bible and Sunday School superintendent and teachers on this. It will increase goodwill on the part of the community. Swap school programs with other schools.

OCT. 23-30—NATIONAL RELIGIOUS BOOK WEEK. Write to local religious organizations as any approach the clergy and Sunday School officials and teachers for some sort of tie-up for an essay-writing contest on the great religious books that have influenced the race and civilizations of the world. Dealers in religious publications should also be approached as co-sponsors and should donate religious books or religious magazines as prizes. Post winning essays in the lobby and ask editors to publish them. Theatres in the lobby might note how well the book-selling business. Theatres in the lobby might note how well the book-selling business might grow.

OCT. 23-29—BETTER PARENTHOOD WEEK. Suggest to clergy that they preach a sermon on the subject. Book a father-son or mother-son dinner, try to have a dinner on Saturday or Sunday evening. (Note: It is suggested that they hold a dinner in the theatre's feature. Mothers Clubs, Parent-Teacher Associations can get into the spirit of the week. They might even sponsor a contest for public school and Sunday School pupils on “Why I love my parents.”)

OCT. 24-30—“How can children make their parents happier, and hence better citizens? Suggest to local newpaper to have a contest for prize-winning essay or question or question with prize.

OCT. 27—NATIONAL NAVY DAY. As Army Day, Navy Day, every country has a day set aside to remember the services rendered by the armed forces. Ship models in the lobby. The service will banner its ships and post announcements on its recruiting boards. Grant permission to recruit in the lobby. The service's own advertising, of course, and lobby with Navy flags and insignia.

OCT. 28—NATIONAL APPLE WEEK. Theaters in rural areas will profit from a tie-up with orchards for various varieties of apples grown in the area. Dealers might make such a display and take a co-op ad. Seek a trip to the Grange. Get the kids in with apple-dressing contests and apple-eating contests, and prize-winning for best show of apples. Apples will be the order of the day during this period. Participating one day, Girl Scouts another, 4-H Clubs on a third day. See if you can have local farmers donate a wagon full of apples to be used in an apple pie baking contest, especially if the countryside is not picnic country. Promote dealer prizes for the best pies.

OCT. 28-NOV. 5—GIRL SCOUT WEEK. Give the Girl Scout leaders to have them march to the theatre and distribute cookies. Also arrange some time to give a drill on the stage and a campfire in front of the theatre. On stage the following week, mix pans of Oreo cookies, recite their code and enter a co-making (or prize-making) project. Also arrange some time to give a drill. Get them to observe the birthday of their organization. The Girl Scouts have a national survey of the trophies, prizes and guest tickets should be made available. Remember to get the pictures of local scenes or personalities; a newspaper should get the story of the event to find the youngest Girl Scout, or a former member soon to be married, with promoted bridal gifts.

OCT. 31-HALLOWE'EN. Stage a show for kids at night, with a parade to the theatre, to keep them from being too rowdy. Stage a parade and a costume contest, with prizes for the best costume. Pay off for the most outlandish and best or most outstanding-looking costume. If a dog show is included, it will add to their enthusiasm. However, we have found that an animal show would be a "natural." Get a high school or public school band in costume to march in parade. Stage a film at the theatre, and get the lobby, with the pies being donated to a charitable organization, and it would appeal to women's clubs and their membership.

Money Dates for October

PASHION SHOWS. The stage or at the store of a cooperating merchant, display for store win dow and counter displays, with theatre card. For local store, sell a raffle ticket at a corner, and make it desirable, with prizes for the most outstanding-looking manoeuvres, local drivers, sand hoggers, plumbers, coal heavers, etc.

FOOTBALL. Invite league members to the theatre as guests; have them introduced by sports writer or radio sports announcer. Display their photograph in the lobby; contact local publications, and dealers in football for equipment and clothing for displays and a co-op ad. Promote prizes for any kind of contest the exhibitor can devise—such as contest by amateur football team. Display football togs (from dealers) in the lobby. Rent the hea ring equipment at a special theatre party and an after-party show.

HARVEST FESTIVAL. Decorate lobby and front entrance with cornstalks, cornhusks, and icicles, and stalks, late flowers, etc. Promote corn-husking bees, wood-splitting contests, harvest community, get a tale for a pie, cake, jelly, jam and pickle fair for the women, with suitable prizes. Merchandise should be donated to some charity. Newspaper editors will talk to consumers about the needs of the season. Promote it. A publicity-giving stunt would be a "corn" to the House of Liberty to fill, clean, and place on the vacant lot if adequate space is lacking near the theatre.

Special Occasions and Anniversaries

Oct. 1—Moving Day in many cities. Worth while advertising that entertainment and relaxation may be found in the theatre while household goods are enroute to the new home. Oct. 1—Missouri Day. Celebrated in Missouri schools.

Oct. 1—Rural Free Delivery established in 1896.

Oct. 2—First Pan-American Conference in Wash ington, D.C.


Oct. 9—Canadian Thanksgiving Day.

Oct. 10—Chicago Fire, 1871.


Oct. 18—Philadelphia, 1786


Oct. 21—Across the Atlantic, 1913.

Oct. 23—First locomotive built and the Atlantic in the U. S., 1825.

Oct. 25—First Trademark registered in the U. S., 1873.


Oct. 27—President Theodore Roosevelt, born, 1858.

Oct. 31—Pennsylvania Railroad, 1825.
BOSTON

Louis Krasnow, for the past three years manager of the Coolidge Corner Theatre in Boston’s suburb of Brookline, last week was named manager of the B and Q Circuit’s big downtown key house, the Astor.

Farley Wheelwright, one of the best known of local publicists, has gone to New York for permanent residence. . . . Ted Joyce, former film publicist in Los Angeles and recently here for several months, has gone to New Hampshire to establish a publicity firm. . . . Miss Billie Nash, former secretary in motion picture publicity offices here, has accepted a position in Harvard’s College of Business Administration.

Film Magazine RKO has made a co-confidential in a suit brought by a contracting firm against the Bay State Raceway, owners of Foxboro harness racing track of which Loew is one of the principal stockholders.

The Children’s Medical Center drive has thus far fallen far short of its goal. Plans are being made to revitalize the campaign next spring.

Variety Club of Boston will aid . . . Tom Turley has returned to his Monogram desk after two weeks at Duxbury on the South Shore. Astor Theatre Publicity Director Al Margolian has returned from a fortnight’s vacation spent on Cape Cod.

Frances Douglas of RKO has returned from her vacation in Montreal and Quebec . . . Warners’ Bennett McInnis and family have returned from three weeks on Prince Edward Island . . . Phil Perkins, general manager of the Campbell-Fairbanks, Inc., amusements, has purchased a home in suburban Newton Highlands.

Movie Producer Carey Wilson was honored at a luncheon given at the Ritz Carlton here Sept. 16. Wilson told the Boston film distributors and exhibitors that he saw no reason for anything but optimism about the future of the motion picture industry . . . he felt that he did not think television was a serious threat now . . . MGM Studios Publicist Barrett Kiesling was the featured speaker at the luncheon of the Publicity Club of Boston Sept. 19.

NEW HAVEN

Abe Bernstein of Universal-International was in Bridgeport, Hartford and New Haven planning a campaign with Matt Saunders, and Managers Lou Cohen and Sid Kleper of the Poli and College . . . Spot booking of hand shows are sprouting up again with the Poli, Waterbury, managed by Bob Carney, and the Lyric, Bridgeport, managed by Al Doman, playing Gene Krupa and his orchestra . . . Manager Matt Saunders of the Poli, Bridgeport, celebrated a birthday with likewise Alice Fox, secretary, at the same theatre.

William Moore is managing the new drive-in in Danbury . . . Manager Michael J. Carroll of the American, Bridgeport, celebrated his 12th anniversary as manager of that theatre . . . H. H. Maloney, manager of the Poli, Waterbury, is on the ailing list. Lou Cohen of the Poli, Hartford, is recovering from a back ailment.

RKO Manager Barney Pitkin reports his daughter, Mrs. Louis Lyman, is moving to New York where her husband will attend Columbia University to get his master’s degree . . . Frank Mante, former assistant manager of the Poli, Worcester, now manager of the Equitable, Cleveland, and his wife are the parents of a boy . . . Sir Stork is hovering over the home of College Theatrical Manager Sidney Kleper.

CHARLOTTE

A get-together meeting will be held in Charlotte Oct. 23-24 by the Theatre Owners’ Association of North and South Carolina and an annual convention will not be held until October 1950, according to Executive Secretary Mrs. Walter Griffin. The meeting will be addressed by Gae Sullivan, executive director of the Theatre Owners of America, TOA General Counsel Herman Levy will also come to Charlotte for gathering and Mrs. Griffin says other prominent figures will be invited. The meeting will be held in the Hotel Charlotte, and will be in lieu of the annual convention which hitherto has been held the last of January and the first of February.

For the Heart

North Central Allied has lifted its ban on audience collections for the Minneapolis Variety Club’s heart hospital fund. Minnesota Amusement Co., however, has turned thumbs down on the collections, pointing to customer resistance to theatre collections. The heart hospital is being erected on the campus of the University of Minnesota, Minneapolis.

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DENVER

Harry A. Goodridge, manager of the Ogden since it was built, is observing his 32nd year as its manager. He came here from Alamosa to manager the Bluebird in 1915 and two years later went over to the Ogden . . . Some local amusements are affected by Mayor Newton’s order stopping all commercial displays on poles and wires on the Denver streets except for community non-profit enterprises.

The Colorado Springs grand jury, after visiting all theatres there, gave a clean bill of health to practically all houses. The Chief was told to keep locked a door that led to dead end, and the Trail to replace a worn run . . . Paramount Theatre Manager Ralph Baischel is running his annual cooking school at the house.

Rialto Theatres, Inc., Executive Vice-President Clarence Chilsey, Casper, Wyo., has re-Download full document here.
The Roxy Theatre in Mansfield, La., which has been closed for several months, will be reopened in the near future with L. H. Cox as its owner. Cox also is a partner in the Pierre Part, La., theatre. RKO Theatres, which has just completely remade the Orpheum, its number One house in New Orleans, now has started work on renovation of the Liberty.

PHOENIX

An Oct. 1 opening has been set for Tucson’s third drive-in, located on a 10-acre plot on the east side of the Nagas highway. Open-air cars will be called the Rodeo and will accommodate 600 cars. Nat Cohn heads the corporation operating it, with Meyer Agron serving as secretary.

The first drive-in for Douglas is expected to open the early part of October on highway 80, one-half mile northeast of the city. Occupying a 17-acre tract, it will provide for 350 cars. The owner is H. D. McCloughan.

A new $20,000 theatre has been built in Ash Fork, Arizona. The house will accommodate 800 patrons and is located on highway 66. Don Dillon and Clinton Ratcliffe have opened a new 400-car under-skyer in Safford, Ariz.

Fire that started in the projection room destroyed the Ramona Theatre, Aqua Prieta, Sonora, Mexico. The house was empty when the blaze broke out. The projectionist suffered burns on both arms.

DES MOINES

The Des Moines Paramount Theatres, operated by Tri-States Theatre Corporation, now has the tallest neon sign in the state with installation of a new 55-foot-high front piece. Extensive remodeling of the house was completed during the past three months without the interruption of a single show.

Tri-States and Central States Vice-President Myron H. Blank has been elected to the board of directors of Greater Des Moines Committee. Robert Cappel, manager of the new Jesup Theatre at Jesup, Ia., was married to Wilma Washington and the couple is now honeymooning at Estes Park, Colo.

The new Diagonal Theatre, built by the Chamber of Commerce at Diagonal, has been opened. The house replaces the one destroyed by fire last spring. Clyde Hicks, formerly of Gallup, N. M., is operating it. Orville Schoonover of Westboro, Mo., has been appointed manager of the Mayfair at Shenandoah, Ia. Virgil Harbison recently purchased the house.

WASHINGTON

Scheduled to attend the MGM sales conference in New York on Oct. 17, are Southern Division Sales Manager Rudolph Berger and Branch Manager Jerry Adams. Mrs. Sam Meyers (formerly Sally Zeoli) is back at her desk at Columbia, after her honeymoon in Seattle. T. D. Fields, Clinch and Valley Theatres, Tazewell, Va., was injured in a recent automobile accident.

The first luncheon for the Variety Club ladies will be held in the Variety Club rooms on Tuesday, Sept. 27. There will be cocktails throughout the courtesy of Mrs. J. G. Parks; luncheon in the Cabinet Room of the Willard Hotel; entertainment arranged by Kay Forst and Marie Janof; door prizes, and cards.

He Must Like Movies

Paul Damrin, projectionist for the World in Columbus, Ohio, likes movies. He likes ‘em so much he saw ‘Red Shoes’ in Chicago on his vacation. What’s so unusual about that? Only that he had been showing the same film for five weeks during its run at the World.

TORONTO

Invitations to the convention sponsored by the National Committee of the Motion Picture Exhibitors Associations of Canada have been sent out to Canadian producers and exhibitors, the large chains, independent groups, public relations units and the trade press, as well as to the

(Continued on Page 24)

Every year millions of Americans throng to Auto Shows and dealers' showrooms across the country just to get a glimpse of the new model cars. This year, in order to show the new Hudson to added millions, the Hudson Motor Car Co., arranged for the production of a complete series of movie-ads by the Alexander Film Co.

And, in theatres across the nation millions of people saw what the Hudson looked like, and watched with interest as the car underwent gruelling tests and was demonstrated in action-packed scenes.

In addition to Hudson, 43 major national manufacturers rely on the Alexander Film Co., for the production of top quality, interest-compelling movie-ads. The name Alexander is also your assurance of outstanding film fare of top interest to your theatre patrons. The American public is vitally interested in better things that contribute to better living. And, more than half of the theatres of the nation serve this interest when they display Alexander movie-ads. Arrange now to exchange a few minutes of screening time daily for regular added profits!

Write Today for Full Information.

ALEXANDER FILM CO.

500 Fifth Avenue
New York City

Home Office
Colorado Springs, Colo.
dozen regional theatre associations in the 10 provinces of Canada. A 10-day conference will meet Oct. 11, the day before the two-day conference, to draw up the final agenda. So much business, dealing with legislation, government policy, taxation, theatre regulations, public relations and television, is to be covered that no banquet is expected.

Manager Tom Daley of the Famous Players’ Imperial is giving a Canadian premiere to the British “Spring in Park Lane” Sept. 25 to benefit the family of Alfred Layng, young airman murdered by a fleeing robbery gang. All the Astral Films are participating. Daley, with the exchange, has moved to larger offices at 277 Victoria Street.

Garson M. Solorway died suddenly at 36 in his home here. A well-known theatre owner, he was a member of the Masonic Order, the Toronto Variety Club and the Final B’Rith and a trustee of the local Hebrew school.

DALLAS

R. J. O’Donnell, chief banker of Variety International and vice-president and general manager of Inter-State, left here Sunday afternoon via the Airline, for New York. He was accompanied by Mrs. O’Donnell and they were to leave Tuesday for London on the first leg of an extended overseas trip. On Sept. 22 the O’Donnells attended an opening-night benefit sponsored by the Duke and Duchess of Edinburgh. From London they go to France and Italy by auto and return to London for Variety branch inauguration. They are expected back in Dallas Oct. 30.

Gene Austry was in town over this past weekend, after spending a day in Wichita Falls, Texas, where an oil well in which he has a part interest was “brought in.”

H. K. Carrington of Dallas heads a new enterprise here, Cross Roads Theatre Co., which is advertising pre-fabricated drive-ins for sale. These will be offered for $1,525, F.O.B. Dallas, and consist of screen, box-office, concession stand, wings, stage, booths, cables, etc.—but no projection equipment. When the steel and metal-cloth outfit is erected it will enclose space accommodating 350 cars and is designed for rural areas.

ATLANTA

Former Warner Publicist Woody Woodward has been appointed manager of the Peachtree Art Theatre here. . . . Madison Pictures Sales Representative William Specht has resigned. . . . Screen Guild of Georgia Salesman Ed Hayes is back on film row after several weeks’ illness.

Eagle Lion Manager Grover Parsons has returned from installing Nelson Towlson as manager of the company’s Memphis, Tenn., branch. . . . John T. Ezell, former branch manager for Warners here and in other exchanges, came up from Florida for a visit; Jules Goodman of Warners’ Indianapolis office has returned there after a visit with Atlanta friends. . . . Sam M. Berry returned to the Dallas, Tex., office of National Theatre Supply, with his wife and daughter after a visit here.

M. C. Moore has sold the Fox, Brighton, Ala., to J. Lewis Phillips. . . . Thomas E. Markette and R. E. Burks have opened their new 475-seat in Mobile, Fla. Markette will manage it. . . . Sack Amusement Manager

HAPPY TRIO. Judging by their smiles, “The Gal Who Took the West” must also have taken Atlanta at the recent territorial premiere of the Universal-International picture. Happy about the results are (I-r): Charles Simonelli, U-I executive in charge of national exploitation; Tom Reed, advertising manager for Lucas & Jenkins Theatres; and Hank Linet, U-I eastern advertising manager.

Howard Wallace checked in at his office after a trip to Tennessee . . . . Film Classics Manager Ralph McCoy and Salesman C. E. Roebuck returned from a call on Crescent Amusement in Nashville, Tenn.

LOUISVILLE

With the convention of the Kentucky Association of Theatre Owners, drawing near, officials are expecting it to be the biggest and best in the history of the organization.

Kato is keeping members posted on the industry legislation stands of candidates in the November elections. Stanley Blake of the Senate, who introduced the censorship bill and gave Kato so much trouble in the 1948 session, has been renominated and will run without opposition.

Theatre construction in this area has slowed down considerably. Virtually nothing is being done in the drive-in field and very little on indoor houses. . . . The downtown building which houses the National Theatre and other businesses has been purchased by the theatre operators, Fifth and Walnut, Inc., of which Ted Chumock is president; Jimmy Robertson manages the theatre. . . . George Jaegers of the Elks Theatre in New Albany, Ind., advises that his brother-in-law, George Foreman, is now traveling the territory for Hygienic Pictures.

HARRISBURG

Camille Christli is new on the staff of the Senate here. Her two sisters, who were summer sides, have returned to the Catholic high school. Another usherette, Doris Brown, enrolled in St. Joseph’s College. . . . Advancement of John B. Sollenberger to the presidency of the Hershey Estate occasioned, among other promotions, that of Harry C. Chubb to manager of the Hershey Community Theatre. Previously Chubb had handled the theatre, park and ballroom publicity.

Lowe’s Regent Manager Sam Gilman and Maintenance Man Bill McKay have returned from a fishing trip at Indian River, Md. . . . Gene Plank, student assistant manager at the state has been transferred to Reading to man; age Fabian’s motherboard.

PORTLAND

Harold Hunt, veteran drama editor of the Oregon Journal and winner of the Guy Bates Post cup for outstanding writing, has resigned. Hunt will be succeeded by Arnold Marks. . . . Screen Actor Eugene Pallette, retired in remote Oregon spots for the past few years, announces his return to Hollywood.

Ray Ackles, representative of 20th-Fox in the Inland Empire went to Seattle for a conference. . . . R. L. Schulz, RCA district sales manager, and Stu Schultz, service manager, held joint meeting of Northwest service managers and Modern Theatre Supply at the Washington Hotel. Among service managers in attendance were W. D. Cooley and Harold Gray, Seattle; Harry Quackenbush, Spokane; Spence Egan, Great Falls, Mont.; Louis Gibbs, Don Howard, Portland.

Eagle Lion Manager Ralph Amacher with salesman Merrill Leonard confer with Seattle Manager Wally Rockler. . . . Mercedes Cleveland has joined the staff of Favorite Films, Seattle, succeeding Laverne Spears, resigned.

OMAHA

Many Brown arrived here from Buffalo to take over as Film Classics branch manager, succeeding Sol Reif. . . . Hazel McLaughlin is the new inspectress at United Artists, replacing Dorothy Reiner. . . . Joe Smith, former Omaha film salesman who sold out recently at Laurens, la., spent several days here enroute to a vacation at Los Vegas.

Hymie Novinsky, 20th-Fox salesman, is ill with a severe cold. . . . United Artists Manager Donald V. McLucas is in St. Joseph’s Hospital. . . . Mrs. Georgia Rasley, O’Neill (Neb.) exhibitor, is ill. . . . Lois Brown, Paramount Picture report girl, was married to James Rush of Omaha. . . . Columbia Auditor Max Meyers was in town.

Howard Kennedy, Brown Bow (Neb.) exhibitor, attended the TOA meeting. . . . Warner Salesman Bill Wink was away representing the Colosseum in contract negotiations. . . . Tri-States Theatre Treasurer L. McKeenney from Des Moines, stopped here then went on with District Manager Bill Misseld to Grand Island and Hastings. . . . Jack Andrews, Paramount salesman, made a hurry-up trip to Canada.

LOS ANGELES

Ralph Carnichael, former MGM sales manager who recently resigned as Republic manager in San Francisco, has returned to Los Angeles, where he became sales manager of the Paramount exchange. Moses Rochlin, operator of the Campus, has gone to New York on a three-week business trip. . . . National Screen Salesman Joe Hartman has returned to his desk after a vacation at his seashore.

The Paramount exchange hit 100 per cent of quota in the first week of the “Paramount Gold Rush of ’49” drive. The Western division scored 99.68 during the period with only the Denver exchange falling slightly below quota.

Universal-International is hoping over blueprints for a new exchange building on property the company has owned at 22nd and Vermont
for several years. . . . Francis White, exhibitor from Charlotte, N. C., was on the row for a visit with friends at the exchanges.

Conrad L. Kuppler announced the appointment of J. J. Milstein as its special sales representative. Milstein has had 26 years' experience in the film industry, most of it in a sales capacity. He left the post of sales manager of the Du Art Film Corporation, New York, to accept the Cinecolor job.

Ralph Cagnimich has joined Paramount's Los Angeles branch as sales manager.

MILWAUKEE

The Tri-Town Theatre at St. Croix Falls, Wis., has been sold by Mr. and Mrs. E. Halstead to Emory and Byron Johnson of St. Paul. . . . The State at Waukesha is reported to have been sold by Albert Behm to an unnamed purchaser. . . . Kid shows are again being given on Saturdays at Warners' Oriental, Milwaukee.

Five theatres at Green Bay, Wis.—the Orpheum, Bay, Strand, Packer and West—have agreed to postpone their plan for a lower admission rate for students until the common council shall act. The matter of theatre admissions will be considered at a later date. Lowered scale was to have gone into effect early this month. . . . Meanwhile high school students in Waukesha, Wis., are enjoying reduced prices at the three houses of Waukesha Theatres, Inc.—Park, Avon and Wilson—scale having been lowered from 65 to 40 cents, except on Saturdays, Sundays and holidays.

Mrs. Ralph Orometer gave a personal shower for 20th-Fox Exchange Secretary Mary Mucci, a week before her bid from the 24th. She will continue as 20th-Fox cashier. . . . Nora Horn of Gallagher Films' Milwaukee office attended the wedding of her sister in Halstein, Wis., on the 14th. . . . Quality Premium Distributors General Sales Manager Alvin Goodwin was here from Philadelphia to visit local representative Wimmin De Lorenzo.

BUFFALO

Marjorie Nelson of the local Paramount inspection department was married last Saturday and is honeymooning in the Adirondacks. . . . Mrs. Robert M. Kellfett, daughter of Darnell Theatres General Manager Elmer Lux and herself a recent bride, will be one of the attendants at the wedding of Janice Schuchert on Oct. 1 at Eggertsville.

Warner Manager Ed Catlin conferred recently with western New York naval heads on navy cooperation in exploiting “Task Force” in the Buffalo area. . . . Warner Office Manager Ruth Rapport is spending her vacation at home. . . . Howard Carroll, who recently took over the Capitol in Rochester, visited Buffalo friends during a looking and buying trip. Paul Field, former manager of the Rochester Strand, is the new manager of the Capitol which Carroll acquired from Paramount.

A net estate of $70,532 was left by the late Henry Hoch, retired operator of the Rialto here and who died last Dec. 16. Chiel beneficiaries are his widow and a son, Harry A. Hoch. Manager George Pholl of the Strand, Rochester, is recovering from an appendectomy. . . . Arthur T. Gross, son of Schine Western New York Theatres and Variety Club Chiel-Barker Myron Gross, has left to enter the University of Miami. . . . George H. Gammel of the Gammel Circuit and president of the Motion Picture Theatre Owners of New York, western zone, HONORARY MEMBER. Dimitri Tiomkin (left), noted Hollywood composer and conductor, is welcomed into the National Association of Theatre Owners as an honorary member by the association's regional director, Dr. Robert Garner. Tiomkin was honored for his continuing merchandising of “Home of the Brave.” He also scored another Kramer success, “Champion.”

and Paramount Buffalo Theatres Ad-Publicity Head Charles B. Taylor, were guests at the clambake at Grand Island last Monday given by the Buffalo Court, Royal Order of Jesters.

SALT LAKE CITY

Warner Bros. General Sales Manager Ben Kalmsen conferred here with Manager William F. Gordon a few days before continuing on to the Pacific coast. Kalmsen expressed high optimism about business conditions in the industry generally. . . . Warner Booker Ralph Plaza is on a Pacific coast vacation, centering about Los Angeles and San Francisco.

United Artists Manager Carroll Trobridge is in southern Utah. . . . RKO District Manager B. L. Walsh will be here for a few days to confer with Salt Lake Manager Giff Davison and his sales staff. . . . Fox Salesman Clyde Blaisdell returned from covering the Idaho territory with a nice batch of contracts. . . . Universal Booker George Berryman leaves this week for a vacation in Montana.

Universal-International Manager C. R. (Buck) Wade was winner in the industry's fall golf tournament. Paramount's Harry Swanston was in charge of the event.

VANCOUVER

RKO Calgary Salesman Dick Hamilton and wife are the parents of a new son named Richard L. Jr. . . . Another new father is Bill McCarty, Sr., of the Vancouver Orpheum. . . . Frank Dywer, an industry newcomer, is the new assistant manager of the International Cinema, succeeding Ronald Huston who resigned. . . . Art Crute of the Plaza is vacationing in Victoria, and Gus Hoeck and his wife Mary of the Lux are holidaying in San Francisco.

Willard Adamson is in charge of the new setup at International Film Distributors which will handle Astral, Cardinal and Screen Guild films and a number of revivals and British Pathé releases. . . . Hynic Singer of Stage Productions and operator of the State here and the Rio at Victoria, will play stage shows on split-week policy at both theatres three days a week. . . . Foreign imports, recently seen here on a regular basis, are reported doing top business at Mickey Goldin's Studio and other theatres which make them the principal feature. Famous Players District Manager Frank Gow says the chain is going into the drive-in business in a big way and contemplates under-skyscrapers at Victoria, Vernon, Kamloops and Nanaimo (Vancouver Island).

MINNEAPOLIS

A record attendance is expected at the national Allied convention in Minneapolis Oct. 24-26. North Central Allied has everything "in readiness" for the meeting, according to NCA Executive Secretary Stanley Kane.

The Highland, St. Paul, had an unscheduled blackout last week when electric power went out for 45 minutes one evening.

A compulsory deal whereby salesmen will use company cars is being started by Warners and will become effective as soon as the deals can be arranged. Paramount also has a car fleet plan, while United Artists makes the system optional. . . . A suit has been filed in circuit court, Stors Falls, S. D., by Marie L. Blue, seeking $3,500 from Edmund Ruben and Joe Floyd, co-partners in the Hollywood. Plaintiff claims that she was struck in the eye by an empty popcorn box. Services are being held in Minneapolis for Charles F. Hynes, 49, with burial in Fort Snelling national cemetery. Hynes was at one time editor of Greater Amusement, Northwest motion picture publication. He is survived by his widow and two sisters.

OKLAHOMA CITY

Republic Pictures coast studios began filming its color movie, "The Rock Island Trail" in the hills southwest of Holdenville, Okla., after the arrival at McAlester Thursday by train of most of those connected with the film. Walter A. Kempf has become new manager of Griffith theatres in Holdenville, Okla. Horace Clark, former manager, is now manager of the company's theatres in Chickasha.

The new Cabeo Theatre at Magnolia, Ark., was to be formally opened Thursday night, with "Tulsa," H. L. Runnels, manager of the Magnolia Amusement Company, announced. The theatre will have its own parking lot. The decorations were designed and painted by Perry.

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REGIONAL NEWSREEL

SHOWNMEN'S TRADE REVIEW, September 24, 1949

PHILADELPHIA

The Glenside, in Glenside, Pa., is closed for renovation. No definite reopening date has been set. ... Eagle Lion Tub Thumper Max Miller is in Cleveland. ... Dave Moliver's theatres launched their own "Greater Movie Season" last week following a managers' meeting at Moliver's Principal exchange.

Bea Duffy, assistant booker at Monogram, is taking a late vacation. Girls of the Family Club at 20th Century held a shower at Palumbo's for Merle Conover, cashiers' department, and Beverf Bernice Bitterfield. ... Warner Salesman Tom Noble, who has been laid up with a broken knee cap, has returned to work.

Mel Fox announced that his new 900-seat house in Mt. Holly, N. J., would be open during the first week in October. Dave Sophowitz was the architect. ... Joe Feldman, Stanley-Warner personnel manager for a number of years, is no longer with the company.

A dinner and dance will be held at the Variety Club Camp for Handicapped Children on Oct. 1. Members and their friends will be guests of the tent. ... The local trade was sorry to hear of the recent death of Mrs. Love, a former member of the State Board of Censors, who served on the board for 10 years until she resigned two years ago.

INDIANAPOLIS

One of the few indoor theatres built in Indianapolis in recent years, the 1,100-seat Arlington, is scheduled to open early in October. Owned and operated by Dr. Ralph L. Lohrey and his son, Richard, it cost $250,000.

George Andriakos, who operates the Mars, has purchased new Simplex 4-Star sound equipment and Crestwood carpet, from the National Theatre Supply Co. ... Harry G. Jones' Carmel Theatre, on state highway 431 at Carmel, held its gala opening Sept. 15. ... The Indiana Theatre has installed new projectors, magazines and lamps, furnished by Mid-West Theatre Supply Co.

Joyce Cunningham, formerly with Republic, resigned to join the Realart office staff. ... Densel Herbershoff, has reopened the 300-seat house at Shepherdsville, Ky. Formerly operated with 16-m. screen, the new 35mm., has been installed. ... William Zoetis, assistant shipper at 20th-Fox, is recuperating after an appendectomy.

Wollam Kelly, southern territory salesman for Eagle Lion, was brutally handled by two bandits in front of his apartment in Louisville, Ky., after returning from church services Sunday night. The pair left with his automobile and its contents. ... Columbia Biller Marjorie Johnson has been promoted to assistant cashier, Martha Maple replacing her on the billing desk.

NEW YORK

The rolling greenery of fabled Westchester hills in the vicinity of Rye, N. Y., was liberally dotted with the forms of film men last Friday as some 200 members and guests of the Warner Club gave a mass demonstration of muscle flexing that had little white pills flying, or hobbling through the sunlit scene which favored the 1949 annual golf tournament of the Warner home office forces. The gross results, tournament-wise, turned out to be something of a revival, as Abe Kronenberg, chronic winner, again carried off the honors. Golfers of skill—and those with plain luck—carried off merited prizes, and before the award ban was emptied practically everybody at the party carried home a bit of booty. You get an idea of the opulence of the prize bag when we report that there was an award for every foursome. Harold Rinzerl, for example, carried off such a prize, but in his foursome the satirical honors went to another in his quartet—one Bill White, chromatically the most resplendent golfer in Westchester, what with strawberry colored pants, pink bierge shirt and cie (sky blue to you) peaked beret. Technician should have been there. The Warner Club and guest roster of those present would read like a who's who of home office executivedom and theatre owner elite of New York and nearby Jersey. Too bad there ain't space for it.

Film row offices are busy this week making out theircf film contracts list, which will be to see what they can do into forcing dates. ... Maurice Ellis of the Center in Trenton and Joe Miller of a Menands, N. Y., drive-in were film row visitors as was Sol Ravitz of the New York Waverly. ... Dave Bass, formerly with Screen Guild on the row, has joined Eagle Lion's home office. ... Raychester Theatres (David Weinstock) has taken over the Palace in the Bronx with Brandt booking. ... Duwest Management Inc., is now handling the Amenia at Amenia; the Kiso, Mt. Kisco; the Rome, Pleasantville; the Academy, Wapping Falls and other houses formerly handled by Sussman Theatres.


COLUMBUS

The Goodlaf, North Side neighborhood house, is being advertised for sale by H. J. Saunders, who plans to move to the South. ... Extra-capacity crowds greeted the opening of the remodeled 450-seat Alhambra, now the World, with "Quartet" as the single feature. The theatre is several blocks nearer Ohio State University than the former World, which has been renamed the Little and is testing a policy of revivals starting with "State Fair." Charles Sugarman manages both houses, and Thomas Thibault has been named house manager of the Little.

Lamar C. Funston died at the age of 58 after a short illness. He had built and operated the Hudson and Parsons neighborhood houses and earlier been for 20 years treasurer of the old B. F. Keith house on Gay Street. At the time of his death he was with Curtis-Wright.

CLEVELAND

Genevie Akers, daughter of Mrs. Abe Akers, secretary to 20th-Fox Manager I. J. Schmitts, is among the missing in the Noronic disaster in Toronto Harbor in which some 150 passengers lost their lives, when the ship was destroyed by fire. Her sister, Ruth, not affiliated with the film industry, is among the 125 missing. Also missing is Miss Rose Weitz, United Artists' head booker and former secretary to division manager Maury Crie. ... Ruth Mangan of Warner exchange and Daniel Tallman were married Saturday (17) in St. Vincent de Paul's Church. ... Justin Knopp, Jr., of the Palace, Oak Harbor, and Mrs. Knopp are parents of a baby girl. ... Frank Gross, circuit over, was among the 250 in rank of grand uncle and Roy Gross was promoted to uncle with birth of a daughter to Mrs. Mildren Gross Polacheck, long affiliated in their office. ... M. H. Fritchle, manager of Oliver Theatre

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Nichols, Dallas artist. Large magnolia blossoms dominate decorations on the walls. The 850-seat is the first in Arkansas to be equipped with "retractor" seats, Runnels said.

Jackeboro Hiway Drive-In Theatres, Inc., Lake Worth, Texas, has been granted a charter for 50-year term, with $7,000 capital. Incor- porators: A. L. Watson, Josephine Watson and Scott L. Daly. Concerts and theatrical acts. ... Robtown Theatres, Inc., Dallas, Texas, has been made a 50-year term, with $5,000 capital. Incor- porators: E. H. Rowley, C. V. Jones and Lawrence Miller. Operas and play- houses.

Video Act

Eimer Lux, councilman-at-large and general manager of Darnell Theatres, sponsored an ordinance amendment at the last meeting of the Buffalo council, Sept. 20, under which television sets would be prohibited in motor vehicles so placed as to be operated or viewed by the driver.

INDUSTRY LEADERS gathered at the B'way Brith Cinema Lodge's party Tuesday in New York's Hotel Astor to toast the new New York Variety Club tent and welcome it to the group of fraternal associations in New York. Above, Will H. Hays presents the Cinema Lodge scroll to Variety Club Chief Barber Max A. Cohen. Messages were read from New York Governor Thomas E. Dewey and Mayor William O'Dwyer of the City of New York, and the notables included several political chiefs.
Supply Co., announces installation of in-car speakers in nine new drive-ins. ... Bob Ricker, Warner Toledo salesman and ex-golf pro, is nursing a recent neck injury at a golf tournament in the Toledo Inverness Club course after he shot a 70, which is one under par, and was bested two down. ... RKO Palace Manager Max Mink announces the third vaudeville bill direct from the Palace Theatre, New York City.

Franklaus, 73, long-time member of the industry as emcee and headliner of theatre chains, died suddenly following an attack of illness in the offices of National Theatre Supply Co. ... Detal also a retired in the family of Manager John Damm of the State Theatre, Sandusky, when his wife, Mrs. Edith Feller Damm, died in Memorial Hospital there. In addition to her husband she is survived by four daughters and two sons.

Chicago

Ralph T. Kettering has been named executive secretary of the Variety Club of Illinois.

William Johnson has bought the Roxy at Harvard, Ill., from Elmer Carpenter. ... Melvin Edle has taken over the Cleo Theatre Centralia, from J. D. Hawley. ... George T. Jahnke has joined the Glen Jordan Stoetzel advertising agency. ... Otto Wagner will open soon a modern theatre at Black Creek, Wis. ... Tom Norman has been named manager of the Moonlite Theatre at Hammond, Ind., and Ray Truesdell manager of the Ranch drive-in at Ames, Ia.

Bell & Howell start a television program on WENR on Sept. 25 under the title of "Action Autographs." ... Burglars who entered the North Center here last week were unable to crack the safe. The preceding week "crackers" at the loop Monroe had no better luck.

Balaban & Katz's television station WBBR, running around 50 hours weekly, uses film programs on 50 per cent of this time. Other local TV stations devote about 15 per cent of running time to films. ... Great States executives report that polo has passed the peak in Springfield and Galena, Ill., and Chief Booker John Dronney says the situation in Lake County is under control. Allied of Illinois will run trailers and take up collections to fight polo.

Platt, who is owner of the Variety Club member, is dead following a long illness. ... Emil Wienke, 68, chief engineer of Motograph's projection department, is dead; his widow and a son survive. Burial was in Glen Ellyn Cemetery. ... Another death in the area was that of Franklin J. Ford, 58, owner of the Ford Theatre circuit, Sterling, Ill.

Hartford

George Perloth is the new student assistant manager at Locu's Poli Club, New Haven.

... Norman from Groton and Howard from New Canaan are now on the service staff of the Hartford Princess. ... Holly W. Sweeney has resigned as manager of the independent Dreamland, New Haven.

Manager Julia Smith of the State at Waterbury will be given a testimonial dinner Sept. 27 which marks her 25th year as a theatre manager.

Loew Poli Manager Lou Cohen is at home with a back ailment. ... Citizens of Berlin, Conn., protest granting of rezoning to permit A. W. Hall to build an ozoner there.

Columbia Exploiter Harry Bernstein, recovered from an illness, was in Hartford last week. ... Connecticut and Massachusetts newspapermen attended a luncheon at New Haven's Hotel last week in honor of Kathryn Grayson and Mario Lanza, stars of "That Mid-evening Kiss," their only New England stop on the promotion tour.

ST. LOUIS

All independent theatre owners of the St. Louis trade area have been invited to attend an all-day gathering of Mid-Central Allied at the local Shtraton Hotel on Sept. 28.

Fred Boemer, former manager of the Wells- ton, Wellston, St. Louis County, has assumed his new duties as manager. ... St. Louis Theatre, succeeding James Irving who takes over the Wellston management.

Wellsville, Mo. Exhibitor John Rees, his wife, his brother and the latter's wife are on a motor trip to the Pacific coast. ... Paul Musser of Casey, Ill., and Sherry Burdette, same city, are off for four or five weeks in New York and the cast. ... Flo-Mar Productions Co-Owner Johnny Walsh is nursing a sore back. ... Ray Williamson, father of RKO St. Louis Manager Tommy Williamson, is back at his bed with a kidney infection and some weeks as the result of a fall. ... Returning by plane from a Kansas City sales meeting, Warner Prairie District Manager Hall Walsh and St. Louis Manager Lester Bona were held up in the air over the city for an hour due to a large fire.

George Keratoses of Springfield, Ill., is in Chicago on business. ... Bud Kaimann will assist his father, Clarence Kaimann, in handling bookings for the circuit. ... Cairo Exhibitor L. W. Rodgers is up and following his recent serious operation. ... St. Louis, Ill., reports Sam E. Pirtle recovered sufficiently from his illness to take brief auto rides.

Kansas City

Durwood circuit held a reception for press, radio and industry friends at its new offices at 4300 Pershing Rd. and 43rd St., Friday, Sept. 23. President Ed D. Durwood and General Manager Stanley Durwood were hosts. ... Ed Durwood planned to New York last week to see the Broadway shows and visit the New York film offices. ... The Orpheum, St. Joseph, Mo., has its first girl manager since the war. She is Mrs. Lynn Peck, and will work with the theatre about two years.

Kathryn Grayson, Johnny Johnston, Mario and Betty Lanza, Russell Stewart, Bernice Evans, and others of the MGM party en route from St. Louis to Kansas City almost did not make it to the premiere and radio party arranged for them at the Muehlebach Hotel last Saturday (17) on account of a train wreck. Their train was delayed by a freight train ahead with a derailed car, near Brunswick, Mo. ... The party commanded a pair of taxis for the 100-mile ride to Kansas City, and arrived at the luncheon before dessert was served. Miss Grayson, Mario Lanza and Johnston made two personal appearances at the Midland Theatre Saturday, following their work here, the players returned to Hollywood.

Pittsburgh

William Scott, United Artists salesman here for more than 20 years until his resignation seven years ago, has been named to Pittsburgh as salesmen for RKO. He will handle the Ohio, West Virginia and Pennsylvania territory, succeeding Lawrence Carretti, who has been assigned to the West Virginia zone to replace Marnie Brown, resigned.

The local Variety Club, Tent No. 1, will hold a benefit matinee performance of "Ice Capades" at The Gardens on Sunday (25th), the proceeds of which will go to its heart fund. ... Sally Baer of National Screen Service is engaged to Norman Raapaport of this city.

Mort Magill is the new district manager for Motion Picture Sales Corporation in the Philadelphia-Pittsburgh territories.

Mrs. Rosalía Glockelken Kenyon died in her home here this week. She is survived by one son, T. Thomas Kenyon. Mrs. Kenyon was the widow of Thomas Kenyon, who built and owned the Kenyon Theatre on the Northside, and the mother of the late Elmer Kenyon, one time head of Carnegie Tech's drama department and president of the Pittsburgh Drama League. Mrs. Kenyon's husband and deceased son were also instrumental in the building of the Pitt Theatre (now the Barry).

Leo Isaacs, one of the real motion picture veterans who retired several years ago after 35 years in the business, died at his home last week.

Cincinnati

Lippert Productions President Robert L. Lippert has closed a deal with President Albert Dezel of Albert Dezel Productions in Detroit under which he will acquire on Oct. 16 the three Screen Guild Productions' franchise exchanges now operated by Dezel in Detroit, Cleveland and Cincinnati.

A daughter, Gloria, was born to former Paramount Theatres Grate. ... Columbia Bookey Ray, is getting married for his first child. ... Universal Salesman Stuart Jacobson eloped with Georgia Bradshaw. ... Paramount Salesman William A. Miller was wed Virginia Hessel on Nov. 5. ... MGM Contract Clerk Yvonne Hahn was married Sept. 10 to Carl Kane and Telephone Operator Madeleine Cusco to Jack Richmond. ... Athens Athena Manager Fred Lentz is out of hospital.

Rube Shoer is receiving condolences on the death of his father.
PRODUCTION PARADE

By Ann Lewis

MGM Production Chief Dore Schary has announced the preparation of an unusual picture utilizing a series of short stories of an Americanization theme. It will boast a dozen or more stars and will be titled "Big Country." Entire production will be handled by Robert Sisk, but each episode will have its own screenplay writer, its own stars and own director.

Margaret Sullivan reported to Columbia for her starring role in "No Sad Songs For Me" which Sam Wood will direct with Judy Adler produced under the supervision of S. Sylvan Simon. Miss Sullivan, who recently signed a starring contract with the studio, returns to the screen after an absence of six years.

In the process of completing a shooting script for "The Hawk and the Arrow," Norma Productions has developed two completely different stories about the same set of characters, so Producer Harold Hecht plans to use the second, to be called "Rogue and the Duchess," as a sequel to the first. Burt Lancaster will be starred in both films.

Gordon Wiles has been signed by Allied Artists to a one-year contract, with options, covering his services as art director, writer and director. Wiles just completed the art direction on Hal E. Chester's production of "The Whip" and filled a similar post on King Bros. "Gun Crazy."

Clauudette Colbert and Robert Ryan will be co-starred in "Blind Spot," suspense drama to be produced by Jack R. Skirball and Bruce Manning for RKO distribution. Shooting is scheduled to start in the late fall.

Universal-International announces that they will make "Air Cadet," based on an original idea by producer Martin Jurow. Jurow and Richard Landing, who will write the script, have left for Randolph Field, Texas, and Washington, D.C., to gather material for the picture, which will deal with the training of flyers for our Air Force.

Robert Mitchum and Ava Gardner, the latter borrowed by Howard Hughes from MGM, will join Melvyn Douglas as co-stars in RKO's "Carriage Entrance." Picture goes before the cameras the latter part of this month, with Robert Sparks as executive producer, Polan Banks producing and Robert Stevenson directing.

Columbia has purchased "Aladdin's Luck," an original comedy by Ben Roberts and Liam O'Brien, as a vehicle for Larry Parks, who is currently receiving raves for his splendid performance in "Jolson Sings Again."

Robert Young has been signed to play the leading role in "Here Lies Love," which will be produced by Mort Briskin and Robert Smith. Briskin-Smith Productions is a new independent company, and this will be their first picture on a three-picture production schedule.

Irving Allen has secured the rights to George Simenon's novel, "The Man Who Watched the Trains Go By," and has set up joint British-American financing for the production. Sir Cedric Hardwicke will direct, with Claude Rains starring.

Lloyd Bacon has been set to direct the Columbia picture "Kill That Umpire," baseball comedy to star William Bendix, which Producer John Beck will place before the cameras next month.

Brisson, deGrunwald in Anglo-American Alliance

Described as the first Anglo-American production deal to be set between two independent companies, arrangements were being completed last week for a cooperative alliance between Frederick Brisson's Independent Artists and Anatole deGrunwald's World Screen Plays. The alliance, it was said, will help lessen the difficulties facing independent producers working alone in England and make it possible for out-  
S. S. Adler, S. S. List, and S. S. Sullavan, who currently is assistant to the production chief of the studio, are handling the script. Adler is a veteran of the London theatrical world, while List and Sullavan are both members of its screen family. S. S. S. Adler has thus far been handling the Warner releases of American films, the agreement was said to be a step in the right direction.

Eight features are due to face the cameras at Columbia in October. These are in addition to four September holders. The eight films are "Kill the Umpire," "Fortunes of Capt. Blood," "In a Lonely Place," "No Sad Songs for Me," "Captive Girl," "Military Academy," "Beauty on Parade" and "Riders of Black Mesa" (a western), Holdovers are "Rogues of Sherwood Forest," "A Mother for May," "The Petty Girl" and "Traill of the Rustlers" (another western).

Columbia Gets New Administration Bldg.

Construction on a new administration building has been started at Columbia Studio. The building will occupy the site at 1440 Gower Street, formerly occupied by the company's story and foreign departments, and will cost between $600,000 and $700,000. L. E. Chadwick is erecting the structure for Columbia rental, and the construction contract has been awarded to C. L. Peck & Co. Claude Beehman and Associates are the architects.

Sam Israel Resigns Post at EL Studios

Sam Israel, head of advertising, publicity and exploitation at Eagle Lion studios since the formation of the company more than three years ago, has announced his resignation. Israel said he had no immediate plans for the future aside from taking a brief vacation.

Monogram Sets 3

Three Monogram films are scheduled for release during October. They are "Western Renegades," "Riders of the Dust" and "The Wolf Hunters."
Hollywood, busy with the affairs of TOA last week, found time to start only two films on its own. The business and to launch one by remote control in Rome, Italy. The pictures started here were "Frontier Outpost" at Columbia and "Never Fear," an independent project from the Ida Lupino, Collier Young company. The Rome effort titled "Departed" is working under the Universal-International banner.

Inadvertently, Joan Davis was reported here last week as being in the cast of Samuel Goldwyn's "With All My Love." Joan Evans, who is co-starred in the film with Farley Granger and Ann Blyth was the actress intended in the item.

At Columbia, two units which have been working on location returned to the studio sound stages. They are "Rogues of Sherwood Forest," which came in from eleven days at Lake Sherwood, and "Petty Girl," which had spent four days at Lake Arrowhead.

Leo, MGM's famous lion, is being tested for a small zoo role, in "Reformer and the Red Head." The face of Howard Petrie, whose voice is known to millions of radio listeners, will be placed before moviegoers when he is seen in U-F's "Trouble in Cheyenne." The noted announcer has just signed by that studio to (Continued on Third Cover)

**RKO Sets Fall, Winter Production Schedule**

An ambitious fall and winter program has been outlined by RKO Radio. Four new producers—John Houseman, Warren Duff, Alex Gottlieb and Lewis Rachmil—are under contract, and several new story properties have been purchased recently. In addition to the studio's regular talent, it has signed Golden, Walt Disney, Glenn McCarthy, Sol Lesser, Wagner International and other prominent independent producers are committed to RKO for worldwide distribution of major features.


The company will also release six western productions starring Tim Holt, produced by Herman Schlom.

**LONDON OBSERVATIONS**

**Lord Archibald Is Honored at Luncheon; British Films Win 12 Venice Festival Awards; Newcomer Todd Scores**

By JOCK MACGREGOR

The re-wind boy who became a baron, Lord Archibald of Woodside, was the recipient of an honor lunch at Claridges to mark his entry into the House of Lords. Producers, renters and representatives of all CEA branches attended. Indeed, the company before and during the meal was considerably more pleasing than the one Evan speaking special session table became a political forum. Even George himself admitted that when he spoke on films in the upper house he would be following the party line and regretted the industry had no united front of its own.

Lord Archibald has in all the campaigns since he started in one of George Singleton's Glasgow cinemas some 37 years ago: he has belonged to the CEA, KRS and BAPFA. From managing theaters he moved to distribution under Arthur Lew, who was present to pay tribute to his former employee. Then he came to London as editor of the defunct "Cinematograph Times," did turn with United Artists before joining the Rank Group through Odeon and becoming a producer.

In his speech he has always worked for the Labor Party and taken a prominent part in public affairs. Three times he has unsuccessfully stood for Parliament.

Sir Alexander King provided the brightest speech, though I think all appreciated Viscount Addison's description of the industry as one of superlatives: the pessimistic from the exhibitors and the optimistic from the producers.

The only artist I noticed attending was Mrs. Neville. I cannot recall George playing any roles that are not. Although I so handle some over her pictures, but it think it is typical of her. With Herbert Wilcox, she takes an acute interest in trade affairs, and it is no doubt through talking to showmen and listening to their views that they turn such successful pictures. Now her "Maytime in Mayfair" is beating all its predecessors at the box-office.

**Now that one of the trade's worst-kept secrets has been officially announced, David Copain has called his first sales conference of International Film Renters and set the dates for the trade shows of the first Film Classics offerings. Since Leonard Ury, one-time artists' agent, has been appointed general sales manager, some exhibitors are wondering if he will still be satisfied with ten per cent of the gross.**

Another secret which has been publicly confirmed is John Wolf's departure from GFD. He is to start his own production and distribution company and has all the city backing he requires. This does not surprise me, as he is among the nicest and shrewdest men in Wardour Street.

**Sorry to draw the Venetian blind again, but in my report on the Festival, I overlooked the excellent show put on by the British Association of Specialized Film Makers. They sub- mitted some forty subjects ranging from technical features to advertising flashes, and Secretary Laurence Parker returned to London with no less than 12 awards. This achievement deserves credit.**

**Variety Clubs are now enrolling London showpeople and I have had the honor to attend my first "dutch treat" at the Savoy as a Barker and was invited to a couple of banquet banquets. To welcome new members to Tent 36 it has been decided to hold lunches on alternate weeks for the rest of the year. For the first public function, "The Midnight Matinee" at the Coliseum, all seats have been sold, and there is no doubt the Big Tent will be as popular here as in the U. S.**

**The means of getting publicity always fascinates me. The approaches are sometime subtle, more often obvious. What I find most unusual is that they are positively frontal. He puts his cards on the table and writes: "There must surely be a story somewhere respecting the enclosed," leaving it to the "Observer" to earn his keep. The enclosed are the list of letters received from satisfied exhibitors who have played "Rex 'Em All." The piece de resistance is one from Bert Elton who so happy with its success that he is going to pay more than specified in his contract. Must be cornerstone money.**

**I have often criticized producers for their indifferent efforts to find new talent. Now I must pass a special bouquet to Executive Producer Robert Clark and Casting Director Robert Leonard of Associated British. In "The Haute Heart" they establish Richard Todd as a first-class actor with a rugged charm. He is cast with Ronald Reagan and Patricia Neal and literally dominates the picture, which will be released in the U. S. by Warners. He is now appearing with Marlene Dietrich in Alfred Hitchcock's "Stage Fright." No relation to Ann Todd, he is a personality who should go far.**

**Glad to hear that Jimmy Forsyth landed a record-reweighting place in the fumbling red carpeted to him on his retirement by his old colleagues in Gaumont-British.**

**Jules Simmonds, long associated with the renter's side of the industry, has become a club proprietor and opened the Film Studio Club near Wardour Street. At the inauguration, which was conducted by Ben Lyon, there was a goodly turnout of executives, and I noted Bill Kupper and Ken Hargreaves from 20th-Fox, Arthur Abeles from Warners, Jimmy Carreras from Exhibitors Maurice Wilson and son Ronald the Grand National, Tom O'Brien MP, W. W. Grove, George Elvin, Laurence Parker, and many others. Maitre d'hotel is Jake Giuni, who has fulfilled the same post at the Screenwriters since opening, and who therefore knows most of the trade's favorite dishes.**

**From Hamburg, Germany, comes one of the finest renters' brochures I have seen in a long while. Beautifully printed and presented, it has been sent by Jonny Loden of the London Film which handles the Korda product and shows there is no half-hearted effort to put the pictures over.


**Allied Artists Review**

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<th>Title</th>
<th>Company</th>
<th>Time Rel.</th>
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<td>Bad Boy (D) F.</td>
<td>Nolan-Wyatt-Murphy-Gleason</td>
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<td>My Brother Jonathan (D)</td>
<td>Demen-Dixon-Gray</td>
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<td>Cameron-B.-Granville-D.-Castle</td>
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**Coming**

- Policeman, The | A. Murphy | a7/25/49 |
- Fireplace, The | L. Bowman-E. Knox-F. Ryan | a7/25/49 |

**Astor Pictures**

- Arizona Thoroughbred | J. F. Macdonald | 7/4/49 |
- Bad Man From Big Bend | C. & W. Shrum | 7/15/49 | a6/4/49 |
- Trouble at Mel-Ty Mesa | B. King-Shrum | 7/15/49 | a6/4/49 |

**Columbia**

- Affairs of a Rogue (D) A. | P. Aumont-J. Hopkins-C. Parker | 1/1/49 | b1/6/49 |
- Awful Crime (D) | Arthur-L. Perry | 1/1/49 | b1/6/49 |
- Girl From Tom Sawyer (D) | G. Martin-G. Happy- лучше | 1/1/49 | b1/6/49 |
- Always Leave Them Laughing | B. Working-B. Carradine- B. Murchison | 1/1/49 | b1/6/49 |
- Ambush | J. H. Hunter-J. H. Carr | 1/1/49 | b1/6/49 |
- Blonde's Big Deal (C) F. | G. Arliss-S. McCormick | 1/1/49 | b1/6/49 |
- Boston Blackie's Chinese Venture (M) | J. Miller-H. E. Crump | 1/1/49 | b1/6/49 |
- Blue Denim (D) | C. R. Morris-G. E. Stone | 1/1/49 | b1/6/49 |
- Blonde's Big Deal (C) F. | A. Howard-S. McCormick | 1/1/49 | b1/6/49 |
- Blonde's Big Deal (C) F. | J. H. Farrell-M. Donahue | 1/1/49 | b1/6/49 |
- Crime Doctor's Diary, The (M) | A. Shafford-S. Dunne | 1/1/49 | b1/6/49 |
- Dark Past, The (D) | W. Holden-N. Foch-J. C. Jourdan | 1/1/49 | b1/6/49 |
- Devil's Hunchman, The (D) | D. Baxter-M. Hughes | 1/1/49 | b1/6/49 |
- Doolin of Oklahoma, The (W-D) F. | R. Cavanaugh-S. Macready | 1/1/49 | b1/6/49 |
- Dazzle (D) | G. A. Hunsicker | 1/1/49 | b1/6/49 |
- Kazan (D) | S. Dunne-L. Maxwell | 1/1/49 | b1/6/49 |
- Knock On Any Door (D) | H. Bogart-J. Derek-S. Perry | 1/1/49 | b1/6/49 |
- Law of the Barbary Coast, The (D) | D. Dunne-A. Jergens-H. Henry | 1/1/49 | b1/6/49 |
- Loaded Pistols (W) F. | G. Arliss-B. Britton | 1/1/49 | b1/6/49 |
- Lone Wolf and His Lady (D) | R. Cummings-P. Devereaux | 1/1/49 | b1/6/49 |
- Lone Wolf and His Lady (D) | J. Weissmuller-E. Verduco | 1/1/49 | b1/6/49 |
- Louisiana Bait, The (M-C) F. | W. Harrill-J. Warwick | 1/1/49 | b1/6/49 |
- Manifest Angel (M) | G. Jean-F. Ford-W. White | 1/1/49 | b1/6/49 |
- Mutineers, The (D) | H. Hall-A. Jergens | 1/1/49 | b1/6/49 |
- Riders of the Whistling Pines (W-M) F. | A. Shafford-S. Dunne | 1/1/49 | b1/6/49 |
- Rim of the Canyon | S. Dunne-L. Maxwell-B. Henry | 1/1/49 | b1/6/49 |
- Rusty Saves a Life (D) | T. Donaldson-G. Henry | 1/1/49 | b1/6/49 |
- Secret of the Red Hawk (D) | B. Varee-B. Simon | 1/1/49 | b1/6/49 |
- Shockproof (D) | C. Wilde-P. Knight | 1/1/49 | b1/6/49 |
- Slightly French (M-C) | D. Lanham-I. Ameche | 1/1/49 | b1/6/49 |
- South of the Border (D) | W. Harrill-J. Warwick | 1/1/49 | b1/6/49 |
- Undercover Man, The (D) | G. Ford-N. Foch | 1/1/49 | b1/6/49 |
- Varsity, The (D) | C. O. Smith | 1/1/49 | b1/6/49 |
- We Were Strangers (D) | J. Jones-J. Field-J. Armendariz | 1/1/49 | b1/6/49 |

**Coming**

- Crawford, J. Dru-I. Ireland | 8/5/49 |
- Baby Makes Three | R. Young-B. Hale-H. Hutton | 8/10/49 |
- Baby and Baskets | S. M. T. Dunne | 8/15/49 |
- Beware of Blondie | P. Singleton-D. Lake | 8/20/49 |
- Blondie's Hero | P. Singleton-L. Simmons | 8/25/49 |
- Blondie's Night Out (C) | P. Singleton-L. Simmons | 8/25/49 |
- Cabaret, The | C. Crawford-I. Ireland | 8/25/49 |
- Chinatown at Midnight | H. Hatfield-J. de WR | 8/25/49 |
- Coachman's Daughter | A. Smith-G. Arliss | 8/25/49 |
- Feudin' Rhythm | E. Arnold-H. G. Kent-R. Grant | 8/25/49 |
- Girls School | J. Reynolds-R. Ford | 8/25/49 |
- Honey West (D) | G. Ford-J. Hobson | 8/25/49 |
- Her Wonderful Lie | Janis Carter-Marlo-Platt | 8/25/49 |
- Jolson Sings Again *T* (C-D-M) F. | J. Asher-S. Frank | 8/25/49 |
- Mary of the Furan | G. Ford-F. Wray | 8/25/49 |
- Mary, Ronnie, Detective | H. W. Phillips | 8/25/49 |
- Miss Great Yarn (D) | D. L. Reade-A. Jenkins | 8/25/49 |
- Mother for May, A. | L. Dall-W. Holden | 8/25/49 |
- Mother of the Rambler | W. Holden-C. Gaylor-M. J. Saunders | 8/25/49 |
- Nevada | R. Scott-J. Tucker-D. Malone | 8/25/49 |
- Nina of the Night | M. Marlowe | 8/25/49 |
- Palomino *T* | J. Courtland-B. Tyler | 8/25/49 |
- Petty Girl *T* | C. Caulfield-R. Cummings | 8/25/49 |
- Rocking Moment, The | J. Mason-B. Bennett | 8/25/49 |
- Rogue of Sherwood Forest *T* | D. Derek-D. Lynn | 8/25/49 |
- Rusty's Birthday | D. Donaldson-J. Littell-A. Doran | 8/25/49 |
- Snake Eyes (D) | J. Washburn-G. Arliss | 8/25/49 |
- Tell It to the Judge | R. Russell-C. M. Donaldson | 8/25/49 |
- Tokyo Joe | B. Hackett-P. Martin | 8/25/49 |
- Traveling Saleswoman | J. Davis-A. Devine-A. Jenkins | 8/25/49 |
- Tyrant of the Sea | R. Randall-B. Williams | 8/25/49 |
- Woman of Distinction | R. Russell-M. Millander-C. Carter | 8/25/49 |
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<td>Edward, My Son (D.A.)</td>
<td>S. Tracy-D., Kerr</td>
<td>June 49</td>
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<td>919</td>
<td>Force of Evil (D.A.)</td>
<td>Garfield-Pearson-Gomez-Windsor</td>
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<td>They Met at Midnight (D.A.)</td>
<td>Neagle-M., Wilding</td>
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**COMING**

- Adam's Rib
- Ambush
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SHOWMEN'S TRADE REVIEW

Honky, the River, The
Kid from Cleveland, The (D)F.
Savage Horde, The

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SELZNICK RELEASING ORGANIZATION
Fallen Idol, The (D)A.
Find the Man, The

20TH-FOX

Bend *T* (C)F.
Canadian Pacific (D)F.
Chicken Every Sunday (C)F.
Down to the Sea in Ships (D)F.
Fan, The (D)A.
House of Strangers (D)A.
I Cheated the Law (D)A.
It Happens Every Spring (C)F.
Man About the House, A (D)A.
Miss Mink of 1949 (C)F.
Mother Is a Freshman *C* (F).
Mr. Belvedere Goes to College (C)F.
Satterly's Hurricane (D)A.
That Wonderful Urge (C)F.
Tucson (C)F.
Will James' Sand *T* (D)F.

70TH-FOX

Big Fall
Black Rose, The *T*
Brown Arrow *T*
Cariboo Trail *C*
Dakota Lil
Everybody Does It (C)F.
Father Was a Pullback (C)F.
Fielder Was a Cyclist-C.
Gunfighter
Mark of the Devil, The
Night and the City, The
Oh, Doctor
Pinker
Prince of Foxes (D)F.
Romeo & Juliet, The
Three Came Home
Tobacco Road, A *T*
Turned Up Toes
Twelve O'Clock High
Whipple

UNITED ARTISTS

Afraica Screams (C)F.
Black Magic (D)F.
Cover Up (MyIF).
Great Dan Patch, The (D)F.
Home of the Brave (D)A.
Jigsaw (MyF).
Outpost in Morocco (DF).
Too Late for Tears (D)F.

Y

Z

Zamba

Yellow Cab Man
Yes Sir, That's My Baby
Young Man With a Horn
You're My Everything
You're Only Young Twice

UNITED ARTISTS

COVER UP (MYIF).

COMING

Big Wheel, The

CHAPPELL, Abram. from
CONCERT MAGIC (M)F.
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OLAS, editing, lab and production equipment bought and sold. Write for Mart Message, Camera Mart, Inc., 76 West 45th St., New York 18, N. Y.

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MIGHTY MARLIN (RCO—94,210) Sportscope, 9 mins. Kip Farrington of “Field and Stream” and his wife battle and land a 300-pound specimen of one of the greatest fighting fish known, a marlin that leaps again and again out of the water at New Zealand’s Bay of Islands. Release date, 6/2/49.

OIL’S WELL THAT ENDS WELL (RCO—92,706) Leon Errol Comedy, 17 mins. Leon is happy because his son has been elected to junior partner and is to marry the president’s daughter Ruth, but Mary Jane, whom Errol has always been after his son, enters and de-
ments him. Errol, trying to patch everything up on his own, eventually takes the blame upon himself for past indiscretions and gives Mary Jane a check, but it turns out she was just selling oil in which Leon’s son was interested. Release date 3/19/49.

“I LIKE SOAP BEANS” (RCO—94,292) Screenliner, 9 mins. The camera goes behind the scenes to see what makes a contest click, and visits the Beulah Doughnuts Stand, which served 75 per cent of the nation’s major radio-stores. Release date, 6/10/49.

THE SKY’S THE LIMIT (Para—X72) Screen Song. 8 mins. Classic program, with about 1000 cheese工業, skiing, watch-making, mountain climbing, O. S. C. Western, 412 Proctor N. E. Grand Rapids, Mich.

CLUES TO ADVENTURE (MSG—K.75) Passing Parade, 9 mins. A mask, a nursery rhyme and a parch-
ment document are three historical clues to true adven-
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